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ART GALLERY.

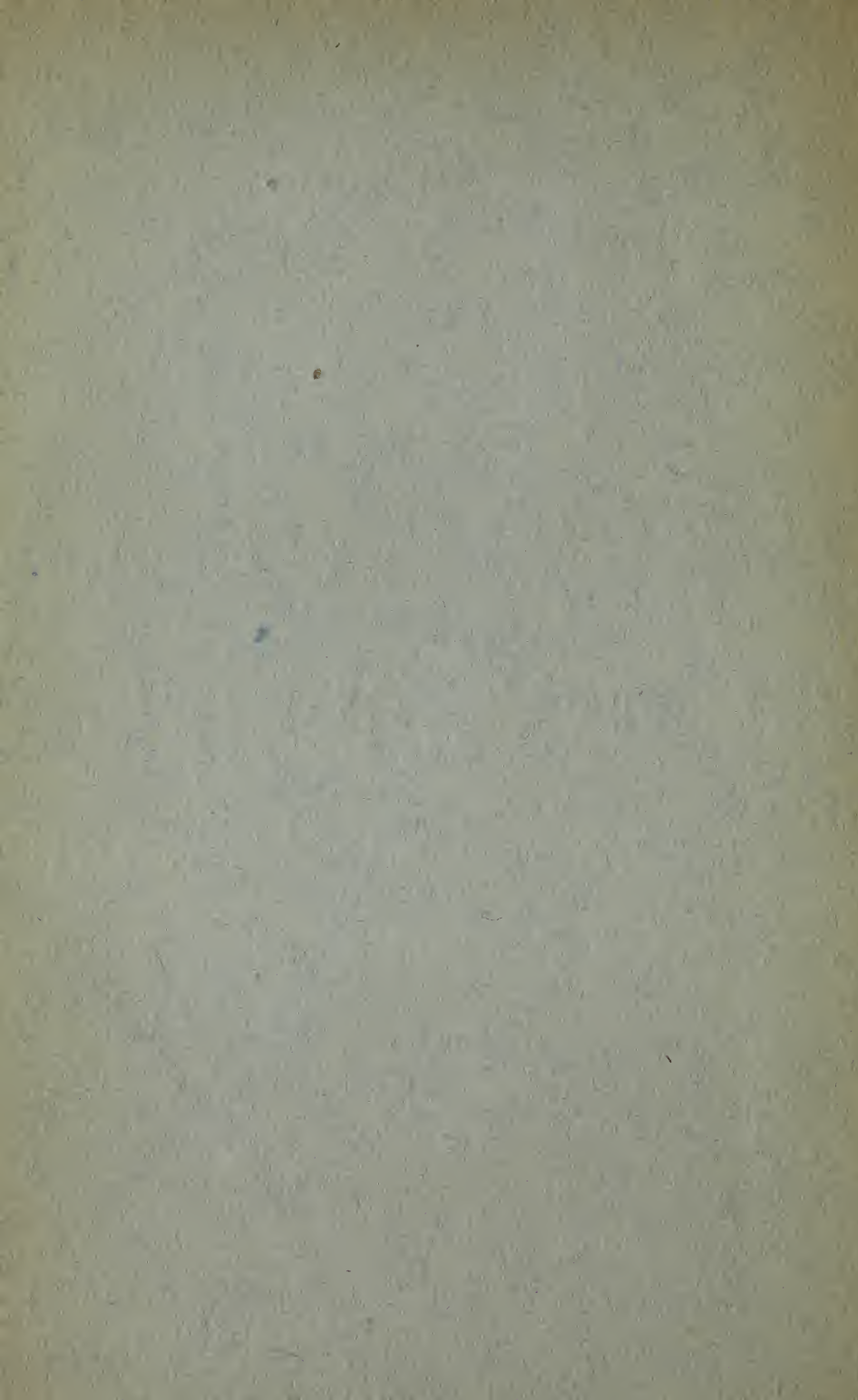
DESCRIPTIVE CATALOGUE

OF THE LOAN COLLECTION
OF
PICTURES

1894.



PRICE SIXPENCE



CORPORATION OF LONDON
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DESCRIPTIVE
CATALOGUE
OF THE
LOAN COLLECTION
OF PICTURES.



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



JOHN JAMES BADDELEY, ESQ.,
CHAIRMAN.

1894.



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Printers,
23, Abchurch Lane, London, E.C.



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

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

The Admission will be free.

A. G. TEMPLE,
Director.

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

27th March, 1894.



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GALLERY I.



I SIR LANCELOT DU LAKE.

Painted by SIR JOHN GILBERT, R.A.

Canvas 36 × 48 inches.

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

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

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

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

Royal Academy, 1887.

2 DANAË.

Painted by JOHN D. BATTEN.

Canvas 36 × 36 inches.

Lent by the Artist.

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

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

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

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

New Gallery, 1892.

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

Painted by MARCUS STONE, R.A.

Canvas 48 × 84 inches.

Lent by GEORGE FOX, ESQ., of Lichfield.

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

Manchester Jubilee Exhibition, 1887.



4 THE SETTING SUN.

Painted by ADRIAN STOKES.

Canvas 47 × 72 inches.

Lent by GEORGE MCCULLOCH, ESQ.

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

New Gallery, 1891.

Chicago Exhibition, 1893.

5 HIS ONLY FRIEND.

Painted by BRITON RIVIERE, R.A.

Canvas 26½ × 37 inches.

Lent by JESSE HAWORTH, ESQ., of Altrincham.

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

Manchester Jubilee Exhibition, 1887.

Engraved by L. J. STEELE.



6 VENETIAN FAN SELLERS.

Painted by HENRY WOODS, R.A.

Canvas 27 × 39 inches.

Lent by JAMES BARROW, ESQ., of Liverpool.

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

Painted in 1882.

7 THE LAST MUSTER.

Painted by HUBERT HERKOMER, R.A.

Canvas 84 × 63 inches.

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

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

Royal Academy, 1874.

Chicago Exhibition, 1893.

8 ISRAEL IN EGYPT.

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

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

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

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

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

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

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

Royal Academy, 1867.



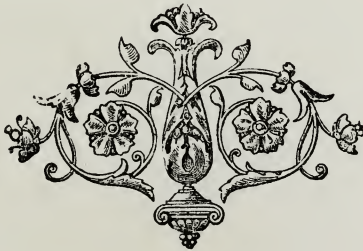
9 PROCRIS.

Painted by MRS. ERNEST NORMAND.

Canvas 55 × 78 inches.

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

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



10 JOCHEBED.

Painted by FREDERICK GOODALL, R.A.

Canvas 72 × 61 inches.

Lent by MRS. JOHN BOWRING.

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

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

Royal Academy, 1870.



MASTERPIECES OF ART.



*FORTY PHOTO REPRODUCTIONS OF
PICTURES IN THE GUILDHALL
LOAN EXHIBITION, 1894.*



THE aim of this volume will be the vivid representation of a selection of the finest examples of Painting in the present Exhibition. By the kind permission of the Library Committee and the Owners of the Pictures, we are enabled to offer a limited number of copies for Subscription to be published shortly.

The Collotype process, now admitted to be one of the best, will be used for purposes of reproduction; the negatives have been taken with Orthochromatic plates so as to retain as much as possible the effect of the colors.

The letterpress portion is under the care of Mr. A. G. TEMPLE, F.S.A., the Art Director of the Gallery,

who will give a description of each picture, and a short account of the life of the Artist.

Six hundred copies only will be printed ; after which the negatives will be destroyed. Of these, **one hundred** will be large paper copies, forming an **Edition de Luxe**, on Imperial 4to superfine hand-made paper, each impression being carefully selected, examined, and **approved** by the **Art Director**, also numbered and signed by the Publishers. This edition will be bound in a specially designed cover, and will be issued to Subscribers at **£4 4s. 0d.** each nett, but in the event of there being less than one hundred subscribed for, the requisite number only will be printed. As it is expected that these copies will be valuable and in great demand, not more than two copies will be allowed to any one Subscriber.

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11 HEROD'S BIRTHDAY FEAST.

Painted by EDWARD ARMITAGE, R.A.

Canvas 61 × 109 inches.

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

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

Royal Academy, 1868.

12 A SOUVENIR OF SCUTARI.

Painted by EDWARD ARMITAGE, R.A.

Canvas 48 × 72 inches.

Lent by the Artist.

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

Royal Academy, 1857.



13 A VENETIAN AL FRESCO.

Painted by W. LOGSDAIL.

Canvas 41 × 66 inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

14 SUNNY THAMES.

Painted by FREDERICK WALKER, A.R.A.

Canvas 49 × 59 inches.

Lent by SIR CHARLES TENNANT, BART.

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

GRAHAM Collection, 1886.

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

15 FEBRUARY.

Painted by J. L. PICKERING.

Canvas 38 × 60 inches.

Lent by the Artist.

16 AFTER WATERLOO, "SAUVE
QUI PEUT."

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

Canvas 48 × 66 inches.

Lent by GEORGE McCULLOCH, ESQ.

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

Royal Academy, 1890.



17 "AT EVENING TIME IT SHALL BE LIGHT."

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

Canvas 46 × 81 inches.

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

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

Royal Academy, 1882.

18 LADY GARVAGH.

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

Canvas 26 × 19½ inches.

Lent by the Artist.



19 AN IDYLL.

Painted by SIR FREDERICK LEIGHTON, BART., P.R.A.
Canvas 42 × 48 inches.

Lent by MRS. JAMES WATNEY.

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

Royal Academy, 1881.



20 MARIAMNE.

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

Canvas 105 × 72 inches.

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

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

Chicago Exhibition, 1893.

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

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

Canvas 26 × 21 inches.

Lent by the Artist.

22 MANGOLDS.

Painted by DAVID MURRAY, A.R.A.

Canvas 48 × 72 inches.

Lent by GEORGE McCULLOCH, ESQ.

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

Chicago Exhibition, 1893.

23 HER MOTHER'S VOICE.

Painted by WILLIAM QUILLER ORCHARDSON, R.A.

Canvas 40 × 58 inches.

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

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

Royal Academy, 1888.



24 NEWS OF THE SPANISH ARMADA.

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

Canvas 65 × 48 inches.

Lent by the Artist.

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

Royal Academy, 1893.

25 THE ARMS OF PEACE.

Painted by ALFRED EAST, R.I.

Canvas 40 × 60 inches.

Lent by the Artist.

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

26 A VENETIAN FERRY.

Painted by MISS CLARA MONTALBA.

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

Lent by LORD MANNERS.

27 AN IDYLL, 1745.

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

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

Lent by FREDERICK WIGAN, ESQ.

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

Royal Academy, 1884.

Grosvenor Gallery, Millais Exhibition, 1886.



28 A SWEET MEADOW IN ENGLAND.

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

Canvas 35 × 42 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

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

New Gallery, 1889.

29 MEMORIES.

Painted by FRANK DICKSEE, R.A.

Canvas 37½ × 50½ inches.

Lent by W. GILLILAN, ESQ.

“Thy tuneful strains wake memories.”

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

Painted 1886.



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

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

Canvas 36 × 25½ inches.

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

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

31 WEAVING THE WREATH.

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

Canvas 25 × 23½ inches.

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

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

Royal Academy, 1873.



32 THE PHANTOM SHIP.

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

Canvas 44 × 54 inches.

Lent by the Artist.

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

Royal Academy, 1889.



33 "SCOTLAND FOR EVER."

Painted by LADY ELIZABETH BUTLER (Miss Elizabeth Thompson).

Canvas 39 × 76 inches.

Lent by the Corporation of Leeds.

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

34 MR. BANCROFT.

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

Canvas 26 × 22 inches.

Lent by MR. BANCROFT.

Royal Academy, 1884.



35 MORETTA.

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

Canvas 21 × 15 inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

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

36 LOVE IN WINTER.

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

Canvas 42 × 34 inches.

Lent by the Artist.

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

Chicago Exhibition, 1893.



37 A SILENT ADIEU.

Painted by C. NAPIER HEMY, R.I.

Canvas 36 × 48 inches.

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

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

38 POOR ARE THE FRIENDS OF THE POOR.

Painted by J. R. REID.

Canvas 49 × 75 inches.

Lent by GEORGE MCCULLOCH, ESQ.

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



39 THE ROSES OF HELIOGABALUS.

Painted by L. ALMA TADEMA, R.A.

Canvas 52 × 84 inches.

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

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

Royal Academy, 1888.



40 CHECKMATE.

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

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

Lent by WILLIAM JESSOP, ESQ., of Sheffield.

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

41 SINDBAD ENTERING THE CAVERN, SIXTH VOYAGE.

Painted by ALBERT GOODWIN, R.W.S.

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

Lent by the Trustees of the Maidstone Museum.

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

GALLERY II.



42 INTERIOR OF A KITCHEN ; OR, FRYING CAKES.

Painted by JAN STEEN.

Panel 32 × 20 inches.

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

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

Braam-camp Collection, 1771.

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

Smith, No. 23.

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

43 BATTLE PIECE : HORSEMEN
AND INFANTRY.

Painted by P. WOUWERMAN.

Canvas 26 × 32½ inches.

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

Collection of the KING OF HOLLAND.

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



43A LANDSCAPE.

Painted by JAN BREUGHEL.

Panel 20 × 28½ inches.

Lent by WILLIAM H. WARD, ESQ.

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

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



44 DEAD FAWN AND FRUIT.

Painted by FRANS SNYDERS.

Canvas 70 × 55 inches.

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

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



45 A LANDSCAPE WITH RIVER.

Painted by ALBERT CUYP.

Canvas 60 × 96 inches.

Lent by the MARQUESS OF BUTE, K.T.

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

Engraved by W. ELLIOT.

Exhibited at the British Gallery, 1815.

Smith, No. 264.

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



46 LANDSCAPE.

Painted by NICOLAS BERGHEM.

Canvas 24 × 34 inches.

Lent by J. L. RUTLEY, ESQ.

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

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



47 PORTRAIT OF A JEWISH HIGH PRIEST.

Painted by REMBRANDT VAN RHYN.

Canvas 39 × 31 inches.

Lent by the DUKE OF DEVONSHIRE, K.G.

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

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

GÖRLING has engraved a bust of this portrait.

Smith, No. 290.

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



48 THE OVERSHOT MILL.

Painted by JACOB VAN RUISDAEL.

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

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

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

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

Collection of M. M. FRANCKEN.

Collection of BARCLAY FIELD, ESQ.

Collection of GEORGE FIELD, ESQ.

Art Treasures Exhibition, Manchester, 1857.

Burlington House, 1871.

Smith, No. III.

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

49 A YOUNG LADY READING A LETTER TO HER MOTHER.

Painted by GERARD TERBURG.

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

Lent by HER MAJESTY THE QUEEN.

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

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

Collection of M. BEAUJOU, 1787.

Collection of M. GELDERMEESTER, 1800.

British Institution, 1826.

Burlington House, 1884.

Smith, No. 29.

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

50 A VIEW IN THE BACK COURT OF A HOUSE.

Painted by PIETER DE HOOGH.

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

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

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

Collection of JOHN SMITH, ESQ., 1822.

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

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



51 A HERDSMAN AND A WOMAN TENDING CATTLE.

Painted by ALBERT CUYP.

Canvas 25 × 33½ inches.

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

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

Signed "A. CUYP."

Smith, No. 75.

Collection of HENRY PENTON, ESQ., until 1800.

Engraved by FRANÇOIS VIVARES, 1709—1780.

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



52 MARY ISABELLA, DUCHESS OF RUTLAND.

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

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

Lent by the DUKE OF RUTLAND, K.G.

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

Engraved by VALENTINE GREEN, 1739-1813.

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

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

53 INTERIOR, WITH TWO SEATED CAVALIERS.

Painted by PETER DE HOOGH.

Canvas 31 × 26 inches.

Lent by ANTONY GIBBS, ESQ.

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

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



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

Painted by ALBERT CUYP.

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

Lent by the EARL OF YARBOROUGH.

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

Signed "A. CUYP."

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

British Institution, 1832.

Burlington House, 1875.

Smith, No. 19.

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



55 INTERIOR, WITH FIGURES.

Painted by HENDRIK SORGH.

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

Lent by ALFRED C. DE ROTHSCHILD, ESQ.

Signed "M. SORGH, 1642."

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

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

56 THE GLASS OF LEMONADE.

Painted by GERARD TERBURG.

Canvas 26×21 inches.

Lent by ANTONY GIBBS, ESQ.

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

Novar Collection.

Burlington House, 1880.

Engraved in the Choiseul Gallery.

Smith, No. 8.

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

57 PORTRAIT OF MARIA ALEWYN (SCHURORMANN'S).

Painted by PAUL MOREELSE.

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

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

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

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

58 FLOWERS AND FRUIT.

Painted by JAN DAVIDSZ DE HEEM.

Canvas 22×23 inches.

Lent by JOSEPH RUSTON, ESQ., of Lincoln.

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



59 FROZEN RIVER: SKATING SCENE.

Painted by JAN BEERESTRAATEN.

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

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

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

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



60 A WOMAN FEEDING A SPANIEL.

Painted by GABRIEL METSU.

Panel 19 × 13 inches.

Lent by the MARQUESS OF BUTE, K.T.

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

Collection of M. BRAAMCAMP, 1771.
Smith, No. 22.

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



61 DUTCH BOORS.

Painted by ADRIAAN J. VAN OSTADE.

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

Lent by HER MAJESTY THE QUEEN.

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

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



62 GIRL AND CAVALIER.

Painted by JAN MIENSE MOLINAER.

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

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

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

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

63 VIEW OF A TOWN ON A CANAL.

Painted by JAN VAN GOYEN.

Panel 29×42 inches.

Lent by the EARL OF CARLISLE.

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

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

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

Painted by GEORGE ROMNEY.

Canvas 68 × 50 inches.

Lent by LORD IVEAGH.

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

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

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

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

Collection of CHRISTIAN CURWEN, ESQ.

Collection of J. BROWNE, ESQ.

Collection of EARL OF NORMANTON.

Burlington House, 1876.

Engraved by BARTOLOZZI AND CHEESEMAN.

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

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

65 PORTRAIT OF AN OLD LADY.

Painted by REMBRANDT VAN RHYN.

Canvas 50 × 41 inches.

Lent by CAPTAIN HOLFORD.

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

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

66 BOORS PLAYING AT DRAUGHTS.

Painted by ADRIAAN J. VAN OSTADE.

Panel 14 × 12½ inches.

Lent by MARTIN H. COLNAGHI, ESQ.

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

From the BRAAMCAMP and CALOUNE Collections.

Collection of E. H. LAWRENCE, ESQ.

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

67 INTERIOR OF A KITCHEN.

Painted by PETER VAN DEN BOS.

Panel 12½ × 16½ inches.

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

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

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

68 LE CHEVALIER AMOUREUX.

Painted by FRANZ VAN MIERIS (the Elder).

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

Lent by E. STEINKOPFF, ESQ.

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

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

Imported by MR. CHAPLIN, 1838.

Collection of CHARLES BREDEL, ESQ.

Collection of ALBERT LEVY, ESQ.

Collection of the EARL OF DUDLEY.

British Institution, 1839 and 1851.

Smith, Supplement No. 44.

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



69 INTERIOR, WITH FIGURES.

Painted by ADRIAAN J. VAN OSTADE.

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

Lent by GEORGE SALTING, ESQ.

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

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

70 THE ARTIST AND HIS WIFE:
LE MARI AMOUREUX.

Painted by FRANZ VAN MIERIS, the elder.

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

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

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

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



71 A PHILOSOPHER.

Painted by CORNELIUS BEGA.

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

Lent by MARTIN H. COLNAGHI, ESQ.

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

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

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



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

Painted by SIR ANTHONY VAN DYCK.

Canvas 99 × 62 inches.

Lent by EARL SPENCER, K.G.

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

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

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

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

Smith, No. 515.

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

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



73 VIEW ON THE COAST OF SCHEVENING.

Painted by JACOB VAN RUISDAEL.

Canvas 33 × 42 inches.

Lent by the EARL OF CARLISLE.

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

British Gallery, 1836.

Smith, Supplement No. 28.

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



74 LANDSCAPE AND MILL.

Painted by MEINDERT HOBBEEMA.

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

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

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

Collection of BARON VERSTOLK.

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

75 THE SLEEPING CHILD.

Painted by GEORGE ROMNEY.

Canvas 40×50 inches.

Lent by a Gentleman.

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

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

76 THE MONARCH OF THE GLEN.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas 64 × 66 inches.

Lent by T. J. BARRATT, ESQ.

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

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

Royal Academy, 1851.

LORD LONDESBOROUGH'S Collection.

LORD CHEYLESMORE'S Collection.

Engraved by THOMAS LANDSEER, A.R.A.

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

77 A FROST SCENE.

Painted by A. VAN DER NEER.

Panel 19 × 28 inches.

Lent by CAPTAIN HOLFORD.

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

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

78 VENICE.

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

Canvas 24 × 36 inches.

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

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

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



79 TROWSE HALL, NORWICH.

Painted by ALFRED STANNARD.

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

Lent by SIR J. C. ROBINSON.

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

80 COTTAGE INTERIOR, WITH THREE FIGURES.

Painted by EDMUND BRISTOW.

Panel 9×11 inches.

Lent by H. WATERMAN, ESQ.

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

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



81 NEAR HINGHAM, NORFOLK.

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

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

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

Painted 1813.

Collection of JOSEPH GILLOTT, ESQ.

Collection of MADAME BISCHOFFSHEIN.

Etched by JOHN CROME.

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



82 THE HOMERIC DANCE.

Painted by WILLIAM ETTY, R.A.

Canvas 48 × 68 inches.

Lent by SIR CHARLES TENNANT, BART.

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

Royal Academy, 1842.

International Exhibition, 1862.

Collection of — BACON, ESQ., of Nottingham.

Collection of — COLLS, ESQ.

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

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

Painted by GEORGE ROMNEY.

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

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

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

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



84 THE LETTER OF INTRODUCTION.

Painted by SIR DAVID WILKIE, R.A.

Panel 24 × 20 inches.

Lent by THOMAS BROCKLEBANK, ESQ., of Cheshire.

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

Royal Academy, 1814.

Purchased from the artist by SAMUEL DOBREE, ESQ.

Collection of SAMUEL MENDEL, ESQ.

Collection of RALPH BROCKLEBANK, ESQ.

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

85 THE YOUNG SOLDIER.

Painted by GERARD TERBURG.

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

Lent by T. HUMPHRY WARD, ESQ.

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

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

86 LIONESS AND PREY.

Painted by JAMES WARD, R.A.

Canvas 45×53 inches.

Lent by J. S. FORBES, ESQ.

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



87 SALISBURY CATHEDRAL.

Painted by JOHN CONSTABLE, R.A.

Canvas 60 × 76 inches.

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

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

International Exhibition, 1862.

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

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

88 INTERIOR, WITH TEN FIGURES.

Painted by ADRIAAN J. VAN OSTADE.

Panel 18 × 15 inches.

Lent by ANTONY GIBBS, ESQ.

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

WYNN ELLIS Collection.

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



89 MISS MELLON, AFTERWARDS
DUCHESS OF ST. ALBANS.

Painted by GEORGE ROMNEY.

Canvas 28 × 22½ inches.

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

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

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

Burlington House, 1889.

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

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

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

Canvas 57 × 45 inches.

Lent by JAMES DOLE, ESQ., of Bristol.

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

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

Royal Academy, 1841.

Art Treasures Exhibition, Manchester, 1857.

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

Painted by WILLIAM MULREADY, R.A.

Panel 26 × 31 inches.

Lent by RALPH BROCKLEBANK, ESQ., of Tarporley.

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

Painted 1841.

Art Treasures Exhibition, Manchester, 1857.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

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

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

92 INCREDULITY.

Painted by EDMUND BRISTOW.

Panel 17 × 14 inches.

Lent by G. HILDITCH, ESQ.

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



93 PORTRAIT OF MISS MACARTNEY.

Painted by SIR HENRY RAEBURN, R.A.

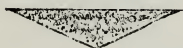
Canvas 30 × 24 inches.

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

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

Painted in Edinburgh, 1794.

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



94 HORSES DRINKING AT A SPRING.

Painted by THOMAS GAINSBOROUGH, R.A.

Canvas 49 × 39 inches.

Lent by SIR CHARLES TENNANT, BART.

Collection of SIR JOHN LEICESTER.

Collection of J. L. PARKER.

Collection of the EARL OF LONSDALE.

British Institution, 1814 and 1843.

Burlington House, 1876.

THOMAS GAINSBOROUGH was born at Sudbury, in Suffolk, in 1727. At an early age he showed an aptitude for Art, and spent his time in sketching and in rambling about the woods and lanes around his home. When fourteen years of age he came to London, and for several years studied Art. Before he was nineteen he married Miss Margaret Burr, a young lady with an annuity of £200 a year, the memory of whose extraordinary beauty is still, says Fulcher, preserved in Sudbury. For a period of twelve years they lived at Ipswich, removing in 1759 to Bath. On the foundation of the Royal Academy in 1768 he became one of the thirty-six original members, and in 1774 left Bath to reside in London. He was much patronised by George III. At the height of his popularity, when nearly all the great men and celebrated women of the day were sitting to him, commissions came in so quickly that he was unable to keep up with the demand for his services. Gainsborough was also a musician, and used to say "he painted portraits for money, landscapes because he loved them, and was a musician because he could not help it." He died in 1783, of cancer, at the age of sixty, and was buried, at his own request, in Kew Churchyard. He was of a kind and generous disposition, and Northcote writes: "He was a natural gentleman, and, with all his simplicity, had wit." His pictures are full of grace and beauty, and as a landscape painter he is at the head of the English School.



95 A CHAT ROUND THE BRASERO.

Painted by JOHN PHILLIP, R.A.

Canvas 36 × 48 inches.

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

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

Royal Academy, 1866.

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

96 A SPANISH PEASANT GIRL.

Painted by JOHN PHILLIP, R.A.

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

Lent by G. W. LLOYD, ESQ.

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

97 THE MARRIAGE OF THE ADRIATIC.

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

Canvas 59×44 inches.

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

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

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

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

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

98 WOODCUTTERS.

Painted by JOHN LINNELL, SEN.

Canvas 39 × 50 inches.

Lent by RALPH BROCKLEBANK, ESQ., of Tarporley.

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

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

99 LANDSCAPE AND CATTLE.

Painted by T. SIDNEY COOPER, R.A.

Canvas 42 × 56½ inches.

Painted 1847.



100 THE WOUNDED SMUGGLER.

Painted by CHARLES LANDSEER, R.A.

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

Lent by G. H. JUDD, ESQ.

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



GALLERY III.



101 THE COFFEE-BEARER.

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

Panel 12 × 7½ inches.

Lent by T. H. MILLER, ESQ.

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

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

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



102 ALL THAT REMAINS OF THE GLORY OF WILLIAM SMITH.

Painted by SIR EDWIN LANDSEER, R.A.

Canvas 11 $\frac{3}{4}$ × 9 inches.

Lent by LORD CHEYLESMORE.

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

Engraved by JOHN PYE.

Collection of JOHN PYE 1874.

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

103 THE RETURN OF TORELLO.

Painted by JAMES CLARKE HOOK, R.A.

Canvas 36 × 49 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

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

Royal Academy, 1852.

Paris Exhibition, 1855.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

104 THE GOAT-HERD.

Painted by MRS. ADRIAN STOKES.

Canvas 18½ × 30 inches.

Lent by GEORGE MCCULLOCH, ESQ.

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

105 THE CONVENT GARDEN.

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

Canvas 18 × 24 inches.

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

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



106 THE PROSCRIBED ROYALIST.

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

Canvas 40 × 29½ inches.

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

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

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

Royal Academy, 1853.

Collection of T. E. PLINT, ESQ.

Engraved by W. H. SIMMONS.



107 A SICK CALL.

Painted by MATTHEW JAMES LAWLESS.

Canvas 25 × 40 $\frac{3}{4}$ inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

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

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

Royal Academy, 1863.

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



108 LEAR AND CORDELIA.

Painted by FORD MADOX BROWN.

Canvas 31 × 44 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

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

Lear. So young, and so untender?

Cordelia. So young, my Lord, and true.

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

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

Painted, 1875.

Purchased from the Artist by the present owner.

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

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

108A THE TOILETTE.

Painted by ALBERT MOORE.

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

Lent by W. GRAHAM ROBERTSON, ESQ.

Painted 1886.

109 THE SURGEON'S DAUGHTER.

Painted by W. L. WINDUS.

Panel 18×14 inches.

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

110 THE OUTLAW.

Painted by W. LINDSAY WINDUS.

Canvas 14×13 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

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

111 THE EVENING HYMN.

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

Canvas 31 × 73 inches.

Lent by the HON. PERCY WYNDHAM.

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

Royal Academy, 1867.

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

112 DAWN.

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

Canvas 69 × 45 inches.

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

113 EVE ; THE VOICES.

Painted by ROBERT FOWLER, R.I.

Canvas 30 × 70 inches.

Lent by the Artist.

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

114 ISABELLA ; OR, LORENZO AND ISABELLA.

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

Canvas 39 × 55½ inches.

Lent by the Corporation of Liverpool.

“ Fair Isabel, poor simple Isabel !

Lorenzo, a young palmer in love's eye !

They could not in the self-same mansion dwell

Without some stir of heart, some malady ;

They could not sit at meals, but feel how well

It soothed each to be the other by.”

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

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

Royal Academy, 1849.

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

115 GATHERING FAGGOTS.

Painted by ALEXANDER MANN.

Canvas 36 × 30 inches.

Lent by the Artist.

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

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

Canvas 50 × 67 inches.

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

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

Grosvenor Gallery, Millais Exhibition, 1886.

Collection of CHARLES READE, ESQ., the Author.

Collection of JOHN GRAHAM, ESQ.

117 POPPIES.

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

Canvas 24 × 20 inches.

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

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

Painted by D. G. ROSSETTI.

Panel 35 × 31 inches.

Lent by GEORGE RAE, ESQ., of Birkenhead.

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

Signed with monogram, and dated 1866.

Repainted, 1873.

Burlington House, 1883.

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

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

119 THE FINDING OF THE SAVIOUR IN THE TEMPLE.

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

Canvas 35 × 56 inches.

Lent by MESSRS. T. AGNEW AND SONS.

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

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

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

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

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

120 PANDORA.

Painted by D. G. ROSSETTI.

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

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

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

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

Signed with monogram, and dated 1871.

Burlington House, 1883.

Collection of JOHN GRAHAM, ESQ.

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



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

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

Canvas 43 × 31 inches.

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

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

Royal Academy, 1857.



122 LA BELLE DAME SANS MERCI.

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

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

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

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

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

Royal Academy, 1893.



123 THE GANDER, CALLED ONCE "THE MUSIC PARTY."

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

Canvas 19 × 33 inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

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

Royal Academy, 1865.

Manchester Jubilee Exhibition, 1887.

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



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

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

Canvas 18 × 36 inches.

Lent by HUMPHREY ROBERTS, ESQ.

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

125 EVE.

Painted by MAURICE GRIEFFENHAGEN.

Canvas 69 × 27 inches.

Lent by the Artist.

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



126 MORTE D'ARTHUR.

Painted by JAMES ARCHER, R.S.A.

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

Lent by ABRAHAM HAWORTH, ESQ., of Manchester.

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

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

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

Collection of F. P. RICHARDS, 1864.

127 STRAYED SHEEP.

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

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

Lent by GEORGE LILLIE CRAIK, ESQ.

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

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

Royal Academy, 1853.

Paris, 1855.

128 THE HESPERIDES.

Painted by SIR EDWARD BURNE-JONES, BART.

Canvas 47 × 38½ inches (water colour).

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.

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

Manchester Jubilee Exhibition, 1887.

129 A LADY IN WHITE.

Painted by MOUAT LOUDAN.

Canvas 66 × 33 inches.

Lent by the Artist.

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



130 OUR LITTLE MAID.

Painted by MADAME LOUISA STARR CANZIANI.

Canvas 34 × 20½ inches.

Lent by the Artist.

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

131 LOST SHEEP.

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

Canvas 24 × 36 inches.

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

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

Royal Academy, 1885.

132 LIGHT OF LIGHT.

Painted by MRS. ADRIAN STOKES.

Canvas 40 × 51 inches.

Lent by FRAU PANIZZA, of Munich.

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

133 DAWN: LUTHER AT ERFURT.

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

Canvas 36 × 27 inches (arched).

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

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

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



134 JEAN, JEANNE AND JEANETTE.

Painted by MRS. STANHOPE FORBES.

Canvas 22 × 18 inches.

Lent by GEORGE McCULLOCH, ESQ.

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

New Gallery, 1892.

135 SEASCAPE: "YARMOUTH."

By JAMES HOLLAND.

Canvas 27 × 36 inches.

Lent by WILLIAM COLTART, ESQ., of Birkenhead.

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

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

136 MISS ALEXANDER.

Painted by JAMES MCNEILL WHISTLER.

Canvas 75 × 39 inches.

Lent by WILLIAM C. ALEXANDER, ESQ.

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

137 STUDY FOR A PICTURE.

Painted by W. S. BURTON.

Canvas 14 × 10 inches.

Lent by MRS. COCKERELL.



138 THE YOUNG DUKE.

Painted by W. L. WINDUS.

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

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

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



139 SKETCH IN A CORNFIELD.

Painted by FRANK HOLL, R.A.

Canvas 13 × 22 inches.

Lent by MRS. PAWLE.

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

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

140 LOVE IN AUTUMN.

By SIMEON SOLOMON.

Canvas 33 × 26 inches.

Lent by WILLIAM COLTART, ESQ.

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

Painted in Florence, 1866.

141 THE CHURCH POOL.

Painted by WALTER GOLDSMITH.

Canvas 24 × 18 inches.

Lent by the Artist.



142 JOLI CŒUR.

Painted by D. G. ROSSETTI.

Panel 15 × 12 inches.

Lent by MISS HORNIMAN.

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

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

Collection of WILLIAM A. TURNER, ESQ.

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



143 THE SLEEPERS, AND THE ONE THAT WAKETH.

Painted by SIMEON SOLOMON.

Canvas 14 × 18 inches (water colour).

Lent by FREDERICK CRAVEN, ESQ., of Bakewell.
Manchester Jubilee Exhibition, 1887.

144 CORFE CASTLE.

Painted by GEORGE HILDITCH.

Panel 8 × 7 inches.

Lent by G. HILDITCH, ESQ.

Royal Academy, 1844.

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



145 THE MUSIC PARTY.

Painted by A. PALAMEDESZ STEVAERTS.

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

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

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

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



146 HARROWING.

Painted by WILLIAM DAVIS.

Canvas 17 × 26 inches.

Lent by ALBERT WOOD, ESQ., of Conway.

International Exhibition, 1862.

Manchester Jubilee Exhibition, 1887.

Collection of JOHN MILLER, ESQ.

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



147 THE EVE OF ST. AGNES.

Painted by ARTHUR HUGHES.

Canvas—centre panel $25 \times 22\frac{1}{2}$ inches, side panels
 $23\frac{1}{2} \times 12$ inches.

Lent by J. G. KERSHAW, ESQ.

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

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

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

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

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

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

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

Collection of T. E. PLINT.



148 ON THE RIVER AT TROWSE,
NEAR NORWICH.

Painted by JOSEPH STANNARD.

Panel $8\frac{1}{2}$ × 12 inches.

Lent by SIR J. C. ROBINSON.

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

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



149 PORTRAIT : MRS. SHEPPARD
SCOTT.

Painted by MISS JULIA B. FOLKARD.

Canvas 24 × 16 inches.

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

150 A MOORLAND FARM.

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

Canvas 10 × 15 inches.

Lent by JOHN SHEARMAN, ESQ.

151 A STUDY FROM NATURE.

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

Panel 6 × 10 inches.

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



152 A LANDSCAPE WITH CATTLE.

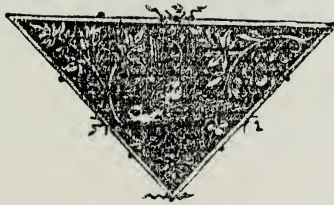
Painted by JOHN LINNELL, SENR.

Panel 16 × 24 inches.

Lent by W. PERMAIN, ESQ.

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

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





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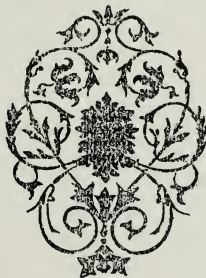
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