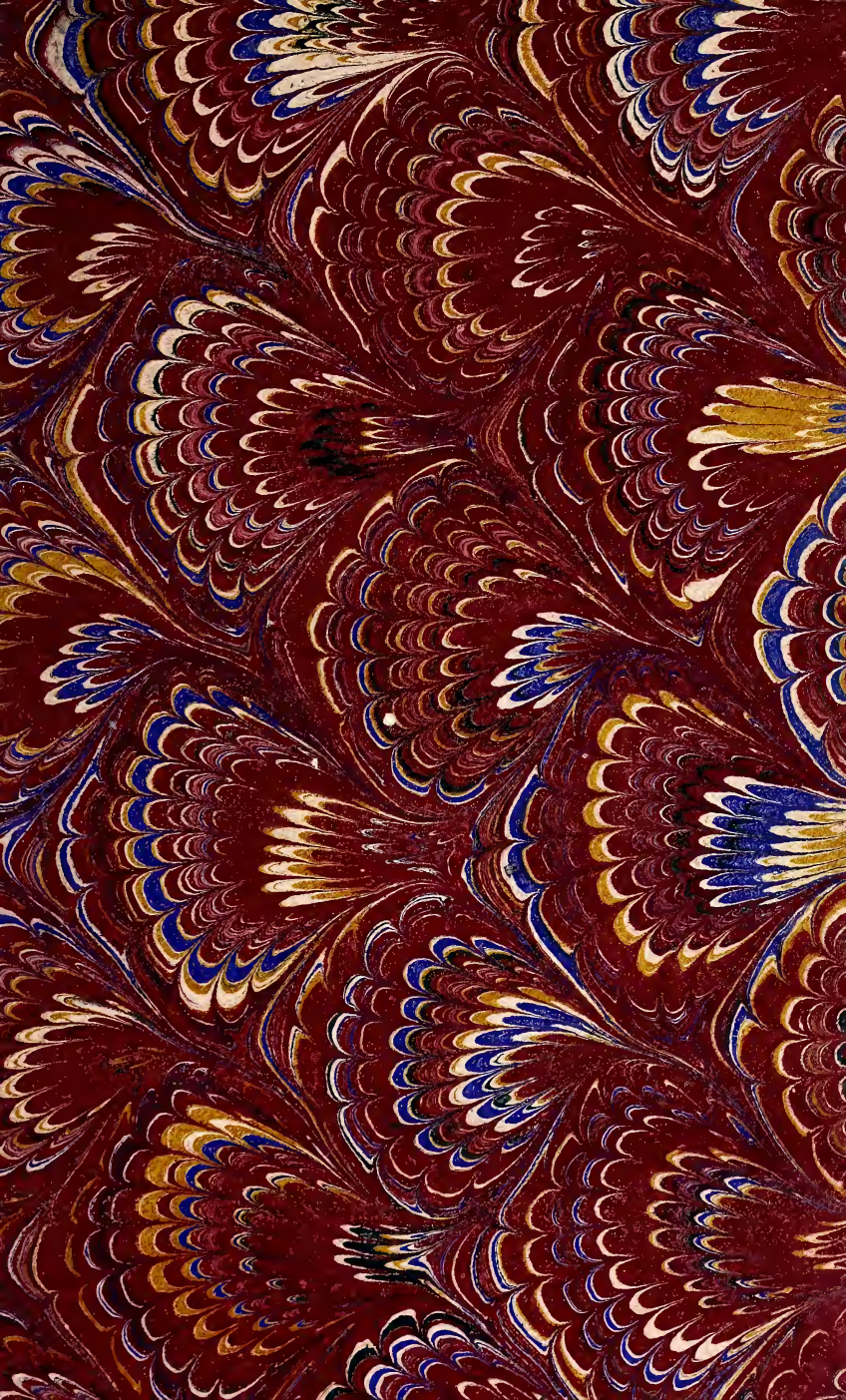
The background is a dense, intricate marbled paper pattern. It features a complex, swirling design of dark brown, blue, and cream-colored lines, creating a sense of movement and depth. The pattern is reminiscent of traditional hand-marbled paper used in bookbinding.

Burlington Fine Arts Club

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1880.

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EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" AUTHOR OF "BRETON FOLK,"
"ARTISTS AND ARABS," "THE PASSION PLAY," ETC.



* No. 831. HERKOMER, A.

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MAY 1880.

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NOTICE TO ARTISTS.—Sketches for "ACADEMY NOTES" should be sent to the Editor, at his residence, 103 Victoria Street, S.W., not later than the first week in April in each year.

* * *The Illustrations are produced by the Typographic Etching Co.*

ACADEMY NOTES.

No. VI. 1880.

THE present number commences the SECOND VOLUME of "ACADEMY NOTES."

The illustrations are intended, as heretofore, to convey an idea of the composition rather than of the effect of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would be impossible to produce the book so rapidly, and at so small a cost to the public.

The success which has attended ACADEMY NOTES (now in its sixth year) has led to many imitations; they have been generally well produced, and, generally, without any acknowledgment of the originator of the system. The most artistic imitation is that of '*Le Salon Illustré*,' in which the sketches are reproduced by the same process as in Academy Notes, but on a larger scale and at a higher price; some of the drawings are very elaborate, some represent parts of pictures only, a system satisfactory from an artistic point of view, but incomplete as the record of an exhibition.

But ACADEMY NOTES in its present form, having proved acceptable to the public and useful to artists, the plan of it will not be altered, viz.:—to record—in the simplest manner so as not to affect copyright, and with absolute impartiality—the principal features of each year's Exhibition.

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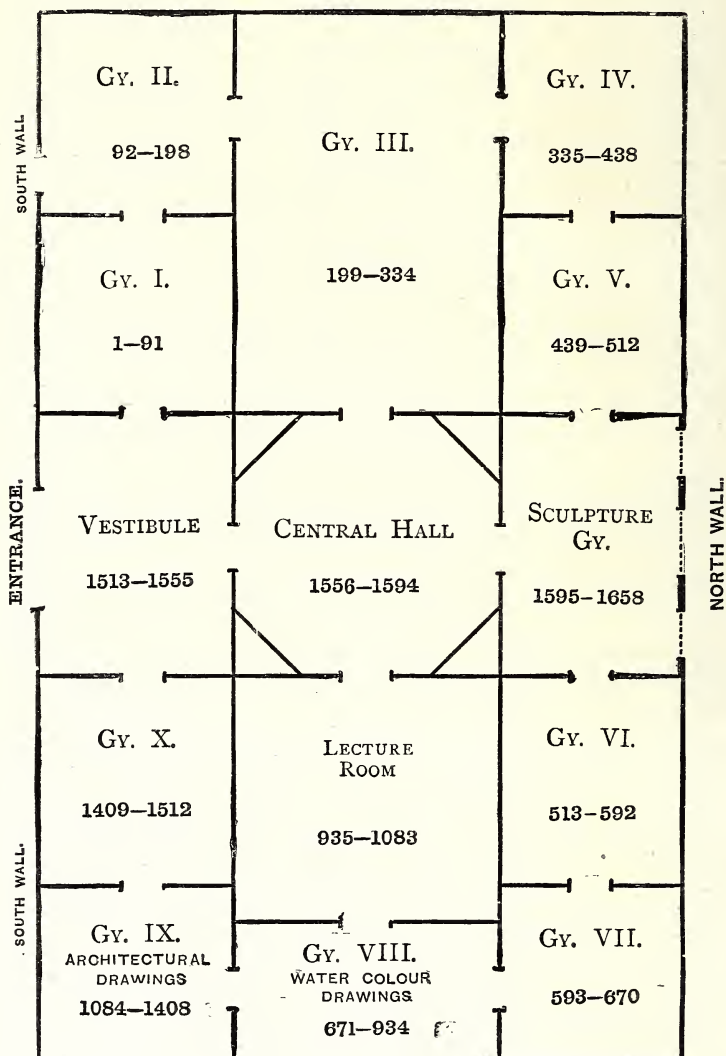
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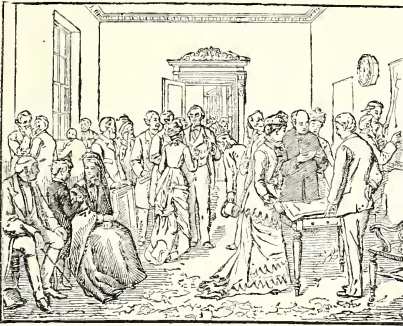
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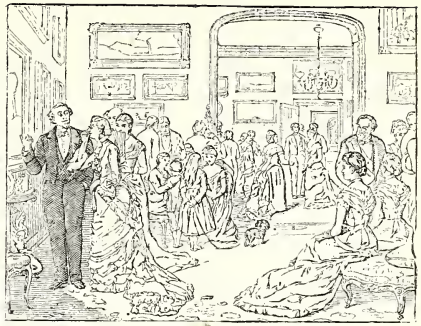
*The Exhibition of the Royal Academy is open from Monday
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* * * The GIBSON (Sculpture) Gallery, and the Gy. containing the DIPLOMA pictures, are open daily, free, at BURLINGTON HOUSE from 11 to 4.

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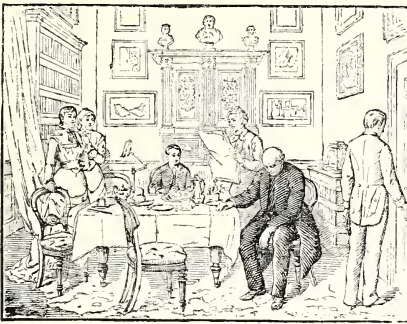


1. “The Spider and the Flies.”

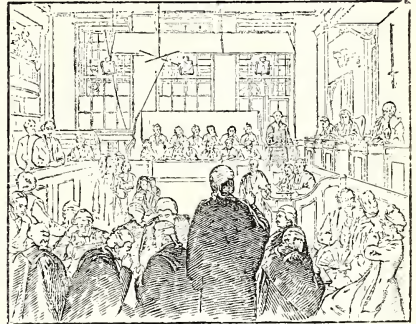


2. “The Spider at Home.”

“Altogether we are glad to be able heartily to congratulate the painter on a work which enhanced power, and which, now that election agitation has settled down, ought to attract as dense and interested crowds to the exhibition rooms in King Street as the “Road to Ruin” two years ago drew round it on the walls of the Royal Academy.”—*The Times*.

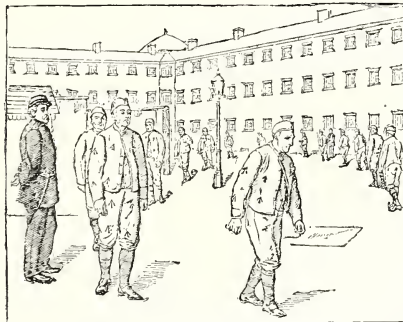


3. “Victims.”



4. “Judgment.”

“And so the curtain falls solemnly and impressively upon Mr. Frith’s telling drama; but after a moment’s reflection, mental applause follows the successful work. There can be little doubt about the interest and instruction with which the public will study this painted play.”—*The Daily Telegraph*.

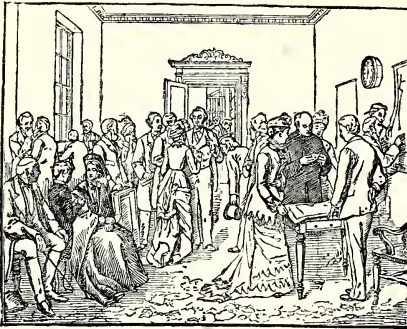


5. “Retribution.”

“The didactic purpose of pictorial art is enforced with brilliant ability and powerful effect in a series of new paintings by Mr. W. P. Frith, R.A., collectively entitled ‘The Race for Wealth.’”—*Morning Post*.

These Pictures are now exhibiting at the King Street Galleries, 10 King Street, St. James’s. On view daily from ten until six. Admission, including Pamphlet by TOM TAYLOR, Esq., 1s.

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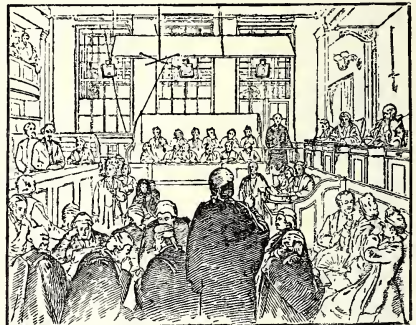


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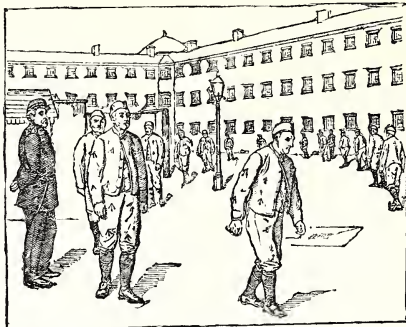


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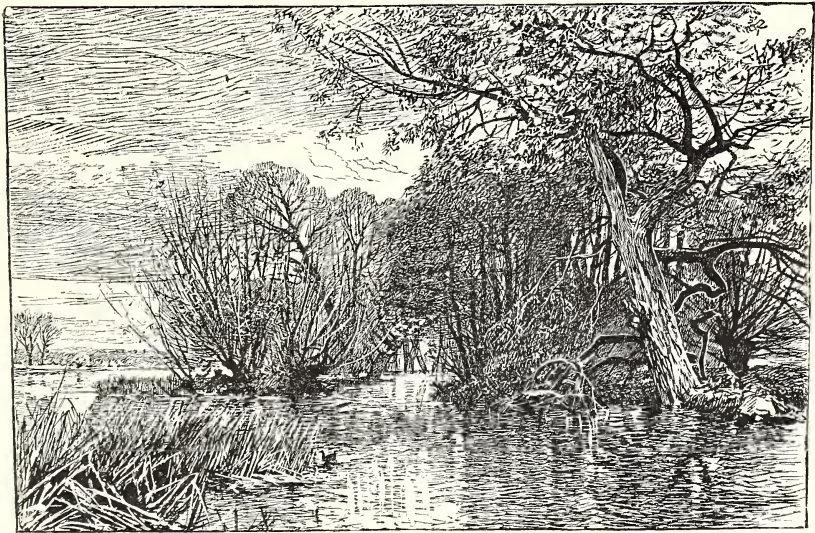
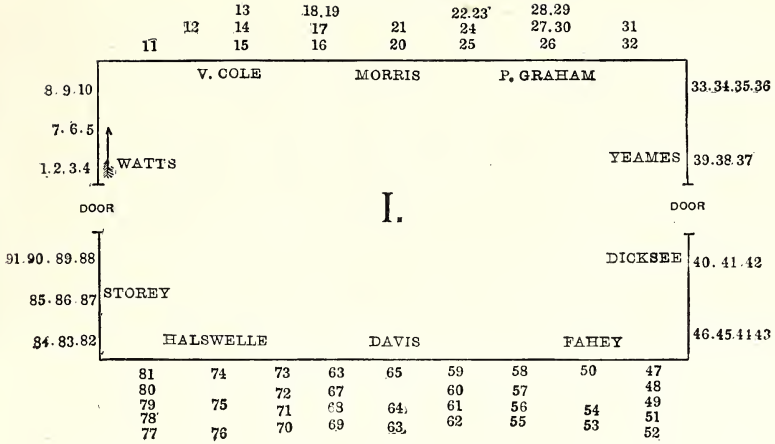


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SOUTH WALL



* No. 15. 49 X 72.

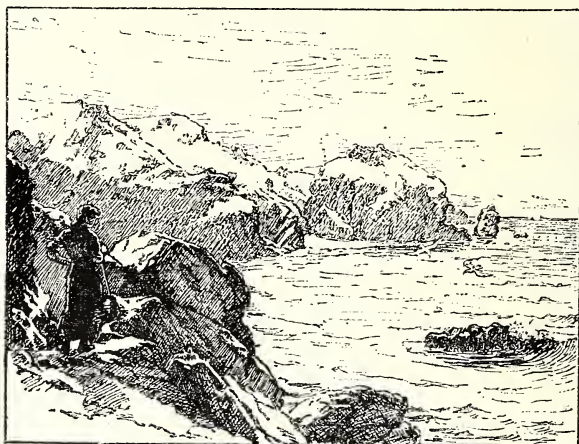
No. 15. "A Thames Backwater." VICAT COLE, A.R.A.

The first wall, on the left of the entrance door, is principally occupied by portraits; first on the line is No. 4, "The Dean's Daughter," G. F. WATTS, R.A., with fair hair and

NOTE.—The figures on the diagrams at the head of each chapter show the position of every picture on the walls. The copyright of pictures sketched in this book is reserved by their respective owners. No sketching is permitted in the galleries.

dark green dress, the reflection of a well-known face in London society; next, No. 5, "*Lady Cunliffe*," JAMES SANT, R.A.; No. 10, "*William Dobson, Esq.*," W. W. OULESS, A.R.A.; and No. 11, "*Christopher*," son of T. W. Erle, Esq., a boy with a violin, JAMES SANT, R.A. Above are—No. 3, "*H.R.H. The Princess Frederica of Hanover*," H. WEIGALL; some landscapes, and two little figures under a red umbrella (No. 9), E. M. OSBORN.

This is a great year for landscapes, and we have appropriately commenced our sketches with No. 15, "*A Thames Backwater*," VICAT COLE, A.R.A.; a reach of the Thames, not far from Henley, painted during the floods of last summer.



*

No. 17.

40 X 50.

No. 17. "*On the Coast of Cornwall*." HENRY GIBBS.

This landscape gained the Turner gold medal of the Royal Academy in 1879; as a pendant to it is another good landscape, No. 24, "*Cornfield: Towyn, North Wales*," A. HAGUE.

In the centre of the wall is Mr. Morris's stirring, patriotic picture (sketched on next page), the orphan boys of soldiers, at the Royal Military Asylum at Chelsea, marching out, playing their band, surrounded by the usual London crowd.

On either side are "*The Olive*" and "*The Vine*," two life-size figures (Nos. 16 and 25), by P. H. CALDERON, R.A.; girls with grapes and olives; purple and green carried through each picture.

* It may be useful to state that Mr. Calderon's name is *not* pronounced "Caulderon;" that Mr. Boughton's name is pronounced as *Baughton*; Fildes, *Fylds*; Oules, *Ooless*; and Yeames, *Yames*. ▮



*

No. 20.

106 X 73.

No. 20. "*Sons of the Brave.*" P. R. MORRIS, A.R.A.

No. 26. "*A Highland Drove.*"

PETER GRAHAM, A.R.A.

Cattle coming down to a stream; fitful gleams of sunlight through the mist on the hillside.

Next is a picture, good in colour and graceful in design, apparently deserving of a better place.

No. 31. "*Ænone.*"

OSWALD VON GLEHN.

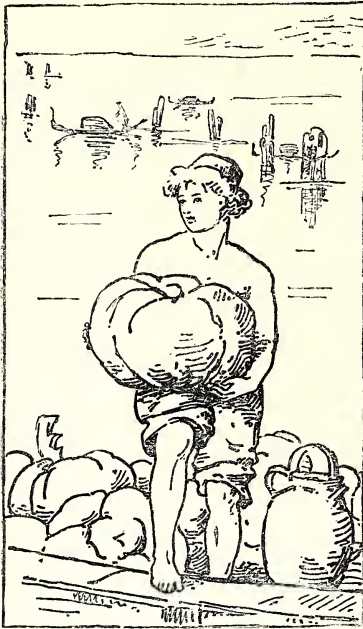
Ænone, placed in ambush by her lover Paris to witness his award of the golden apple to the fairest of the goddesses, sees him, faithless to his love for her, assign the prize to Venus.



*

No. 31.

62 X 46.



* No. 32. 47 X 34.

No. 32. "*Venetian Boy unloading a Market Boat.*"

HILDA MONTALBA.

The qualities of this picture (as the work of a young artist) are perhaps more remarkable than anything in the room. The vigour of the drawing and composition, with the sea and its high horizon, are indicated in the sketch.

On the west wall is the large canvas, sketched below; also No. 34, "*A Study of a head,*" GEORGINA KOBERWEIN TERRELL; and No. 35, "*Cookham Ferry,*" ALFRED DE BRÉANSKI.



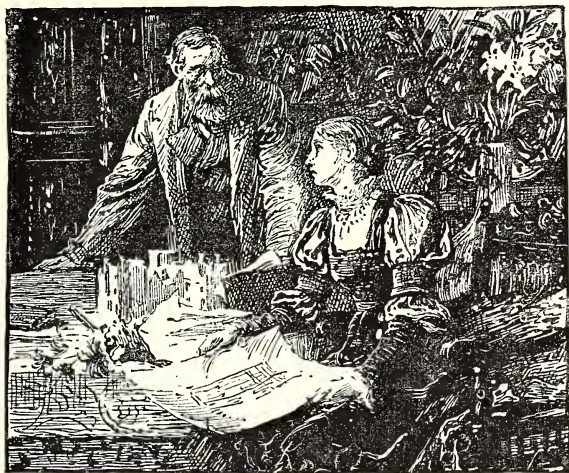
* No. 39. 48 X 78.

No. 39. "*The finishing touch.*" W. F. YEAMES, R.A.

A green-room at private theatricals; yellow satin, red coats, patches and powder, seen under stage glare.

[Door.]

As a pendant to No. 39 is a large portrait picture, rich in the painting of embroidery and accessories—



*

No. 40.

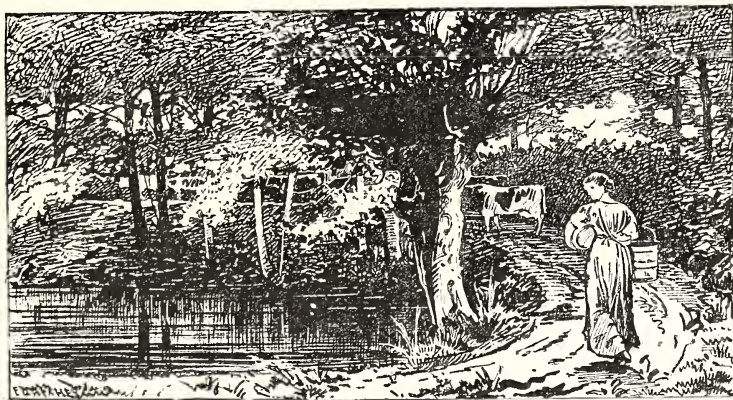
53 × 60.

No. 40, "*The Housebuilders*," F. DICKSEE; portraits of Sir W. E. and the Hon. Lady Welby Gregory, promoter of the Art Needlework Society at South Kensington.

Above the foregoing are some landscapes to be noted, among them No. 38, "*Night; Scheveningen*," H. W. MESDAG, a rough, shallow, tumbling sea; No. 37, "*Old Houses at Godalming*," JAMES E. GRACE; and No. 41, "*Between the Seasons*," CARL RODECK.

No. 46. "*Hunger is the best Sauce*." JOSEPH CLARK.

On the line on the north wall are—



*

No. 50.

38 × 68.

No. 50. "*I'm going a-Milking*." EDW. H. FAHEY.

No. 58. "*Tenby Fishwoman*." W. P. FRITH, R.A.

In the centre of the north wall, glowing in sunset light—the background a warm sky and calm sea, with scanty pasture on the coast of France—is the large picture (No. 65) sketched below. On either side are two of Mr. J. C. HOOK's well known sea-pieces, No. 59, "*King Baby: the white sands of Iona*;" and No. 66, "*Home with the Tide*;" noticeable especially for colour, and effects of distant sea.

Above are No. 60, "*Olivia*," EDWIN BALE, and other landscapes to be noticed; especially No. 72, with the satiric title of "*In the green fields of Erin*," a man sitting alone on a gloomy hillside; WM. MAGRATH.



No. 65.

60 x 48.

No. 65. "*Family affection*." H. W. B. DAVIS, R.A.

No. 73, "*Playful Kittens*," THOMAS FAED, R.A., is a single figure (a pendant to Mr. Frith's Tenby Fishwoman, No. 58); note the painting of a basket of shrimps in the former, and the cat in No. 73.

Next on the line is a stormy landscape (No. 74), painted on the Thames, a bittern flying low and a wild wind in the clouds, telling of the dreary summer and the floods of 1879, KEELY HALSWELLE; also No. 80, "*Coquetry*," A. WARD; above is No. 78, "*The Festival of the Cherry Blossom, Japan*," F. DILLON.

On the east wall the principal picture is G. A. STOREY'S "*Late for Church*" (No. 87); near it are No. 83, "*St. Paulus Kerk, Antwerpen*," WM. LOGSDAIL; No. 86, "*Something towards the Rent*," WM. MAGRATH; and, last in this room (No. 88), a fine portrait of "*Mrs. Hubert Ferningham*," by H. VON ANGELI.



*

No. 87.

51 × 39.

No. 87. "*Late for Church*." G. A. STOREY, A.R.A.

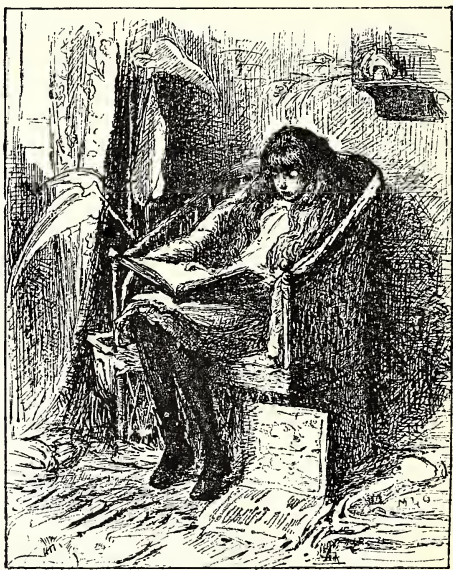
[In Gallery I. we have seen exceptionally good work amongst the younger painters in Nos. 32 and 72; in Gallery II. we may find it in Nos. 96 and 141; in Gallery III. in No. 231; in Gallery V. in No. 453; and in Gallery VII., No. 613.

Amongst the foreign pictures exceptional work will be found in No. 349 in Gallery IV.; in No. 579 in Gallery VI.; and in No. 650 in Gallery VII.]

There are no pictures this year by R. ANSDALL, R.A.; E. ARMITAGE, R.A.; L. FILDES, A.R.A.; H. S. MARKS, A.R.A.; E. NICOL, A.R.A.

		SOUTH WALL								
111										
110										
109										
108										
107	113	114	119	120	125	126				
106	112	115	118	121	124	127				
105		116	117	122	123	128				
	DOOR	CHARLTON	PETIE	M. FISHER					129.130.132.133	
101.102.103.104										135
100.99	98	HODGSON								131 134
95	97									
92.93										BOUGHTON 139.137
94.96										136
	I DOOR									141.140.138
196.198										LEIGHTON 142.143.144.145
192.193.194										
195.197										149.148.147.146
191.190.189.188.187		WATTS								
183.184.186										PERUGINI 150.151.152
180.181	182.185	TADEMA	ELMORE		WELLS					155.154.153
		177	176	170	169	162	DOOR	161	156	
		178	175	171	168	163	III	160	158 157	
		179	174	172	167	164			159	
			173		166	165				

II.



* No. 94. 20 X 14.
No. 94. "Fairy Tales." MARY L. GOW.

First on the line in Gallery II. are—No. 94, a little child in blue dress in basket chair, and No. 96, "Spring," a girl in yellow dress walking through a primrose landscape, TOM LLOYD.

In the same corner are No. 93, "A basket of roses." H. F. SCHÄFER; No. 98, "Homeward Bound," J. E. HODGSON, R.A.; No. 100, "Home with the tide," J. G. NAISH, No. 102, "Watching the Skittle-players," R. B. BROWNING; and No. 112. "A Cavalier," time of Louis XIII. T. W. SHIELDS.



*

No. 115.

40 X 66.

No. 115. "Race to Market, Tahiti, Society Islands."
N. CHEVALIER.



No. 122.

60 X 78.

No. 122. "Mrs. Dominick Gregg and children."
JOHN PETTIE, R.A.

On the same wall on the line are—No. 116, "The Stag at Bay," J. CHARLTON, good studies of dogs; above, No. 112, "A Cavalier, time of Louis XIII.," T. W. SHIELDS; No. 118, "Sunrise: from Waterloo Bridge," J. O'CONNOR, and (as a pendant to the last named) No. 124, "Amongst the woods and waters," E. PARTON; the same river Thames, unpolluted, winding through green fields.

On either side of Mr. Pettie's fine portrait picture, which is the prominent object in the gallery, are (No. 117) Portrait of "*Alexander Matheson, Esq., M.P.*," W. W. OULESS, A.R.A., and (No. 123), F. HOLL, A.R.A., sketched below. Above are—No. 119, "*Morte Point*," J. S. HILL; No. 120, "*Cattle in the Roman Campagna*," A. LEMON; and No. 125, "*The Gave de Pau*," E. H. FAHEY.



*

No. 123.

50 X 40.

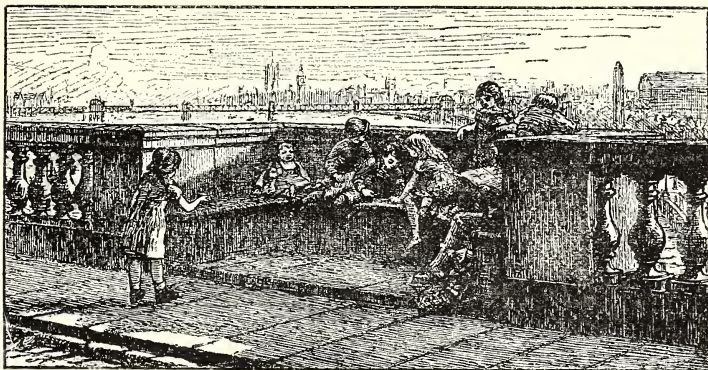
No. 123. "*S. Adams Beck, Esq.*" F. HOLL, A.R.A.

No. 128, "*The Halt*," MARK FISHER; landscape with sheep grazing under a quiet sky. (See also No. 381, in Gallery IV.).

In the corner is a small picture by Mrs. ALMA-TADEMA (No. 130), "*A Good Book*."

On the line at the end of this gallery are, No. 131, "*All that glitters is not Gold*," G. D. LESLIE, R.A.; girls in a sheltered garden in white dresses; old-fashioned in everything, even to the elderberry blossoms; a man kneeling with gold fish for sale.

In the centre of the wall is No. 142, "*Sister's Kiss*," (sketched on p. 20), Sir F. LEIGHTON, P.R.A., one of five pictures by the President; and on either side, are two small pictures, the first, a Venetian subject, No. 141, HENRY WOODS; good, serious work, by a young artist; the other, No. 149, "*In Clover*," R. W. MACBETH; girls and a horse; stable floor covered with clover. This artist's principal works are in the Grosvenor Gallery.



*

No. 136.

30 X 53.

No. 136. "*The Freedom of the Bridge.*" H. D. CHADWICK.

On the line is a charming single figure (which will recall the "*Priscilla*" of last year), "*Evangeline*," walking across a field in a light green dress; a composition of delicate green and grey.



*

No. 132.

27 X 17.

No. 132. "*The Thistledown Gatherer.*"

T. M. ROOKE.



*

No. 139.

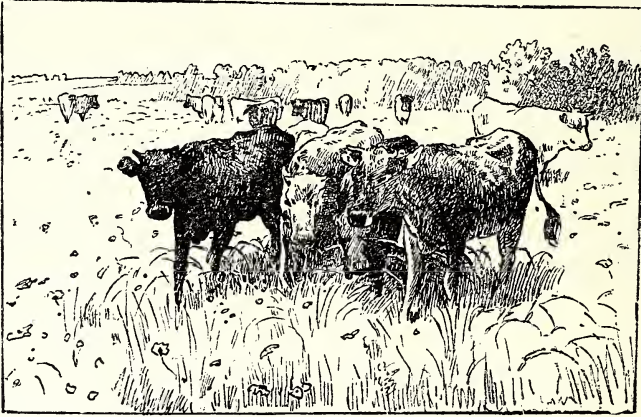
50 X 26.

No. 139. "*Evangeline.*"

G. H. BOUGHTON, A.R.A.

Above are—No. 140, "*Cliffs at Fairlight*," W. H. BORROW; No. 138, "*The Household Gods*," J. W. WATERHOUSE; No. 143,

OLIVER RHYS; No. 148, ARTHUR C. DODD; and No. 147, "*Cross and Crescent*," H. FABER BLUHM.



*

No. 151.

27 X 42.

No. 151. "*Early Spring*." ROBERT MEYERHEIM.



No. 142.

60 X 21.

No. 142 "*Sister's Kiss*." Sir F. LEIGHTON, P.R.A.



* No. 150. 42 X 28.

No. 150. "A Siesta." C. E. PERUGINI.

No. 155. "Follow my Leader." G. A. STOREY, A.R.A.



* No. 156. 66 X 48.

No. 156. "June."
J. MACWHIRTER, A.R.A.



* No. 154. 47 X 39.

No. 154. "Rt. Hon. G. J. Goschen, M.P."
R. LEHMANN.

No. 161. "A Picnic." H. T. WELLS, R.A.

On the east side of the door on the line are—No. 162, "*A Heavy Crop*," J. CLAYTON ADAMS; foreground of long grasses; No. 169, "*An Eastern Bath*," A. ELMORE, R.A.; No. 170, "*Katie, daughter of T. S. Timmis, Esq.*," JAMES SANT, R.A., and—

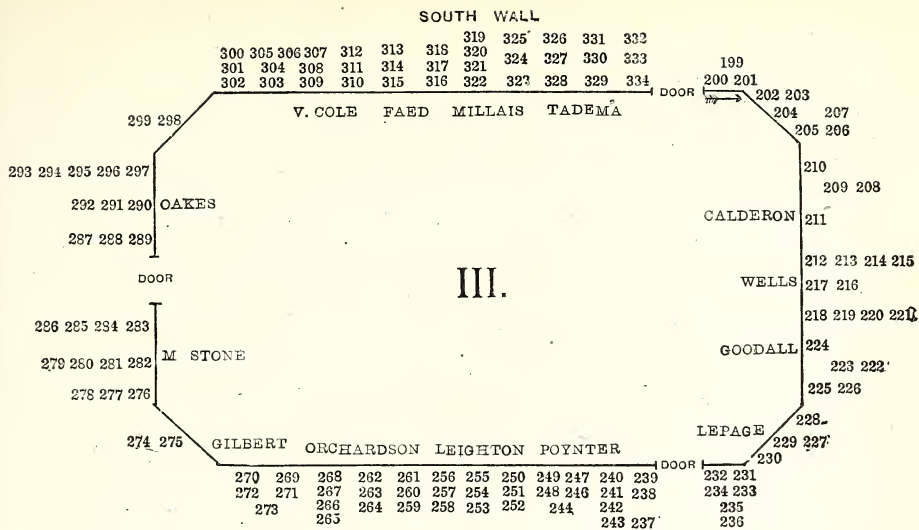


No. 176.

36 X 21.

No. 176, "*Spring Festival*," L. ALMA-TADEMA, R.A. (see also No. 195 on the next wall), and No. 177, "*The Lord of the Glen*," J. MACWHIRTER, A.R.A.; a weather-beaten pine-tree, in the wind, on a hillside.

On the east wall, in the centre, is the portrait of a child, No. 188, "*Lucy*," G. F. WATTS, R.A.; near it two landscapes by LESLIE THOMSON (Nos. 186 and 197); another small picture, by L. ALMA-TADEMA, R.A., No. 195, "*Not at Home*;" and No. 184, "*Before the Battle*," J. PETTIE, R.A. Here we may notice also landscapes (No. 181) by W. L. WYLLIE, and (No. 182) J. G. TODD, and a clever bit of *genre*, No. 198, "*Cabin Comfort*," WM. MAGRATH.



The first picture in the large room, is a powerful and pathetic one, by a young artist.



*

No. 199.

78 X 54.

No. 199. "Mary the Maid of the Inn." J. R. REID.

"No pity she looks for, no alms doth she seek,
Nor for raiment nor food doth she care."—*Southey*.



*

No. 205. 48. X 30.

On the line are—

No. 200. "*An Inquisition*," C. W. COPE, R.A.; No. 202, "*Going Out*," F. BROWN; No. 204, "*Iostephane*," Sir F. LEIGHTON, P.R.A.; No. 205, "*Olivia and Dick Primrose*," MARCUS STONE, A.R.A. (a delicate scheme of red colour); No. 206, "*Preparing for Spring*," W. H. BARTLETT; and above, a portrait, No. 207, by W.W. OULESS, A.R.A.

Next in order are (No. 210), "*An Assyrian Captive*," by E. LONG, A.R.A., and the Eastern group, by P. H. CALDERON, R.A. (*sketched below*).



*

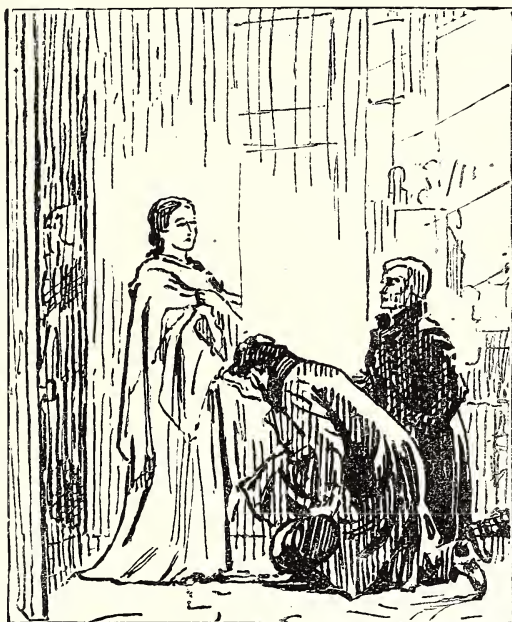
No. 211.

58 X 48.

No. 211. "*Captives of his Bow and Spear*."
P. H. CALDERON, R.A.

Above, is No. 209. "*Solitude*." R. B. BROWNING.

The central picture at the head of the large room is a portrait of the Queen receiving the announcement of her accession to the throne in 1837. The kneeling figures are Lord Conyngham and the late Archbishop of Canterbury. The Duchess of Kent is half seen through the open door. The simplicity and dignity of the figure of the young Queen are indicated in the sketch.



*

No. 217.

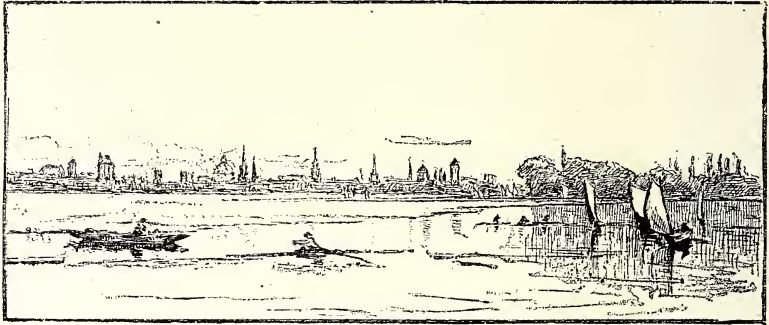
96 X 75.

No. 217. "*Victoria Regina.*" H. T. WELLS, R.A.

The following paragraph records the event :

"On Tuesday (the 20th June) at 2½ A.M., the scene closed (death of William IV. at Windsor Castle), and in a very short time the Archbishop of Canterbury and Lord Conyngham, and the Chamberlain, set out to announce the event to their young sovereign. They reached Kensington Palace about five ; they knocked, they rang, they thumped for a considerable time before they could rouse the porter at the gates ; they were again kept waiting in the courtyard ; then turned into one of the lower rooms, where they seemed forgotten by everybody. They rang the bell, and desired that the attendant of the Princess Victoria might be sent to inform H.R.H. that they requested an audience on business of importance. After another delay and another ringing to inquire the cause, the attendant was summoned, who stated that the Princess was in such a sweet sleep, she could not venture to disturb her. Then they said, 'We are come to the *Queen* on business of State, and even *her* sleep must give way to that.' It did, and to prove that *she* did not keep them waiting, in a few minutes she came into the room in a loose white dressing-gown and shawl, her nightcap thrown off, her hair falling upon her shoulders, her feet in slippers, tears in her eyes, but perfectly collected and dignified."—From the *Diaries of Miss Frances Williams Wynn.*

On either side of the foregoing are two fine portraits (for the collection of "*Portraits of Artists painted by themselves*," in the Uffizi Gallery, Florence), No. 212, G. F. WATTS, R.A., and No. 218, J. E. MILLAIS, R.A.; and above them, No. 213, "*Shadows*," E. SAINSBURY, and No. 219, "*Alone*," YEEND KING.

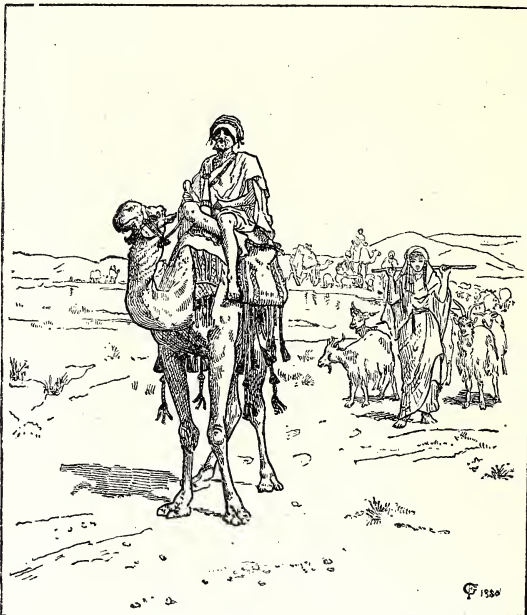


*

No. 223.

43 X 91.

No. 223. "*Oxford*" (a view in sunshine). J. AUMONIER.



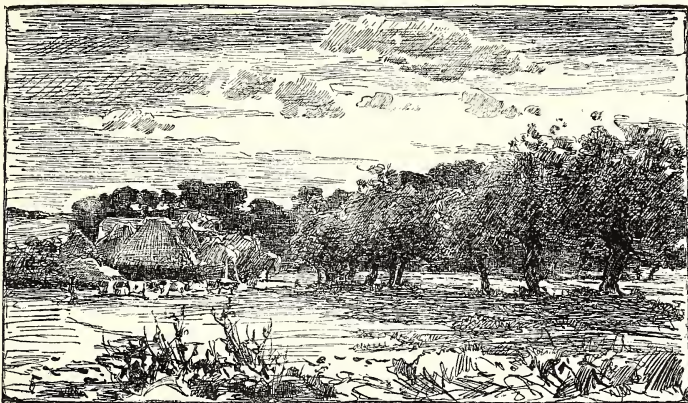
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No. 224.

60 X 48.

No. 224. "*Moving to Fresh Pastures*." F. GOODALL, R.A.

No. 225. Two figures; red robes and gold. A. ELMORE, R.A.



*

No. 222.

36 X 40.

No. 222. "*An October Evening.*" ALFRED PARSONS.

In the corner is a curiously rich and elaborate portrait of "*H.R.H. The Prince of Wales*" (No. 229), by J. BASTIEN-LEPAGE, whose work here will be remembered last year. Near it are—No. 228, "*Happy Thoughts*," H. LE JEUNE, A.R.A.; No. 230, "*Leading-strings*," J. C. HORSLEY, R.A.; and the very careful painting sketched below.



*

No. 231.

24 X 16.

No. 231. "*Multiplication.*" KATE PERUGINI.

Above is a landscape (No. 233) "*With the Daffodils*," F. WALTON; and, on the line, No. 232, "*Sanctuary in the Sahara*," F. A. BRIDGMAN.

[Door.]

The pictures on the next wall are some of the best in the Academy; the first is the portrait of a child in black velvet.



No. 239. 60 X 33.

No. 239. "*Catherine Muriel Cowell Stepney.*" J. E. MILLAIS, R.A.

No. 240. "*Prawn-seller.*" W. P. FRITH, R.A.



* No. 247. 41 X 32.

No. 247. "*Mignon.*" W. C. T. DOBSON, R.A.

Above are several pictures to be noticed, amongst them No. 242, "*Florry,*" J. C. LAWRENCE; and No. 244, E. PARTON.

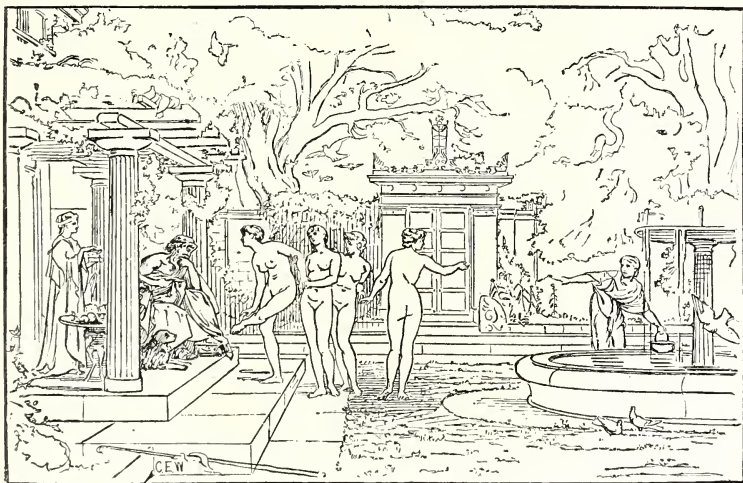
The next picture (No. 249) is to be published as an etching by Mr. Dunthorne.



No. 249.

28 X 18.

No. 249. "*His Grace.*" JOHN PETTIE, R.A. An etching is to be published by Mr. Dunthorne.



No. 250.

72 X 96.

No. 250. "*A Visit to Æsculapius.*" E. J. POYNTER, R.A.

Æsculapius is in red robe, the figure on the left in purple, the girl at the fountain in dark blue; pigeons white, dark foliage, and a green sward.

This picture has been purchased by the Royal Academy.

Above, is a good portrait of Dr. Carpenter (No. 254), J. COLLIER.
 No. 255. "*Returning to the Fold.*" H. W. B. DAVIS, R.A.
 This picture has been purchased by the Royal Academy.



No. 256.

60 × 33.

No. 256. "*The Light of the Harem.*" F. LEIGHTON, P.R.A.



John Gilbert. 1880.


No. 275.

48 × 72.

No. 275. "*King Henry VI.*" Sec. pt., Act iii. Sc. 2. SIR J. GILBERT, R.A.

No. 261. "Sea-pools." J. C. HOOK, R.A.

The next work on the line is Mr. Orchardson's "*Napoleon*," the most popular, and perhaps the finest picture in the Academy.

No. 262. "*On board H.M.S. Bellerophon, July 23rd, 1815.*" W. Q. ORCHARDSON, R.A. This picture is the only work of importance of which no sketch has been received for ACADEMY NOTES. But for the information of distant readers we may state that Napoleon I., taking his last long look at France, stands on the right of the picture,  in the familiar grey coat (buttoned loosely over the epaulettes of the green uniform of the Guides), with cocked hat, boots and spurs; his legs a little apart for steadiness on deck. On the left, close together, stand bareheaded, the officers forming the suite; Colonel Planat, General Montholon, Surgeon Maingaut, Count Las Cases, and Generals Savary, Lallemand, and Bertrand. The youth leaning over the poop-rail, looking down on to the quarter-deck, is the son of Count Las Cases. It is a cold grey morning in July, with a calm sea, off Cape Ushant; the *Bellerophon* rolling slightly, as is indicated by the inclination of the masts on the left. This powerful picture, the tone and colour of which is subdued throughout, has been purchased by the Royal Academy.

No. 268. "*His Grace the Lord Archbishop of Canterbury.*" G. RICHMOND, R.A.

No. 269. "*Christmas Eve at Bethlehem.*" J. R. HERBERT, R.A.

No. 270. "*The Bishop of Exeter.*" G. F. WATTS, R.A.

Above are—No. 271, "*A Moonlight Pastoral*," CECIL LAWSON; No. 272, "*Rhu Mòr, Loch Alsh, Ross-shire*," JOHN NESBITT; No. 273, "*Home again*," C. NAPIER HEMY; and, on the east wall, No. 276, "*Portrait of Mrs. Angerstein*," EDWIN LONG, A.R.A.; and No. 284, "*Meum et Tuum*," C. ROBERTSON.



*

No. 282.

39 X 60.

No. 282. "*Amour ou Patrie.*" MARCUS STONE, A.R.A.

On the other side of the door is No. 288, "*Remonstrance*," JAMES M. BURFIELD; No. 289, "*Portrait of Mrs. Fox White*," JOHN PETTIE, R.A.; No. 290, "*A Hazy Morning in Alnmouth Bay*," J. W. OAKES, A.R.A.; and in the corner, No. 298, "*The Night Watch*," BRITON RIVIERE; a solemn picture (reminding us of one last year), lions wandering by night over moonlit ruins. Two portraits are near, No. 296, "*Mrs. Brocklehurst*," P. H. CALDERON, R.A., and No. 299, "*The Countess of Aberdeen*," JAMES SANT, R.A. The next on the line is a striking portrait of the late Registrar-General, No. 302, "*Major G. Graham*," F. HOLL, A.R.A., and near it, No. 311, one of "*J. B. Baxter, Esq.*," by Sir DANIEL MACNEE. One or two pictures, should be noticed in this corner, amongst them No. 301, "*The Silent Tide*," C. C. B. MONRO.

No. 303. "*Isaac's Substitute*." T. S. COOPER, R.A.



*

No. 304.

40 X 67.

No. 304. "*One of the Family*." F. G. COTMAN.

Next a portrait, No. 309, "*The Hon. Mr. Justice Manisty*," W. W. OULESS, A.R.A.; and an upright landscape, No. 310, "*The leaves of wasted autumn woods*," Shelley—VICAT COLE, A.R.A.

Above are—No. 308, "*The Glyder Fawr, North Wales*," G. A. HICKIN; and No. 314, "*The Bashaw of Rabat, Morocco*," E. L. WEEKES.

In the centre of the wall is—



*

No. 316.

59 × 83.

No. 316. "*From hand to mouth.*" T. FAED, R.A.

"He was one of the few that would not beg."

On either side are two of Millais' finest portrait pictures: the first, No. 315, "*Cuckoo!*" two children seated on the ground; light dresses, deep red golden hair; the next, No. 322, "*The Rt. Hon. John Bright, M.P.,*" J. E. MILLAIS, R.A.

The next picture sketched is No. 323. "*Ida, daughter of R. H. Combe, Esq.*" G. D. LESLIE, R.A.

Above are—No. 321, "*Floods,*" A. PARSONS; and No. 320, "*Land-scape: Glan Conway,*" ANDERSON HAGUE; No. 319. "*In Solitude,*" ROSA KOBERWEIN; and near the door, No. 333, "*Port St. Mary,*" F. W. JACKSON; and No. 332, "*The new Whip,*" young huntsman and pack, C. BURTON BARBER.



*

No. 323.

53 × 34.

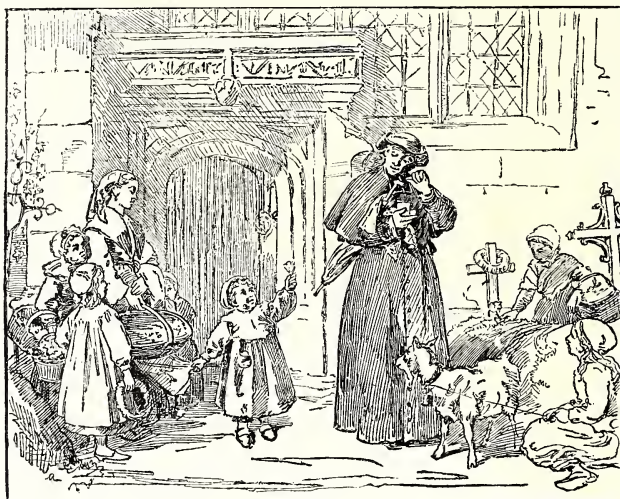


No. 328.

60 X 48. 1

No. 328. "*Fredegonda.*" d. 597. L. ALMA-TADEMA, R.A.

Fredegonda, Queen of the Franks, watching the espousals of her husband, Chilperic I., King of the Franks, to Galeswinthe, the Arian Visigothic princess, for whom she had to give way, not being of royal blood.



*

No. 329.

40 X 50.

No. 329. "*Le Jour des Morts.*" J. C. HORSLEY, R.A.

No. 334. "*Time of the Overflow, Egypt.*" F. GOODALL, R.A.

SOUTH WALL

	427		428		434	455		335		343	
	425	426	429	432	433	437		336		342	
	424		430		431	433		337		341	
								338	339	340	
420 421 422 423	MILLAIS							DOOR			
419 417	416	LONG							CHIERICI		
418 415 414								SANT			
IV.											
409 412 413											
408 410 411	LEHMANN							HOLL			
407 406 405	404 403 402	V. COLE		BRETT		FISHER		WATSON			
	401	398	393	388	387	382	381	375			
	400		394 392	389	386	383	380	376			
	399		395 381	390	385	384	379 378	377			
		397	396								



* No. 358. 24 X 19.

No. 358. "Study of a child." JAMES SANT, R.A.

The principal part of the wall at the head of Gallery IV. is occupied by a full-length, life-size portrait (No. 360) "*H.R.H. the Prince of Wales*," by AUGUSTUS SAVILE LUMLEY.

The first picture on the line is No. 338, "*Our Village*," G. H. BOUGHTON; gossips in an old English village; delicate in colour, sunny and bright; young faces. Next is No. 339, "*Hannah's Vow*," F. GOODALL, R.A.; No. 340, "*Zehra*," J. B. BURGESS, A. Above is No. 342, "*An Ocean Coast*;" a landscape which gained the Academy medal in 1879; FRANK MILLS.

The first picture to be noticed particularly on this wall is by a foreign artist—No. 349, "*A Desperate Venture*," G. CHERICI; remarkable for character and good painting; next No. 356, "*Mussel Gardens*," J. C. HOOK, R.A. Near them, on the line are—the head of a child, by J. SANT (*sketched on p. 35*); two more small Venetian pictures (Nos. 357 and 359), by HENRY WOODS. Other pictures to be noticed above are—No. 355, "*Summer*," R. C. CRAWFORD; No. 364, "*Still Water*," F. M. TRAPPES; and No. 365, "*Evening*," Sir J. GILBERT, R.A.



*

No. 366.

44 X 36.

No. 366. "*Ordered to the Front*." F. HOLL, A.R.A.

In the corner on the line are two noteworthy pictures, the first an impressive figure, No. 375, "*Corporal Trim*," J. D. WATSON; next, No. 381, "*The Home Paddock*," MARK FISHER; No. 382, "*Mrs. H. Gillum Webb*," JOHN COLLIER. Above is a portrait, No. 383, by A. BACCANI.

In the centre is a wide, calm sea, No. 387, "*Britannia's Realm*," JOHN BRETT (purchased by the Royal Academy), and above it, No. 386, "*Harvest in the South of Germany*," CARL BAUERLÉ.

Next are—No. 388, a Portrait of a child in velvet, with pug dog, W. R. SYMONDS; and a fine, sunny river scene, No. 393, "*On Silver Thames*," VICAT COLE, A.R.A.; and No. 394, "*Maude and Gwendoline*," J. HANSON WALKER.



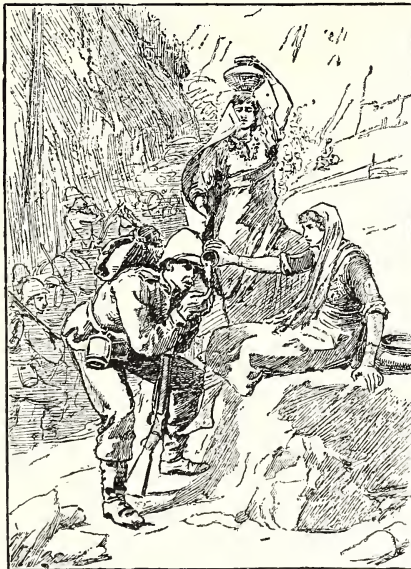
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No. 363.

50 X 40.

No. 363. "*The girl I left behind me.*" WM. HOLYOAKE.

No. 371. "*Maud,*" a study. THOMAS RILEY.



*

No. 398.

56 X 40.

No. 398. "*A Sister of Mercy on the road to Cabul, India, 1879.*"
W. C. HORSLEY.



* No. 407. 22 X 16.

No. 407. "*The Heiress.*" T. F. DICKSEE.

No. 408. "*Moonlight: Whitby Harbour.*" DAVID LAW.

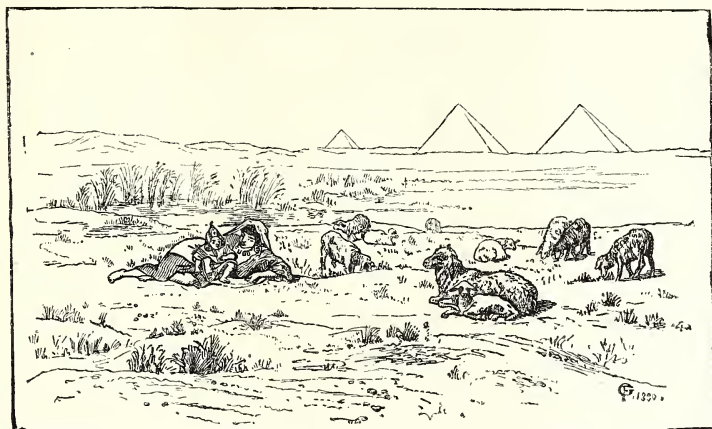


* No. 410. 60 X 84.

No. 410. "*Preparing for a Fancy Ball.*" OTTO SCHOLDERER.

No. 411. "*Portrait of Mrs. Leith.*" R. LEHMANN.

No. 413. "*Portrait of a Gentleman.*" THE LATE SIR W. BOXALL.



*

No. 402.

20 X 30.

No. 402. "*An Egyptian Pastoral.*" F. GOODALL, R.A.

[Door.]



*

No. 417.

48½ X 74½.

No. 417. "*Her Children's children.*" JOHN CHARLES.

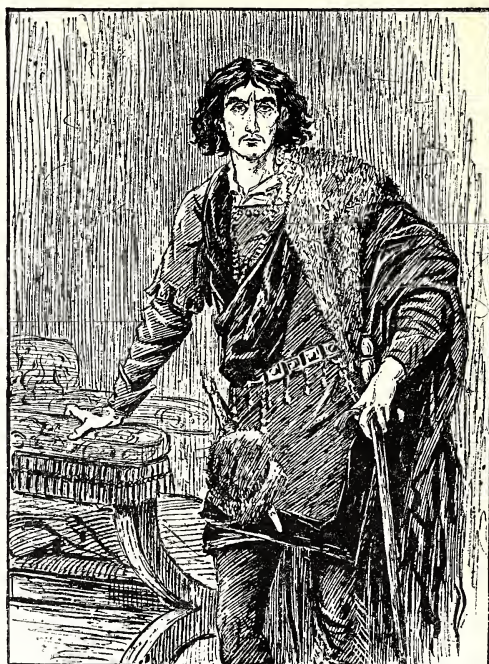
The first picture near the door is No. 414, "*The Young Housewife,*" W. Q. ORCHARDSON, R.A., a quaint little lady of the last century, in pink and yellow, with round hat and mittens; one of the daintiest figures in the Academy.



* No. 422. 37 X 24.

No. 422. "*En Pénitence.*" ARTHUR HUGHES.

No. 423. "*Portrait of Rev. C. W. Payne Crawford.*"
F. HOLL, A.R.A.



No. 416. 62 X 44.

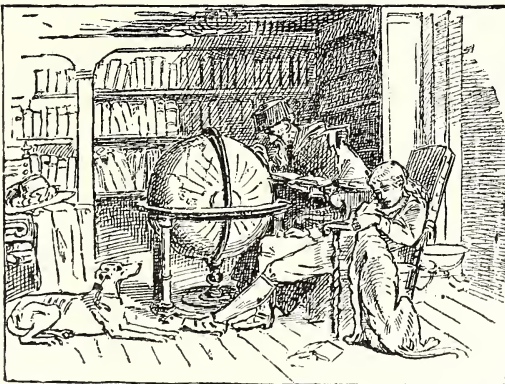
No. 416. "*Henry Irving as Hamlet.*" E. LONG, A.R.A.

Next on the line are—No. 424, "*Fording the Stream*;" huntsmen crossing a stream in a wood, up to girths in water; P. R. MORRIS, A.R.A. The centre is No. 430, "*Portrait of Miss Hermione Schenley*," J. E. MILLAIS, R.A. Above are—No. 429, "*Buckhaven, Fifeshire*," J. CAMPBELL NOBLE, and other landscapes to note.



* No. 432. 40 X 30.

No. 432. "*Mrs. Charles Holland*." T. BLAKE WIRGMAN.

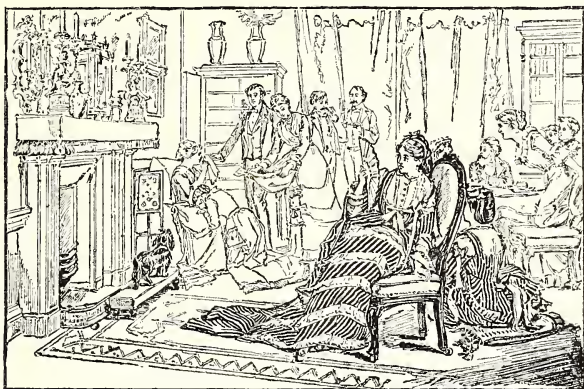


* No. 431. 37 X 47.

No. 431. "*The Professor and his Pupil*." J. B. BURGESS, A.R.A.

Another remarkable portrait in this gallery is No. 438, "*His Eminence Cardinal Newman*," W. W. OULESS, A.R.A.

No. 442, "*Charles Edward seeking shelter in the house of an adherent;*" an incident in the rising of 1745." ROBERT HERDMAN.



*

No. 448.

28 × 43.

No. 448. "*Forfeits.*" EYRE CROWE, A.

Above are—No. 450, "*Baron Heath, Italian Consul-General,*" S. MELTON FISHER ; No. 451, "*March,*" JAMES KINNEAR.



*

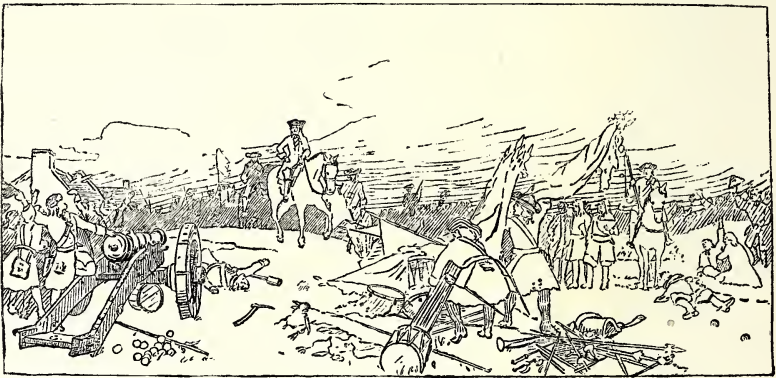
No. 453.

49 × 77.

No. 453. "*Blenheim : August 13th, 1704.*" R. C. WOODVILLE.

"About five o'clock the general forward movement was made. The Duke of Marlborough, having ridden along the front, gave orders to sound the charge, and our two lines of horse moved on, sword in hand, to the attack"—*Dr. Hare's Journal.*

The central picture is—No. 454. "*The Reapers' Rest.*"
J. W. OAKES, A.R.A.



*

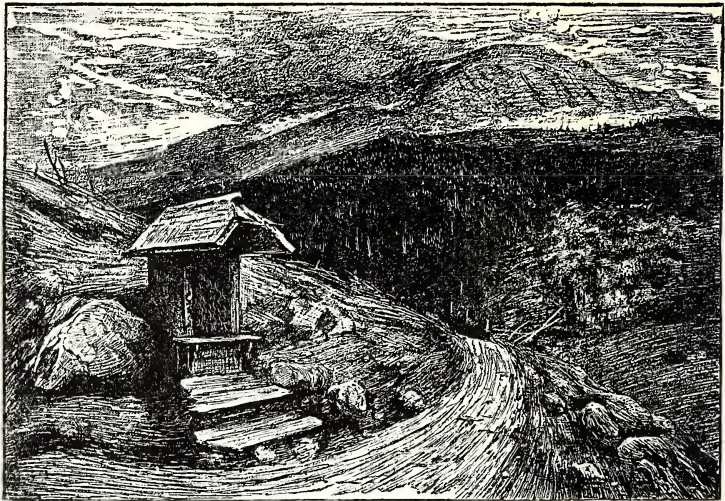
No. 459.

46 × 87.

No. 459. "*Marlborough after the Battle of Ramilies.*"
ERNEST CROFTS, A.R.A.

No. 460, "*A Nook in Nature's Garden,*" J. AUMONIER ; a child knee-deep in wild flowers near a wood.

Above are—No. 457, "*Through the Meadows,*" GEO. CHESTER ; No. 458, "*A Halt on the Moor,*" T. G. COOPER ; No. 462, "*Going Home,*" W. E. MARSHALL ; and No. 466, "*A Sheep-run by the Sea.*" ALLAN J. HOOK.



*

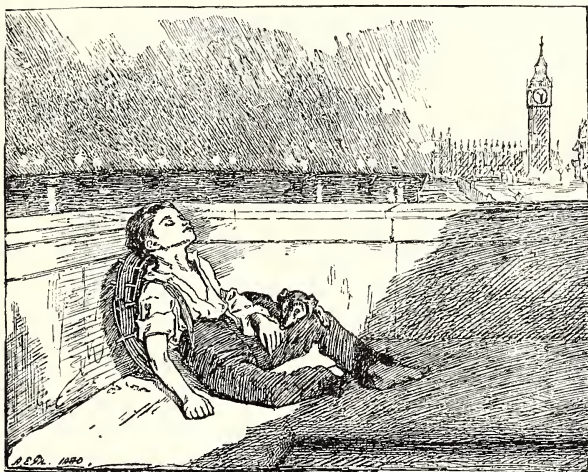
No. 468.

72 × 96.

No. 468. "*God's Shrine.*" HUBERT HERKOMER, A.R.A.

[Door.]

On the next wall above, are—No. 471, "*Friends in Adversity*," J. C. DOLLMAN ; and in the corner, No. 473, "*Roses*," H. FANTIN ; and No. 474, "*The Smoker*," TITO CONTI.

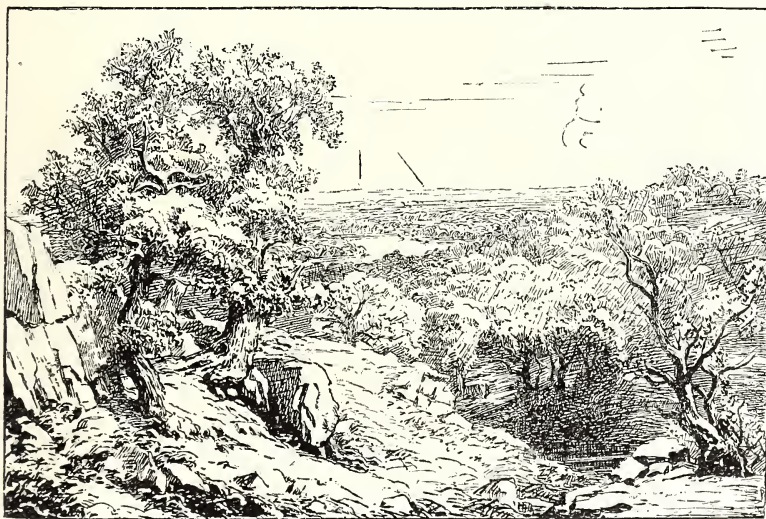


*

No. 479.

28 X 32.

No. 479. "*A Recess on a London Bridge*." A. E. MULREADY.



*

No. 472.

56 X 84.

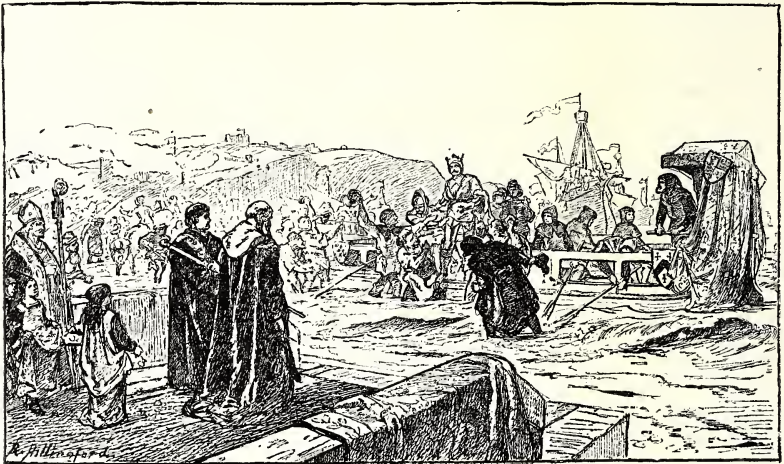
No. 472. "*Woodland and Stream*." C. E. JOHNSON.



* No. 485. 35 X 24.

No. 485. "*A Daughter of Eve.*" W. J. HENNESSY.

On this wall we should notice several good landscapes, notably No. 487, C. W. WYLLIE; No. 488, ALFRED DE BRÉANSKI; No. 494, J. W. SMITH; and 496, W. J. SLATER.



* No. 482. 53 X 84.

No. 482. "*England's Welcome to Henry V. after Agincourt.*"
ROBERT HILLINGFORD.

"The people of England on hearing of the approach of their sovereign were literally mad with joy and triumph. At Dover they rushed into the sea to meet him, and carried him ashore on their shoulders."

In the centre of this wall is Mr. Gow's principal picture (*sketched below*); on either side are—No. 481, "*H. C. Okeover, Esq.*," J. E. HODGSON, A.R.A., and No. 497, "*Luther Holden, Esq., President of the Royal College of Surgeons*," J. E. MILLAIS, R.A.; the last a very powerful portrait of the well-known surgeon.



*

No. 490.

78 X 54.

No. 490. "*The Last Days of Edward VI.*" A. C. GOW.

"As to the king's health, sire, it is still the same as I wrote you on the 27th ult. Since then he has been shown at a window at Greenwich, where many saw him, but in such a plight, so weak and wasted, that the people said it was death. This was done because the commons began to murmur, and to say that he was dead."—*Letter of Ambassador Scheyful to Charles V., July 4th, 1553.*—"Froude, History," vol. v., p. 514.

On the last wall of this gallery are—No. 507, "*Breach of Promise of Marriage*," JOHN MORGAN, and No. 512, "*Holy Childhood*," F. GOODALL, R.A.; and a good landscape, to be noticed above, No. 509, "*Beddgelert, North Wales*," F. W. MEYER.

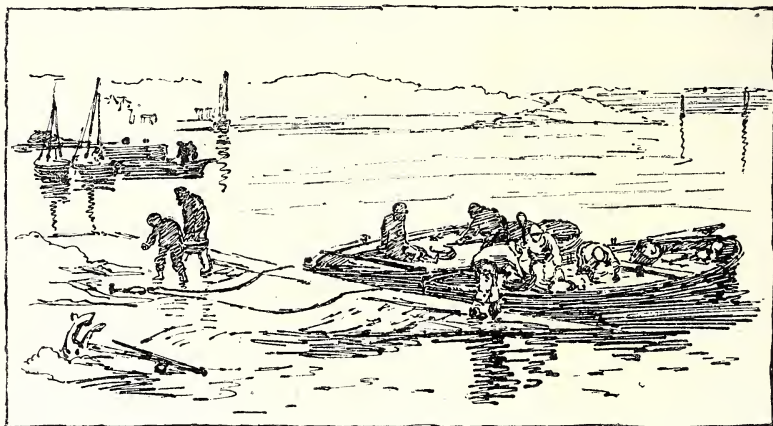


*

No. 504.

19 X 28.

No. 504. "A Pompeian Shop." J. W. WATERHOUSE.



*

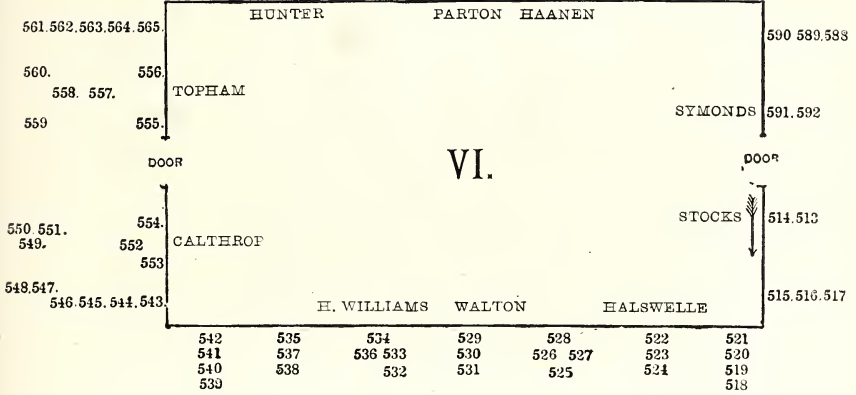
No. 506.

34 X 62.

No. 506. "The Silver of the Sea." COLIN HUNTER.

SOUTH WALL

569	570	575	576	581	582	587
568	571	574	577	580	583	586
566	572	573	578	579	584	585



* No. 514. 60 X 42.

No. 514, "*Her Sweetest Flower*," ARTHUR STOCKS. Note the painting of the flowers in the basket.

Next is a small, powerfully painted, costume picture, No. 515, "*Convalescent*," TITO CONTI; and above, No. 516, a landscape, "*On the Norfolk Coast*," T. F. GOODALL.

On the north wall are—No. 521, "*A Man with Game*," OTTO SCHOLDERER; and, on the line, a wild, low-toned landscape, with wind-blown reeds, after storm and rain, No. 522, KEELEY

HASLWELLE; and No. 528, "*Duty*;" a country doctor on horse-back, on some serious mission; HEYWOOD HARDY.



* No. 520. 36 X 24.

No. 520. "*The Right of Possession.*" H. H. CAUTY.



* No. 529. 72 X 54.

No. 529. "*Down in the Reeds by the River.*" F. WALTON.

This fine autumn landscape forms the centre of the wall; above it, raised aloft, is a good picture, which we have pleasure in drawing attention to in the sketch on next page.



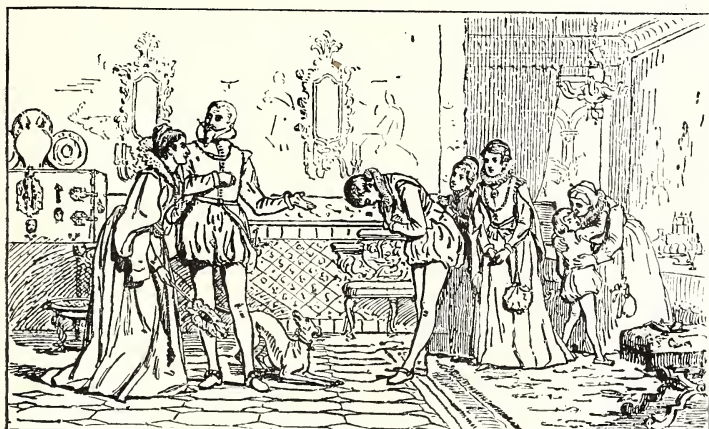
*

No. 531.

36 X 57.

No. 531. "*The Orphans.*" BASIL BRADLEY.

Two portraits on this wall are—No. 526, "*The Lady Cardross,*" J. SANT, R.A. ; and No. 533, "*The Lady Wolverton,*" Hon. H. GRAVES.



*

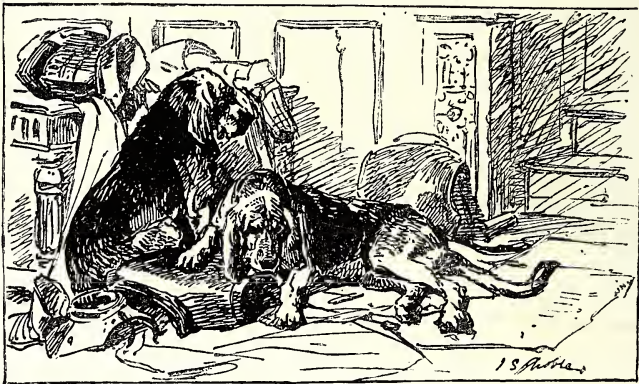
No. 534.

36 X 60.

No. 534. "*The Stepmother.*" HAYNES WILLIAMS.

Two foreign pictures should be noticed here—No. 535, "*King Arthur's Castle, Tintagel,*" GILBERT MUNGER ; No. 536, "*A Nook by the Mediterranean,*" FRANCESCO GIOLI ; also No. 542, "*Topsy,*" a clever portrait of a child, WEEDON GROSSMITH.

Turning back a little, may be seen above, two good paintings of dogs (Nos. 523 and 537), by J. S. NOBLE, the latter sketched below.



*

No. 537.

50 X 76.

No. 537. "*Love and War.*" J. S. NOBLE.



*

No. 538.

46 X 72.

No. 538. "*Shelter.*" ARTHUR HOPKINS.

On the east wall is—No. 543, "*A Night-cap,*" J. WATSON NICOL; above it, are No. 545, "*The old Battle-field,*" O. HERMSTIN; and No. 552, "*Parted,*" C. CALTHROP; a scene during the French Revolution of 1793.

No. 553. "*The Bather,*" a study. SOPHIE ANDERSON.

[Door.]



*

No. 557.

54 X 78.

No. 557. "*A Prize in the Lottery.*" F. W. W. TOPHAM.

A scene in Venice near the Piazza of St. Mark, in the bright autumn time.

Near the above are—No. 565, "*The sun shining on the sea,*" LIONEL P. SMYTHE ; and, on the south wall, No. 566, "*Marriage Settlement: West of Ireland,*" H. HELMICK ; and No. 572, "*Iona Shore,*" COLIN HUNTER ; this landscape is worthy of especial notice.



*

No. 570.

36 X 60.

No. 570. "*The Trawl Net: Loch Fyne.*" DAVID MURRAY.

In the centre is No. 578, "*The Last of October*," ERNEST PARTON; also the two sea-pieces which we have sketched below.

Next on the line is one of the best foreign, *genre* pictures in the Academy, of which we regret to give no sketch, No. 579, "*Pearl-stringers in Venice*," C. VAN HAANEN.



*

No. 574.

41 X 66.

No. 574. "*The Passing Salute*." T. GRAHAM.

"And farewell follows greeting."



*

No. 573.

44 X 72.

No. 573. "*At Traitors' Gate*." D. W. WYNFIELD.

Near the above are—No. 580, "*Sinking Despatches*," W. H. OVEREND; No. 583, "*Portrait of Rupert A. Kettle, Esq.*," F. HOLL, A.R.A.; No. 584, "*Landscape: Surrey*," T. J. WATSON; No. 585, "*A Tan-yard: Dinant, Belgium*," R. B. BROWNING; No. 589, "*Loch Etive, near Taynuilt*," the late G. E. HERING; and No. 592, "*Silver Summer*," J. CLAYTON ADAMS.



*

No. 590.

34 X 54.

No. 590. "Thursday." W. D. SADLER.



*

No. 591.

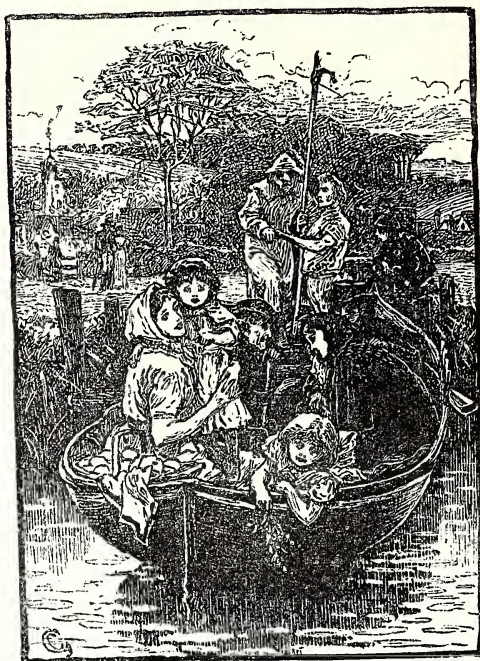
72 X 42.

No. 591. "At the Market Gate." W. R. SYMONDS.

SOUTH WALL

	613	647	652	653	658	659	
643	645	648	651	654	657	660	
642	644	649	650	655	656	661	
						662	
	RIVIERE	MUNKAOSY		E. R. LEIGHTON		663, 664, 665, 666	
641							
640							
639							
638							
637							
636							BRETT 670, 669, 668, 667
635							
634							
625	PRINSEP	VII.				DOOR	
633							P. GRAHAM 596, 595, 594, 593
632							
631							
630							
629							597
628							599, 600
627							598
626							
	MORGAN	LEIGHTON		MACALLUM			
	622	621	616	615	614	613	606
	623	620	617	618	612	610	605
	624	619	618	611	610	609, 608	603
							602
							601

The first pictures on the line are—No. 596, "*Eventide*," P. GRAHAM, A.R.A; No. 597, "*Mrs. F. Myers*," G. F. WATTS, R.A.; No. 598, "*A Moonlight Walk*," J. D. WATSON; and, above, No. 595, "*Rush-cutters*," ALICE HAVERS.



*

No. 599.

63 x 45.

No. 599, "*Weal and Woe*;" the river of life, C. GREGORY; a calm, poetic picture which would be appreciated better as an engraving.

On the next wall is an excellent portrait (No. 602), "*W. H. Barlow, Esq.*," JOHN COLLIER; near it, No. 603, "*Gleaners*," F. MORGAN; and No. 604, "*A gloomy Day*," H. JAY.



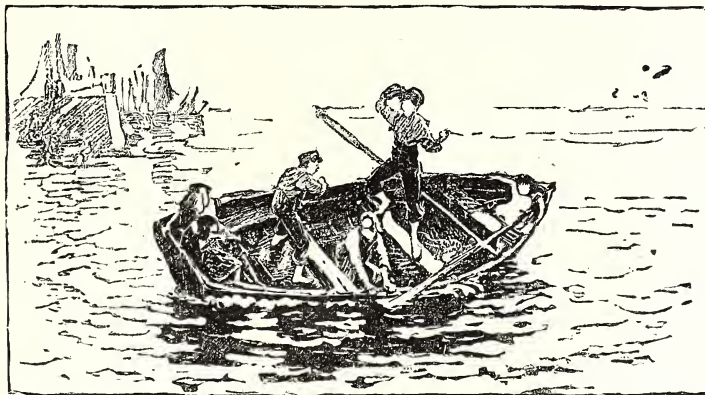
*

No. 607.

54 × 84.

No. 607. "*Spring*." E. A. WATERLOW.

This fine spring landscape is not well seen in its present position; as a pendant to it, on the right, is No. 617, "*Primrose Gatherers*," TOM LLOYD.



*

No. 605.

30 × 54.

No. 605. "*Rocked in the cradle of the deep*." H. MACALLUM.

A sunny, rippling, opal sea. Note the drawing of the children. An etching is to be published by Mr. Dunthorne.

Near the foregoing is No. 613, "*The Ebb-tide on the Bar*," WALTER J. SHAW; fine drawing of rough sea.



*

No. 618.

36 X 72.

No. 618. "*The Return from the sheilings.*" a scene in the Hebrides.
PETER MACNAB.

In the centre of the wall is—



No. 614.

36 X 24.

No. 614. "*Psamathe.*" SIR F. LEIGHTON, P.R.A.

No. 616. "*Portrait of Constance, daughter of C. Andrew, Esq.*"
G. D. LESLIE, R.A.

Above, are other landscapes, and, on the east wall, under the great Indian picture, a row of sixteen little paintings which should not pass unnoticed.



*

No. 621.

44 X 60.

No. 621. "An Apple-gathering." F. MORGAN.

Nearly the whole of the east wall is occupied by No. 625, "The Imperial Assemblage held at Delhi by the Viceroy, Lord Lytton, and attended by the principal Chiefs of the Indian Empire." This picture (*sketched overleaf*) is to be presented by the people of India to Her Majesty the Queen in commemoration of the assumption by Her Majesty of the title of Empress of India.

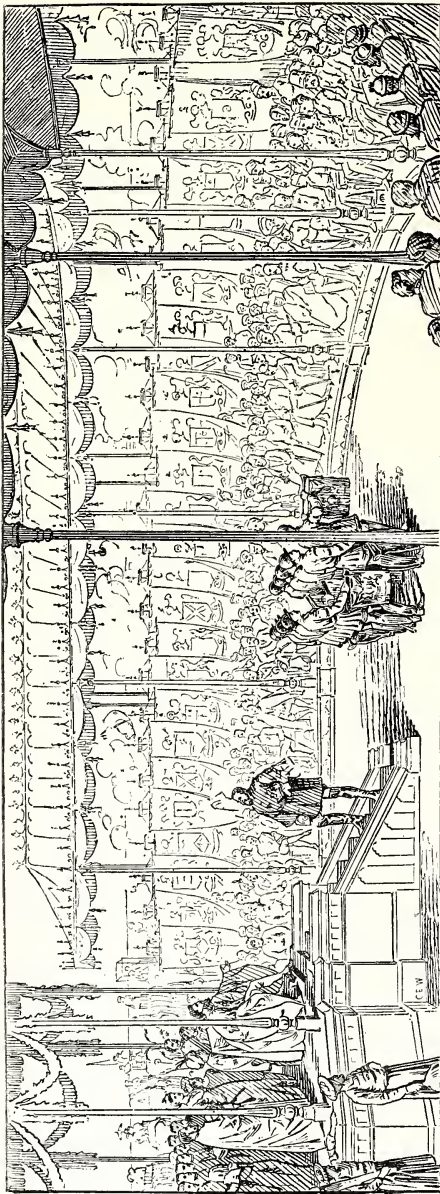
In the month of November, 1876, Mr. Prinsep received a commission to paint this picture, and proceeded at once to Delhi, where he witnessed the ceremony here represented, on the 1st of January, 1877. He remained in India fourteen months, during which time he visited the courts of the principal chiefs, and made studies from them, which are here reproduced in the figures sitting in the first rank. The picture itself has occupied more than two years in painting.

On the dais to the left of the spectator sits Lord Lytton, the Viceroy and Governor-General, in the robes of the Star of India; behind him stand his two pages, one being the third son of the Maharaja of Kashmir; behind these come Lady Lytton and her two daughters, and the staff. On the steps of the dais stands Major Barnes, who acted as principal herald. The chiefs sit round in a semicircle, so that they may be at an equal distance from the Viceroy; they are ranged in groups with the English officer in charge sitting next to the principal chief—thus difficulties of etiquette are overcome.

Nearest the Viceroy, in the picture, are the five chiefs of the Punjab, with the Lieutenant-Governor of that province; on his

No. 625. "The Imperial Assemblage," held at
Delhi on the 1st January, 1877.

VAL. PRINSEP, A.R.A.



10 ft. X 27 ft.

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53

1. Col. BURNE (Private Secretary).
2. Col. HOLLEY, C.B.
3. Col. COLLEY (Military Secretary).
4. Capt. BIDDLEPH, A.D.C.
5. Capt. LIDDLEPH, A.D.C.
6. Mr. THORNTON (Foreign Secretary).
7. Major UPPERTON, A.D.C.
8. The LADY LYTTON.
9. Hon. Miss LYTTON.
10. SON OF MAHARAJA OF KASHMIR.
11. Capt. LORD W. BERESFORD, A.D.C.
12. H. E. The VICEROY AND GOV.-GEN. OF INDIA, THE LORD LYTTON.
13. H. H. RAJA OF CHAMBA.
14. H. H. RAJA OF FARIDCOTE.
15. H. H. RAJA OF JHEND, G.C.S.I.
16. H. H. MAHARAJA OF KASHMIR, G.C.S.I.
17. Sir R. H. DAVIES, K.C.S.I., Lieutenant-Governor of the Punjab.
18. H. H. NAWAB OF BHOWALPORE.
19. Major BARNES (Chief Herald).
20. H. H. RAJA OF NABHA.
21. Sir R. TEMPLE, Lt.-Gov., Bengal.
22. DUKE OF BUCKINGHAM (Gov. of Madras).
23. H. H. MAHARAJA HOLKAR, G.C.S.I.
24. H. H. MAHARAJA REWAH, G.C.S.I.
25. H. H. RAJA DUTTIA.
26. H. H. RAJA DEWAS.
27. H. H. RAJA OF CHIRKARI.
28. H. H. RAJA ADJEYBURGH.
29. H. H. RAJA OF CHATTERPORE.
30. H. H. RAJAH OF PUNNAH.
31. Sir R. H. DAVIES, K.C.S.I., Lieutenant-Governor of the Punjab.
32. H. H. RAJA OF SAMPTAR.
33. H. H. RAJA OF DHAR.
34. H. H. MAHARAJA OF ORCHA.
35. H. H. NAWAB, Husband to—
36. H. H. BEGUM OF BHOPLAL.
37. Lt.-Gen. Sir H. DALY, K.C.B.
38. H. H. MAHARAJA SINDIA.
39. H. E. Gen. Sir F. P. HAINES, K.C.B.
40. NAWAB Sir SALAR JUNG, G.C.S.I.
41. H. H. NIZAM OF HYDERABAD.
42. Col. Sir R. MEAD, K.C.S.I.
43. H. H. GULCOWAR OF BARODA.
44. Sir MADHAVA RAO, K.C.S.I.
45. H. H. MAHARAJA OF MYSORE.
46. H. H. MAHARAJA OF JODHPORE.
47. H. H. MAHARANA OF OODHPORE.
48. H. H. RANA OF DHOLEPORE.
49. H. H. MAHARAJA OF JEYPORE.
50. H. H. MAHARANA RAO OF ULWAR.
51. H. H. MAHARAJA OF BHURTPORE.
52. H. E. Sir P. WODEHOUSE, G.C.S.I. (Gov. of Bombay).
53. H. H. THAKUR OF BHOWNAGAR.

right sits the Maharaja of Kashmir; on his left the Nawab of Bhawalpore. Beyond these, side by side, sit Sir R. Temple, Lieutenant-Governor of Bengal, and the Duke of Buckingham, Governor of Madras. Then follow the fourteen chiefs composing the Central Indian agency, with Sir Henry Daly, Governor-General, Agent for Central India. The first of these, in white, is Maharaja Holkar, the last in green, with a red Mahratta hat, is Maharaja Sindia; on the left of Sir A. Daly, in blue, is the Begum of Bhopal with the Nawab, her husband, leaning over the back of her chair. On Maharaja Sindia's right sits Sir F. Haines, commander-in-chief. Then comes the Nizam of Hyderabad, the chief with the largest territory in India; behind him stands Sir Salar Jung, his Prime Minister; and Sir R. Meade, the President at Hyderabad, sits by his side. Next is the Guicowar of Baroda and the Maharaja of Mysore; then the Rajpootana chiefs, Jodhpore, Oodeypore, Dholepore, Jeypore, Ulwar, Bhurtpore, Boondi, Jhallawar, and Kishelgurt; next the Governor of Bombay, Sir Philip Wodehouse; and, lastly, the Thakur of Bhownagar.

In the corner, on the right of Mr. Prinsep's picture, is No. 644, "*Endymion*," BRITON RIVIÈRE; remarkable for the painting of two Persian dogs.

[Door.]

Near the door is a good portrait, No. 648, "*Miss Edith Savile*," THOS. HILL.



No. 649.

38 X 30.

No. 649. "*Broken Promises*." C. SCHLOESSER.

Next on the line is No. 650, "*The Two Families*," MICHAEL MUNKACSY; a rich interior, ladies and pug dogs, bric-à-brac, and costumes—all painted with startling emphasis.



*

No. 651.

36 X 60.

No. 651. "*Saints and Sinners*." YEEND KING.

No. 655. "*Crenania*." Sir F. LEIGHTON, P.R.A.



*

No. 656.

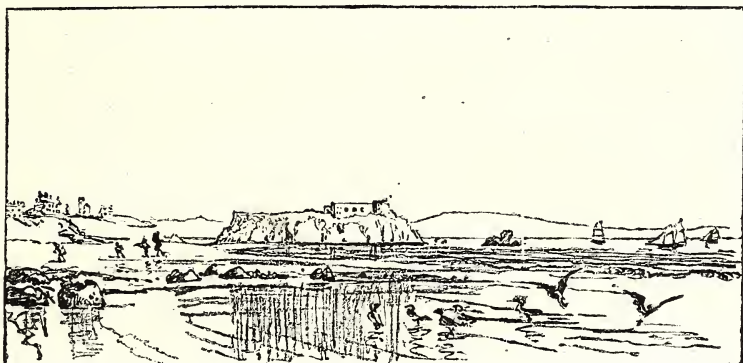
34 X 66.

No. 656. "*The dying Copernicus*." E. BLAIR LEIGHTON.

"He was made to touch the first printed copy of his book when the sense of touch was gone, and he saw it only as a dim object through the deepening dusk."—*George Eliot*.

In the corner of this room are two pictures to be noted: No. 662, "*Vischafslog op de Vischmarkt te Antwerpen*," a market-place, with rows of old women seated near an ancient cross, W. LOGSDAIL; and No. 663, "*Poultry Market, Rome*;" turkey cocks under an umbrella; C. H. POINGDESTRE.

No. 664. "*Ophelia*." LOUISE JOPLING.



*

No. 669.

42 X.84.

No. 669. "*Sandy Shallows of the sea-shore*;" a view of St. Catherine's well, Carnarvon. JOHN BRETT.



*

No. 670.

28 X 50.

No. 670. "*The feeding of the multitude*."

THERESA G. THORNYCROFT.

[Gallery VIII. WATER COLOURS.—671-934.]



*

No. 948.

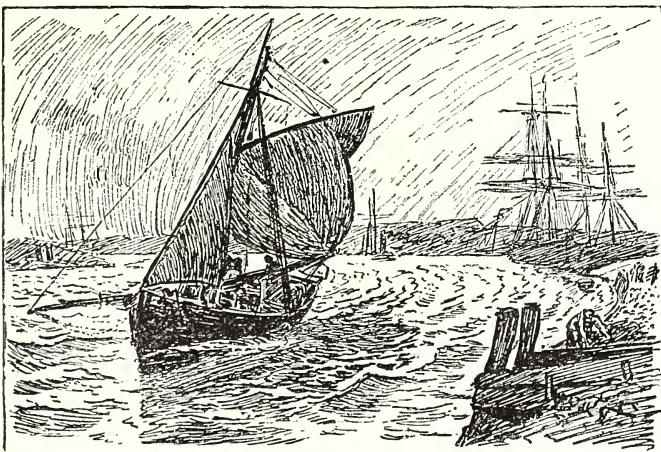
48 X 72.

No. 948. "*The Armada in Sight.*" SEYMOUR LUCAS.

"It was on the 19th July that Fleming sailed into Plymouth and announced that he had seen the Spanish fleet off the Lizard. This intelligence was communicated to Drake when he and some of his officers were amusing themselves with bowls on the Hoe. It caused a lively sensation, and a great manifestation of alacrity to put to sea, which Drake laughingly checked by declaring that the match should be played out, as there was plenty of time to 'win the game, and beat the Spaniards too.'" *Hume and Smollett*, 1588.

The copyright of this picture is the property of Mr. A. Lucas.

Underneath are three landscapes to notice—No. 949, "*Late Harvest*," W. S. JAY; No. 950, "*Bewdley-on-the-Severn*," EDGAR BARCLAY; No. 951, "*Our Village*," IVYSTAN HETHERINGTON.



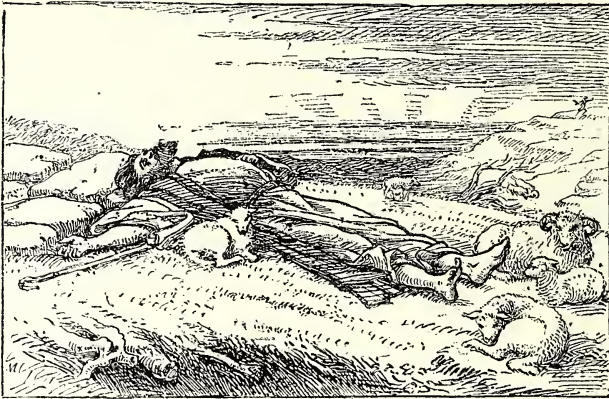
*

No. 955.

36 X 48.

No. 955. "*With Wind and Tide.*" C. NAPIER HEMY.

Next, is a charming landscape, No. 956, "*Taking home the cow and calf;*" in a punt, in the evening light, TOM LLOYD.



*

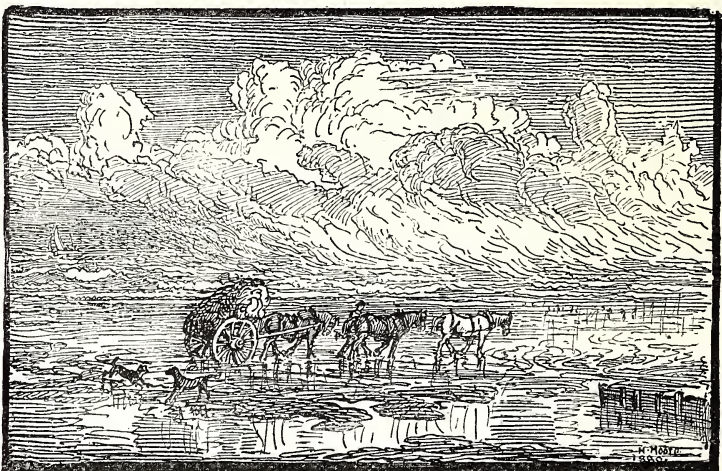
No. 962.

38 X 56.

No. 962. "*The Good Shepherd giveth his life for the sheep.*"
C. W. COPE, R.A.

No. 965. "*Mending Lobster-pots,*" JOHN A. LOMAX ; No. 966. "*The Village Maiden,*" W. G. DAFFARN ; No. 972. "*Gratitude,*" JOHN BURR.

In the central position on this wall is a luminous sea-shore, with clouds lighted by the evening sun.



*

No. 973.

48 X 72.

No. 973. "*The beached margent of the sea.*" HENRY MOORE.

On either side of the foregoing are No. 968, "*May*," JOHN MACWHIRTER, A.; a large upright landscape with hawthorn in bloom, and—

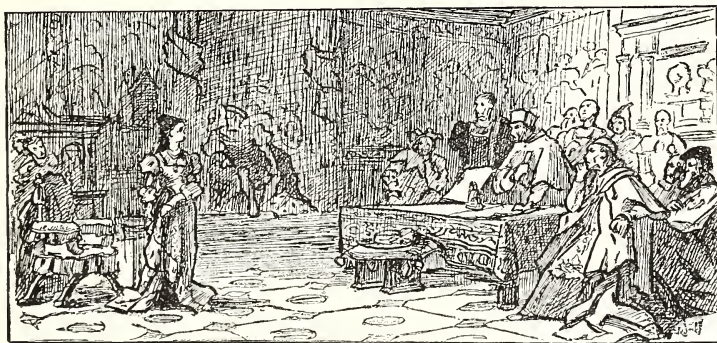


*

No. 980.

60 × 48.

No. 980. "*The Babes in the Wood.*" JOSEPH FARQUHARSON.



*

No. 985.

40 × 66.

No. 985. "*The Trial of Queen Catherine.*" LASLETT J. POTT.

Several landscapes should be noticed here, including No. 978, "*Summer in Kent*," J. L. PICKERING; No. 979, "*Where the sea and river meet*," CATHERINE CHARLTON; and No. 988, "*Woodbury common, Devon*," J. B. BIRKMYER.



* No. 992. 65 X 45.

No. 992. "*Rediviva.*" R. THORBURN, A.R.A.

On the west wall are—No. 998, "*A Summer ramble,*" R. COLINSON; No. 999, "*Make haste to save the hay,*" R. THORNEWAITE; No. 1000, "*Old Friends,*" EDWIN HUGHES; No. 1001, "*The Dove,*" GEORGE SMITH; No. 1004, "*After a skirmish,*" CHARLES SELL; and No. 1011, "*The Shadow in the home,*" ELLEN CLACY.



* No. 1012. 24 X 36.

No. 1012. "*Old Actors.*" F. SMALLFIELD.

Peg Woffington came to London at twenty-two years of age. After calling many times at the house of John Rich, the manager of Covent Garden Theatre, she was at last admitted, and found him lolling on a sofa, surrounded by twenty-seven cats, of all ages.



*

No. 1010.

60 X 42.

No. 1010. "*Cinderella.*" E. F. BREWTNALL.

[*Door.*]

No. 1014. "*The Love-letter.*" A. H. WEIGALL.

No. 1016. "*A Capri Maid.*" J. H. E. PARTINGTON.



*

No. 1029.

25 X 44.

No. 1029. "*Reflections.*" E. M. OSBORN.

No. 1031. "*Tragedy.*" F. D. HARDY.

A group, nearly life-size, watching "*Othello*" from a private box.

In this corner are—No. 1027, "*An Antwerp Smith*," PAUL VERHAERT; No. 1030, "*Against Witches*," HOWARD HELMICK; No. 1037, "*Roasting an Apple*," A. H. BURR; No. 1038, "*The Morning Lesson*," W. MAW EGLEY; No. 1040, "*In Opulent June*," a fine landscape, FRANK WALTON; No. 1041, "*The Syce's Toilet*," WALTER C. HORSLEY; No. 1042, "*After the Christening*," JOHN WHITE.



*

No. 1046.

60 X 33.

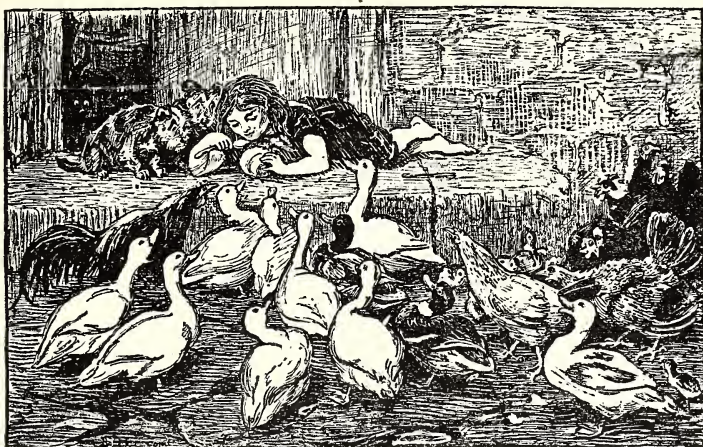
No. 1046. "*Daphne*" (in blue robe). G. A. STOREY, A.R.A.

Above, hung out of sight, is No. 1043, "*Off to the northern seas; parting gifts*," E. BUCKMAN.

The scene is laid at Gorlestone, at the mouth of Yarmouth harbour. The smacks are being towed out. "off to the northern seas, after the herrings."

No. 1052. "*Chiswick Old Mall*." C. E. HOLLOWAY.

The central picture on the line (sketched on next page) is Mr. Riviere's principal work of the year; on either side are No. 1047. "*On Deal Common*." T. S. COOPER, R.A.; and No. 1056. "*A Summer's Evening in the Marshes*;" landscape with cows. T. S. COOPER, R.A.



No. 1051.

43 X 68.

No. 1051. "*The Last Spoonful.*" BRITON RIVIERE, A.R.A.

Near the foregoing is—

No. 1059. "*A Music Lesson.*" G. H. BOUGHTON, A.R.A.

Old man and a boy ; several figures in old-fashioned costumes ; English landscape.

No. 1061. "*Timber-hauling : East Norfolk.*" S. CARTER.

On the east wall, in the corner, is—



*

No. 1072.

50 X 72.

No. 1072. "*The girl I left behind me.*" C. GREEN.

Near the foregoing are No. 1073, *Darby and Joan*. E. SHERARD KENNEDY, and some landscapes to notice, amongst them No. 1071. "*A Stream through the Marsh.*" JAMES L. HENRY.

On the line, near the door, leading to the water colour room is—



*

No. 1081.

28 x 39.

No. 1081. "*The Gallant Stranger.*" HEYWOOD HARDY.

The Lecture Room is overshadowed, this year, by a colossal *Equestrian Statue of Lord Napier of Magdala* (to be cast in bronze, for Calcutta). J. E. BOEHM, A.R.A. This fine work is not seen to advantage in a room.



*

No. 1439.

53 X 30.

No. 1439. "*Early Morning: Venice.*" CLARA MONTALBA.



*

No. 1414.

24 X 18.

No. 1414. "*Ophelia.*"
ANNA L. MERRITT.



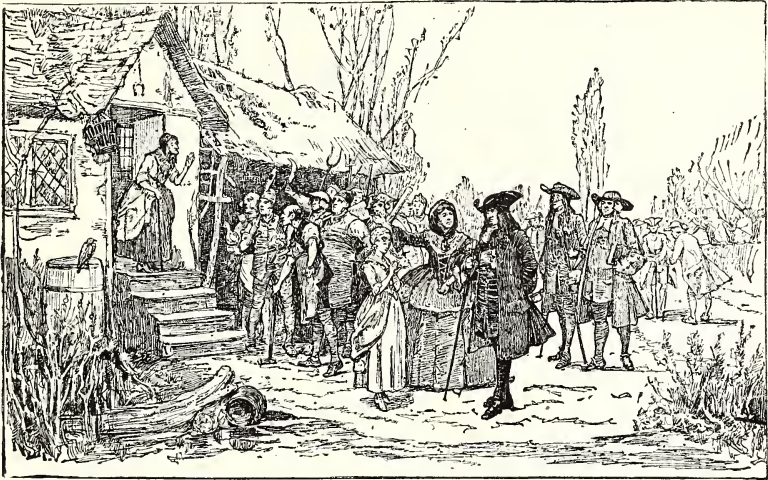
*

No. 1440.

46 X 31.

No. 1440. Matt. xxv. 40.
JOSEPH CLARK.

Next is a large picture on the line ; a careful work by the young artist who painted "*The Quack Doctor*," in Gallery II., last year.



*

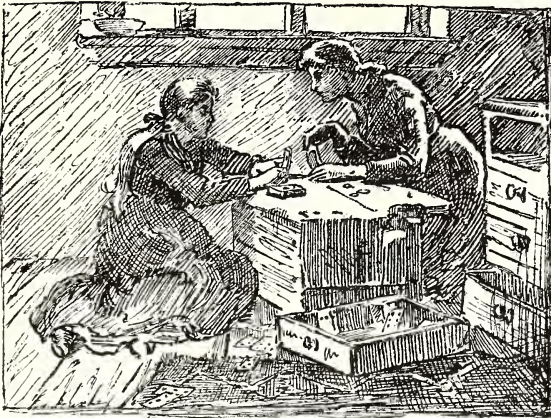
No. 1441.

36 X 60.

No. 1441. "*A charge of witchcraft.*" H. G. GLINDONI.

No. 1447. "*C. W. Cope, Esq., R.A.*" H. T. WELLS, R.A.

No. 1449. "*Ship-repairing, Holland.*" CHARLES THORNELY.



*

No. 1453.

34 X 44.

No. 1453. "*The sins of the fathers.*" MARIAN COLLIER.

This picture and No. 1456 (sketched overleaf) are both works by young artists.



*

No. 1456.

52 X 62.

No. 1456. "*For Ever.*" HERBERT SCHMALZ.

On the end wall are—No. 1457, "*Amber and Opal,*" LAURA ALMA-TADEMA; No. 1458, "*Drawing beer for the gamekeeper,*" E. OPIE; and a sombre Welsh landscape (not well seen in its present position), No. 1460, "*Wind-swept,*" H. HERKOMER, A.R.A.

[*Door.*]

The first on the north side of the door (on the line) is a fine river landscape, with luxuriant trees—a village in the distance, and rays of sunlight crossing the picture—No. 1466, "*The mist of the morning,*" VICAT COLE, A.R.A.; and No. 1467, "*Gee-up!*" G. B. O'NEIL. Next is a scene in Normandy—



*

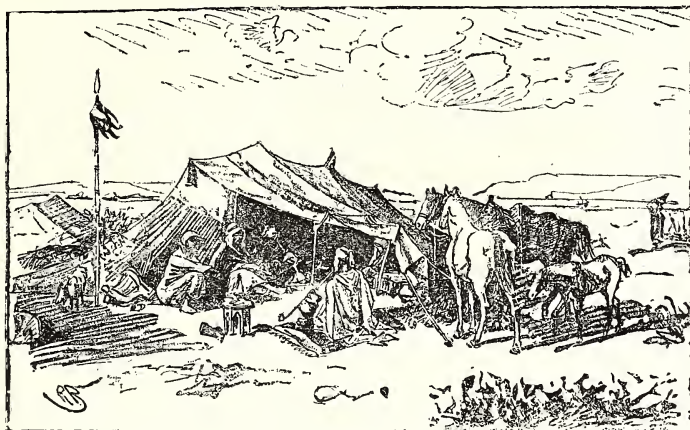
No. 1465.

48 X 72.

No. 1465. "*Blanchisseuses.*" ALICE HAVERS.

Near the foregoing is Mr. Barnard's "*Chaperon,*" sketched opposite.

On the line here is a head (No. 1473), "*Benedicite*," FRANK DICKSEE. Note the quality of this picture, and the painting of a gold chain.



*

No. 1479.

48 X 66.

No. 1479. "*Bedouin Encampment in Syria*;" the Bay of Acre and ridge of Carmel are seen in the distance. R. BEAVIS.



*

No. 1468.

36 X 28.

No. 1468. "*The Chaperon*."
FRED. BARNARD.

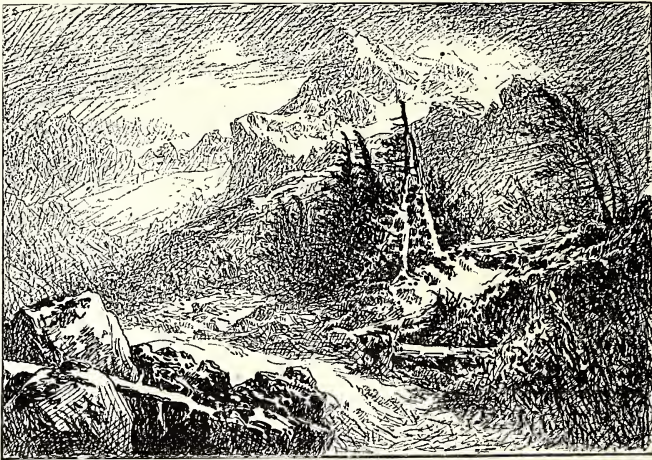


*

No. 1475.

42 X 28.

No. 1475. "*Dead Leaves*."
C. E. PERUGINI.



*

No. 1480.

48 X 72.

No. 1480. "*A Glean in the Storm.*" B. W. LEADER.

In the centre is a very remarkable portrait (No. 1482) "*Mrs. George Lewis,*" RUDOLPH LEHMANN.



*

No. 1488.

38 X 60.

No. 1488. "*Sisters.*" H. T. SCHÄFER.

On the line are—No. 1489, "*The Field Gate,*" landscape, with horses, ERNEST A. WATERLOW; No. 1490, Portrait of "*F. H. Dickinson, Esq.,*" G. RICHMOND, R.A.; No. 1496, "*Going to Market,*" JOHN FAED.

In the corner of the last room are—

No. 1497. "*Somebody's coming,*" M. ELLEN STAPLES; No. 1505, "*A Summer Flood,*" North Wales, 1879, B. W. LEADER; and—



*

No. 1507.

20 X 28.

No. 1507. "After the Day's Work." W. BRIGHT MORRIS.



*

No. 1565. (Central Hall.)

"Lt. Walter R. Pollock Hamilton, V.C.;" Cabul, 3rd Sept. 1879. C. B. BIRCH, A.R.A.



*

No. 1575.

No. 1575. "*A Moment of Peril.*" THOMAS BROCK.



*

No. 1592.

No. 1592. "*Ruth.*"
J. WARRINGTON WOOD.



*

No. 1566.

No. 1566. "*Artemis.*"
HAMO THORNYCROFT.



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** *The Illustrations are produced by the Typographic Etching Company.*



* No. 1444. *The Entry into Jerusalem*, terra-cotta panel; GEORGE TINWORTH (*Vestibule*). 2 ft. 6 in. X 10 ft.

No. VII. 1881.

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

The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition rather than the effect of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The PLANS OF THE GALLERIES at the head of each chapter, show the position of every picture on the walls, and in years to come will form a valuable record.



* No. 1491. *L'Ago Magnetico*. CARLO OESI.

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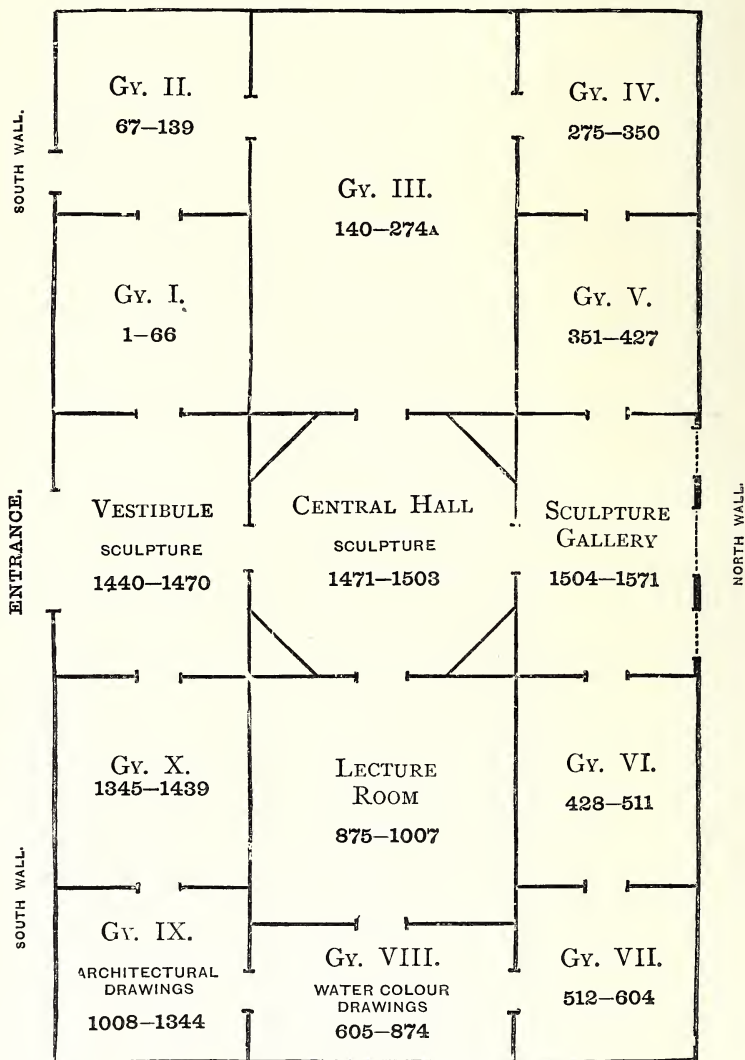
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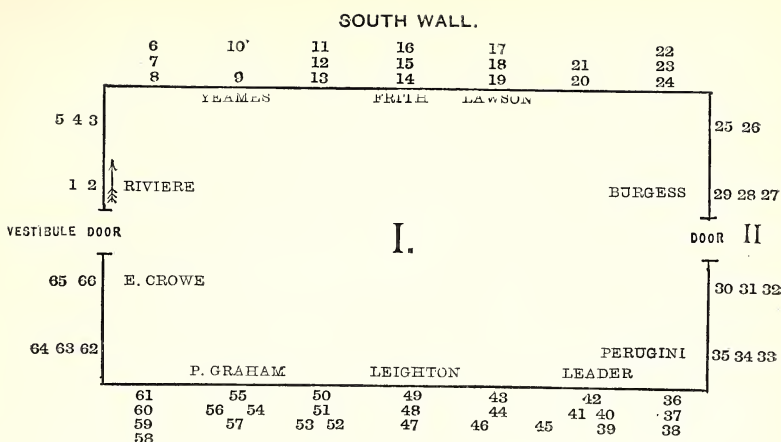
ROYAL ACADEMY OF ARTS

GENERAL PLAN OF THE GALLERIES,

Showing the arrangement of the Numbers in each Gallery.



The Exhibition is open from Monday May 2nd until Monday Aug. 1st, 1881, from 8 A.M. until 7 P.M.



The principal positions in Gallery I. are occupied by Mr. Frith's wedding picture and Sir Frederick Leighton's "*Elisha.*" No. 1. is a view of "*Snow-clad London,*" taken from Farringdon Market, V. P. YGLESIAS.



* No. 2. 52 X 46.

No. 2. "*Envy, Hatred, and Malice.*" BRITON RIVIERE, A.

A study of dogs; girl in white dress and blue sash, with pug dog; collies, spaniels, hounds and terriers.

Next, on the line, is No. 3, "*Dawn at Bethlehem*," THERESA THORNYCROFT; half-circle, the Virgin in dark-blue dress.

No. 8. "*Peasant Girl*," green shawl and pot of flowers.
OTTO SCHOLDERER.



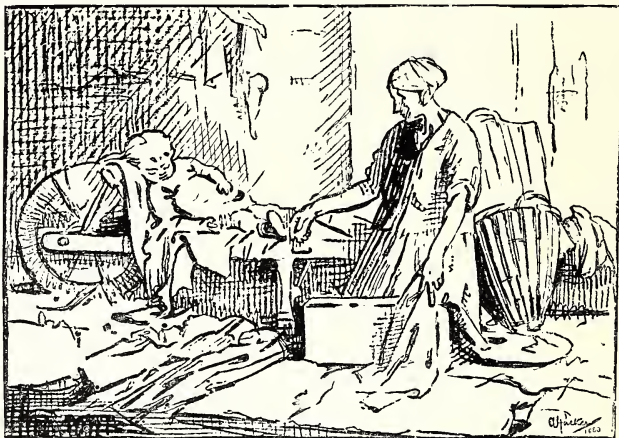
*

No. 9.

34 X 70.

No. 9. "*Here we go round the mulberry bush*."
W. F. YEAMES, R.A.

Above is No. 6, "*Calves and geese*," ROBERT MEYERHEIM.
(See No. 22, in the right-hand corner, by the same artist.)



*

No. 12.

49 X 67.

No. 12. "*Her Daughter's Legacy*." ARTHUR HACKER.

On the line are two landscapes—No. 13, "*Gorse-cutting*," J. W. OAKES, A.; storm and rain on the mountains; and No. 19, a marshy landscape with trees and birds flying low.

Next is a popular picture; contrast of poverty and riches; red cloth spread across the pavement; slippers and rice flying in the air.



No. 14.

61 X 49.

No. 14. "*For better, for worse.*" W. P. FRITH, R.A.



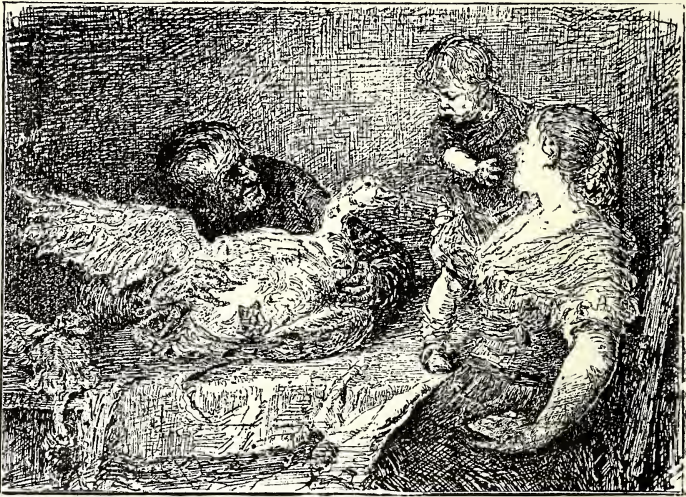
No. 19.

40 X 60.

No. 19. "*The Pool.*" CECIL LAWSON.

No. 20. "*Milk for the Calves.*" TOM LLOYD.

On the same wall are two good pictures by foreign artists—



*

No. 18.

45 X 58.

No. 18. "*In doubt.*" ERNEST ZIMMERMAN, and—

No. 24. "*Portrait of a Lady.*" H. FANTIN.

On the next wall is No. 25, "*St. Anne's Almshouses, Antwerp,*" WM. LOGSDAIL; market women in old courtyard, slate roofs, old brick buildings, toys and children, under a grey sky.



*

No. 29.

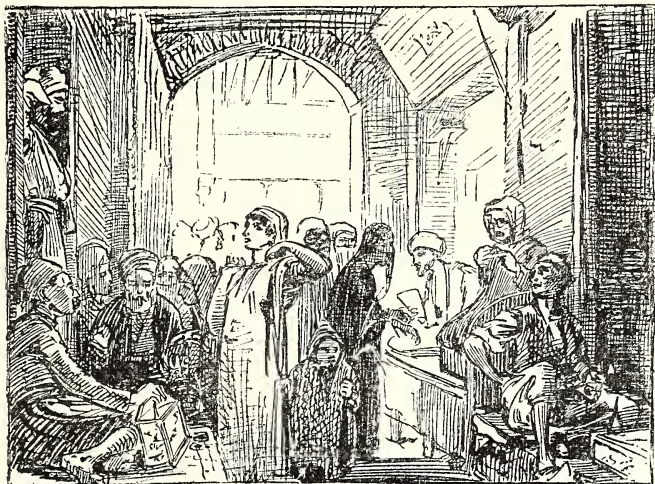
47 X 35.

No. 29. "*The Genius of the Family.*" J. B. BURGESS, A.
A Spanish guitar-player; blue china, plates, pots, and jars.

Above are No. 23, "*Autumn,*" GEORGE LUCAS; No. 26, "*Twilight,*"

light in a Coombe," W. M. HALE; No. 27, "*A Summer's Day,*" A. DE BRÉANSKI; and No. 28, "*A Landscape,*" C. MARSHALL.

[Door.]



*

No. 30.

40 X 51.

No. 30. "*In Time of Need.*" W. C. HORSLEY.

"In time of scarcity the women from the country districts round Cairo come into the town to sell their ornaments in the Gold and Silver Bazaar."



*

No. 35.

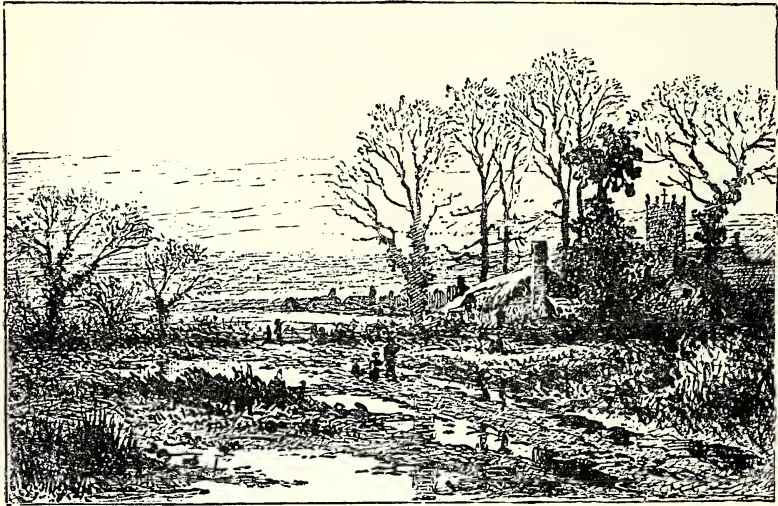
50 X 36.

No. 35. "*The Loom.*" C. E. PERUGINI.

Above are—No. 31, "*A Fishier Station,*" CARL RODECK; No. 32, "*Water-cress Gatherers,*" E. ELLIOT; No. 33, "*Seclusion,*" T. HILL; and No. 34, "*In the Meadow,*" E. A. HUNT.

On the north wall is—

No. 36. "*A Moment of Idleness.*" S. MELTON FISHER.



No. 42.

48 X 72.

No. 42. "*February fill dyke.*" B. W. LEADER.

Sunset glow ; sky from grey to gold ; ducks in the foreground.



No. 48.

82 X 50.

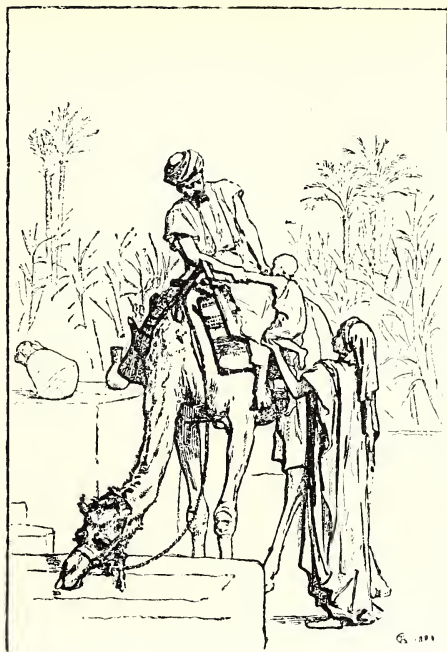
Above are landscapes to be noticed—No. 44, W. G. DAFFARN ; and No. 51, RICHARD DRABBLE.

In the centre of the wall is Sir F. LEIGHTON'S "*Elisha*" (No. 49), and above it the portrait sketched—No. 48, "*Mrs. Donaldson Hudson.*" JAMES SANT, R.A.

On the same wall are portraits—

No. 46, "*Miss Warman,*" HENRIETTA RAE ; No. 52, "*W. H. Rickatson, Esq.,*" H. M. PAGET ; and No. 54, "*Professor Blackie,*" J. H. LORIMER.

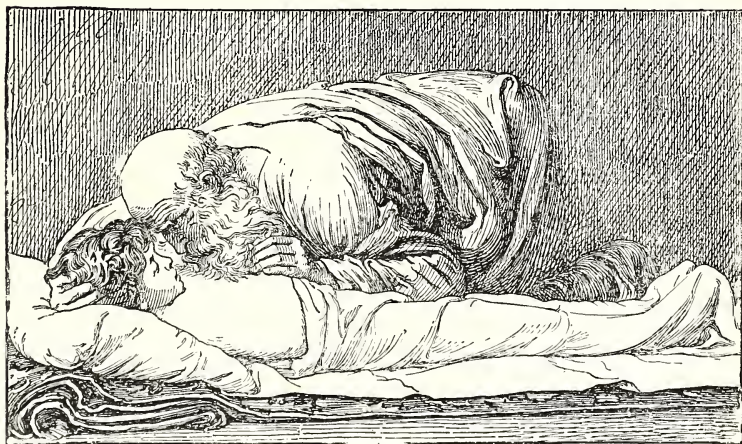
On either side of the "*Elisha*" are two companion pictures—No. 43. "*The Road to Mecca.*" F. GOODALL, R.A., and—



No. 50.

60 X 43.

No 50. "The Return from Mecca." F. GOODALL, R A.



No. 49.

32 X 54.

No. 49. "Elisha raising the son of the Shunammite."
Sir F. LEIGHTON, P.R.A.

No. 55. "A Mountain Road." PETER GRAHAM, A.

A highland glen ; gleam of sunshine, with strong cloud shadows and mist ; red cattle, herdsman, and dog.

Above is—No. 56. "*Mending the Net.*" EDWARD ELLIOT.

Next, on the line, are—No. 61, "*At the Foot of the Rialto, Venice,*" HENRY WOODS; a small picture, full of quality; market-place crowded with colour and costume; and No. 62, "*For sale,*" J. W. OAKES, A.



*

No. 66.

84 X 51.

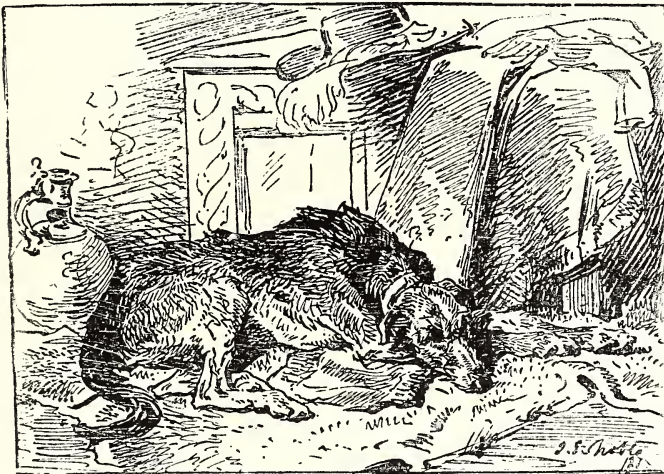
No. 66. "*Explosion of the Cashmere Gate at Delhi, Sept. 14, 1857.*"
EYRE CROWE, A.

"The explosion party, consisting of Lts. Home and Salkeld, Bengal Engineers, three sergeants, and a few native sappers, in the face of a hot fire, crossed the timbers of the battered bridge. Lt. Home first lodged the powder-bags at the foot of the gate, which had been closed in panic by the enemy; he then jumped into the ditch along with Bugler Hawthorne, who was to sound the call for the column to advance.

* * * * *

Soon there was a loud crash; the massive gate was shattered with a tremendous explosion, and the 52nd Foot, dashed over the bridge and entered the city. The Victoria Cross was conferred upon Lts. Home and Salkeld, also on Bugler Hawthorne and Sergt. Smith."—Col. MALLESON'S *Indian Mutiny*, &c.

ROOM	79	80	81	82	83	84	85	86	87	88	89	90
73 74 75 76												
	WALLER			C. JOHNSON				STANILAND				
72 71	CHIERICI											91 92 93
67 68 69 70												OAKES 96 95 94
I DOOR	II.											LONG 97 98
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	124											



*

No. 77.

40 X 60.

No. 77. "In the Lap of Luxury." J. S. NOBLE.

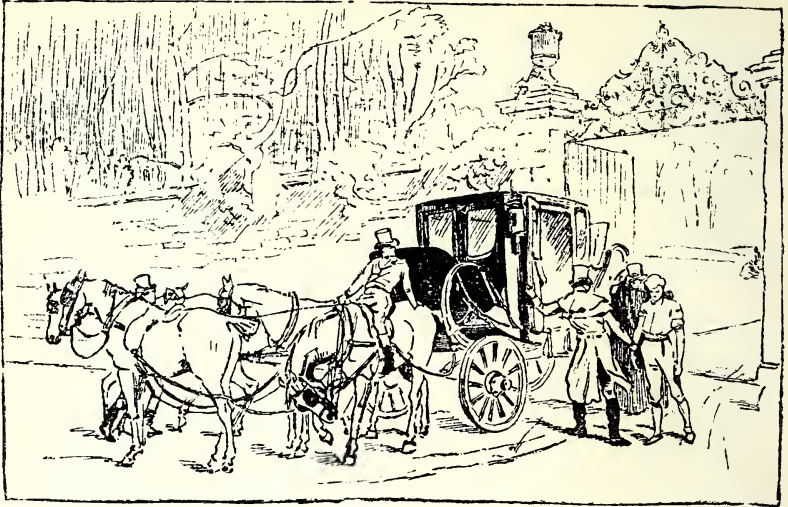
The principal picture in Gallery II. is Mr. LONG'S "*Martyr of Antioch*" (No. 97), on the west wall facing the entrance.

Commencing in the order of the catalogue, are—No. 67, "*Battledore*," EDWIN BALE; a landscape (No. 68), F. WALTON; No. 69, "*Golden Flags*," H. LE JEUNE, A.; and a cottage scene, No. 70, "*Lightly slumbering*," GEORGE SMITH.

The prominent attraction here is a picture by a foreigner, No. 71, "*A frightful state of things*," G. CHIERICI; a child surrounded by turkeys, geese, cocks, hens, and little chickens; a wonderful study of feathered life, brimming with fun and vivacity.

Above is—No. 72, "*Portrait of a lady*," S. SIDLEY; and near it, No. 75, "*They toil not, neither do they spin*," E. G. H. LUCAS; and No. 76, "*Too long a swim*," SYBIL C. PARKER.

On the south wall is a duel in the olden time—



*

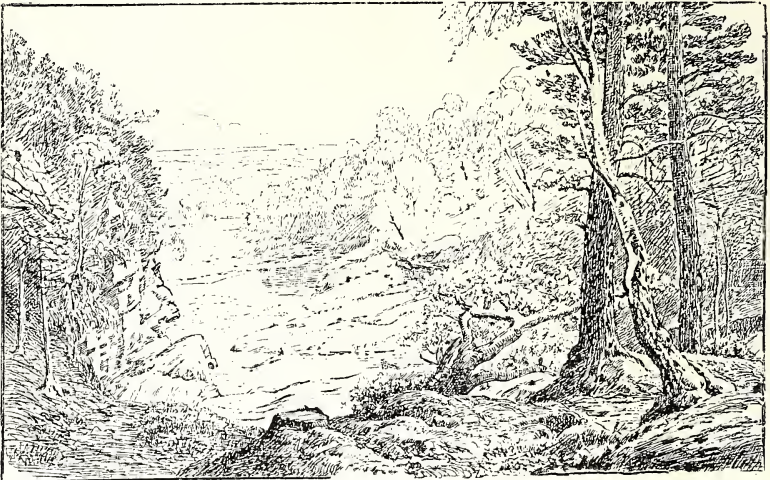
No. 81.

52 X 84

No. 81. "Success!" S. E. WALLER.

An etching of this picture will be published by Mr. Dunthorne.

Above are—No. 80, "Waiting for the Ferry," T. G. COOPER ;
No. 83, "Niobe," H. T. SCHÄFER ; and No. 84, EDGAR HANLEY.



*

No. 85.

68 X 84.

No. 85. "The Land of Streams." C. E. JOHNSON.

Glen Moriston, near Inverness ; painted entirely in the open air.

On either side are two remarkable portraits—No. 82, "Major-General Sir H. Rawlinson, K.C.B.," F. HOLL, A. ; and No. 86, "Sir Gilbert Greenall, Bart.," J. E. MILLAIS, R.A.

Above are—No. 87, "*The Daughter of Herodias*," A. SACHEVEREL-COKE; No. 88, "*Wild-fowl Shooting*," R. C. CRAWFORD; and No. 89, "*The Head of Teesdale*," T. HOPE M'LACHLAN.



No. 90.

38 X 67.

No. 90. "*The Relief of Leyden*." C. J. STANILAND.

No. 91. "*In the Spring-time of the Year*." T. SIDNEY COOPER, R.A.

On the west wall are—No. 92, "*Nellie*," H. R. MACBETH; No. 94, "*Flies*," EDWARD R. TAYLOR; and No. 95, R. BEAVIS.

In the centre is Mr. Long's great picture—



No. 97.

60 X 105.

No. 97. "*Diana or Christ*." E. LONG, A.

The scene is the stadium of Ephesus, with Roman rulers sitting in judgment.

On the left of the central picture is No. 96, "*The Miller's boat*," a misty river scene, early morning, by J. W. OAKES, A.; and, on the right—

No. 101, "*George II. at the Battle of Dettingen*," E. CROFTS, A., the sketch of which was too late for insertion. The moment depicted is when King George "dismounted, drew his sword, and put himself at [the head of the troops, exclaiming, 'Now, boys, now for the honour of England; fire, and behave bravely, and the French will soon run.'"

No. 100. "*A Spring Morning, Haverstock Hill*." G. CLAUSEN.

No. 102. "*Misplaced Affection*." R. ANSDALL, R.A.

Near the above are—No. 99, "*Half a Day's Holiday with the Skipper*," MARTIN K. PETO; No. 103, "*Blackberry-gatherers*," TOM LLOYD; No. 104, "*With labour returning, ends the day*," A. K. BROWN; No. 105, "*Shalford Common, Surrey*," PHILIP PAVY; No. 106, "*Rival Roses*," J. W. WATERHOUSE; and No. 109, "*A Cool Retreat*," H. GARLAND.

No. 107. "*A Frosty Evening*." T. SIDNEY COOPER, R.A.



No. 108.

40 X 50

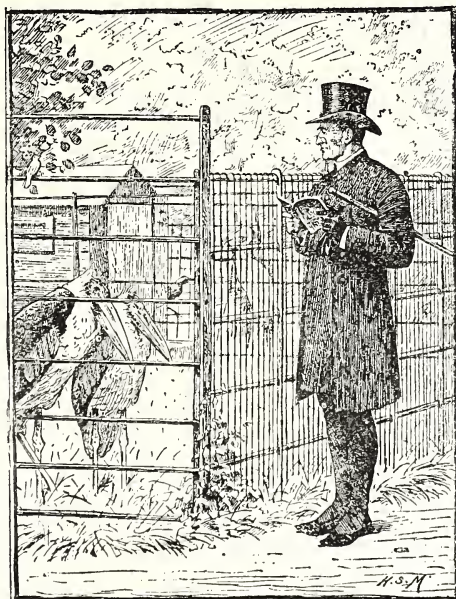
No. 108. "*Portraits of Mr. and Mrs. Edward Tomlin*."
J. C. HORSLEY, R.A.



No. 112. 28 X 18.

No. 112. "Her Grace." J. PETTIE, R.A.

An etching of this picture has been published by Mr. Dunthorne, as a companion to "His Grace," exhibited in the Academy last year.



* No. 113. 31 X 23.

No. 113. "An Episcopal Visitation;" adjutant storks.
H. S. MARKS, R.A.

No. 114. "*Yellow Marguerites.*" ALBERT MOORE.

Above are—No. 115, "*Beckton Gasworks,*" W. L. WYLLIE; and No. 117, "*Chrysanthemums,*" CONSTANCE PITCAIRN.

In the centre of the wall is—No. 119, "SIR F. LEIGHTON, P.R.A.," a portrait of himself in red robe of office, painted for the Uffizii Gallery at Florence. On the same line are—No. 120, "*Little Bo-peep,*" H. LE JEUNE, A.; No. 121, "*Good-night, Father,*" J. CLARK; and No. 127, "*Reckoning without his host,*" S. LUCAS; a small picture of a Cavalier studying his reckoning at an inn.

On the next wall is a picture to be especially noticed—No. 128, "*Pax vobiscum,*" COUNT WALDEMAR VON REICHENBACH. Above are—No. 130, "*Victorine,*" girl in blue frock, THOMAS HILL; No. 131, "*On the Meuse,*" A. G. BELL; and No. 132, "*Shule Aroon,*" girl at a door, W. MAGRATH.

On this wall is a portrait—No. 133, "*Mrs. Alfred Cock,*" GUSTAVE GRAEF; and under it three studies on the seashore in Somerset and Dorset, Nos. 134, 135, 136, by F. W. BAKER.

The last on the line in Gallery II. is No. 137, "*Mother and Son,*" H. W. B. DAVIS, R.A.; study of a white mare and brown foal.



No. 138.

23 X 33.

No. 138. "*La Pescheria, Venezia.*" W. H. JOBBINS.

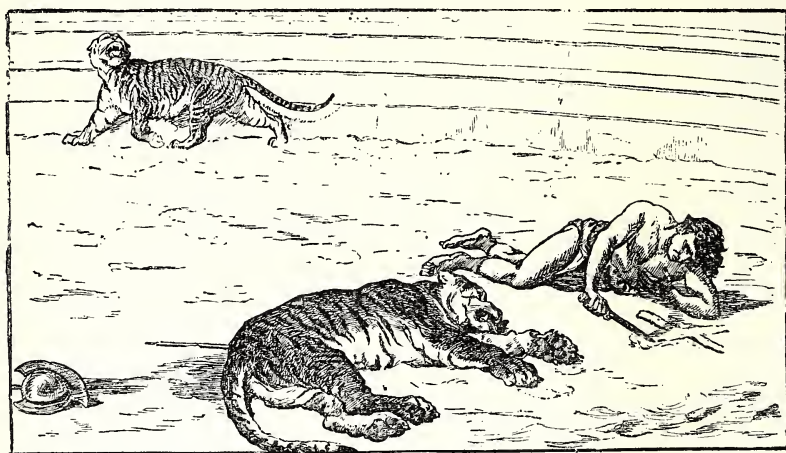
The central position at the head of the room is occupied by a large decorative painting by P. H. CALDERON, R.A.

The first picture on the line, on the left on entering, is a golden portrait of a fair lady in light dress; seated; life-size—No. 142, "*Mrs. Winchester Clowes*," W. Q. ORCHARDSON, R.A.

No. 143. "*Never to be forgotten.*" GEORGE SMITH.

Above are—No. 140, "*The Meadow Stream*," JAMES E. GRACE; No. 141, "*Old Musical Instruments*," ANNIE AYRTON; and No. 144, "*Fanet escaped*," C. W. COPE, R.A.

In the corner is Sir John Gilbert's powerful work (*sketched on last page*); near it No. 150, "*A portrait*," J. R. HERBERT, R.A.; a landscape, No. 151, "*Day breaking*," H. W. MESDAG; and another portrait, No. 152, G. KOBERWEIN-TERRELL.



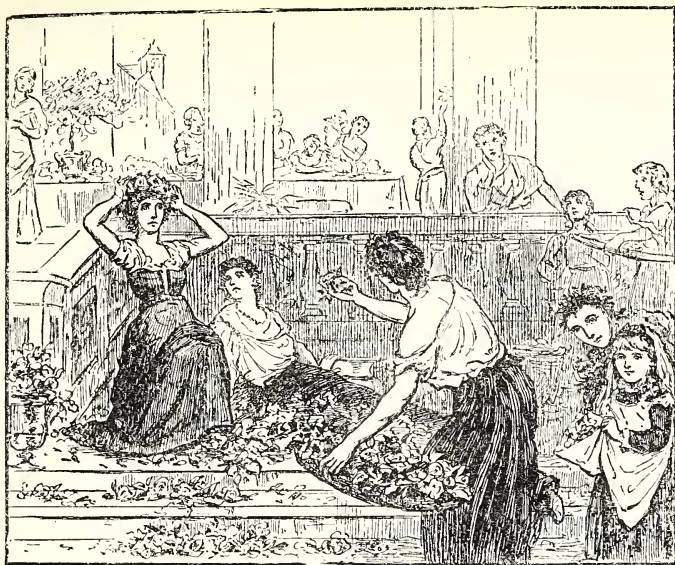
No. 155.

38 x 69.

No. 155. "*A Roman Holiday.*" BRITON RIVIERE, A.

The central picture (No. 161, *sketched on next page*) is part of a scheme of decoration for a dining hall, of which "*The Olive*" and "*The Vine*," exhibited in the Academy last year, form parts; Mr. Calderon's work is full of colour and light, an atmosphere, so to speak, of happiness and roses.

[On a screen, at the opposite end, is—No. 274A, "*The Earl of Beaconsfield, K.G.*," J. E. MILLAIS, R.A. An unfinished three-quarter length portrait (exhibited by command of H.M. the Queen) sent in after the hanging of the pictures was completed.]



No. 161.

69 X 84.

No. 161. "*Flowers of the Earth.*" P. H. CALDERON, R.A.

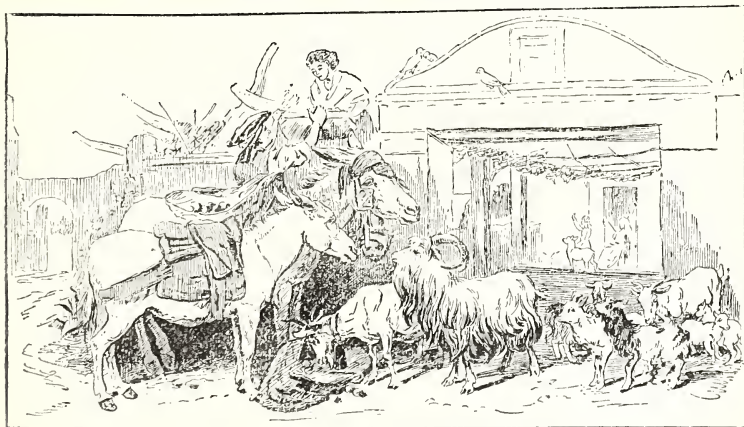
Above is No. 160. "*A Tan-garden, Dinant,*" R. B. BROWNING.

No. 156. "*Matthew Arnold, Esq.*" G. F. WATTS, R.A.

No. 162. "*Rear-Admiral W. Horton, C.B.*" W. W. OULESS, A.

Next are two important landscapes, No. 154, "*The Silvery Thames,*" KEELEY HALSWELLE; and No. 167, "*Barden Moors,*" CECIL LAWSON.

No. 163. "*Mendicant Monks; Venice.*" RHODA HOLMES.



No. 168.

41 X 72.

No. 168. "*The Farm of the Alhambra.*" R. ANSELL, R.A.

In the corner here should be noticed, No. 169, "*Ethel*," J. B. BURGESS, A.; No. 170, "*In the Borghese; winter, afternoon*," Sir HENRY THOMPSON; No. 171, "*Summer*," ROSE MARSHALL; and No. 174, "*Rest*," C. H. H. MACARTNEY.

Next is a remarkable work by a young painter, a Florentine festa, rich in ancient costume and colour—



* No. 175. 73 x 56.

"Is it nothing to you, all ye that pass by?"

No. 175. "*The Symbol*." FRANK DICKSEE, A.

No. 176. "*Lucky Dogs*." RICHARD ANSDALL, R.A.

No. 181, "*Hilda, daughter of F. P. Mellor, Esq.*"
JAMES SANT, R.A.

Above are—a small work by the elder LINNELL, No. 177, "*The Wood-cutter*;" and a circular picture, No. 180, "*The Fishers*," by J. R. WEGUELIN.

[Door.]

No. 182. "*Swift and Vanessa.*" W. P. FRITH, R.A.

After years of hopeless attachment to Swift, Vanessa wrote to her rival, Stella, asking the nature of her connection with him. That lady replied that they were married, and indignantly handed Vanessa's letter to the Dean, who, to quote Scott's words, "in a paroxysm of fury, rode instantly to Marley Abbey, the residence of Vanessa. As he entered the apartment, the sternness of his countenance struck the unfortunate Vanessa with such terror that she could scarce ask whether he would not sit down. He answered by flinging a letter on the table, and, instantly mounting his horse, returned to Dublin. When Vanessa opened the packet she only found her letter to Stella. It was her death warrant."

Vanessa seated, in a white embroidered dress, Swift standing in a rage beside her. Note the painting of the carpet and other details.

No. 186. "*Trout-fishing in the Highlands.*" JOHN PETTIE, R.A.

No. 187. "*Where is my good little girl?*" THOMAS FAED, R.A.

Above are several portrait pictures—No. 183, "*Mrs. Wilberforce Bryant,*" A. S. COPE; No. 185, "*Daughters of Lord Alington,*" G. E. HICKS; and No. 189, "*We three,*" S. MELTON FISHER; also No. 192, "*The nearest way to School,*" J. C. HOOK, R.A.

Next, on the line, is one of Mr. Hook's well-known landscapes by the sea.



*

No. 193.

44 × 34.

No. 193. "*A Portrait.*" HENRY T. WELLS, R.A.

No. 194, "*The River Yare, Norfolk,*" A. A. GLENDENING; No. 196, "*Portrait of the Earl of Wharncliffe,*" E. J. POYNTER, R.A.; No. 199, "*An Autumn Afternoon,*" FREDERICK WHITEHEAD.



No. 198.

35 X 28.

No. 198. "*Helen.*" E. J. POYNTER, R.A.

* * * *

"As in a trance, her eyes look forth afar,
 All passionless, with something of amaze,
 Wondering perchance, that men should madly mar
 With furious strife their own and others' days,
 While kingdoms are laid waste and goodly cities blaze."



No. 197.

40 X 84.

No. 197. "*Idyll.*" Sir F. LEIGHTON, P.R.A.

No. 202. "*Portrait of Octavia Lady Beaumont.*"
 G. A. STOREY, A.

Next is a fine river landscape—

No. 203. "*Wargrave.*" VICAT COLE, R.A.

(See also No. 246, sketched on p. 30.)

No. 207. "*Buondelmonti's Bride.*" H. M. PAGET.

No. 208. "*Il dolce far niente.*" W. F. YEAMES, R.A.

Below are two clever little *genre* pictures, by F. ANDREOTTI, No. 209, "*A Monk warming himself at a brazero;*" No. 210, "*Monks in a Wine Vault.*"

No. 211. "*The Scapegoat.*" T. SIDNEY COOPER, R.A.

No. 212. "*Rival Beauties.*" H. MAURICE PAGE.

In the corner is a study of sheep, No. 214, by R. ANSDELL, R.A.; and above it a life-size study of a lion.¹



*

No. 213.

84 × 60.

No. 213. "*Sidi Ahmed ben Avuda and the holy lion.*"

HEYWOOD HARDY.

"An Algerian lion, which, attached to a holy Marabout during his lifetime, after his death visited the tomb every year, and was led about by Arab attendants to collect alms."

On the line, on the east wall, is a series of seven subjects, in one frame (extending from the corner to the door), Nos. 222 to 228, descriptive of acts of Charity as recited in the New Testament. E. ARMITAGE, R.A.

Above is—

No. 216. "*Winter.*"^F FLORA M. REID.



*

No. 218.

72 X 46.

No. 218. "*Daughters of A. Wilson, Esq.*" JAMES SANT, R.A.

Last on this wall is a sunny picture—No. 221, "*A Summer's Day,*" in Italy, J. W. WATERHOUSE.

[*Door.*]

First is a small picture (charming old-fashioned *genre*), No. 230, "*In Antwerp, temp. 1800.*" WILLIAM LOGSDAIL; next a portrait, No. 229, "*Miss Baldock,*" G. F. WATTS, R.A.

No. 236. "*Artist and Model;*" child and dog. F. GOODALL, R.A.

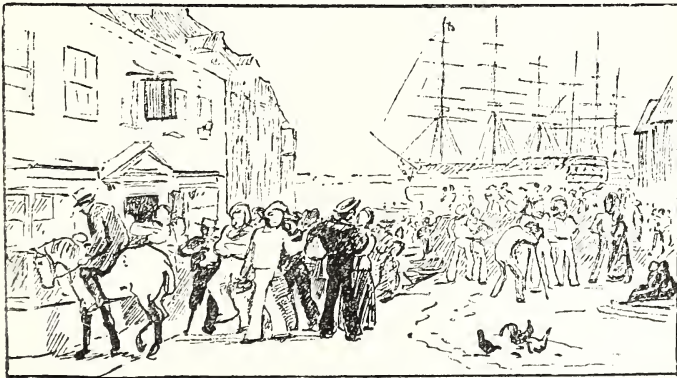
Above are—a portrait (No. 235) of the late "*Earl of Beaconsfield,*" by P. VAN HAVERMAET; a study of dogs (No. 234), by JOHN CHARLTON; No. 238, "*Her First Trouble,*" B. WOLTZE; and No. 239, "*The Brook,*" T. J. WATSON.



* No. 237. 48 X 24.

No. 237. "*Hester Prynne.*" G. H. BOUGHTON, A.

Out in the snow on an errand of mercy; pale-green cloak, black cap, and the scarlet A on her breast, knocking at a plague-stricken house. See HAWTHORNE'S "*Scarlet Letter.*"



* No. 240. 38 X 70.

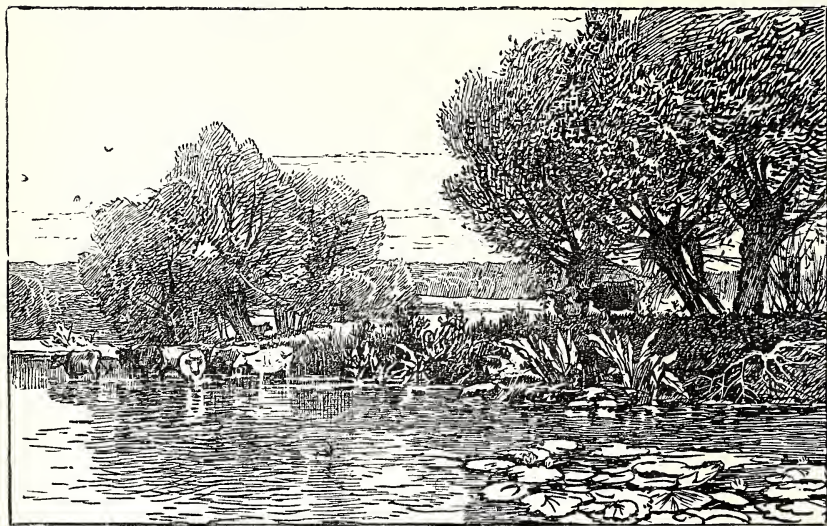
No. 240. "*Bound for the Black Sea, 1854.*" J. E. HODGSON, R.A.

Above is a portrait of (No. 241), "*Lt.-Gen. Sir Garnet Wolseley, G.C.B., G.C.M.G.*," ALBERT BESNARD.



* No. 245. 30 X 22.

No. 245. "*Little Nell;*" 'Old Curiosity Shop.'
KATE PERUGINI.



*

No. 246.

46 X 72.

No. 246. "*August Days.*" VICAT COLE, R.A.

Above are several other landscapes to be noted—especially No. 249, "*Drying a Net*," WILLIAM PADGETT; and No. 251, "*Winter's ending*," M. C. W. FLOWER.



* No. 253. 50 X 40.

No. 253. "*Portrait of the Rev. E. H. Cradock, D.D.*" F. HOLL, A.



* No. 252. 33 X 45.

No. 252. "*Author and Critics.*" H. S. MARKS, R.A.

No. 257. "*Homeward.*" OTTO SCHOLDERER.



*

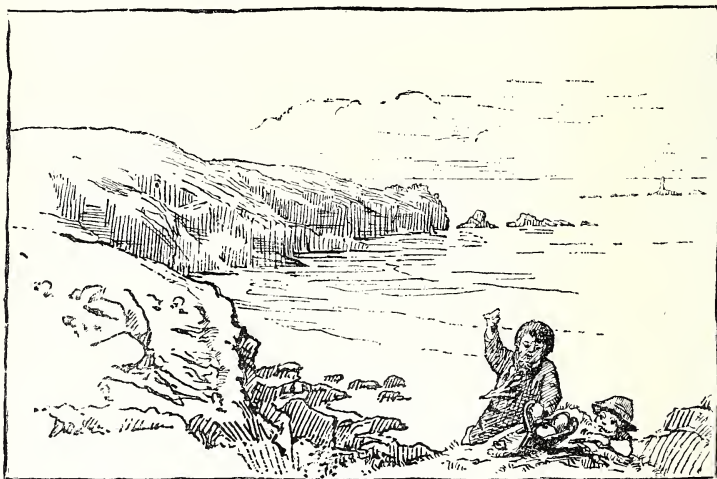
No. 260.

84 X 72.

No. 260. "*The last voyage of Henry Hudson.*" JOHN COLLIER.

"Henry Hudson, the great navigator, made his last voyage to the Polar Seas in 1610. In the summer of 1611 his crew mutinied and set him adrift in an open boat with his son, John Hudson, and some of the infirm sailors. They were never heard of more."

This picture has been purchased out of the Chantrey Fund Bequest.

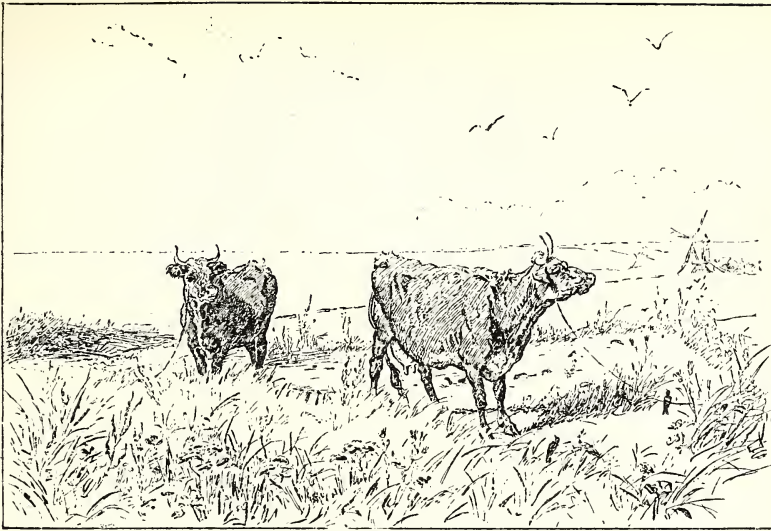


No. 258.

38 X 55.

No. 258. "*Diamond Merchants, Cornwall.*" J. C. HOOK., R.A.

No. 259. "*Joseph warned that Archelaus reigns in Judea.*"
J. R. HERBERT, R.A.



No. 263.

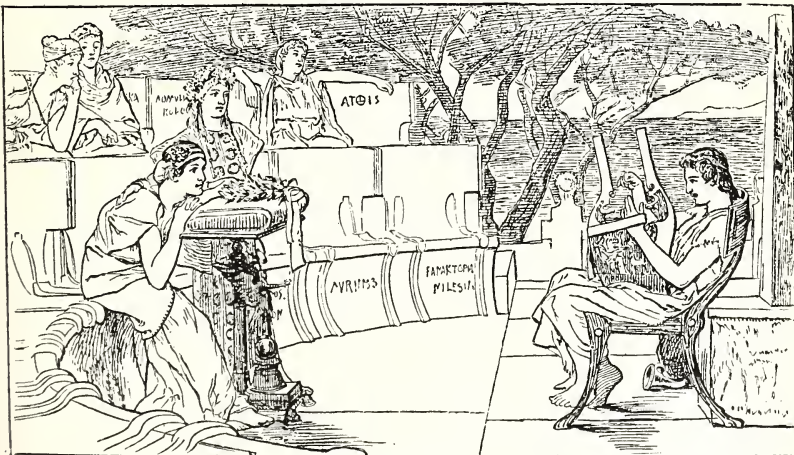
40 X 60.

No. 263. "Noon." H. W. B. DAVIS, R.A.

No. 264. "Portrait of the Rev. John Caird." J. E. MILLAIS, R.A.

Above are some landscapes—No. 261, E. ELLIOT; No. 266, J. CAMPBELL NOBLE; No. 267, P. W. ADAM; a good portrait picture, No. 262, "Mr. F. R. Wilkinson and Daughters," J. H. E. PARTINGTON; and No. 268, "A Fair Wind," EDWIN HAYES.

Next are two of the finest works in the Exhibition—



No. 269.

24 X 42.

No. 269. "Sappho." L. ALMA-TADEMA, R.A.

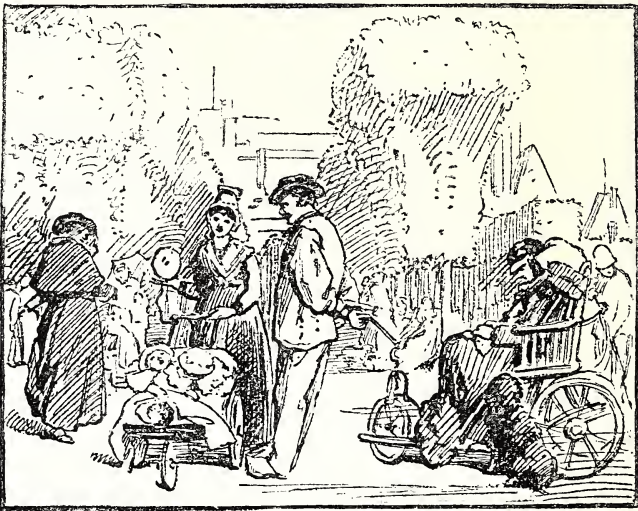


No. 270.

48 X 35.

No. 270. "Cinderella." J. E. MILLAIS, R.A. Grey-green dress, red cap, peacock's feather; two mice on the ground.

This picture has been purchased by the proprietors of the *Illustrated London News*.



No. 274

40 X 50.

No. 274. "Chateau Gardens at Fontainebleau." J. C. HORSLEY, R.A.

SOUTH WALL

	337	338	343	344	350	275	281	282
	336	339	342	345	349	276	280	283
	335	340	341	346	347	277	279	284
					DOOR	278	279	285
332 333 334	PRINSEP					BURGESS		
331 330 329	WELLS					287 288 289 291 290		
326 327 328						M. STONE 294 293 292		
V DOOR	IV.					LESLIE 295 296		
325 324 323						HERBERT 299 298 297		
321	322	TOURRIER		GOW		FARQUHARSON		302
		MACWEHIRTTER						300 301 303 304
	318	315	314	311	310	307	306	
	319	317	316	313	312	309	308	305
	320							



* No. 279. 54 X 41.

279. "Guarding the Hostages." J. B. BURGESS, A.

The first picture, on the line, is a portrait, No. 278, "C. A. Ionides, Esq.," G. F. WATTS, R.A.; next No. 279, "Guarding the Hostages," J. B. BURGESS, A.; an old Moorish soldier; rich Oriental costumes.



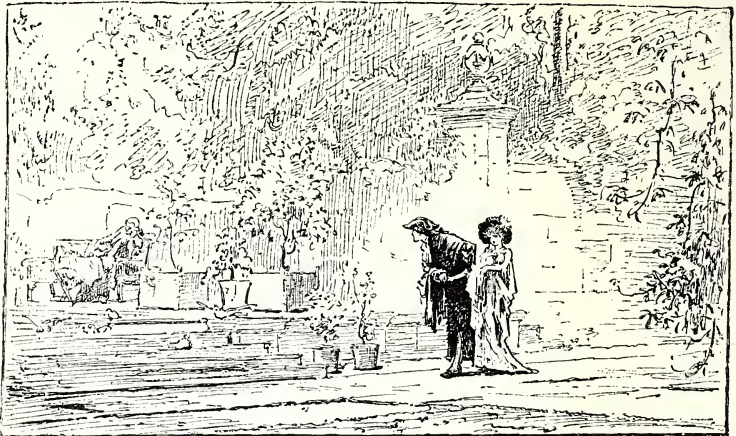
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No. 280.

32 X 50.

No. 280. "*A Deserter.*" J. H. HENSHALL.No. 284. "*Portrait of A. S. Bicknell, Esq.*" LOUISA STARR.No. 285. "*Roses and Rabbits.*" J. MACWHIRTER, A.No. 286. "*Outward Bound.*" E. A. WATERLOW. (*Sketched on next page.*)

On the west wall, on the line, is—



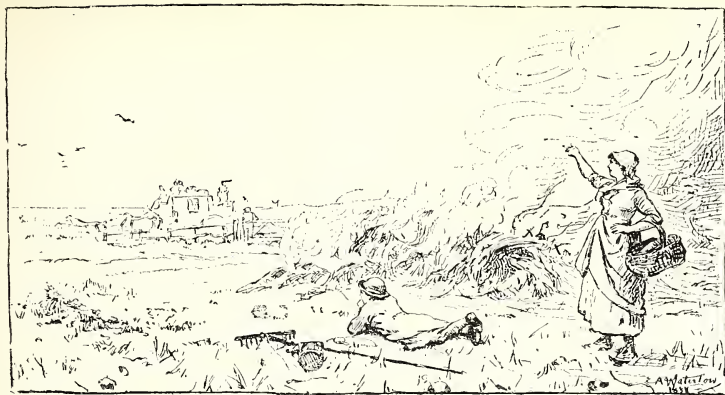
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No. 294.

30 X 48.

No. 294. "*Married for Love.*" MARCUS STONE, A.

A delicate picture; old-fashioned garden, young couple and child, returning; old man seated at a table in the distance.



* No. 286. 35 X 60.

No. 286. "*Outward Bound.*" E. A. WATERLOW.

Above—No. 290, "*Too Late,*" YEEND KING; and No. 291, "*The Approach of Winter,*" TOM LLOYD.

The central picture is an old-fashioned garden scene—



* No. 295. 39 X 73.

No. 295. "*Hen and Chickens.*" G. D. LESLIE, R.A.

A green sward and red brick building; costumes of olive green, white, blue, drab and grey.

No. 299. "*The Flight from the Sword of Herod.*"
J. R. HERBERT, R.A.

Above is—No. 298. "*Joan of Arc.*" G. W. JOY.

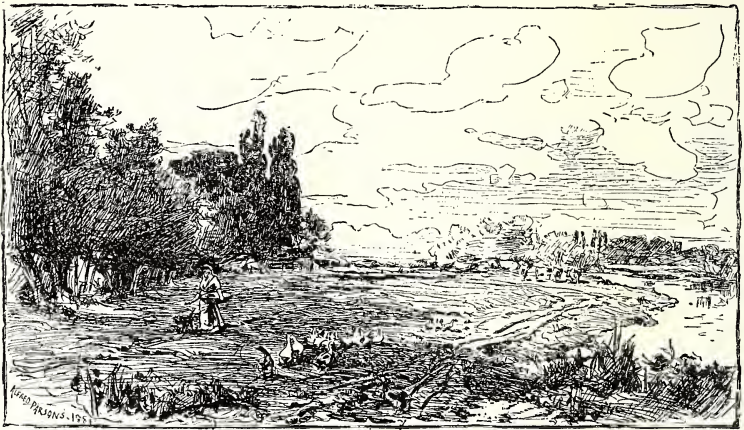


*

No. 300.

30 X 48.

No. 300. "*Prawning.*" HAMILTON MACALLUM.



*

No. 301.

43 X 72.

No. 301. "*The Road to the Farm.*" ALFRED PARSONS.

On the next wall are—No. 306, "*Hospital for Children, Shadwell,*" T. DAVIDSON ; No. 308, "*Portraits,*" G. K.-TERRELL ; and No. 309, "*At a rustic wedding, waiting for the happy pair,*" JOHN WHITE.

The centre of the wall is occupied by the dashing picture (No. 311) sketched on next page ; on either side are two single-figure pictures by L. FILDES, A. ; No. 310, "*Doubts,*" and No. 314, "*Dolly.*"



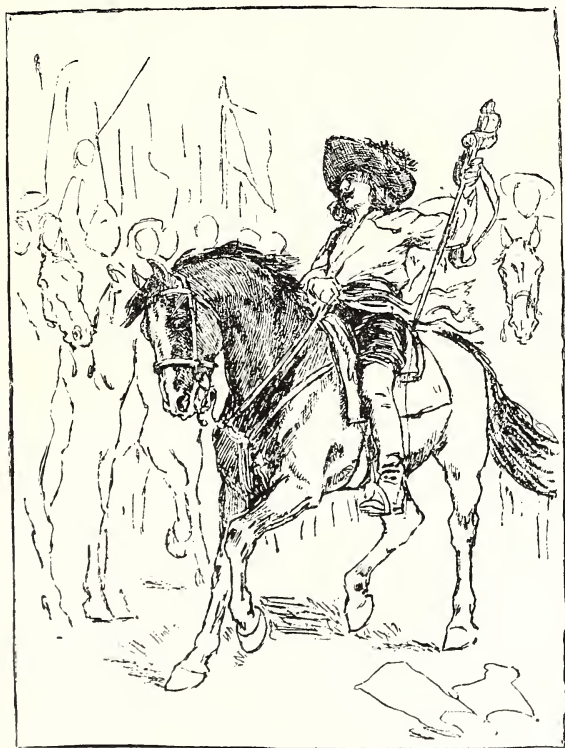
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No. 307.

48 × 60.

No. 307. "*Yet twilight lingers still.*" J. FARQUHARSON.

No. 312. "*Breton Boys ;*" "en retenue." H. M. TREVOR.

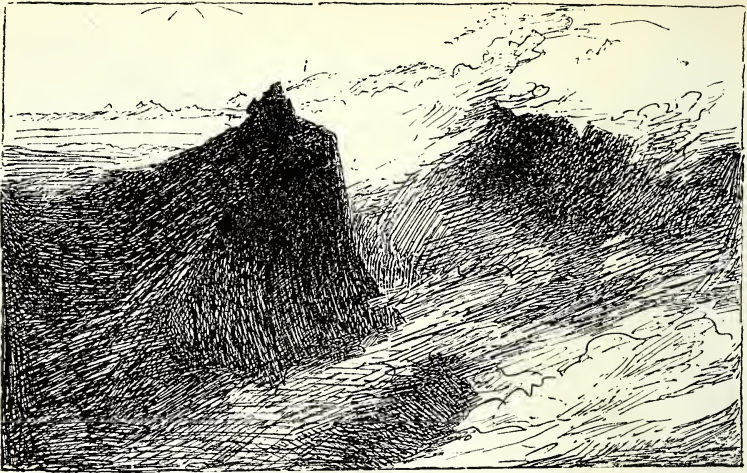


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No. 311.

78 × 57.

No. 311. "*Montrose at Kilsyth.*" A. C. GOW, A.



*

No. 315.

48 X 74.

No. 315. "*Mountain Tops.*" J. MACWHIRTER, A.

No. 318. "*Portrait of Mrs. William Hogg.*" R. LEHMANN.

Above is another good portrait—No. 319. S. J. SOLOMON.

On the east wall is a large picture, with an old man kneeling before a row of Inquisitors in red robes, No. 322, "*Galileo before the Inquisition,*" A. H. TOURRIER; above is No. 324, "*Peaches,*" F. BROWN.

[Door.]

No. 326. "*Little Vanity.*" A. M. ROSSI.



*

No. 327.

21 X 26.

No. 327. "*A choice Vintage.*" CHARLES GREEN.

No. 328. "*Daisy,*" a portrait. P. H. CALDERON, R.A.



No. 329. 44 × 45.

* No. 329. "Portrait." H. T. WELLS, R.A.



No. 333. 36 × 28.

* No. 833. "For better, for Worse." W. S. STACY.

Above are—No. 330, "*Conway Shore*," F. W. JACKSON; and
No. 334, "*Gondolier's Courtship*," H. WOODS.

On the south wall are—No. 335, "*A Portrait*," E. J. POYNTER,
R.A.; and No. 340, "*St. Ives Bay*," JOHN BRETT, A.



No. 347.

60 × 42.

* No. 341. "*The Young Solomon*." VAL. C. PRINSEP, A.

No. 346. "*Scheveningen, Holland*." G. H. BOUGHTON, A.

No. 347 & No. 349. "*Portraits*." W. W. OULESS, A., & J. COLLIER.

SOUTH WALL

	398	396	404	405	409	410	416	417	
	399	397	403	406	408	411	415	418	
	400	401	402	407		412	413	419	421
	393	HOLL		MORRIS			RIVIERE		423 424
395 394									
	392								LINTON 422 425
390	391	A. STOCKS							427 423
SCULPTURE, DOOR									DOOR IV
	389	F. WALTON							S LUCAS 354 353 351 352
384 385	387								
	386	FILDERS		HERKOMER		BOUGHTON			355 356 357
		379	378	374	373	369	368	362	
		381 380		375		370	367	363 361	
		382	377	376	372	371	366	364 360	
		383					365	359 358	



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No. 354-

45 X 74.

No. 354. "Charles I. before Gloucester." SEYMOUR LUCAS.

"The King having summoned the town of Gloucester to surrender . . . there returned two citizens from the town (Major Pudsey and one Toby Jordan), with lean, pale, and ugly visages, and in garbs so strange and unusual, that at once gave mirth to the most severe countenances and sadness to the most cheerful hearts ; who concluded that such ambassadors could bring no less than a defiance."—CLARENDON'S *'Hist. of England.'*

Above are—No. 351, "On the March," J. HEYDENDAHL ; No. 353, "Sunset on the river Wye," J. S. HILL ; and No. 356, J. A. GOLDINGHAM.

No. 355. "Nature's Mirror ;" two girls at a stream. F. MORGAN.

In the corner is one of the truest studies of river life in the Exhibition, No. 362, "*The Rochester River*," W. L. WYLIE; barges and other craft, screw steamer loading in the distance.

Above are—No. 363, "*Angel of Consolation*," two heads (circular), B. PLOCHORST; and No. 365, "*The Fen*," S. MELTON FISHER.

No. 368. "*Kitty*;" a portrait. G. H. BOUGHTON, A.

No. 369. "*Streatley, on the Thames*." VICAT COLE, A.



*

No. 373.

95 x 66.

No. 373. "*Missing*;" a scene at Portsmouth dockyard gates.
HUBERT HERKOMER, A.

"The feeling of anxiety respecting the *Atalanta* is painful everywhere, but at Portsmouth it is especially intense; in fact, a deep gloom hangs over every class in the town, where so many relatives of the brave young fellows reside. Although the crew was made up of young men who were mostly unmarried, yet the catastrophe will cause wide-spread misery, the young men and boys being, as was the case with the ill-fated *Eurydice*, the chief support of parents and grandparents."—*World*, May 12th, 1880.

Above the foregoing is—No. 372. "*In charge of the Drove.*"
HENRY GARLAND.



*

No. 375.

33 X 50.

No. 375. "*The return from the Seal Hunt, Ireland.*"
W. H. BARTLETT.

Two other pictures to note, on the line, are—

No. 374. "*A Dead City of the Zuyder Zee.*" G. H. BOUGHTON, A.

The old-fashioned town of Hoorn ; old-fashioned trees and people, set in a damp flat land.

No. 378. "*A Venetian Girl.*" LUKE FILDES, A.

Nearly life-size ; black hair, orange and blue embroidered dress ; a blaze of colour.



*

No. 379.

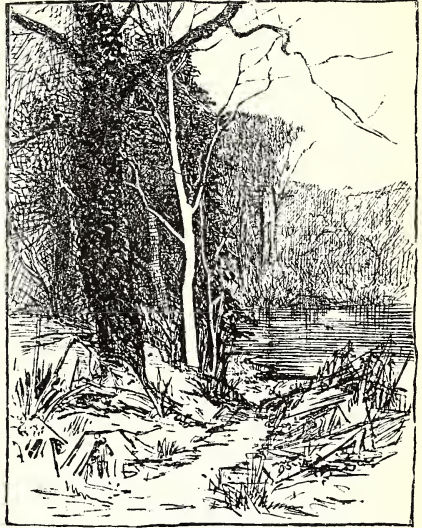
24 X 52.

No. 379. "*The First Arrivals.*" ALICE HAVERS.

On the next wall are—No. 386, "*Woods in Winter,*" J. L. PICKERING ; No. 384, "*A Hampshire Village,*" C. E. HOLLOWAY ; and No. 389, "*Backwaters, Henley-on-Thames,*" CHARLES SMITH.



* No. 385. 72 x 47.
 No. 385. "The Survivors."
 WILLIAM SMALL.



* No. 388. 72 x 54.
 No. 388. "Autumn."
 FRANK WALTON.

[Door.]



* No. 391. 74 x 55.
 No. 391. "At Last."
 ARTHUR STOCKS.



* No. 394. 67 x 44.
 No. 294. "Burdens."
 CHARLES GREGORY.

No. 392. "*Scarborough Bay*;" low water. HENRY MOORE.

On the south wall are—No. 399, "*Bluebells*," E. A. WATERLOW;
and No. 400, "*A Malignant*," J. WATSON NICOL.



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No. 401.

50 X 40.

No. 401. "*Home again*." FRANK HOLL, A.

No. 402. "*Let sleeping dogs lie*." BRITON RIVIERE, A.

Navy and white bull-dog; the most powerful picture by this artist.

No. 407. "*Portrait of Sir John Astley, Bart*." J. E. MILLAIS, R.A.



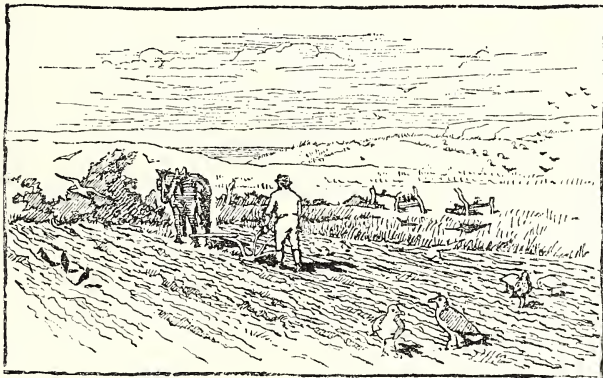
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No. 408.

48 X 96.

No. 408. "*The Queen's Shilling*." P. R. MORRIS, A.

Near the above are—No. 403, "*Life's chequered ways*," HEYWOOD HARDY; No. 406, "*The ramparts of Idwal*;" rocks, W. G. SHRUBSOLE; No. 411, Landscape, J. H. SNELL; and No. 413, "*A Cornish fishing village; early morning*," J. W. OAKES, A.



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No. 415.

24 X 37.

No. 415. "*A peasant proprietor.*" BRYAN HOOK.



*

No. 414.

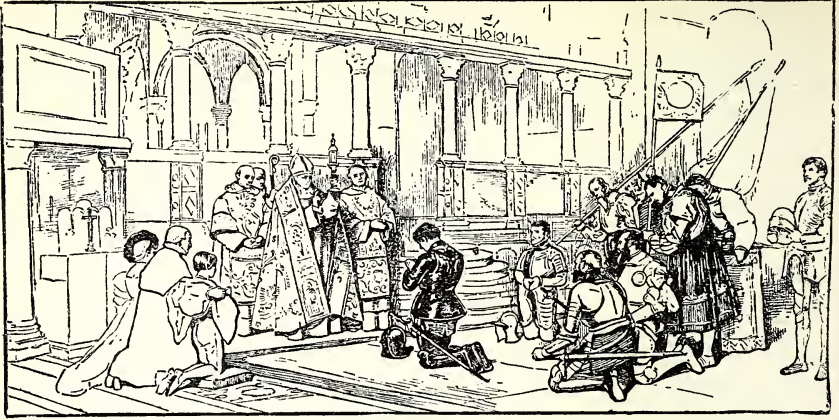
19 X 25.

No. 414. "*Cruel only to be kind.*" G. C. HINDLEY.

No. 419. "*Hope deferred*;" a brown terrier. BRITON RIVIERE, A.

Three landscapes to be noticed are—No. 416, "*The road down to the village*," J. L. HENRY; No. 420, "*The copse on Furzefield Brow*," FRANK WALTON; and No. 421, "*From the Spring*," L. P. SMYTHE.

On the west wall are—No. 424, "*A study at Beer, South Devon*," ARTHUR HILL; No. 422 (*sketched on next page*) and No. 427, "*Scene from Coleridge's 'Ancient Mariner'*," T. HOPE M'LACHLAN.



*

No. 422.

48 X 96.

No. 422. "The Benediction." J. D. LINTON.

This picture is the second of a series of five works for the decoration of the panels of a dining-room: the first, "*Victorious*," was exhibited in the Grosvenor Gallery last year. Here we see the blessing of a general and his military attendants before starting for war. The bishop is elevating the "Host"; the kneeling figures on the left are the father, brother and *fiancée* of the leader of the expedition.

The scene is supposed to take place in South-Eastern Germany; period 16th century; the interior is adapted from San Marco at Venice. The picture is remarkable both for composition and colour.

SOUTH WALL

				493				
	480	481	486	487	492	494	499	500
	479	482	485	488	491	495	498	501
	477	478	483	484	489	490	497	502

474	475	476	MACWHIRTER			HOOK		GOODDALL			503	504	505	506							
			ANSDELL											509							
478	472	471												510	508	507					
			VII DOOR											WATTS			511				
			VI.											DOOR SCULPTURE							
468	469	470	STOREY														430				
														O. WEBER			431	429	428		
														432							
														433							
467	466	465	K. HALSWELLE			MONTALBA			BRETT						434	435	436	437	438	439	440
	464	459	458	452	451	445	444														
	463	460	457	453	450	446	443														
	462	461	456	454	449	447	442														
			455		448		441														



*

No. 428.

54 X 76.

No. 428. "Ich Dien." ROBERT HILLINGFORD.

"John of Luxembourg, the old and blind King of Bohemia, finding that the battle of Crecy was going against the French, placed himself between two knights whose bridles were interlaced with his, and charged into the midst of the melée. In the morning they were all found dead on the field with their horses tied together. His crest, three ostrich feathers, and motto, "Ich Dien" (I serve) were adopted by the Black Prince, and have ever since been the cognisance of the Princes of Wales."—*Froissart's Chronicles*.

No. 429. "A Mid-day Meal in the Open." OTTO WEBER.

Three horses, and labourers in a field; a fine picture, technically. We omit a sketch of it, by the desire of the artist.

Below the foregoing is a good little picture of girls knee-deep in water, No. 430, "*Shrimpers; Boulogne*," L. P. SMYTHE.

No. 434, "*Flowers*," EMILY WILLIAMS; No. 435, "*Christmas comes but once a year*," JESSICA HAYLLAR; No. 436, "*A Skein of Worsted*," H. KING, and No. 442, "*Alone in London*," J. A. VINTER.

No. 444. "*Burning Weeds*." A. J. HOOK.

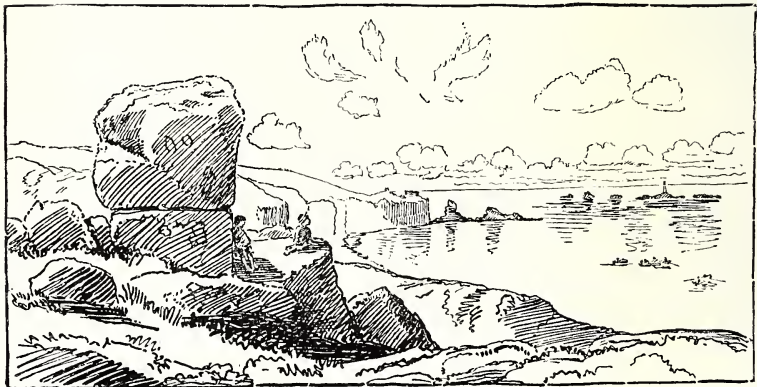


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No. 443.

50 X 30

No. 443. "*Waiting for the Ferry; Manilla*." N. CHEVALIER.



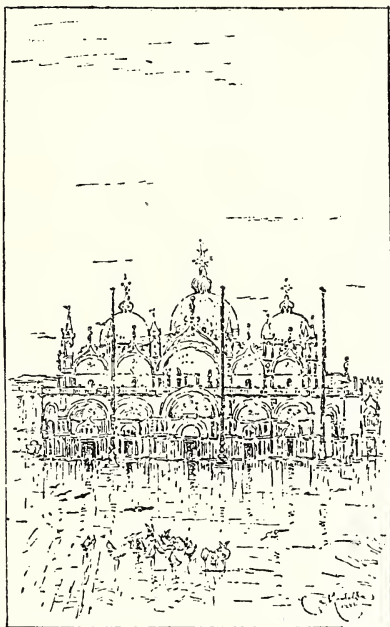
*

No. 445.

42 X 84.

No. 445. "*Golden Prospects; St. Catherine's Well*."
JOHN BRETT, A.

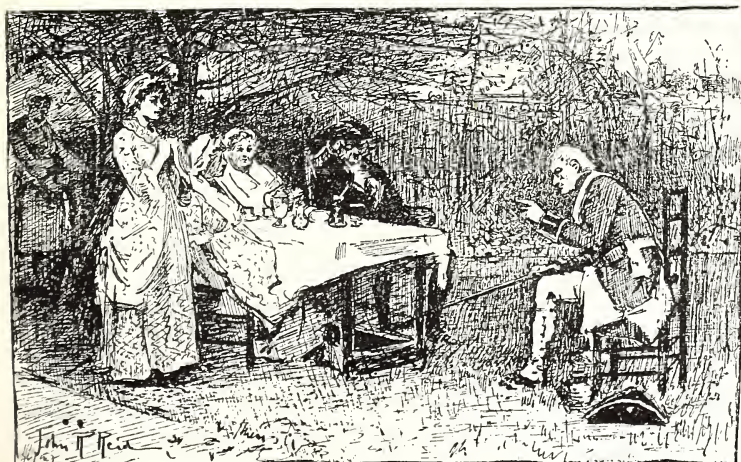
Other pictures to be noted here are—No. 447, "*Flower of the Broom*," STUART LLOYD; No. 449, ALEX. FINLAY; No. 450, ALFRED PARSONS; and No. 451, "*A Portrait*," FRANK HOLL, A.



* No. 453. 84 X 51.

No. 453. "*St. Mark's, Venice; the Piazza inundated.*"
CLARA MONTALBA.

No. 452. "*The Palace in the Lake.*" VAL. C. PRINSEP, A.



* No. 446. 47 X 76.

No. 446. "*Peace and War.*" JOHN R. REID.

Next, on the line, are—No. 458, "*Portrait of Lord de Tabley*," FRANK HOLL, A.; No. 459, "*After Rain*," KEELEY HALSWELLE; No. 464, "*The Betrothal of Robert Burns and Highland Mary*," JAMES ARCHER. Above are—No. 462, "*A Gleam of Sunshine*," CARL HEFFNER; and No. 463, "*Quicitors*," J. LAWTON WINGATE.



*

No. 460.

40 X 60.

No. 460. "*Jesus at the House of the Pharisee.*" F. W. LAWSON.

No. 465. "*Shirking a Bath*," grey horses. RICHARD ANSDALL, R.A.



*

No. 466.

36 X 60.

No. 466. "*The Visit to the Witch.*" E. F. BREWSTALL.

No. 468. "*A Devonshire Orchard.*" T. M. ROOKE.

Last, on the line, is one of Storey's charming portraits—dark blue, lighted by coral.



* No. 470. 36 X 24.
No. 470. "*The Coral Necklace.*" G. A. STOREY, A.

[Door.]

The first, on the line, is a cattle picture—

No. 471. "*Under the shelter of the shapeless drift, Jan. 18, 1881.*" T. S. COOPER, R.A.

Above is—

No. 472. "*Elliot-Hardy and Marriott, Sons of F. C. Parkinson, Esq.*" C. VIVIAN.

No. 473. "*Selling a Three-Year-Old.*" J. S. NOBLE.

No. 475. "*A Grecian Tomb.*" HARRY JOHNSON.

No. 476. "*A Morning Rehearsal ;*" mountebank teaching dogs on a common. R. ANSDALL, R.A.



* No. 472. 64 X 40.



*

No. 477.

27 X 34-

No. 477. { "*The expectant wee things toddlin stacher thro'*
To meet their dad wi' flichterin noise an' glee." } JOSEPH CLARK.

The prominent pictures on the south wall are—

No. 478. "*The Man of Law.*" H. STACY MARKS, R.A.

No. 483. "*Sunday in the Highlands;*" an old Scotchman on a white horse, on the road to kirk. JOHN MACWHIRTER, A.

No. 484, "*Portrait of Sir Frederick Leighton, P.R.A.*"
 G. F. WATTS, R.A.

In the centre are—No. 488, "*Portrait of Miss Sartoris,*" JAMES SANT, R.A.; and No. 489, "*Past Work,*" landscape, J. C. HOOK, R.A.

Above are—No. 482, "*Portrait,*" C. N. KENNEDY; No. 491, "*The Pied Piper of Hamelin,*" J. E. CHRISTIE; and No. 492, "*Win'rowing,*" JOHN MORGAN.

The following are on the line—

No. 490. "*Thomas Browning, Esq.*" H. T. WELLS, R.A.

No. 496. "*Lusty Winter.*" DAVID BATES.

No. 497. "*Rebecca.*" F. GOODALL, R.A.

No. 502. "*Beethoven.*" CARL SCHLOESSER.



*

No. 501.

48 X 38.

No. 501. "*Over the Valley.*" G. WELLS.

On the west wall are—No. 503, "*Sandwiches*," EYRE CROWE, A. men with advertising boards in Trafalgar Square; No. 509, "*Little Maud*," EDWIN LONG, A.; No. 510, "*Far away Thoughts*," C. W. COPE, R.A.; and No. 511, "*Miss M. Williams*," G. F. WATTS, R.A.

Lastly, as a pendant to Otto Weber's picture on the other side of the door, is a powerful study of horses in action—



*

No. 508.

42 X 84.

No. 508. "*Rescued.*" BOUVERIE GODDARD.

SOUTH WALL											
	571										
	570	WATER	572	579	561	580		593			
	564	569	573	578	582	580	587	592			
	565	COLOURS	574	577	583	580	588	591	594		
	566	567	575	570	584	585	589	590	595		
	DOOR										
561	WYNFIELD										
563 562										596 597 598	
556 557	530	TISSOT								600 599	
555 558 559										604 603 602 601	
553											
554 551		ARMITAGE									
552											
550											
547 548		COLIN HUNTER								DOOR 6y. VI.	
549											
546 545 544											
			PETTIE		HORSLEY		HODGSON		POTT		
	543	542	537	536	531	530	524	523	522		
	541	538	535	532	529	525	525	521			
	540	539	534	533	528	526	526	520			
							527				

The first picture is—No. 514, “*The Hoarder* ;” an old man, half-length, S. A. HART, R.A.



*

No. 515.

42 X 72.

No. 515. “*Before Naseby* ;” playing at chess. LASLETT J. POTT.

“Coming events cast their shadows before.”

Above are — No. 518, “*Forget me not*,” JOHN SCOTT ; and a garden scene, No. 520, “*Among sweet Flowers*,” F. S. WALKER.

No. 521. “*Glyder Vawr*,” large landscape, B. W. LEADER.

On the line are—No. 522, "*Driving a Bargain*," T. S. COOPER, R.A.; No. 523, "*A Shipwrecked Sailor waiting for a Sail*," J. E. HODGSON, R.A. (Diploma work on being elected as Academician); and No. 524, "*Portrait of John Ballantyne, Esq., R.S.A.*," by J. PETTIE, R.A. No. 525, "*A Dinner in Prospect*," E. OPIE; and No. 529, a harbour of boats, "*Safe in the Mud*," ALFRED W. HUNT.

Above are—No. 532, "*A Woodland Path*," A. GLENDENING, JUN.; and No. 535, "*Labour and Play*," WILLIAM LINNELL.



No. 537.

45 X 30.

No. 537. "*Before his Peers.*" JOHN PETTIE, R.A.

In the centre is—No. 531, "*Portrait of F. B. Balfour, Esq., M.P.*," J. C. HORSLEY, R.A.; and, on either side, two studies of rough sea, Nos. 530 and 536, by WALTER J. SHAW.

No. 538. "*Baling out the Old Boat.*" CLAUDE HAYES.

Above is a true scene on the river Thames; moving by water. (*Sketched overleaf.*)



*

No. 540.

37 × 63.

No. 540. "*Leaving the Old Home.*" H. R. ROBERTSON.

No. 541. "*By the side of the Moor.*" ALBERT HARTLAND.

No. 542. "*School Board in the North,*" girl in cottage, writing.
THOMAS FAED, R.A.

No. 543. "*A Pleasant Pasture ;*" Scotch cattle. P. GRAHAM, A.



*

No. 557.

24 × 18.

No. 557. "*Wandering Thoughts.*"
JAMES N. LEE.

On the end wall, in the centre, is Mr. ARMITAGE'S "*Samson*" (No. 554) ; first on the line are —No. 544, "*The Naughty Boy,*" old man asleep, boy on chair, C. T. GARLAND ; No. 549, "*Counsel's Opinion,*" T. GRAHAM, girl in Normandy cap, blue stuff dress ; old woman at window ; No. 550, "*Portrait of Miss Armstead,*" H. T. WELLS, R.A. ; No. 559, "*Fresh Flowers from the Country,*" VAL. C. PRINSEP, A. ; No. 560, "*Quiet,*" lady, child and dog, under trees on a rug, JAMES TISSOT ; and No. 561, "*Summer Evening, Venice,*" J. MACWHIRTER, A.

Above the foregoing—No. 545, "*Hagar and Ishmael,*" JAMES CLARK ; and two fine landscapes by COLIN HUNTER, hung rather

high—No. 548, "*In the Gloaming*;" No. 558, "*Mussel-gatherers*;" and No. 563, "*Shelter, a Rainy Day*." WALTER HUNT.



* No. 554. 11 ft. x 6 ft. 7 in.

No. 554. "*Samson and the Lion*." EDWARD ARMITAGE, R.A.

"And the Spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid, and he had nothing in his hand."—*Judges* xiv. 6.



*



Nos. 551, 552, 553.



30 X 89.

Nos. 551, 552, 553. "*The Mistletoe Bough*." JESSIE MACGREGOR.

In the corner are two small works—No. 565, "*A Breezy Day*," T. J. WATSON; No. 568, "*Caught*," GEORGE SMITH; and No. 566 (*sketched overleaf*).

[*Door.*]



*

No. 566.

34 X 57.

No. 566. "*The Origin of the English Woollen Trade.*"

D. W. WYNFIELD.

Queen Philippa, wife of Edward III., determined on introducing the manufacture of woollen goods into this country; and sending for her countryman, one "John Kempe of Flanders," commenced operations in the first instance at Norwich. Shortly after, the queen herself visited Norwich to inspect the progress of the work. . . . The result of her enterprise was the great enrichment not only of Norwich but also of the whole kingdom, and thus was originated the woollen trade of England.

No. 575. "*Portrait of Hon. Horatia Stopford*" (exhibited by command of the Queen). J. J. SHANNON.

No. 576. "*The Peace and Quiet of Tregurrion.*" J. W. B. KNIGHT.

Above are—No. 573, "*Study of a head,*" JOHN A. UPTON.



*

No. 578.

24 X 33.

No. 578. "*Half-tide; Whitby.*" E. R. TAYLOR.



*

No. 583.

20 X 17.

No. 583. "A Duet." CARL SCHLOESSER.

No. 584. "Sir Roger de Coverley and the Spectator at Westminster Abbey." EYRE CROWE, A.

The central picture is—

No. 585. "Whispers." Sir F. LEIGHTON, P.R.A.

Two idyllic Greek figures, seated on a wall in subdued evening light; purple and red draperies.

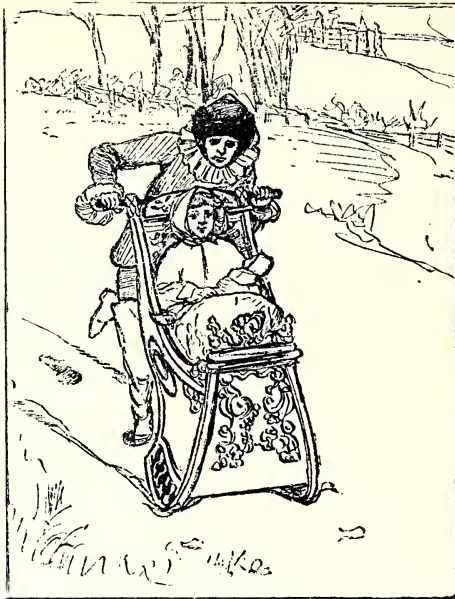
Next, on the line, is one of the few foreign pictures—No. 589, "Washerwomen, Venice," C. VAN HAANEN, a rich piece of *genre* by the painter of "The Pearl Stringers" last year; two fair, idealised, young washerwomen with bright costumes, on the steps of a canal.

No. 590. "On the Coast, Connemara." JOSEPH FARQUHARSON.

No. 587. "A Sunny Afternoon." E. A. EMSLIE.

No. 591. "Dolce far niente," portrait. RUDOLPH LEHMANN.

On the east wall are—No. 596, W. D. SADLER, a large picture of monks in a convent garden; No. 597, "A By-path," J. H. DEARLE; No. 598, "A Southern Flower," T. K. PELHAM; No. 600, "Portrait," WALTER DUNCAN; No. 603, "A Privileged Kitten," ELLEN CONOLLY.



*

No. 594.

36 X 28.

No. 594. "*Winter.*" LAURA T. ALMA-TADEMA.

No. 604. "*Capt. James,*" Roy. Sc. Greys. J. E. MILLAIS, R.A.



*

No. 595.

36 X 24.

No. 595. "*Julian and Camilla.*" HERBERT GANDY.

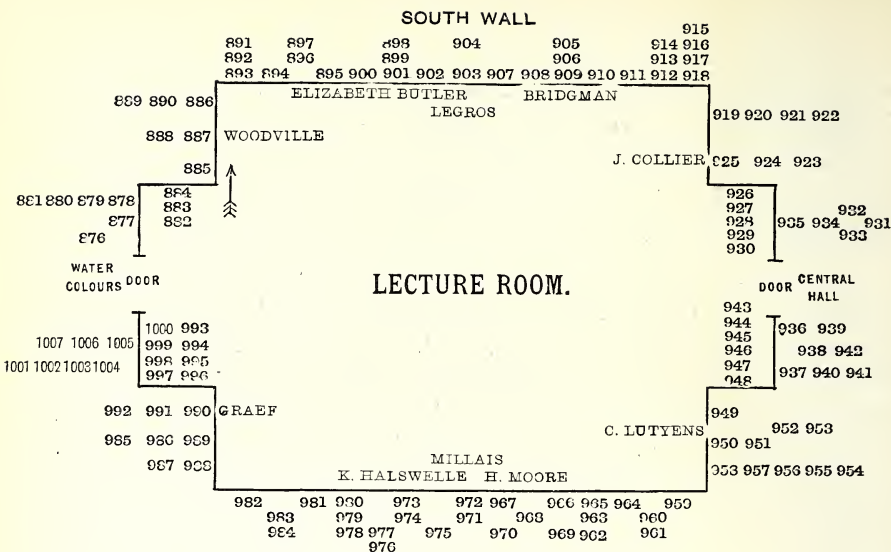
WATER-COLOURS.

In the Water-colour Room the first features of interest are some foreign works,—No. 613, "*The Fester*," RAFFAELE GIANNETTI ; No. 635, "*Street bargaining, Venice*," ALEXANDRE N. ROUSSOUFF ; No. 640, "*Italian Lace-makers*," SILVIO G. ROTTA ; remarkable for their vivacity, for vivid colours, and for a somewhat opaque method of painting in this material. (Note especially No. 640.)

On the east wall we notice also No. 612, "*Forsaken*," MAUD NAFTEL ; No. 632, "*Refectory at Cleve Abbey*," G. NATTRESS. Near the centre are two heads, Nos. 652 and 669, by W. C. T. DOBSON, R.A. ; also a large view of one of the most picturesque spots in Europe, No. 662, "*Verona*," market-place, early morning, J. O'CONNOR ; No. 672, "*A study*," fencing foil, glove, &c., W. D. GUTHRIE ; No. 673, "*Hic jacet*," dead birds, JANETTA R. A. PITMAN. Amongst the numerous landscapes on this wall are—No. 657, "*Hidden among the hills*," R. REDGRAVE, R.A. ; No. 659, "*Early Spring, Gedges*," A. A. MORICE ; and No. 680, "*The Holy Rock, Jerusalem*," CARL HAAG. No. 683, "*Left behind*," JANE M. DEALEY, is a bold study of a child seated in white embroidered dress ; No. 688, "*Wild flowers*," WM. RATHJENS ; and No. 694, "*Chrysanthemums*," BLANCHE HANBURY.

On the west wall are—No. 716, "*A ferry on the Trath at Tan-y-bwlch*," J. JACKSON CURNOCK ; No. 717, "*Top of the cliffs, Marsden Rock and Souter Point*," ROBINSON ELLIOTT ; No. 724, "*Hay-time*," DAVID LAW ; No. 734, "*River pastures*," ALFRED DE BRÉANSKI ; and No. 741, "*Island of Guidecca, Venice*," evening, V. CABIANCA. Next a small portrait, No. 746, "*The Rev. Alfred Ainger*," GEORGE DU MAURIER, best known for his drawings in black and white for *Punch* ; No. 749, "*The sun shines for all*," V. CABIANCA ; No. 750, "*The Brook-pool*," JAMES E. GRACE ; No. 759, "*The Castle of Nuremberg*," LORENZ RITTER ; No. 765, "*Labour*," EDWIN BUCKMAN, a single figure decoratively treated ; No. 782, "*The little Bretonne*," J. E. GOODALL ; and No. 783, B. W. SPIERS.

On the screens are several good landscapes, and two or three (not many) good figure subjects ; but the chief interest is in the painting of flowers, which was never better than in the present Exhibition : we can only mention—No. 842, "*Christmas Rose*," GRACE H. HASTIE ; No. 849, "*Yellow Azaleas*," JANE OGDEN ; No. 856, "*Azalea*," ELIZ. BYWATER ; and, lastly, No. 869, "*A Cottage Nosegay*," C. H. NORMAN ; some bunches of violets (with miniature jug and basket) lying upon the ground.



Commencing on the left of the door leading from the Water-colour Room, the first picture, on the line, is No. 876, "*A Lovestest*," WILLIAM OLIVER; and No. 877, "*In Sight*," THOMAS BROOKS.

No. 882. "*The Old Hedger*." ROBERT PAGE.



*

No. 883.

34 X 54.

No. 883. "*Beyond their means*." V. ORMSBY.

On this side of the Lecture Room are two important battle pieces, the first by Mr. Woodville (*sketched opposite*), the second by Mrs. Elizabeth Butler.



No. 884.

34 × 44.

No. 884. "*The Haunted Room.*" ARTHUR H. WEIGALL.

No. 885. "*A short cut to the meadows.*" WILLIAM GOSLING.

On the same wall are—No. 888, "*Art is long, &c.*" G. F. MUNN
and No. 889, "*From Arabia,*" F. ARMSTRONG VINTER.

No. 886. "*The Close of a Winter's Day.*" J. L. PICKERING.

Above is—No. 890, "*Study from the Antique,*" M. HEATON.



No. 887.

50 × 80.

No. 887. "*Candahar.*" R. C. WOODVILLE.

The 92nd Highlanders and 2nd Goorkhas storming Gaudi Mullah Sahibdad.

On the south wall are—No. 893, "*The Lobster Boat*," C. NAPIER HEMY; No. 892, "*Au revoir*," C. CALTHROP; No. 891, "*Portrait*," R. LEHMANN; and No. 894, "*Lilacs, &c.*," H. FANTIN.

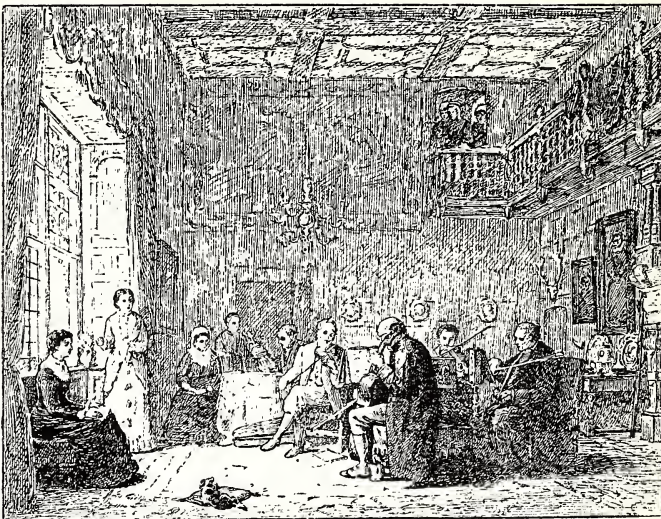


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No. 897.

63 X 36.

No. 897. "*A Venetian Fisher-boy.*" HILDA MONTALBA.



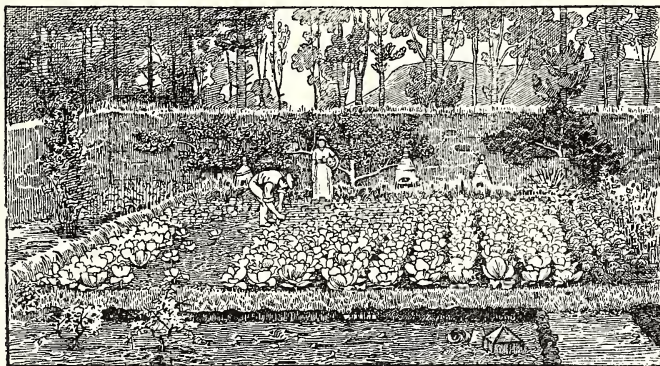
*

No. 896.

39 X 51.

No. 896. "*An Evening with Mozart.*" F. D. HARDY.

Next, on the line, is a large battle picture—No. 899, "*The Defence of Rorke's Drift*," Jan. 22, 1879; ELIZABETH BUTLER; exhibited by permission of H.M. the Queen (*no sketch received*).



*

No. 900.

12 X 21.

No. 900. "*An Old Scotch Garden.*" W. BRIGHT MORRIS.

No. 902. "*Outward Bound.*" F. A. WINKFIELD.

In the centre of the wall is the figure of an old man seated, with a skull—No. 903, "*St. Ferome*," ALPHONSE LEGROS; on the right is an important picture, No. 906, "*The Funeral Rites of a Mummy on the Nile*," F. A. BRIDGMAN.

Underneath, as last year, are several good pictures, which, from their position, might escape close examination—No. 907, "*Poverty's Home*," E. G. H. LUCAS; No. 908, "*Evening in the Meadows*," VAL. DAVIS; No. 909, "*A Quiet Cup of Tea*," HORACE EDWIN; No. 910, "*Innocence*," HORATIO H. COULDERY; No. 911, "*Come along, Cæsar!*" J. CHARLES; No. 912, "*The Lych-gate*," T. M. ROOKE; and No. 918, "*A Stray Kitten*," by H. H. COULDERY.



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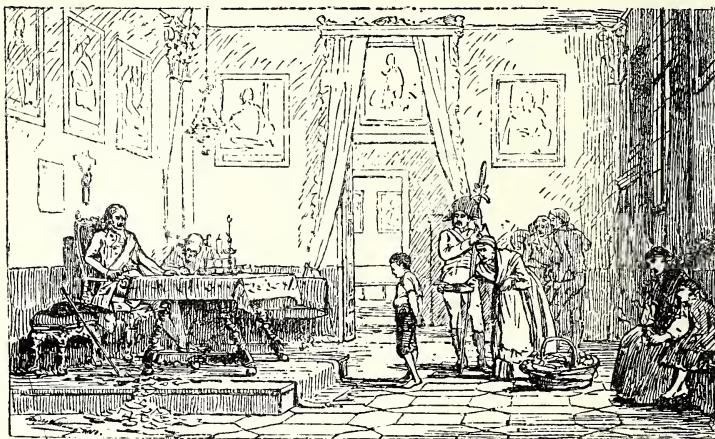
No. 915.

60 X 30.

No. 915. "*The Little Quakeress*," in white satin, with red flower.
ANNA LEA MERRITT.

No. 916. "*The Little Serving-maid.*" CARL GUSSOW.

No. 917. "*In Waiting.*" FRANCESCO VINEA.



*

No. 913.

30 X 60.

No. 913. "*His First Offence.*" HAYNES WILLIAMS.

Turning to the west wall are—No. 919, "*Clodgy Moor, near Land's End,*" T. O. HUME; and No. 924, "*Binding sail after a gale,*" A. E. EMSLIE; and, in the corner, near the door, several small pictures crowded together, amongst them—No. 927, "*Master and Pupil,*" GERTRUDE MARTINEAU; No. 928, "*Little Minerva,*" T. B. KENNINGTON; No. 934, "*A Bad Day's Work,*" ELLEN CLACY; and a landscape, No. 935, "*Golden Night,*" A. W. HUNT.

[Door.]

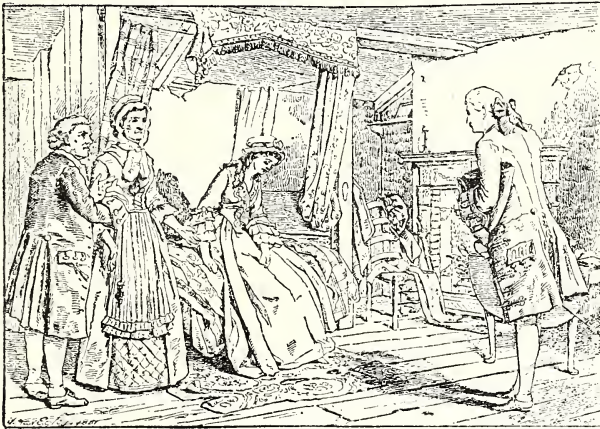
On the north side are—No. 936, "*In Disgrace,*" J. CHARLES; No. 938, "*Relics of Trafalgar,*" C. W. NICHOLLS; No. 945, "*Tired Fingers,*" MADENA MOORE; No. 946, "*Among the Waste and Lumber of the Shore,*" R. W. WEST; and No. 948, "*A Study,*" H. WILKINSON.

Here is another picture, exhibited by command of H.M. the Queen—

No. 952. "*Chargers of the late Emperor Napoleon and the Prince Imperial.*" C. BURTON BARBER.

Near it are—No. 951, "*Gossip*," E. BLAIR LEIGHTON; No. 950, "*Study of a Calf*," by the late SHELDON WILLIAMS; No. 955, "*Lilac*," G. C. HINDLEY; No. 956, "*Blanche*," FRANCES L. GRACE; and No. 957, "*Portrait of Mrs. Cox*," GRENVILLE MANTON.

On the north wall is—



*

No. 959.

32 X 43.

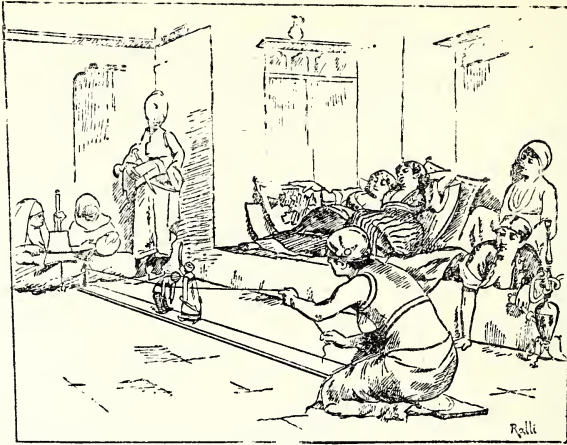
No. 959. "*Mr. Belford visits Clarissa Harlowe in the Sponging-house.*" W. MAW EGGLEY.

"A den with broken walls. A bed at one corner, with coarse curtains tacked up to the ceiling; a coverlid on it in tatters. And this was the bed-chamber of the divine Clarissa!"

Above is a gloomy landscape with sheep, No. 960, "*Homeward Bound*," EUGENE PAVY; No. 963, "*Reminiscences*," GUNNING KING. On the lower line are—No. 964, "*The Wicket Gate*," J. G. TODD; No. 965, "*A Wrong Stitch*," GEORGE SMITH; and No. 966, "*Timber Drag; showery weather*," GEORGE COLE.

The centre of the north wall is occupied by a portrait, No. 972, "*Lord Wimborne*," J. E. MILLAIS, R.A.; and near it are two little foreign *genre* pictures, one of which (remarkable for its technical skill) is sketched *on next page*.

The second is (No. 973) a humorous scene in some wine vaults, called "*A Pious Fraud*," FEDERIGO ANDREOTTI.



*

No. 967.

25 X 32.

No. 967. "*The Marionettes in the Harem.*"
THEODORE RALLI.



*

No. 986.

50 X 30.

No. 986. "*Marjorie.*"
WEEDON GROSSMITH.

Here are two important landscapes—

No. 968, "*Mid-Channel,*" HENRY MOORE, and

No. 974, "*Fenland,*" KEELEY HALSWELLE.

No. 977, "*At Close of Day,*" JOHN H. DEARLE; No. 979, "*A Portrait,*" S. MELTON FISHER; No. 981, "*Good-bye, on the Mersey,*" JAMES TISSOT; No. 982, "*Finding the Ring,*" G. B. O'NEIL; and No. 983, "*Waiting for a Lull, Scheveningen, Holland,*" E. HAYES.

On the east wall are—No. 988, "*Under the Hill,*" SIDNEY PAGET; No. 991, "*A Portrait,*" of boy in dark blue, GUSTAVE GRAEF; and No. 990, "*The Village Coquettes,*" J. CHARLES.

No. 993. "*Portrait of Mrs. M. Mundy.*" LESLIE WARD.



*

No. 994.

44 × 34.

No. 994. "Poetry and Prose." E. H. FAHEY.

Here are—a view in "Venice" (No. 997), H. COOK; No. 998, "The Seven Ravens," ELLEN MONTALBA; No. 999, "News of Home," M. BROOKS; and No. 1004, "Muriel," H. SCHMALZ.



*

No. 998.

31 × 14.

No. 998. "The Seven Ravens." ELLEN MONTALBA.



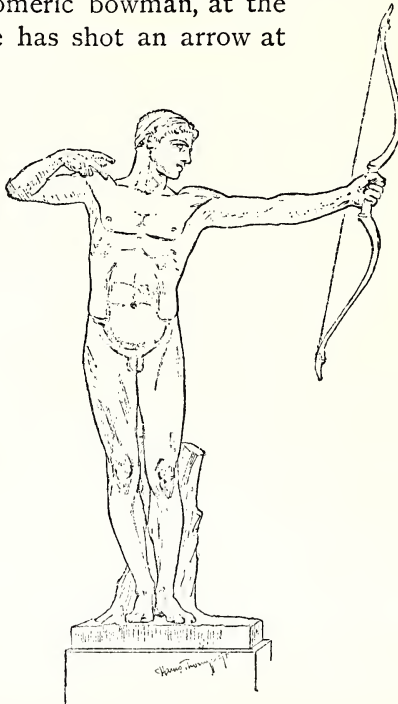
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No. 1005.

35 X 40.

No. 1005. "*The Sailing Signal Gun.*" ARTHUR HUGHES.

In the Lecture Room are—No. 1496, "*Sabrina thrown into the Severn,*" a group in bronze, W. CALDER MARSHALL, R.A.; and No. 1495, "*Teucer,*" HAMO THORNEYCROFT, A.; a life-size statue of the Homeric bowman, at the moment when he has shot an arrow at Hector.

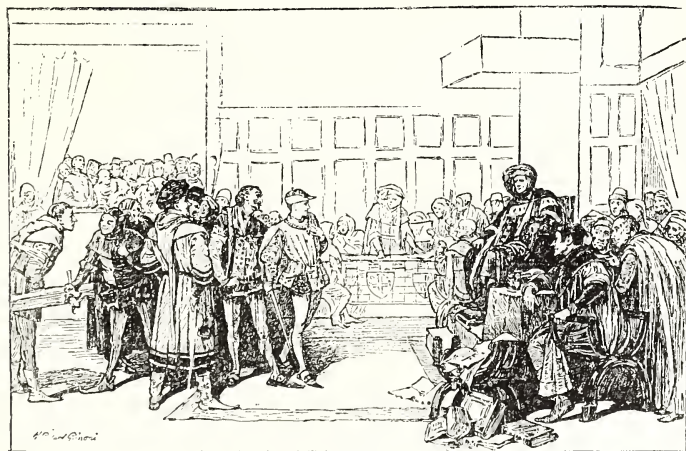


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No. 1495.

SOUTH WALL																
1358																
1357	1359		1363													
1356		1362			1368	1369		1373	1374							
1355	1360		1364		1366	1370			1375							
1354		1361		1365		1371		1372	1376							
1346	1362	1353	P. GRAHAM			MILLAIS			M. FISHER			1377	1378	1379	1380	
1342	1341		GLINDONI						J. D. WATSON			1383	1382	1381		
1348												1384	1385	1386	1387	
1345	1349	1350														
1347																
ARCH ^L DRAWINGS &c.		DOOR										DOOR		VESTIBULE		
X.																
1436	1437	1438	1439										1391	1390	1389	1388
1435		1432	ANDERSON						COULESS			1392		1393	1394	
1435		1433										1399	1398	1397	1396	1395
1434		1431	TOPHAM			DAVIS			MACBETH							
	1450	1423	1419	1418	1415	1408	1407	1400								
	1429	1424	1422	1420	1417	1414	1409	1405	1406	1401						
	1428	1425		1421	1413	1410	1411	1402								
	1427				1412			1404	1403							
	1426															

Commencing on the left hand, on entering from the Architectural Room, are a number of small pictures; amongst them we notice—No. 1349, "*Changing Dock*," F. A. WINKFIELD; No. 1350, "*The Bachelor*," H. HELMICK; No. 1351, "*Portrait of a Lady*," EDWARD HUGHES; and a landscape, No. 1352, J. G. NAISH.



*

No. 1353.

52 X 78.

No. 1353. "*Prince Henry before Judge Gascoigne.*" H. G. GLINDONI.



*

No. 1354

48 X 69.

No. 1354. "*Not of the Fold.*" FRED. MORGAN.No. 1355. "*Rosaria.*" FLORENCE SMALL.No. 1361. "*A Sunny Day ;*" hot cattle. P. GRAHAM, A.

*

No. 1365.

60 X 40.

No. 1365. "*Un Gage d'Amour.*" E. BLAIR LEIGHTON.

Near the foregoing is a landscape, No. 1360, "*The Dead Sea from the Wilderness of Engedi, sunrise,*" H. A. HARPER.

In the centre of the wall is another portrait by J. E. MILLAIS, R.A., No. 1366, "*The Bishop of Manchester.*"

On either side, are two important subjects by young painters ; the first, No. 1365, is sketched above ; the second, No. 1371, on next page.



* No. 1367. 53 X 36.

No. 1367. "An Egyptian Musician." C. KNIGHTON WARREN.



* No. 1371. 61 X 48.

No. 1371. "Sir Galahad." HERBERT SCHMALZ.

Next are good landscapes, No. 1370, W. C. ESTALL; No. 1372, "Milking Time," MARK FISHER; and No. 1374, "The Coast of New England," R. S. GIFFORD.

No. 1375. "The First-born at the Cottage." JAMES HAYLLAR.

No. 1376. "In the Cloister." CLAUDE CALTHROP.

On the west wall are portraits, No. 1377, by GEORGE REID; No. 1378, by F. MOSCHELES; and No. 1384, by W. W. OULESS, A.

Other pictures to notice on this wall are—No. 1383, "An Unpromising Pupil," J. D. WATSON; No. 1386, "Baiting the line," ARTHUR G. BELL; and No. 1387, "The Old Pump," C. E. MARSHALL.



*

No. 1382.

63 X 44

No. 1382. "The King breaks many hearts," recruiting. F. E. COX.

[Door.]

On the north side, on the line, are—No. 1391, "S. Pepys Cockerell, Esq.," G. F. WATTS, R.A.; No. 1392, "David Dale, Esq.," W. W. OULESS, A.; No. 1399, "An Alexandrian School," W. C. HORSLEY.

On the north wall is—No. 1400, "*On the Sick List*," ARTHUR STOCKS; and a small, curious, picture, No. 1406, "*Choir Rehearsal at the Organ*," MATIAS MORENO.



*

No. 1407.

48 X 84.

No. 1407. "*The Ferry*." ROB. W. MACBETH.

A sunny picture, suggestive of the poetry of outdoor rustic life, of which the sketch gives an inadequate idea.

No. 1408. "*Portrait of J. R. Clayton, Esq.*" H. T. WELLS, R.A.

No. 1415. "*A Nubian Soldier*." PHILIP PAVY.

In the centre is—

No. 1416, "*The Evening Star*;" cattle at sundown. H. W. B. DAVIS, R.A.

Above it is No. 1413, "*The Song of Miriam*," WILLIAM GALE; and on either side, two small studies—"Viola" and "*Bianca*" (Nos. 1414 and 1417) by Sir F. LEIGHTON, P.R.A.

No. 1419. "*Portrait of Col. H. Yule, C.B., R.E.*" T. BLAKE WIRGMAN.

No. 1421. "*Evening*." T. J. WATSON.



*

No. 1419.

44 X 34.



*

No. 1423.

57 X 94.

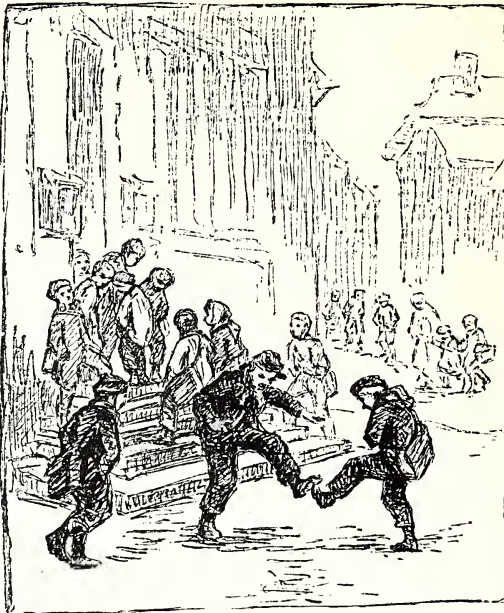
No. 1423. "*Renouncing the Vanities by Order of Savonarola.*"

F. W. W. TOPHAM.

"The following year (1497), by order of Savonarola, a great procession was formed, and an enormous bonfire erected in Piazza Signoria, at which were burned all the vain and unholy things the boys had collected through the city."—*Vita del P. F. Savonarola.*

No. 1428. "*Death and Pleasure.*" H. J. STOCK.

Next is a little picture, by a well-known foreign artist of *genre*, hung almost out of sight; a snow scene, boys warming their toes—



*

No. 1429.

18 X 15.

No. 1429. "*In Front of the School.*" EDOUARD FRÈRE.

No. 1430. "*Cares forgotten*," WALTER SHIRLAW.

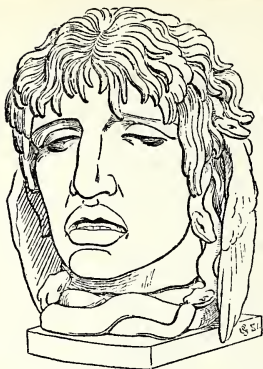
On the east wall of the last room we notice—No. 1431, "*The Word of Life*," JOSEPH CLARK; No. 1433, "*The Song*," Mrs. ANDERSON; and No. 1438, "*Brickmakers: Felday*," FRANK WALTON.



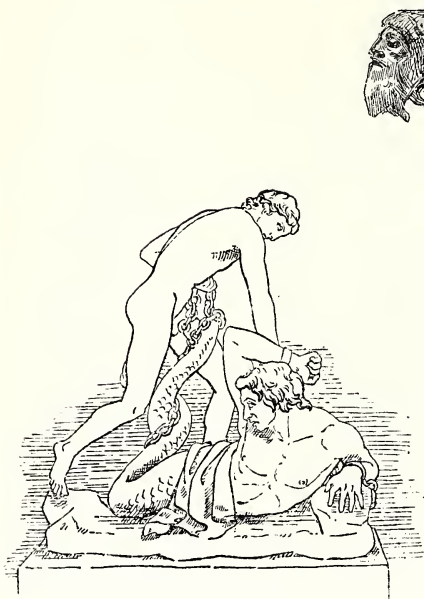
* No. 1500. (*Central Hall*.)

No. 1500. "*Sir Digbijaisingh Bahadur, K.C.S.I., Maharajah of Bulrampur, &c.*"
C. B. BIRCH, A.

(*See Sculpture*, p. 80.)



* No. 1547. "Medusa." GEORGE SIMONDS.



* No. 1537. A. G. ATKINSON.



* No. 1490. "Judith." C. BESNARD.



* No. 1539. "Sleep." HENRY HOLIDAY.

HENRY HOLIDAY



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No. 628.

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** *The Illustrations are produced by the Typographic Etching Company.*



* No. 775. "Treasures." H. T. SCHÄFER.

19 X 31.

No. VIII. 1882.

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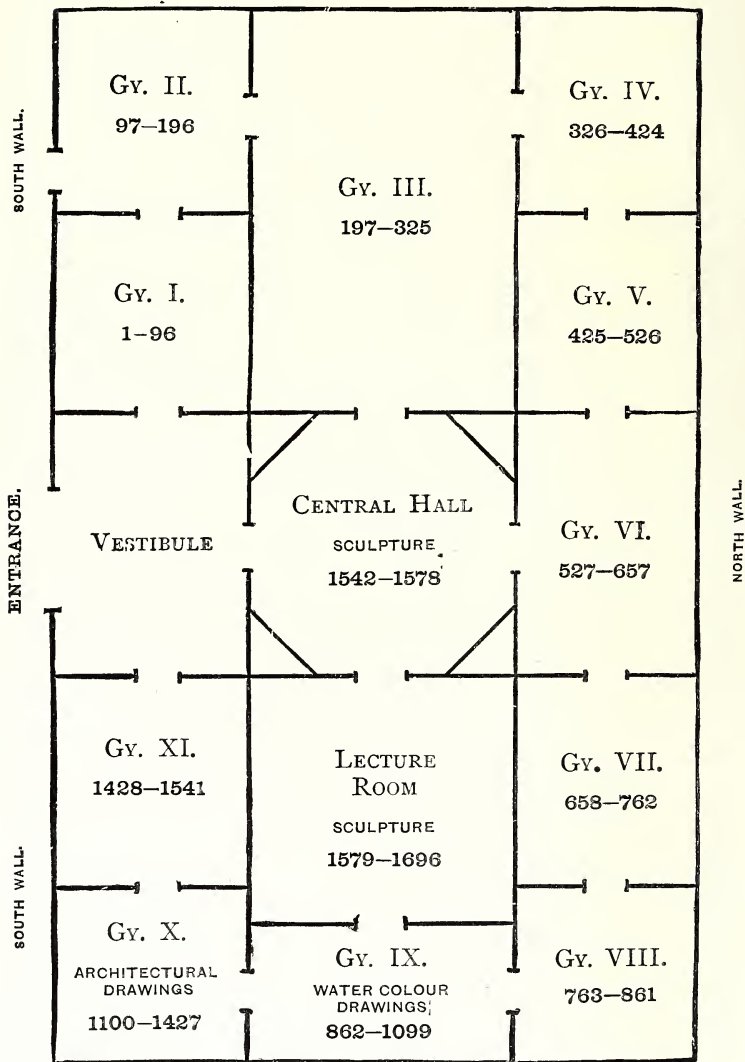
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ROYAL ACADEMY OF ARTS

GENERAL PLAN OF THE GALLERIES,

Showing the arrangement of the Numbers in each Gallery.



The Exhibition will be open from Monday May 1st until Monday Aug. 7th, 1882, from 8 A.M. until 7 P.M.

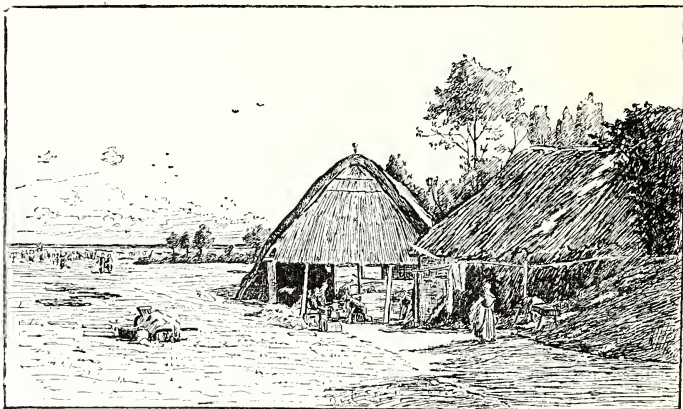


*

No. 5.

60 X 27.

No. 5. "*Il y en a toujours un autre.*" MARCUS STONE, A.R.A.



*

No. 21.

36 X 60.

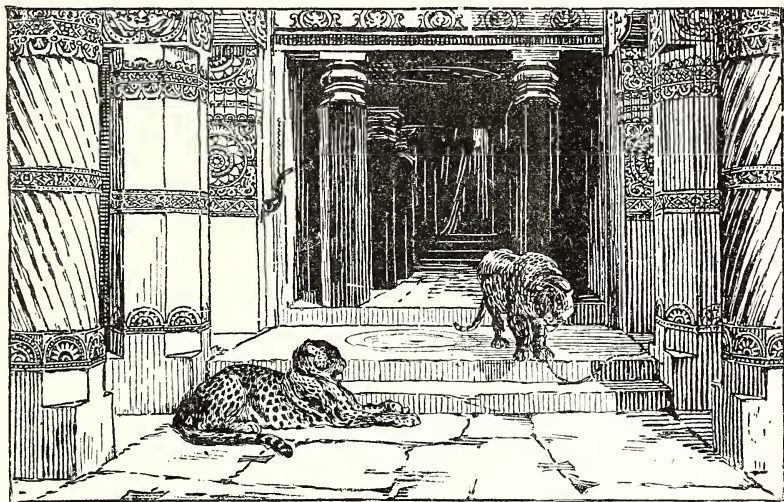
No. 21. "*A Washing Place, Normandy.*" LESLIE THOMSON.

Next on the line is a landscape, to be carefully noted—No. 17, "*Noontide's Hush and Heat and Shine*," FRANK WALTON; above are No. 15, "*Low tide; coast of Normandy*," ADRIAN STOKES; No. 16, "*An Autumn Evening*," O. RICKATSON; and No. 21, "*A Washing Place, Normandy*," LESLIE THOMSON (*sketched on last page*).

The prominent pictures on this wall are—

No. 18. "*He talked with him of Cain*." JOHN PETTIE, R.A.
Two figures; a scene from Eugene Aram.

No. 23. "*Lt.-Gen. Sir F. S. Roberts, Bt*." W. W. OULESS, R.A.
(See No. 223, in Gallery III.)



No. 24.

41 X 62.

No. 24. "*The Magician's Doorway*." BRITON RIVIÈRE, R.A.

No. 29. "*Mrs. James Stern*," in red velvet. J. E. MILLAIS, R.A.

No. 30. "*The Duke of Monmouth's interview with James II.*"*
JOHN PETTIE, R.A.

One of the most powerful and dramatic of this artist's pictures. The king stands on the right, in an apartment of his palace, with Monmouth on the ground at his feet. Note the management of light through blue curtains, and reflections on the shining floor.

Above are—No. 25, "*The River Avon at Bideford*," F. WHITEHEAD; and No. 28, "*Landing Herrings at Whitby*," D. FISHER.

* See explanatory paragraph in Royal Academy official catalogue.



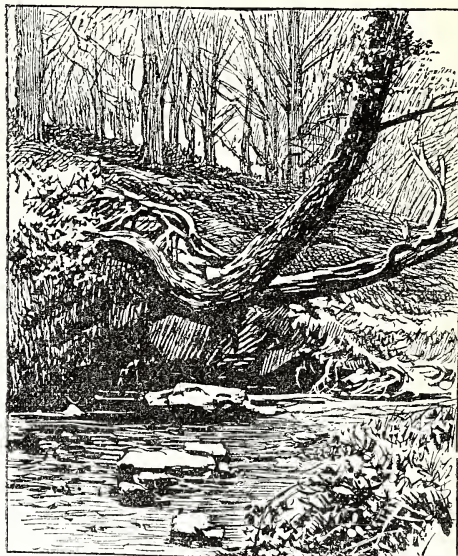
*

No. 31.

48 X 34.

No. 31. "*A Venetian bead-threader.*" HILDA MONTALBA.

Near the above are landscapes—No. 33, "*A Grey Afternoon,*" A. STOKES; and 34, "*Where the Waters Gently Pass,*" J. C. ADAMS.



*

No. 35.

36 X 29.

No. 35. "*The Source of the Thames.*" VICAT COLE, R.A.

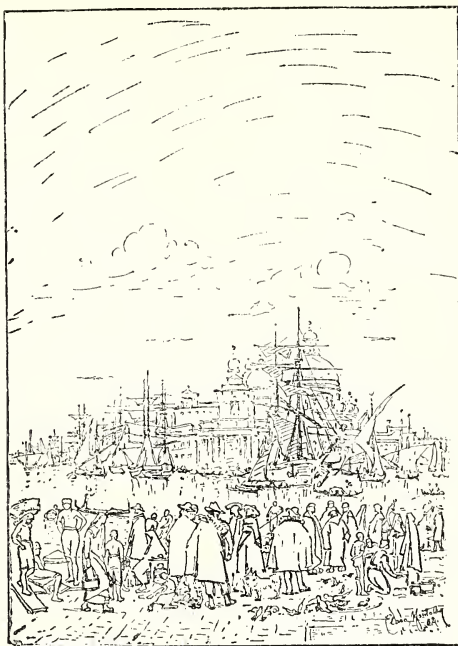
This picture is the first of a series to illustrate the Thames from its source to the sea.

Here we note, for painting of textures, No. 36, "*A Village Maestro*," FEDERIGO ANDREOTTI; also No. 37, "*My First Sitting*," H. H. CAUTY; and No. 38, "*A Portrait*," R. HERDMAN.

On the west wall is one of several Dutch landscapes by J. E. HODGSON, R.A.—No. 42. "*A Day Far Spent*." Next is a portrait picture—

No. 43. "*Dorothy Thorpe*." J. E. MILLAIS, R.A.

A fair child, front-face, in light blue frock, kneeling, with two dogs. The sketch of this picture is omitted by desire of the purchaser.



* No. 54. "On the Riva degli Schiavoni, Venice." CLARA MONTALBA. 46 X 33.



No. 63. 51 X 26.

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

Next on the line is—

No. 49. "*Waiting*." R. W. MACBETH; girl on bank, in old English dress with two dogs.

And the foregoing—

No. 40. "*Sunday Morning*." PERCY BIGLAND.

No. 41. "*Children of the Riviera*." HUGH CAMERON.

No. 44. "*Pumpkins; South of France*." G. F. MUNN.

No. 48. "*Evening*;" young mother and child. HUGH CAMERON.

[Door.]

No. 50. "*A Fugitive Thought*." H. S. MARKS, R.A.

Single figure of a monk, writing. The principal picture by this artist is No. 242, in Gallery III.

Above are—No. 51, "*Le Rencontre*," EDOUARD FRÈRE, three children in the snow; No. 52, "*Head of a Persian*," JOHN ERNEST BREUN; and No. 55, "*Market-day; Serravalle, Venetia*," W. H. JOBBINS.

No. 56. "*Day Dreams*." Sir F. LEIGHTON, P.R.A.

A single figure of a girl in rich, purple drapery; a scheme of colour delightful to look upon.

No. 57. "*Ilka Lassie has her Laddie*."
J. E. HODGSON, R.A. Dutch landscape.

No. 58. "*Content*." F. W. W. TOPHAM. Sunny sky, figures on Italian terrace; white pillars and blue water.

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

Skating costume, 17th century; green embroidered dress and cap, snow background. (*Sketched on p. 11.*)

Next, on the line, is a dashing *genre* picture of colour and costume (by the painter of "*Christ before Pilate*")—No. 64, "*Avant la Fête du papa*," M. MUNKÁCSY; an interior with a lady and three children arranging flowers. No. 71, "*Wedded*" (*see next page*).



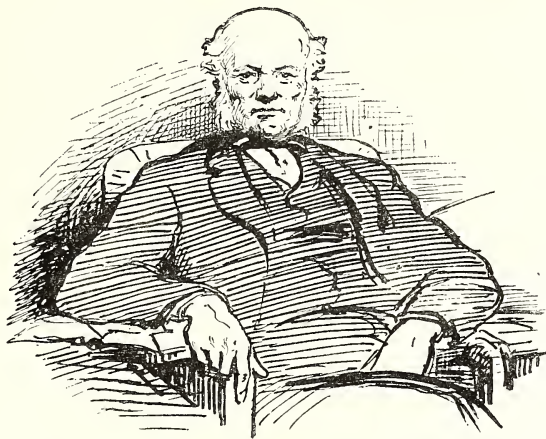
No. 78.

46 x 54.

No. 78. "*Dolce far niente*." C. E. PERUGINI.

A delicate picture of costume and colour; note the painting of a silk robe and of the carnations. A snail is on the terrace wall.

On this wall are portraits, notably No. 65, CYRUS JOHNSON ; and landscapes—No. 62, O. RICKATSON ; No. 69, JOHN SMART ; No. 72, JAMES ORROCK ; and No. 76, J. HERBERT SNELL.



*

No. 79.

50 X 40.

No. 79. "*W. Pengelly, Esq., F.R.S.*" ARTHUR S. COPE.

In the centre of the wall is—

No. 71. "*Wedded.*" Sir F. LEIGHTON, P.R.A.

An upright composition, representing two figures walking under the arches of a terrace, in glow of orange and purple ; background of blue sea and sky—a picture of colour of which (by an accident) we are unable to indicate the composition in a sketch.

On either side of Sir F. Leighton's picture are landscapes—No. 70, "*Porchester Pool,*" J. W. OAKES, A.R.A. ; and No. 77, "*The Inflowing Tide,*" P. GRAHAM, R.A.

Amongst many pictures to notice in the corner are—No. 82, "*Middle Pond, Burnham Beeches,*" HECTOR CAFFIERI ; No. 83, "*Ethel,*" H. T. WELLS, R.A. ; No. 84, "*Interno di Casa,*" D. PESENTI ; No. 87, "*What is it ?*" H. VINCENT, a forcible sketch of a boy and girl looking out of a window ; No. 88, "*A Monk of the Order of St. Francis,*" TREMAYNE LARK ; a large upright landscape on the line, No. 92, "*In Sylvan Solitude,*" VICAT COLE, R.A. ; No. 93, "*The Ferry Inn,*" R. W. MACBETH ; and, lastly, No. 94, "*La Brodeuse,*" H. FANTIN, a portrait of a lady in dark dress seated at an embroidery frame with bright-coloured wools which light the picture.

This is a great year for English portraits in the Academy, but Mr. FANTIN'S work leaves a distinct impression of power.

On the same wall are—No. 101, "*Lovely and gentle, but distressed,*" fair hair and violets, K. THOMPSON; and, above, landscapes, No. 97, J. W. B. KNIGHT, and No. 105, CLEM. LAMBERT.

Over the door, leading to the refreshment room, is the picture (No. 111) sketched on last page; near it a portrait (No. 112), C. H. H. MACARTNEY, and a good study of a man reading (No. 115), by C. C. SETON.

No. 118. "*Our River.*" W. L. WYLLIE.

One of those true studies of craft on the Thames, "below bridge," which are rare in the Exhibition. (See also No. 1506 in Gy. XI.).

On the line are—No. 116, "*Cows; coast of Kent,*" T. S. COOPER, R.A.; and a landscape, No. 117, "*Road through Wastdale,*" J. W. OAKES, A.R.A.

In the centre of this wall is one of three of Mr. HOOK'S well-known coast scenes, No. 123, "*Castle Building,*" J. C. HOOK, R.A., the entrance to a river or estuary, the tide out, old boats, and children playing. (See Nos. 303 and 308.)

On either side are two notable portraits; the latter being a likeness of an eminent surgeon, which is almost startling—



* No. 124. 96 X 60.
No. 124. "*H.R.H. The Princess Louise, Marchioness of Lorne.*"
ELLEN MONTALBA.

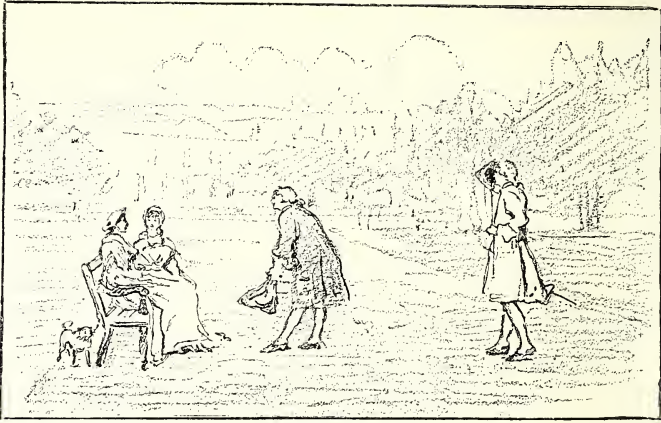
No. 122. "*Charles Loyd Norman, Esq.*" W. W. OULESS, R.A.

No. 127. "*Sir Henry Thompson.*" J. E. MILLAIS, R.A.

No. 128. "*A Falling Barometer.*" JOHN BRETT, A.R.A.

Blue expanse of sea, sand, rocks, and sea-gulls, a disturbed sky.

On the same wall are—No. 130, "*The Bracken Gatherer,*" ANDERSON HAGUE; No. 131, "*A Portrait,*" G. P. JACOMB-HOOD; No. 132, "*Breton Children Fishing,*" W. M. ULLMANN.



*

No. 129.

34 X 44.

No. 129. "*Here they are!*" CLAUDE CALTHROP.

We have passed landscapes—No. 120, "*Late Autumn,*" R. G. SOMERSET; No. 121, "*Mill on the Dove,*" S. H. BAKER; and No. 126, "*Tidal River, Coast of Suffolk,*" EDWIN NICHOL.



*

No. 134.

40 X 26.

No. 134. "*En fête : Calvados.*" W. J. HENNESSY.

A summer scene in Normandy; wheatfield lighted with poppies.

In the corner is a quiet picture that no visitor should miss—
No. 135. "*Feeding Time.*" ARTHUR G. BELL. Feeding turkeys
and fowls ; old clock tower, old houses and courtyard.

No. 136. "*Betrothed,*" a girl in white dress. R. W. MACBETH.

No. 144. "*Portrait of G. Fenwick.*" H. T. WELLS, R.A.

Above are landscapes—No. 140, W. D. BATLEY, and No. 141,
G. F. MUNN.



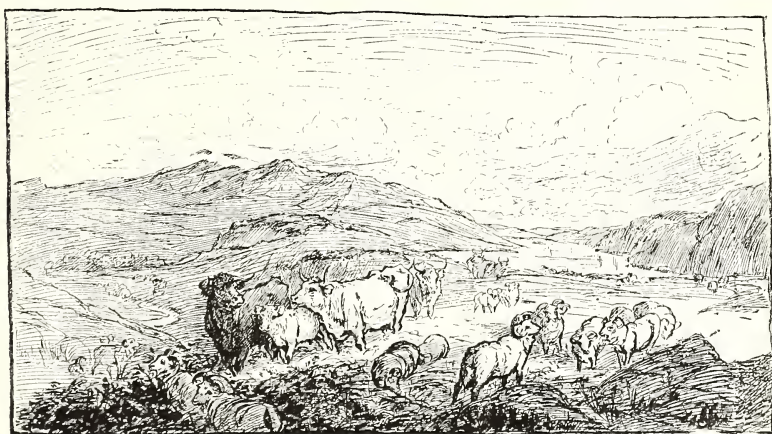
No. 146.

54 X 78.

No. 146. "*A Funeral Service in the Highlands.*"

JAMES GUTHRIE.

In the centre of the wall is Mr. Davis's large sunny landscape.



No. 145.

46 X 83.

No. 145. "*In Ross-shire.*" H. W. B. DAVIS, R.A.*

* This fine picture should have been sketched by the artist, to do justice to it.

Above are—No. 147, "*The Devil's Kitchen*," C. W. M. LEWIS ; No. 148, "*Portrait of a Lady*," B. S. MARKS ; No. 149, "*Ferretting*," E. DOUGLAS ; and No. 150, "*Robert Few, Esq.*," F. HOLL, A.R.A.



*

No. 153.

40 X 60.

No. 153. "*The Foreign Bride*." E. BLAIR LEIGHTON.

This work by a young painter is most unfortunately placed ; the painting of textures and some of the details (such as a little watch hanging to the girle of the bride) emulating the care and minuteness of the old Dutch School.



*

No. 151.

40 X 33

No. 151. "*Waifs and Strays*." JOSEPH CLARK. (See also No. 164.)

No. 155. "*Unwilling Evidence*." W. C. HORSLEY.

Near the foregoing are—No. 154, "*A Portrait*," ACHILLE ZO; No. 156, "*Still Life*," E. G. H. LUCAS; No. 157, "*Voyage of Sindbad the Sailor*," ALBERT GOODWIN, a wild poetic landscape with cranes on the sea-shore; No. 158, "*Ponies at Pasture, Campagna*," ARTHUR LEMON; No. 159, "*Happy Moments*," a girl in yellow saque, N. E. DETMOLD.

No. 163. "*At the Golden Gate*." VAL PRINSEP, A.R.A.

A large upright picture, rich in colour; one figure in brown robe standing before the golden gate of Paradise.

No. 164. "*A Tempting Offer*;" old man with oranges. J. CLARK.

Above are—No. 161, "*Vespers*," R. B. BROWNING; and No. 165, "*Feeding the Hungry*," FRANK CALDERON.

[Door.]

Next are—No. 170, "*The Squirrel*," A. E. EMSLIE; No. 171, "*Members of the Commons*," E. BYRNE DE SATUR; No. 172, "*Sunrise on the Carrara Hills*," G. COSTA; the last an Italian landscape to be specially noted, the only contribution by this artist.



*

No. 181.

36 X 30.

No. 181. "*Portrait of J. Whichcord, Esq., F.S.A.*," Ex-President of the Inst. of British Architects. L. ALMA-TADEMA, R.A. Mr. Tadema's only picture this year; the sketch of the head is by the artist.

On either side of Mr. ALMA-TADEMA'S portrait are two Venetian pictures, which may be examined together: the first by the artist who painted "*The Bead Stringers*," in the Academy in 1880; the second by the newly elected associate. These pictures are full of sunny southern light and local colour; the details too elaborate for a small sketch.

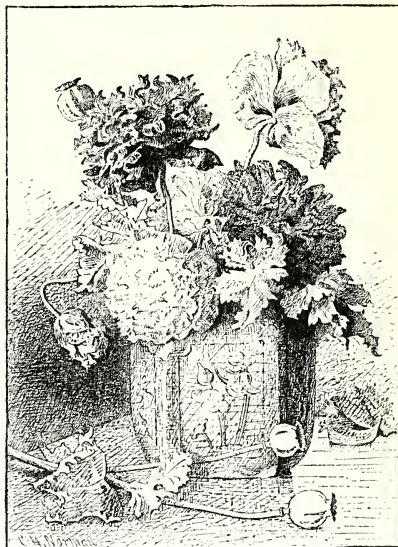
No. 176. "*Luncheon Time in a Venetian Sartoria*." C. VAN HAANEN.

No. 182. "*Bargaining for an Old Master*." HENRY WOODS, A.R.A.

Above are No. 179, "*Llanbedr Fair*," North Wales, F. W. JACKSON; No. 180, "*The Birchwood*," J. H. SNELL; and No. 183, "*Portrait of the Rev. E. T. Hoare*," C. P. DOWNING.

On the last wall are—

No. 188, "*January*," a marshy meadow, THOMAS IRELAND; No. 189, "*Sir George Campbell, M.P.*," JOHN COLLIER; No. 191, "*A Fruit Seller of Tivoli*," J. A. BENNETT; No. 193, "*A Portrait*," G. F. WATTS, R.A., girl in orange-coloured dress; and No. 194, "*Summer Time*," C. W. COPE, R.A.



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

No. 200. "*The Golden Age*," a child, nude. W. C. T. DOBSON, R.A.



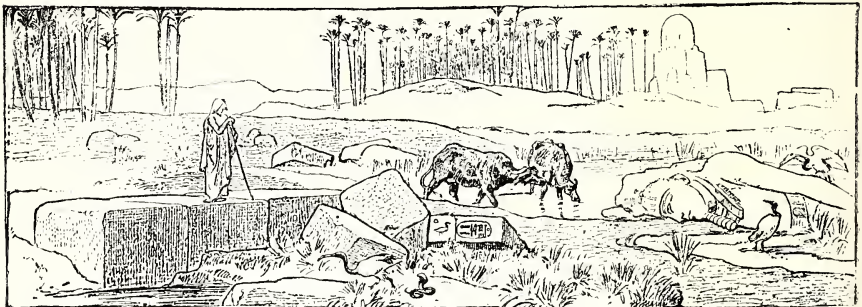
* No. 201.

37 X 26.

No. 201. "*Anne Page and Slender*." C. W. COPE, R.A.

Above are No. 197, "*Puzzled*," HORACE EDWIN ; No. 199, "*Old Enemies*," A. MELVILLE ; No. 202, "*The Old Bridge*," J. CHARLES ; No. 203, "*Twilight Gathers*," W. G. ADDISON ; No. 207, "*The Smithy*," W. J. SLATER ; and No. 206, "*Evening*," W. PADGETT.

No. 205. "*A Summer Afternoon*," T. S. COOPER, R.A.



*

No. 212.

3 ft. 9 in. X 10 ft.

No. 212. "*Memphis*." FREDERICK GOODALL, R.A.

On either side are portraits—No. 211, "*Children of E. Guinness, Esq.*," J. SANT, R.A. ; and No. 218, "*Miss Emily Levy*," W. P. FRITH, R.A. ; and above, No. 213, "*Jonathan Angus, Mayor of*

Newcastle-on-Tyne," H. T. WELLS, R.A.; No. 209, "The Squire's Daughter," DAVID LEE; No. 210, "Startled," H. MAURICE PAGE; No. 215, "The End of the Day's Work," H. H. GILCHRIST; No. 216, "A New England Girl," ELLEN D. HALE, and No. 217, "In the Gloamin'," J. ARCHER; No. 221, "Marriage Bells," JAMES HAYLLAR.



* No. 219. 82 x 58.

No. 219. "Ossian's Grave."
J. MACWHIRTER, A.R.A.



* No. 222. 72 x 44.

No. 222. "Bad News."
MARCUS STONE, A.R.A.

No. 223. "Licut.-Gen. Sir F. Roberts, Bart." F. HOLL, A.R.A.
(Painted for Her Majesty the Queen.)

No. 224. "In the Tepidarium;" nude figure. E. J. POYNTER, R.A.*

No. 226. "Alfred de Stern, Esq." G. F. WATTS, R.A.

Others above are—No. 225, "Arquebusiers at Haddon Hall," LEON Y ESCOSURA; No. 227, "Spring on the South Downs," A. F. GRACE; No. 228, "A Youthful Monk," A. A. CALDERON.

[Door.]

No. 235. "Housekeeping in the Honeymoon." W. O. ORCHARDSON, R.A.

No. 236. "Mrs. B. Mildmay and Children." JAMES SANT, R.A.

* See Mr. Poynter's designs for the decoration of St. Paul's Cathedral, No. 1133 in Gy. X.



*

No. 237.

66 X 42.

No. 237. "A Guard of the Royal Harem." KNIGHTON WARREN.



*

No. 234.

48 X 36.

No. 234. "For Pity and Love are akin." FRANK MILES.



*

No. 247.

29 X 24.

No. 247. "Half an hour with the Poets." MARY DREW.



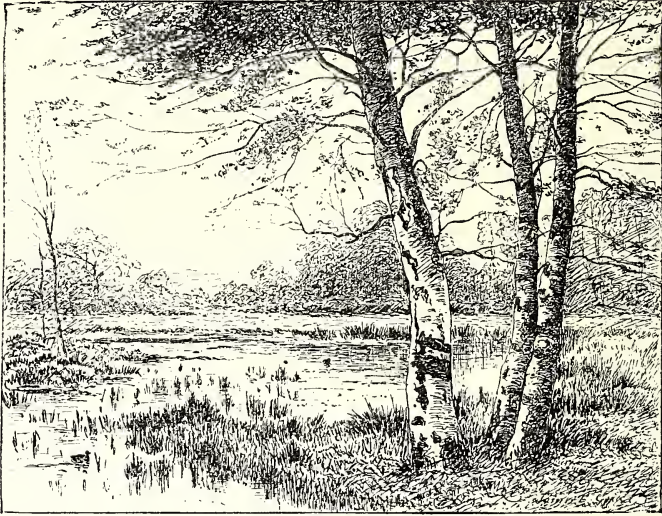
*

No. 241.

41 X 32.

No. 241. "There's a little lady! On with her cloak." THOMAS FAED, R.A.

Above are other portraits—No. 243, "*Miss N. Gerstenberg*,"
 JAMES ARCHER ; No. 239, "*A Portrait*," J. S. SARGENT.



*

No. 250.

56 X 66.

No. 250. "*Autumn*." JAMES E. GRACE.

No. 251. "*Rev. W. H. Thompson, D.D., Master of Trinity College, Cambridge*." HUBERT HERKOMER, A.R.A.



*

No. 242.

48 X 72.

No. 242. "*The Lord Say brought before Jack Cade*."
 H. S. MARKS, R.A.

On this wall, on the line, are some of the best portraits in the exhibition, notably No. 251, and the following—



*

No. 260.

50 X 40.

No. 260. "*The late Captain Alexander Mitchell Sim.*" (Aged 94.)

FRANK HOLL, A.R.A.

(Painted for the Board Room of the Surrey Commercial Dock Company.)

In the centre of the north wall is—

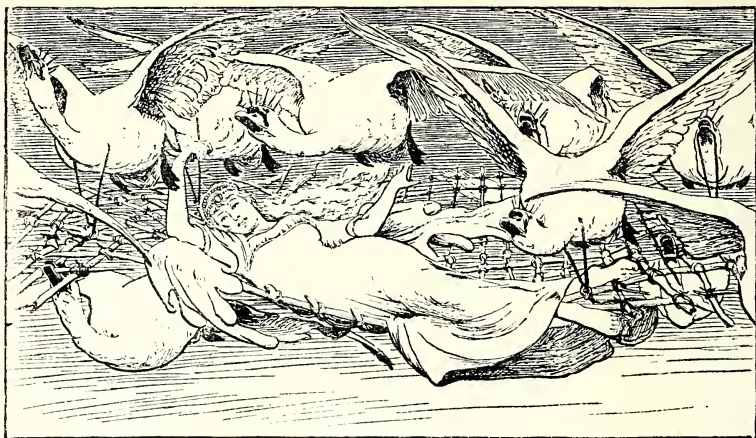


No. 252.

62 X 90.

No. 252. "*The Palmer.*" JOHN PETTIE, R.A.

A Saxon knight of the 13th or 14th century, with his family, listening to a pilgrim from the Holy Land; rude interior and surroundings, earth floor.



*

No. 270.

42 X 72.

No. 270. "The Wild Swans." JOHN SCOTT. (See Andersen's 'Fairy Tales'.)

No. 261. "Friends at Yewden." H. T. WELLS R.A.



*

No. 267.

72 X 48.

No. 267. "The Meeting of St. Francis and St. Dominic amongst the Ruins of Ancient Rome." E. ARMITAGE, R.A.

Boating on the Thames; a portrait picture. The standing figure on the left hand is G. D. Leslie, R.A.; next are G. A. Storey, A.R.A., J. E. Hodgson, R.A., and W. F. Yeames, R.A. The artist is seated on the grass, Mr. Schwabe, the host, is in a chair, and P. Calderon, R.A., is leaning over on the right.

The following portraits should be noticed—No. 262, "Sir David Chalmers, Chief Justice of British Guiana," on the bench in his red robes of office, J. H. LORIMER.

No. 266. "Lieut.-Col. Fife Cookson."

JAMES SANT, R.A.

No. 269. "Vice-Chancellor Sir James Bacon." F. HOLL, A.R.A.

No. 270. "*The Wild Swans.*" JOHN SCOTT (*sketched opposite*).

Other pictures to mention on this wall are—No. 238, "*Dutch River Scene,*" CHARLES THORNLY; No. 249, "*Study of Eastern Colour,*" E. NORMAND; No. 265, "*On the Banks of the Pond,*" SAVILE FLINT; and No. 268, "*Nina,*" LUKE FILDES, A.R.A.



*

No. 272.

94 X 58.

No. 272. "*Clytemnestra.*" JOHN COLLIER.

No. 273. "*Returning from the Fair at Seville;*" horses, white donkey, and goats. R. ANSDALL, R.A.

No. 274. "*After Rain.*" PETER GRAHAM, R.A.

Highland landscape, red cattle and mist, in Mr. Graham's well-known manner.

Above is a picture by a promising young artist—No. 275, "*On the Alert,*" W. H. BARTLETT; young poachers near Roundstone, on the west coast of Ireland.

No. 276. "*Richard Hall, Esq.*" LOWES DICKINSON.

On either side of the door are companion pictures, the first (No. 281) *sketched overleaf.*

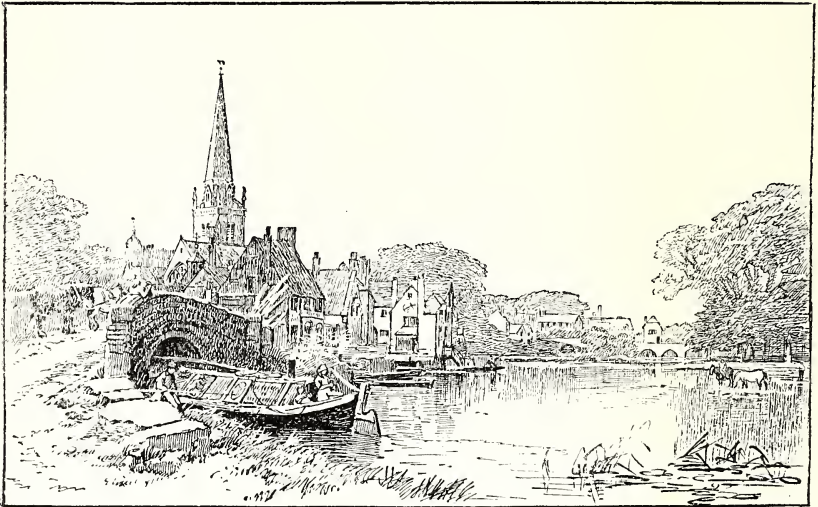


* No. 281. 42 X 30.

No. 281. "*Molly.*" G. D. LESLIE, R.A.

No. 282. "*Sally in Our Alley.*" G. D. LESLIE, R.A.

Sally in straw hat and blue apron, with basket.



* No. 289. 72 X 44.

No. 289. "*Abingdon.*" VICAT COLE, R.A.

This picture is part of a series to illustrate the Thames from its source to the sea.

Above are—No. 287, "*A Portrait*," C. E. JOHNSON; No. 288, "*Interior at Biskra, Algeria*," women weaving, F. A. BRIDGMAN.



*

No. 290.

40 × 59.

"In whispers, like the whispers of the leaves
That tremble round a nightingale."—*Tennyson*.

No. 290. "*A Love Story*." FRANK DICKSEE, A.R.A.
A moonlight effect, painted with great feeling and power.

No. 291. "*Rt. Hon. Earl of Aberdeen*." JAMES SANT, R.A.

No. 293. "*A Land of Flowers*." G. E. COOK.



*

No. 294.

38 × 53.

"In the multitude of counsellors there is safety."

No. 294. "*The Letter Writer*." J. B. BURGESS, A.R.A.

No. 296. "*A Pyrenean Gave (river)*." A. W. RIMINGTON.



No. 295.

38 x 51.

No. 295. "*A Merry Chase.*" J. C. HORSLEY, R.A.

Old English interior and costumes; a bright scene, difficult to realise in days of sombre costume.

No. 302. "*Why tarry the Wheels of his Chariots?*"

E. LONG, R.A.

Eastern colour and costume; the mother of Sisera seated sorrowfully at the lattice with her handmaidens (see the 'Song of Deborah'). This large picture, of which, by desire of the purchaser, we give no sketch, is to be engraved.

In the centre of the wall is—

No. 307. "*Phryne at Eleusis.*" Sir F. LEIGHTON, P.R.A.

A life-size heroic figure, nearly nude, in glow of setting sun; marble columns, blue sea and sky; thus is Phryne pictured once more on the steps of the temple at Eleusis; a prominent figure forming the principal feature of Gallery III.

Above is No. 306, "*A Crown of Fire,*" W. G. SHRUBSOLE; a sunset effect on Lake Ogwen, which (by accident or design) carries out the glow of colour on the "*Phryne.*"

On either side of Sir F. Leighton's picture are—

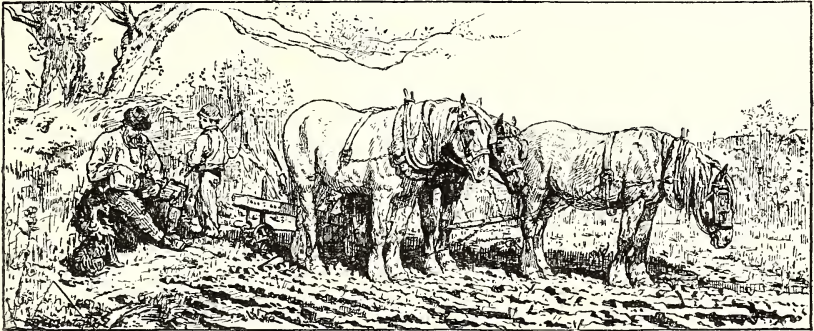
No. 303. "*Caller Herrin'.*" J. C. HOOK, R.A.

No. 308. "*Devon Harvest Cart.*" J. C. HOOK, R.A.

Note the salt flavour, the breezy distance, and, above all (in No. 303), the painting of the herrings in the basket!

Above the foregoing are No. 304, "November," J. HERBERT SNELL; No. 310, "Portrait of the Marquis of Hartington," H. T. MUNNS; and No. 313, "Portraits," J. H. E. PARTINGTON.

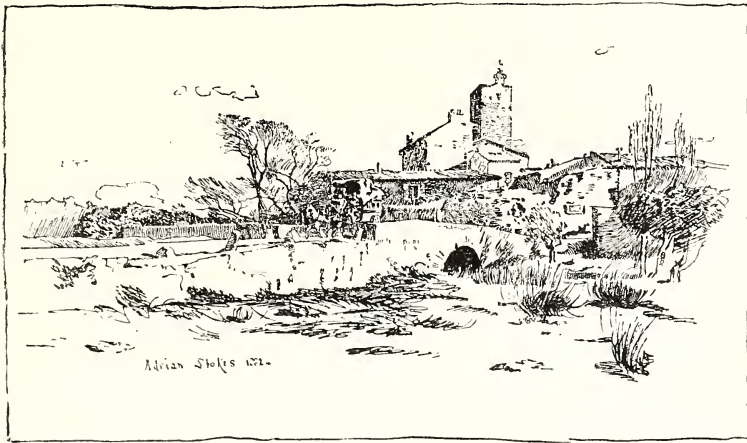
Next are two pictures by young artists (Nos. 319 and 320) to which the sketches may help to draw attention.



No. 319.

25 x 60.

No. 319. "Rest." E. B. S. MONTEFIORE.



No. 320.

38 x 60.

No. 320, "A Winter Afternoon," in the south of France. A. STOKES.

No. 314. "Justice is not always Slow." J. R. HERBERT, R.A.

A large Oriental subject; treasure seekers despoiling a tomb; several figures, lion and lioness.

No. 321, "Youth and Age," a Shakespearian composition with many figures, Sir JOHN GILBERT, R.A.

No. 322. "Painter and Critic." J. E. HODGSON, R.A.

SOUTH WALL.

	414	415	420	421	422	326	327	332	333	
	413	416	410	423	424	III.	328	331	334	
	412	417	418	424	DOOR	329*	330	335		
409 410 411	MORRIS YEAMES						RIVIERE			336 337 338 339
408 407	A. MOORE						BOUGHTON			342 341 340
403										344 343
404 405 406										347 348 349
V. DOOR										345 346
402 401 400						IV.	MILLAIS			353 352 351 350
397										354 355
398 399	GOODALL						FAED			358 359 360
393										356 357
396 395 394										363 362 361
392										364 365 366 367
	MACWHIRTER			ORCHARDSON		HORSLEY				
	391	386	385	377	376	371	370			
	390	387	384	378	375	372	369			
	389	388	383	382 379	374	373	268			
				381 380						



* No. 327. 39 X 28.
 No. 327. "Violets; a windy corner." DAVID CARR.

On the first wall are some pictures by artists whose works have seldom been seen in the Academy; first is the graceful picture sketched above, and next, No. 328, "Titania," ELIE DELAUNAY; No. 331, "A Day in the Country," OWEN DALZIEL; No. 332, "Out

with the Tide," ARTHUR HAWKSLEY ; and No. 334, "*A Portrait*," J. HANSON WALKER. On the line are—No. 329, "*Little Angler*," H. LE JEUNE, A.R.A. ; No. 330, "*Cupboard Love*," a portrait of Miss Kate Potter, in red dress with her black poodle, BRITON RIVIERE, R.A. ; No. 335, "*Phyllida*" (in green dress), VAL PRINSEP, A.R.A.

On the next wall is—No. 336, "*Gossip*;" figures in a courtyard with mediaeval towers ; WILLIAM LOGSDAIL, a painter of quiet antique subjects, whose five pictures are all to be found in the corners of the rooms.

Above are—No. 337, "*The Mower*," JOHN WHITE ; No. 338, "*Away with Melancholy*," C. C. SETON ; No. 341, "*Rival Nurses*," J. S. NOBLE ; and No. 343, "*A Cloudy Day*," SIDNEY G. ROWE.

No. 342. "*Muiden, North Holland: an exchange of Compliments.*"
G. H. BOUGHTON, A.R.A.

One of several important Dutch scenes by this artist. (See No. 363 on the same wall.)

No. 344. "*The Cobbler's Shop.*" C. VAN HAANEN.

Another clever picture by the painter of "*Luncheon Time*" (No. 176), in Gallery II.



*

No. 346.

20 X 27.

No. 346. "*Something Interesting.*" MARY L. GOW.

Next is a landscape—

No. 347. BRYAN HOOK.

*"Light thickens ; and the crow
Makes wing to the rooky wood :
Good things of day begin to droop and drowse,
While night's black agents to their prey do rouse."*

No. 348. "*Threshing in Tuscany.*" ARTHUR LEMON.

In the centre of the wall is a royal portrait; sketched by permission of Her Majesty the Queen and H.R.H. the Duke of Edinburgh. The little Princess in white dress with pink sash, knitting a dark green stocking—



No. 353.

36 X 25.

No. 353. "*H.R.H. the Princess Marie, daughter of H.R.H. the Duke and H.R.H. the Duchess of Edinburgh.*" J. E. MILLAIS, R.A.
(Painted for Her Majesty the Queen.)

On either side are two sea pieces by HENRY MOORE—No. 345, "*A Breezy Day in the Channel,*;" and No. 354, "*Evening; Coast of France.*"

No. 356. "*I cannot, Mother, I cannot.*" THOMAS FAED, R.A.
A small work; two figures, elaborately painted.

No. 363. "*A Dutch Seaside Resort,*;" discussing the new arrivals.
G. H. BOUGHTON, A.R.A.

Above are—No. 352, "*Peonies*," painted in a masterful way by H. FANTIN, a foreigner whose contributions are always interesting to students; No. 350, "*Mill Wood*;" landscape, CLOUGH BROMLEY; No. 362, "*Clumber Kennels*," JOHN EMMS; No. 364, "*The Cloisters, Lincoln*," A. G. WEBSTER; No. 365, "*From the Riviera*," ANNIE MUTRIE; and No. 368, "*Edgebarton, Devon*," A. F. W. HAYWARD.

First on the line on the west wall is another foreign work,—No. 370, "*A Venetian Convent in the Eighteenth Century*." EUGÈNE DE BLAAS; a picture worthy of most careful examination.

No. 371. "*Mrs. Pearce*." J. C. HORSLEY, R.A.

No. 376. "*Sea and Land Waves*;" cart horses on the sea coast. H. W. B. DAVIS, R.A.

In the centre is a fine portrait, occupying a large portion of the wall, No. 377, "*Mrs. F. P. B. Robertson*," W. Q. ORCHARDSON, R.A.; a lady in black velvet, seated, life-size; and above it No. 378, "*Toilers of the Road*," a study of horses, J. NOBLE, not well seen in its present position.

No. 385. "*A Highland Auction*."

J. MACWHIRTER, A.R.A.

A group of Highland people on a wet road; white houses and a lowering sky. One of Mr. MACWHIRTER'S most realistic Scotch landscapes.

No. 386. "*Pensive Daughter*."
G. A. STOREY, A.R.A.



* No. 388. "Brenda, daughter of F. W. Maclean, Esq." EDGAR HANLEY. 45 X 24.

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

On the same wall we have passed the following—

No. 372. "*Down by the Running Brook*." ALBERT KINSLEY.

No. 375. "*North-West Coast of Cornwall*." E. GILL.



* No. 395.

48 × 28.

No. 395. "Voices." HERBERT SCHMALZ.

No. 379. "A Breton Peasant Girl."

W. M. ULLMANN.

No. 380. "The Morning before the Storm."

W. C. WAY.

No. 387. "Dread Winter."

JOHN PIGGOTT.

In the corner is another remarkable foreign picture, grey and thin, but painted with great precision and power, No. 391, "The Yacht 'La Sirène;' off shore," JAN VAN BEERS; note the drawing of the boat and oars, and the minute work throughout. (In the Salon 1881.)

No. 394. "A Little King."

W. TYNDALE.



*

No. 398.

44 × 32

No. 398. "*His Excellency, The Hon. F. R. Lowell.*"

Mrs. MERRITT.

No. 399. "*The Arrival at the Well.*" F. GOODALL, R.A.

An eastern scene ; camels and caravan at a well.

No. 402. "*A Fisher Lass.*"

JOHN BURR.

[Door.]

No. 404. "*On the Beach near Swansea.*" TOM GRIFFITHS.

No. 406. "*A Highland Gipsy.*"

THOMAS FAED, R.A.

No. 407, "*Dreamers.*" ALBERT MOORE ; three reclining figures in delicate tinted robes, such as we have often seen from this artist.



* No. 401. 25 X 17.
No. 401. "*Suspicious.*" G. C. HINDLEY.



* No. 408. 60 X 36.

No. 408. "*Mr. O'Donovan from Merv ;*" in Turcoman costume. JAMES ARCHER.

No. 411. "*Homeless.*" A. H. MARSH.

No. 413. "*Inverlocky Castle and Ben Nevis*;" large landscape.
KEELEY HALSWELLE.

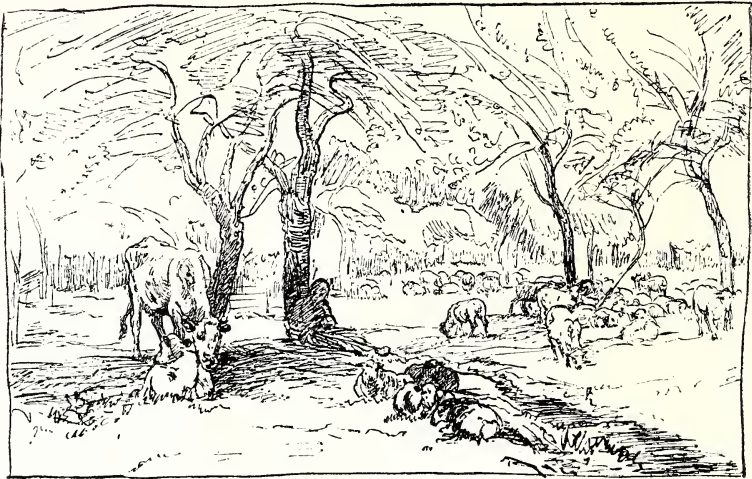
No. 414. "*Trimming the Net.*" DAVID FARQUHARSON.



* No. 415. 50 X 38.

No. 415. "*Fine Yarmouth!*" OTTO SCHOLDERER.

No. 416. "*A Deserter.*" F. FAGERLIN.



* No. 412. 41 X 57.

No. 412. "*Sunlight and Shade.*" MARK FISHER.

No. 418. "*Welcome as Flowers in Spring.*" W. F. YEAMES, R.A.



* No. 417. "Sale of the Boat." P. R. MORRIS, A.R.A. 35 X 60.

No. 420, "Florence, daughter of T. Lea, Esq., M.P.," W. R. SYMONDS; No. 422, LESLIE THOMSON; No. 423, "Patricia," T. F. DICKSEE; No. 424, "Un Gage d'Amour," GEORGE SMITH.



* No. 420. 55 X 38.

SOUTH WALL.

	496	502	503	508	509	515	516	
	497	501	504	507	510	514	517	
	498	499	505	506	511	512	518	
495 494 493 492	MILLAIS BRETT ORCHARDSON							519 520
489								522 523
488 490 491	HERBERT						SANT	521
487								526 525 524
486 485 484 483								
SCULPTURE DOOR	V.							DOOR IV.
479 480 481 482								OAKES ↓ 427 426 425
478 477 476	REID							428 432 433
		HOLL	HERBERT	OULESS			429 430 431	
	475 467 466	458	457	447	446	439	438	
	474 468 465	459	456	448	445	440	437	
	473 469 464	462 460	455	449	444	441	436	
	472 470 463	461	454 453 452	451 450	443	442	435	
	471							434



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No. 433.

92 X 61.

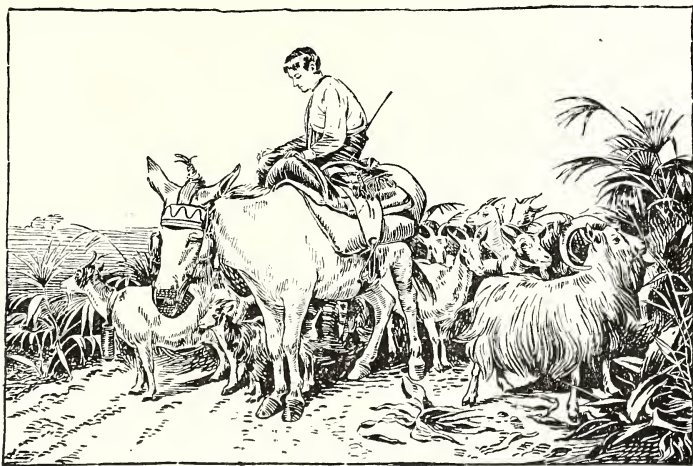
No. 433. "The late Edwin Christy, 8th K.R.I. Hussars." S. SIDLEY.
(The horse painted by R. ANSDALL, R.A.)

In this Gallery are Mrs. BUTLER's dashing "Floreat Etona," (No. 499), Mr. BRETT's "Grey of the Morning" (No. 506), and Mr. J. R. REID's "Homeless and Homewards" (No. 476),—the latter a remarkable picture by a young artist.

First are—No. 425, "*Greenwich*," C. J. WATSON (of which an etching is published by Mr. Dunthorne, of Vigo Street); No. 426, "*Miss M. Archer*" (in red velvet), J. ARCHER; No. 427, "*The Mew Stone*," J. W. OAKES, A.R.A.; No. 428, "*Silver and Gold*," sea and cornfield, J. WHITE; and 432, "*Waiting for a Chance to Launch*," A. J. HOOK.

On the north wall, on the line, are—No. 438, "*Portraits*," F. D. HARDY; another Dutch landscape by J. E. HODGSON, R.A.; No. 439, "*Hobbema's Country*;" No. 446, "*Stephen A. Ralli, Esq.*," W. W. OULESS, R.A.; and No. 447, "*Roman Drovers and Cattle*," C. H. POINGDESTRE; and, above, No. 437, "*Near the Brook*," CLAUDE HAYES; No. 436, "*White Rose*," HERBERT BONE; No. 440, "*Before Culloden*," J. WATSON NICOL; No. 441, "*Music*," WM. LOMAS, a clever picture by a new exhibitor; No. 442, "*Under the Blossom*," T. F. GOODALL; No. 443, "*A Deserted Home*," THOMAS DANBY; No. 449, "*A Calculation*," EDWIN HARRIS; No. 455, "*The Midday Hour*," ARTHUR BURCHETT; and No. 448, "*Hampstead Heath during the Five Mile Act in 1687*," WALTER FIELD.

No. 457. "*Esther with her Handmaidens*." J. R. HERBERT, R.A.



No. 458.

42 X 60.

No. 458. "*The Vega of Granada, returning from pasture*."

R. ANSDELL, R.A.

No. 466. "*Rt. Hon. Sir A. Hobhouse, Q.C.*" F. HOLL, A.R.A.

No. 468. "*The King Drinks*" (Diploma work). B. RIVIERE, R.A.

No. 474. "*Antigone*," single figure. Sir F. LEIGHTON, P.R.A.

Amongst the landscapes to be noticed here are—No. 465, "*Low Tide*," COLIN HUNTER; No. 467, "*A Wild March Morning*," J. W. OAKES, A.R.A.



*

No. 476.

48 X 72.

No. 476. "*Homeless and Homewards.*" JOHN R. REID.

No. 475. "*Bonbons.*" R. THORBURN, A.R.A.

Above the foregoing are—No. 472, "*Portrait of the Artist*," ELLEN GODFREY; No. 473, "*Young Fisherman*," A. J. BLACK.



*

No. 481.

22 X 30

No. 481. "*The Prelude.*" CATHERINE A. SPARKES.

No. 477. "*The Surf on the Sands, Bigbury Bay.*" W. J. SHAW.

No. 480. "*Sir Robert Anstruther.*" LOUISE JOPLING.

No. 481. "*The Prelude.*" CATHERINE A. SPARKES.

No. 482. "*The Dolls' Dressmaker ;*" 'Our Mutual Friend.'
KATE PERUGINI.

[*Door.*]

No. 483. "*Zara.*" J. B. BURGESS, A.R.A.

A pretty little Oriental figure, in green dress ; pink and gold veil.

On the same wall are—No. 484, "*Nearly Bedtime,*" BLANCHE JENKINS ; No. 485, "*A Quiet Afternoon,*" V. CODINA-LANGLIN ; and three landscapes to notice.



*

No. 490.

45 x 67.

No. 490. "*Thorns.*" CHARLES GREGORY.

No. 491. "*The Appointed Hour.*" J. R. HERBERT, R.A.

Other pictures here are—No. 492, "*St. Valentine's Day,*" F. R. STOCK ; No. 493, "*Pigeon Fanciers,*" CLOUGH BROMLEY ; No. 494, "*St. Mark's, Venice,*" OTTO H. BACHER ; and two landscapes, No. 497, "*Weeds and Reeds,*" J. CLAYTON ADAMS ; and No. 498, "*The Harvest Field,*" A. E. EMSLIE.

No. 503. "*The Wooing of Daphnis.*" ARTHUR LEMON.



*

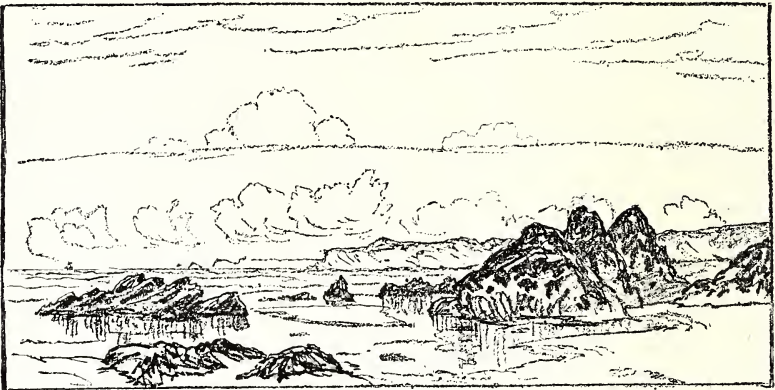
No. 499.

33 X 30.

No. 499. "*Floreat Etona!*" ELIZABETH BUTLER.

An eye-witness of the attack on Laing's Neck thus describes the incident depicted :—
 "Poor Elwes fell among the 58th. He shouted to another Eton boy (Adjutant of the 58th, whose horse had been shot), 'Come along, Monck! Floreat Etona! We must be in the front rank!' And he was shot immediately."

No. 505. "*Mrs. Richard Budgett.*" J. E. MILLAIS, R.A.



*

No. 506.

42 X 84.

No. 506. "*The Grey of the Morning.*" JOHN BRETT, A.R.A.

No. 507. "*Sons of the Soil;*" workmen resting. TOM LLOYD.

No. 511. "*Portrait.*" W. Q. ORCHARDSON, R.A.

No. 512. "*Pique*;" a lady, in old-fashioned dress, standing near the verandah of a country house. G. D. LESLIE, R.A.



*

No. 509.

32 X 48.

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

E. F. BREWTNALL.

No. 510, "*Right Hon. G. Osborne Morgan, Q.C., Judge Advocate General*," E. HANLEY; No. 513, "*Sindbad the Sailor*," ARTHUR MELVILLE; and No. 516, "*From the Plough*," CLAUDE HAYES.



*

No. 518.

48 X 76.

No. 518. "*A Summer Storm*." F. MORGAN.

Above the foregoing is a large landscape—No. 517, "*The Forest on Fire*;" Woolmer, 1881," KEELEY HALSWELLE.

No. 519. "*In a Vineyard near Como.*" KATE THOMPSON.



* No. 523.

71 x 55.

No. 523. "*A Forlorn Hope.*" BASIL BRADLEY.

No. 521. "*The Moat-house; Ightham, Kent.*"

J. SANT, R.A.

No. 523. "*A Forlorn Hope.*"
BASIL BRADLEY.

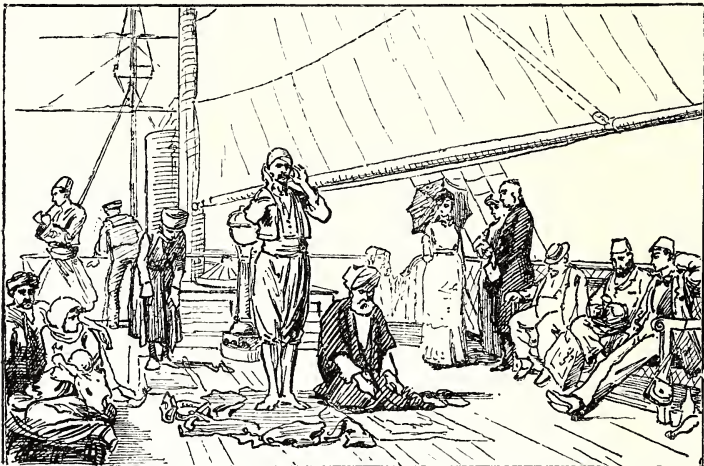
An incident on Mount St. Bernard, in October 1820; a poor Italian woman, with her child, found asleep on the snow by the dogs of the Hospice.

Other pictures here are—

No. 524. "*Nature's Golden Month.*" W. S. JAY.

No. 525. "*Portrait, in the Costume of the XVIIIth Century.*" J. D. WATSON.

No. 526. "*A Venetian Fan-Seller.*" HENRY WOODS, A.



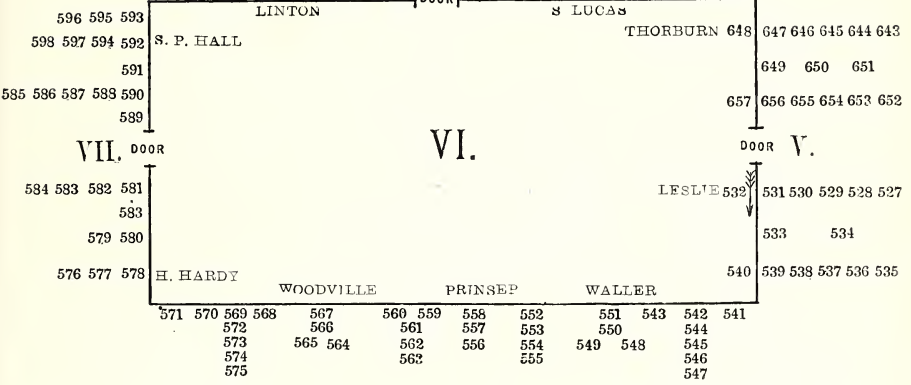
* No. 522.

64 x 42.

No. 522. "*There is no God but God*" (prayer time at sea).
WALTER C. HORSLEY.

SOUTH WALL.

599				614		623			612							
600	611	612	613	615		622	624	625	626	641						
601		610		616		621	627			640						
602		609		617		620	628			639						
603	604	605	606	607	608	618	619	629	630	631	632	633	634	635	636	637



This Gallery, which was formerly occupied by Sculpture, will be found full of interesting pictures. Amongst them are several by prominent painters (not in the Academy), whose work seems to have been purposely grouped together:—W. C. Symons, S. E. Waller, Henry Moore, Laslett J. Pott, R. C. Woodville, Heywood Hardy, J. D. Linton, Seymour Lucas, and Walter Stacey.



No. 532. "Listeners hear no good of themselves."
EDWIN HUGHES.

* No. 531. 27 x 17.
No. 531. "A Daughter of Charity."
G. D. LESLIE, R.A.

No. 533. "Margaret of Anjou and the Robber of Hexham."
W. CHRISTIAN SYMONS.

No. 540. "Bring forward the Prisoner." JOHN BALLANTYNE.

On the north wall are—No. 545, "Muncaster Fells;" towards sunset; J. W. B. KNIGHT; No. 546, "Portrait of H. Labouchere, M.P., the Editor of 'Truth,'" A. BACCANI; and landscapes, No. 547, R. A. M. STEVENSON; No. 550, by B. W. LEADER.



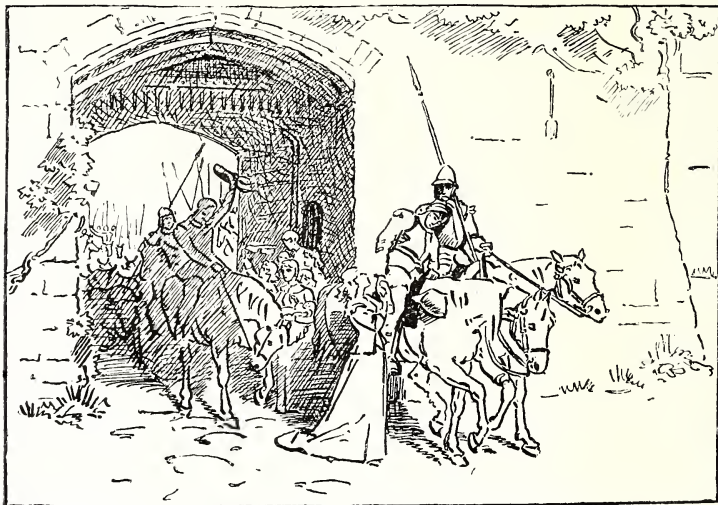
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No. 534.

94 X 58.

No. 534. "A Day in the Country." F. W. LAWSON.

One of a series which Mr. Lawson is painting, of "Children of the Great City."



*

No. 551.

57 X 79.

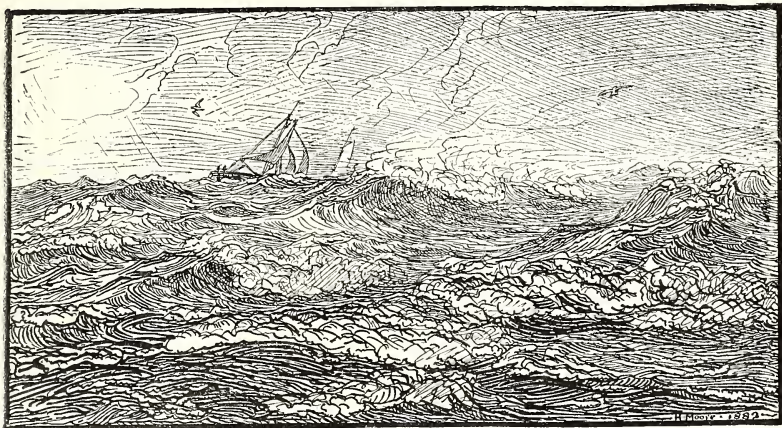
No. 551. "Sweethearts and Wives." S. E. WALLER.

"Mosstroopers" returning with spoils to their castle after a raid; during the wars between the English and Scotch." (See Border History.)

No. 552. "*How happy could I be with either.*" EYRE CROWE, A.

No. 553. "*Daniel Thwaites, Esq.*" J. E. MILLAIS, R.A.

The centre of the wall (facing the grand staircase) is occupied as below—No. 556. "*A Place of Safety.*" EDWIN DOUGLAS.



No. 557.

48 × 84.

No. 557. "*Winter and Rough Weather.*" HENRY MOORE.

The powerful wave drawing well indicated in the sketch.



No. 558.

72 × 99.

No. 558. "*Death of Siward the Strong, Earl of Northumberland.*"

VAL. PRINSEP, A.R.A.

No. 559. "*The Fates ; Clotho, Lachesis, and Atropos.*"

ROBERT THORBURN, A.R.A.

- No. 560. "*Don't look at me, look at the dog!*" G. C. ROBINSON.
 No. 561. "*J. Macvicar Anderson, Esq.*" W. Q. ORCHARDSON, R.A.
 No. 562. { "*There were signs of his coming*
And sounds of his feet." } E. R. TAYLOR.



*

No. 566.

51 x 78.

No. 566. "*The Court Favourite.*" LASLETT J. POTT.

Above the foregoing are—No. 572, "*Auld Robin Gray*," LOUISE JOPLING ; No. 573, "*The Silent Fells*," J. W. BUXTON KNIGHT ; No. 574, "*Mrs. Threlfall*," J. H. LORIMER.

Next on the line is a powerful battle picture—



*

No. 567.

52 x 78.

No. 567. "*Maiwand*," saving the guns. R. C. WOODVILLE.

On the next wall is a landscape, No. 577, "*The Sere and Yellow Leaf*," JOSEPH FARQUHARSON.



*

No. 578.

52 × 67.

No. 578. "*The Slain Enemy*" (a wolf). HEYWOOD HARDY.

No. 582. "*The Geese of the Capitol.*" HENRI MOTTE.

On the other side of the door are—No. 588, "*Mdlle. E. C. C.,*" H. FANTIN; No. 589, "*A Winter's Evening,*" J. L. PICKERING; No. 594, "*The Poet's Dream,*" JOHN FAED; No. 595, A WARD.



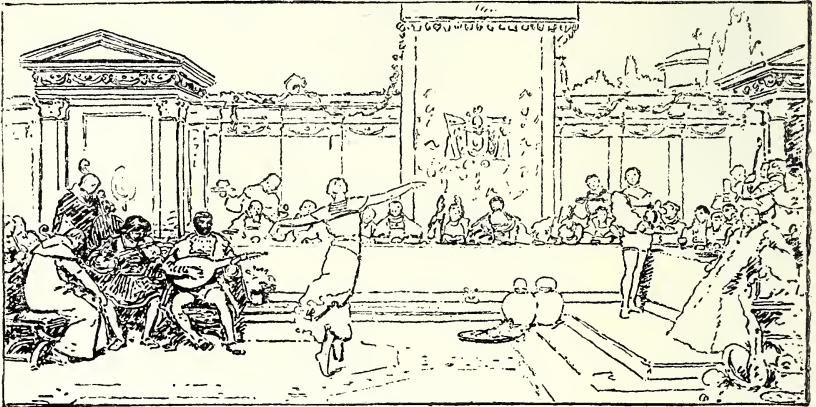
*

No. 583.

48 × 36.

No. 583. "*Recreation on the Monte Pincio, Rome.*" E. LÖWENTHAL.

On the south wall are two pictures by MARCUS STONE, A.R.A., No. 602, "*The Foundling*," and No. 617, "*Portrait of Miss Frances Sterling*," a child seated; bright red hair, and white kitten.



No. 609.

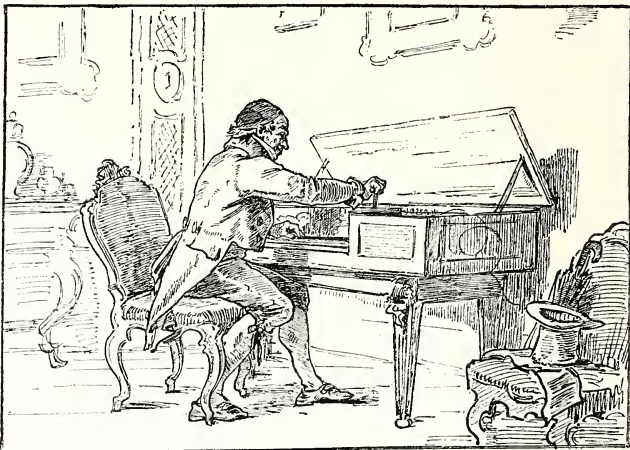
48 X 96.

No. 609. "*The Banquet*." J. D. LINTON.

One of a series of six, illustrating the history of a soldier of the 16th century.

Other pictures on this wall are—No. 603, "*Threatening Weather*," W. H. GORE; No. 604, "*A Gale: Romsey Quay*," G. DE BRÉ ANSKI; No. 605, "*Interesting Strangers*," E. B. LEIGHTON; No. 606, "*San Giorgio, Venice*," R. G. SOMERSET; No. 607, "*Zara*," W. GALE.

No. 610, "*Waiting for the boats*," E. ELLIS; No. 614, "*Lady C. Bellingham*," R. KOBERWEIN, No. 616, "*Portrait*," O. LEYDE.



No. 618.

17 X 22.

No. 618. "*Out of Tune*." CARL SCHLOSSER.

[Door.]

No. 623. "*A Daughter of Granada*." BLANCHE C. WEST.

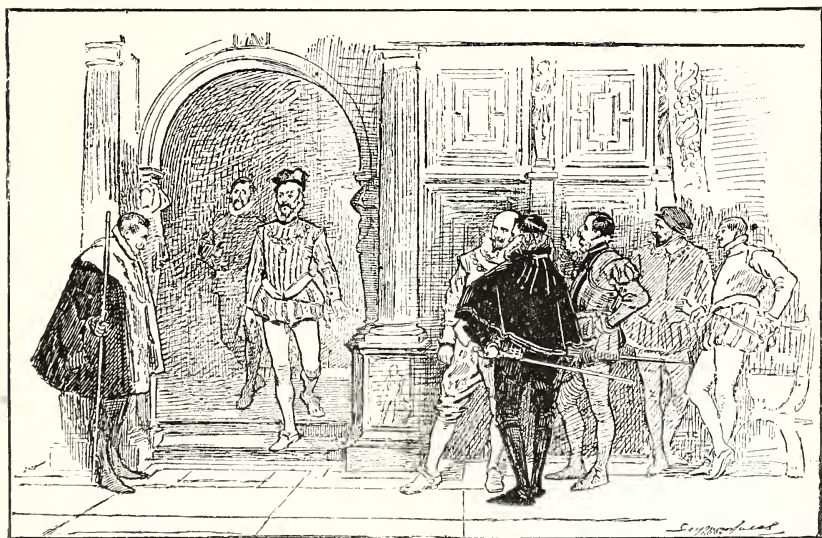
No. 626. "*A Quiet Nook*;" early Spring. WALTER GOLDSMITH.



* No. 619. 31 X 26.

No. 619. "*Thrust.*" G. B. O'NEIL.

No. 627. "*Sunny Autumn;*" landscape. CHARLES STUART.



* No. 628. 54 X 34.

No. 628. "*The Favourite, 1566.*" SEYMOUR LUCAS.

Other works to notice are—No. 629, ALLEN C. SEALY; No. 630, W. J. LAIDLAY; No. 631, TELEMACO SIGNORINI; No. 632, R. SCOTT TEMPLE; No. 633, G. A. LAUNDY; No. 634, T. R. MILES; No. 638, "*A Timid Visitor,*" R. ANSELL, R.A.

On the last wall are—No. 645, "*A Portrait*," T. C. S. BENHAM ; No. 646, "*Early Spring*," E. HARRIS ; No. 647, "*An Eastern Water Carrier*," R. THORBURN, A.R.A. ; No. 648, "*On the Road*," R. MEYERHEIM ; No. 649, "*Prince Edward VI. and his Whipping Boy*," WALTER S. STACEY ; and No. 651, "*A Nubian Girl*," M. R. CORBETT.



*

No. 650.

30 X 50.

No. 650. "*A Harvest Song*." G. F. WETHERBEE.

No. 652, "*A Portrait*," C. STONEY ; No. 655, "*At the Shrine of Æsculapius*," P. COCKERELL ; and 657, "*Waiting*," MILES MASON.

Thus ends the new Gallery which promises to be a favourite rendezvous and a place of honour for pictures.



*

No. 649.

56 X 44.

SOUTH WALL.

715		736		733		742
716	724 725	727	732	734	730 740 741	743
717	723	728	731	735	738	744
721	722	729	730	736	737	745

718 719 720	K. BALSWELLE	CROFTS	LEADER	746 717 748 749 750
714 713 712				754 753
711	F. MORGAN			755 752 751
709 710				757 756
708 707 706				758 759 760 761 732

VIII. DOOR

VII.

DOOR SCULPTURE VI.

703 704 705							660 659 653
702 701							662 663
700	P. LLOYD					COTMAN	661 665 664
697 698 699	ANSDELL	HERKOMER				WATERLOW	666
	691	690	689	683	682	678	677
	692	688	684	682	678	679	676
	696	693	687	685	681	680	675
	695	694	686				674
							672
							670
							669
							668
							667

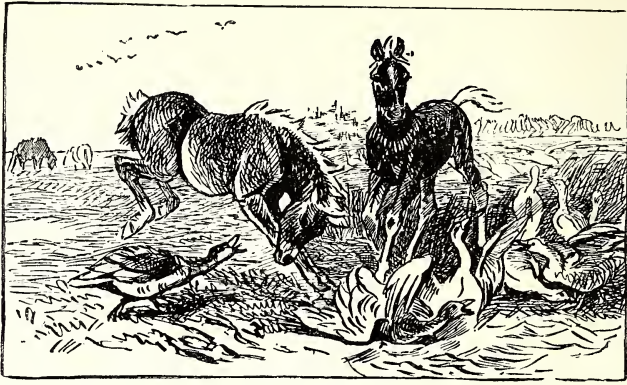


* No. 662. 58 X 40.

No. 662. "Bread and Butter Days." WEEDON GROSSMITH.

First on the line is — No. 660, "Ajanta Caves, A.D. 600," J. GRIFFITHS, and next, No. 661, "Dummy Whist," FRED. G. COTMAN, a large picture containing portraits of the Marchioness of Westminster, and Mr., and Lady, Theodora Guest.

No. 659, "Dispersing; a Flying Column," colts and geese on a common, BOUVERIE GODDARD (this picture, sketched on next page, is to be published as an engraving); No. 663, "Dead for a Ducat — Dead," JOHN R. REID; No. 669, "Katherine," W. C. WONTNER; No. 675, "Shrimpers," L. P. SMYTHE; No. 676, C. CALTHROP.



* No. 659. "Dispersing; a flying column." BOUVERIE GODDARD. 20 X 27.



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



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

No. 675. "*Shrimpers.*" LIONEL P. SMYTHE.

No. 677. "*Collecting Sheep for Clipping.*" R. ANSDALL, R.A.

In the centre of the wall is Mr. HERKOMER'S large, upright, landscape, painted in North Wales—No. 682, "*Homeward.*"

No. 683. "*Portrait of the Lord Chancellor.*" JOHN COLLIER.



* No. 679. 41 × 34.

No. 679. "*A Misty Day, Venice.*"
HILDA MONTALBA.



* No. 684. 36 × 28.

No. 684. "*Sidney Carton.*"
FREDERICK BARNARD.

No. 687. "*A Tidal River.*" STUART LLOYD.



* No. 688. 40 × 60.

No. 688. "*The Convalescent.*" N. CHEVALIER.
Interior of a Buddhist monastery, China.

No. 689. "*The Happy Valley.*" J. R. HERBERT, R.A.

No. 690. "*A Warm Corner.*" R. ANSDELL, R.A.

Above is a good "*Portrait*" by ARTHUR HOPKINS (No. 683), and near it a picture, crowded with dogs on a sea shore, No. 692, "*The Eve of the Battle of Salamis,*" PERCY MACQUOID; also, No. 694, landscape, "*Normandy,*" LESLIE THOMSON; and, No. 691, "*Gossip,*" WILLIAM LOGSDAIL.

On the next wall is—

No. 700, "*Hurt,*" TOM LLOYD, a girl, boy, and goat, by the sea-shore; and a life-size portrait of "*Mrs. Phil. Morris and Daughter*" (No. 705), by P. R. MORRIS, A.R.A.

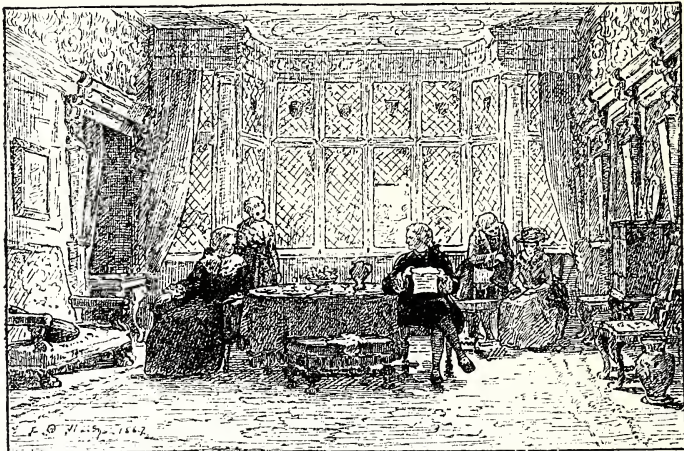
Other pictures here are—No. 698, "*Scotch Water Kelpie,*" ALBERT BESNARD; No. 704, "*The Visit,*" ANNIE L. ROBINSON.

On the other side of the door are—

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

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

No. 712. "*Orpheus.*" A. SACHEVEREL-COKE.



*

No. 716.

24 X 36.

No. 716. "*Reading the Spectator, 1711.*" F. D. HARDY.

No. 717. "*Portrait of a Publisher at his Desk.*" GEORGE REID.

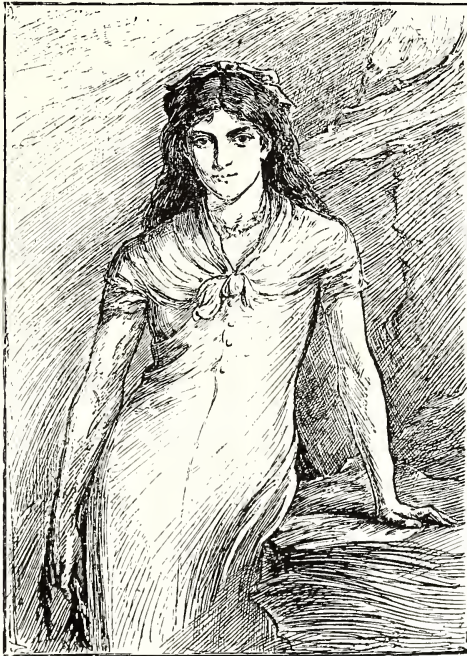
No. 718. "*The Red Fan.*" ALICE HAVERS.

The central picture on this wall is No. 730, "*At the Farm of Mont St. Jean, Waterloo,*" ERNEST CROFTS, A.R.A. (of which no sketch has been received); above it are landscapes, No. 731, J. M. SOUTHERN; No. 732, "*Meyringen,*" Sir ROBERT COLLIER; No. 733, "*Showery Weather,*" J. HERBERT SNELL.



* No. 706. 53 X 41.

No. 706. "A Window Garden." ARTHUR STOCKS.



* No. 710. 40 X 30.

No. 710. "From the Rocks to the Sea." T. BLAKE WIRGMAN.

Two landscapes No. 722, KEELEY HALSWELLE, and No. 723, ERNEST PARTON, should be mentioned here.



No. 721. 34 X 26.

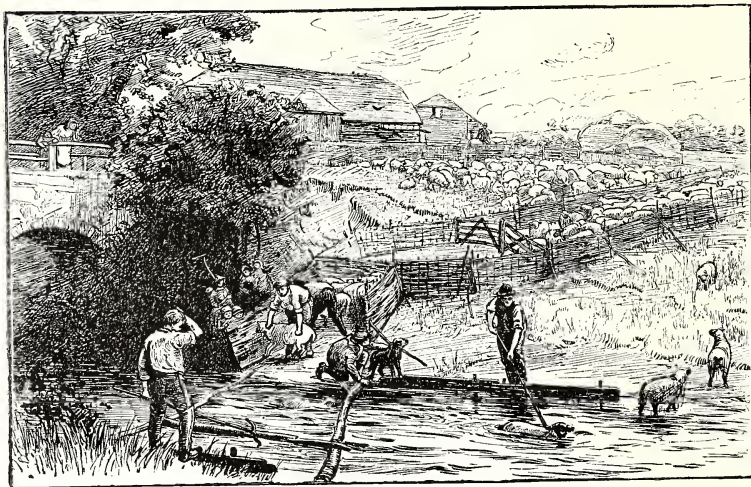
No. 721. "*The Angel's Whisper.*"
R. THORBURN, A.R.A.



No. 736. 42 X 30.

No. 736. "*Maidenhood.*"
JAMES SANT, R.A.

No. 729. "*Portrait of B.W. Wynne, Esq.*" H. HERKOMER, A.R.A.

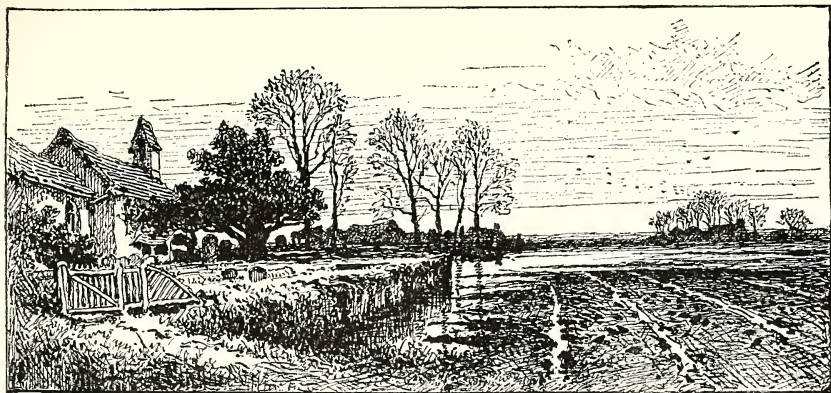


* No. 738.

54 X 84.

No. 738. "*Sheep Washing: East Sussex.*" E. A. WATERLOW.

There are several other pictures to be noticed here, amongst them the two large English landscapes sketched, No. 738; and No. 737, flat land glowing with autumn sunset light.



*

No. 737.

46" X 78.

No. 737. "*In the evening there shall be light.*" B. W. LEADER.

On the last wall are—No. 744, "*An Interior: Brittany,*" S. A. FORBES; No. 745, "*Disputed Strategy;*" two figures, SEYMOUR LUCAS; No. 746, "*Pianissimo,*" CARL SCHLOESSER; No. 747, "*As Hungry as a Hunter,*" EDITH HAYLLAR; No. 754, "*Breezy Weather on the Coast,*" G. S. WALTERS; and—

No. 755, "*A Song without Words,*" H. S. MARKS, R.A., a student walking in a wood listening to a bird;

No. 758, "*In the Low Countries,*" J. E. HODGSON, R.A.



*

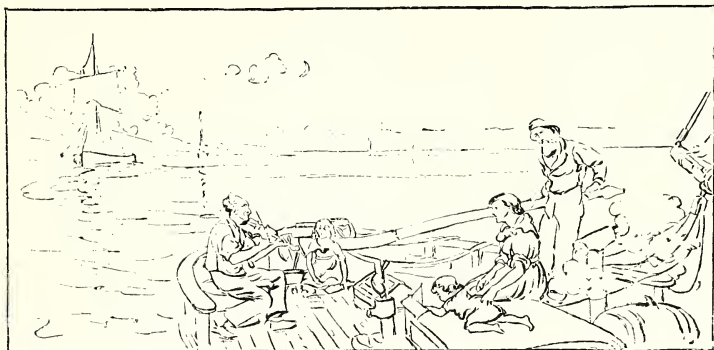
No. 752.

60 X 44.

No. 752. "*The First Kiss.*" BLANCHE JENKINS.

(Copyright, the property of T. Barlow, R.A.)

Turning to the north wall, the first picture is a summer sea by MACALLUM; and next, a landscape (*sketched overleaf*), No. 779, by F. WALTON, whose work in Gallery I. we have already noticed.



*

No. 773.

36 X 72.

No. 773. "*Music o'er the Waters.*" HAMILTON MACALLUM.

An etching is to be published by the "Fine Art Society."

Above are No. 775, "*Treasures,*" H. T. SCHÄFER (*sketched on p. 5*); and No. 778, a weird landscape, by ALBERT GOODWIN, illustrating "*The Fisherman and the Genius,*" from the '*Arabian Nights.*' This work has the rare artistic quality of originality.



*

No. 781.

35 X 41.

No. 781. *Palm Sunday; "Waiting for the Lord."* GEORGE W. JOY.

No. 780. "*Portrait of Sir Stafford Northcote, M.P.*"

EDWIN LONG, R.A.



*

No. 779.

72 X 54.

No. 779. "*The Happy Valley.*" FRANK WALTON.



*

No. 786.

40 X 60.

No. 786. "*A Jacobite Proclamation.*" ANDREW C. GOW, A.R.A.

Next is one of the most striking portraits in the Exhibition, No. 787, "*Archibald Forbes,*" H. HERKOMER, A.R.A.; the war correspondent of the *Daily News*, in working dress.

Above the foregoing is No. 785, "*A Shady Lane*," MARGARET HICKSON; also No. 784, "*Friday*," W. DENDY SADLER, a picture full of character and humour, which, in its present position, cannot be seen; a study of monks at supper (sitting facing the spectator, as in Leonardi da Vinci's picture), before a table spread with a variety of viands. The execution is a distinct advance on Mr. Sadler's monks in a convent garden, in this room last year.

No. 791. "*God Save the Queen*;" one of the old Band.
E. R. WHITE.



*

No. 793.

72 X 54.

No. 793. "*The Wounded Stag*." C. E. JOHNSON.

"Under an oak whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequester'd stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish."—*As You Like It.*'

No. 794. "*Coracles on the Dee, Llantysilio*;" a quiet corner for fishing. G. A STOREY, A.R.A.

Above are No. 795, "*An Unknown Species*," ARTHUR STOCKS, and No. 796 (a portrait, sketched overleaf), KNIGHTON WARREN.



* No. 796. 66 X 42.

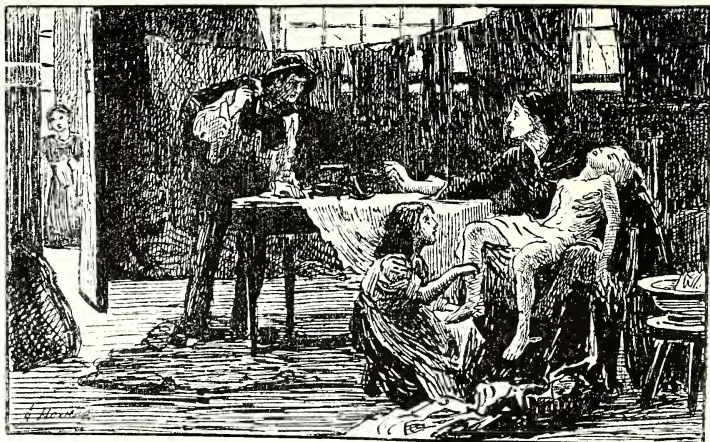
No. 796. "*The Marchioness of Tweeddale.*"
KNIGHTON WARREN.

On the end wall, on the line, is—No. 802, "*Cooper's Shorthorns,*" T. SIDNEY COOPER, R.A.; and above, No. 801, "*Trouble,*" ALICE HAVERS.

No. 800, "*The Burial of Harold,*" J. A. VINTER, children playing in the sand, and No. 797, "*Meditation,*" W. ANSTEY DOLLOND.

Above Sir JOHN GILBERT'S picture, No. 813, "*A Fight for the Standard,*" are five small scriptural subjects, by T. M. ROOKE, whose designs will be remembered in former exhibitions.

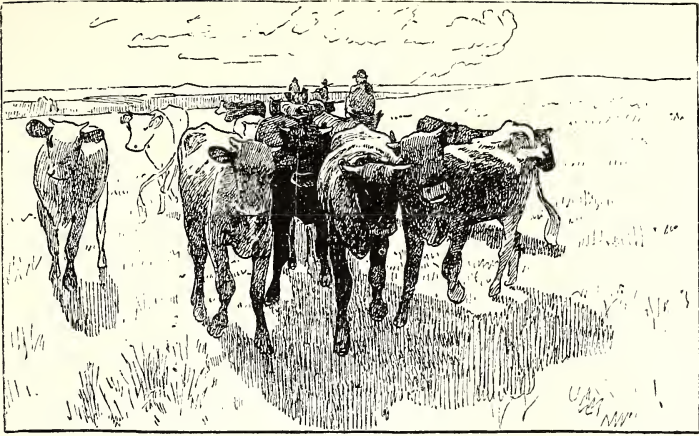
Above these is a large picture, No. 806, "*To the Rescue, Norfolk Coast,*" lifeboat and crew, S. CARTER.



* No. 801. 46 X 68.

No. 801. "*Trouble.*" ALICE HAVERS.

No. 803. "*One of Raffaele's Models.*" E. ARMITAGE, R.A.



*

No. 818.

27 X 45.

No. 818. "*Over the Hills.*" R. MEYERHEIM.

No. 824. "*A Sunny Evening.*" T. SIDNEY COOPER, R.A.

Near the above are two small pictures — No. 825, "*Asleep,*" Mrs. ALMA-TADEMA; No. 826, E. BLAIR LEIGHTON.



*

No. 814.

58 X 35.

No. 814. "*Alec, son of T. W. Boord, Esq., M.P.*" J. SANT, R.A.

In this corner we should notice, No. 827, "*By the Walls of the Hougue*," ADRIAN STOKES; No. 828, "*In the best Pew of a Village Church*," Bavarian highlands, G. LAEVERENZ; No. 829, "*Lake Leman*," J. W. INCHBOLD; and No. 831, "*Simon the Cellarer*," FEDERIGO ANDREOTTI; the work of the latter always interesting.



No. 830.

42 X 58.

No. 830. "*A Royal Musician*." D. W. WYNFIELD.

The little princess Mary Tudor playing on the virginals whilst receiving an embassy during the absence of her father King Henry VIII.



No. 836.

48 X 78.

No. 836. "*The Sermon*." HAYNES WILLIAMS.

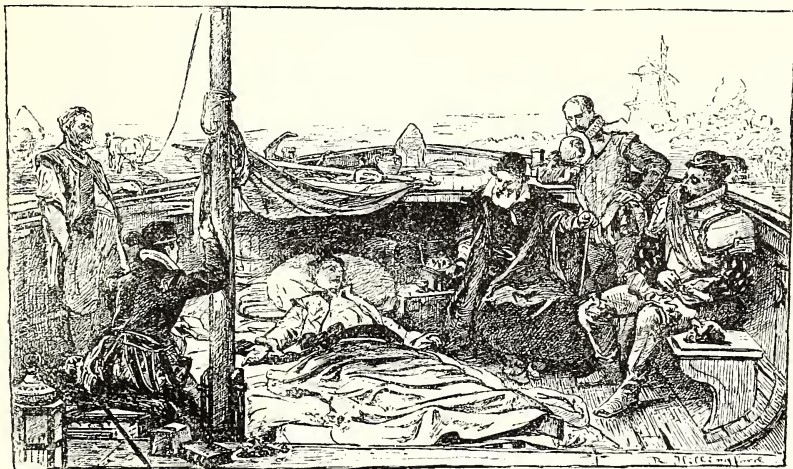
A large picture hung above the door; figures, life-size, in a Spanish cathedral.

No. 833. *The Wail of the Valkyrs."* JESSIE MACGREGOR.

Near the above is a curious picture to be noticed, No. 834, "*A Distinguished Company at Titian's Garden, Venice,*" E. BENSON.

[Door.]

On the right of the door is another view of rainy Venice, a reflection of the weather in 1881—No. 839, "*A Rainy Day: Venice,*" J. MACWHIRTER, A.R.A.

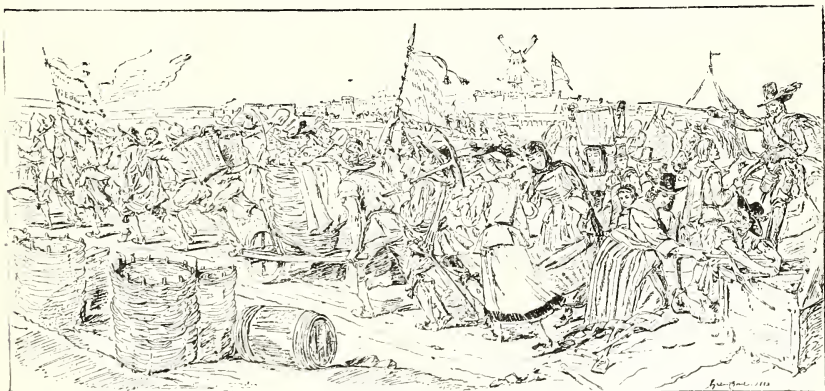


No. 845.

46 X 70.

No. 845. "*The Last Days of Sir Philip Sidney.*" R. HILLINGFORD.
The wounded Sir P. Sidney on a barge, on his way to Arnheim.

A large picture on the line is—



No. 840.

5 ft. 1 in. X 10 ft. 6 in.

No. 840. "*The Defence of London in 1643.*" EYRE CROWE, A.R.A.

No. 838, "*Silver and Gold,*" a landscape, E. PARTON; and No. 837, "*While the Mower whets his Scythe,*" F. E. COX, by a young artist, whose work has appeared to more advantage in previous years.

Next are—No. 846, "*Xanthea*," ROBERT HERDMAN; No. 847, "*Major F. L. Ricarde-Seaver*," J. J. DE SOUZA PINTO; No. 849, a good "*Portrait of a Gentleman*," HUGH CARTER, hung out of sight; and No. 850, "*Cecile*," BERTHA NEWCOMBE.

Last, on the line, is No. 852, "*The Queen of the Revels*," FRANCESCO VINEA, another clever picture, full of colour, movement, and dexterous painting.

On the last wall are—No. 853, "*A Hot Scent*," JOHN CHARLTON; No. 857, "*By Cooling Stream*," JOHN WHITE; No. 859, "*Sir Arthur Clay*," C. N. KENNEDY; and No. 861, "*Labourers*," GEORGE CLAUSEN.



*

No. 851.

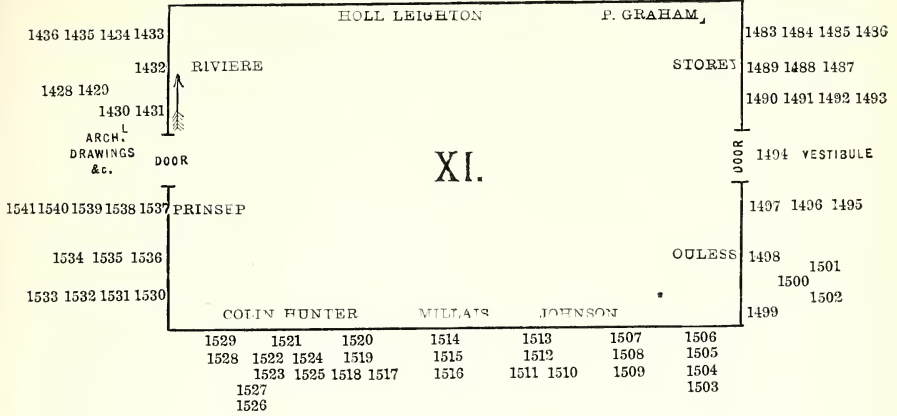
72 × 57.

No. 851. "*Out of the Hurty-burly*." E. H. FAHEY.

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

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

1437
 1438 SOUTH WALL.
 1439
 1440 1451 1466 1467 1468 1476 1478
 1441 1450 1452 1459 1460 1469 1475 1479
 1442 1449 1454 1458 1461 1465 1464 1474 1481
 1443 1444 1445 1446 1447 1456 1457 1462 1463 1470 1471 1472 1473 1482

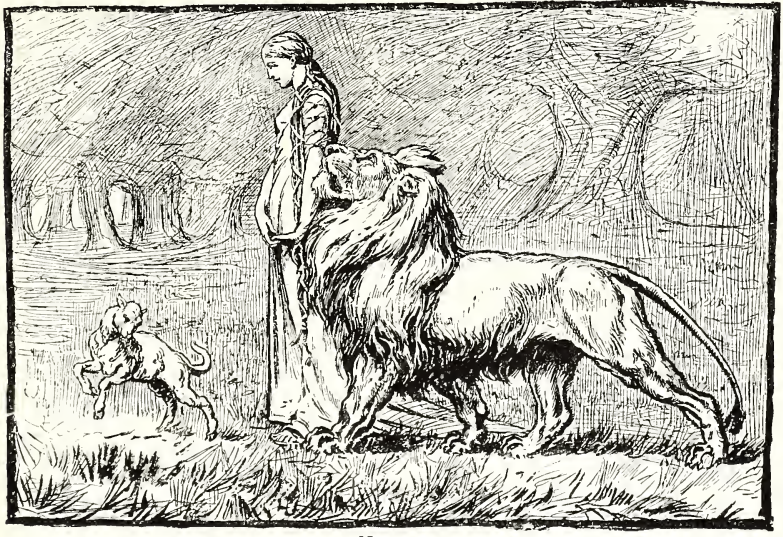


1436 1435 1434 1433
 1432
 1428 1420
 1430 1431
 ARCH. DRAWINGS &c. DOOR
 1541 1540 1539 1538 1537
 1534 1535 1536
 1533 1532 1531 1530

1483 1484 1485 1436
 1489 1488 1487
 1490 1491 1492 1493
 1494 VESTIBULE
 1497 1496 1495
 1498 1501
 1500
 1502
 1499

1529 1521 1520 1514 1513 1507 1506
 1528 1522 1524 1519 1515 1512 1508 1505
 1523 1525 1518 1517 1516 1511 1510 1509 1504
 1527
 1526

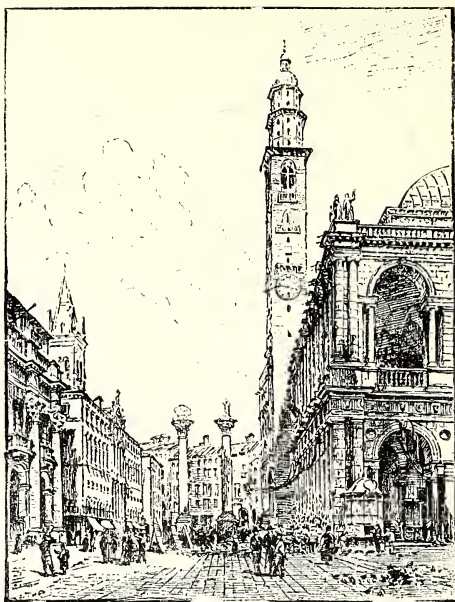
The first picture of importance in Gallery XI. is sketched below ; near it are some *genre* subjects—No. 1431, "*You Darling!*" M. GOODMAN ; No. 1430, "*A Vexed Question,*" L. C. HENLEY ; No. 1433, "*A New Pet,*" GEORGE SMITH ; and No. 1434, "*High Life,*" JEAN BÉRAUD ; and other small foreign pictures.



No. 1432. 42 x 59.

No. 1432. "*Una.*" BRITON RIVIÈRE, R.A.

Others in this corner are — No. 1435, "*Strayed,*" Sir A. CLAY ; No. 1436, "*After Work,*" W. HUNT ; No. 1437, "*A Misty Morning,*" W. F. HULK ; and No. 1441, "*A Portrait,*" G. CLAUSEN.

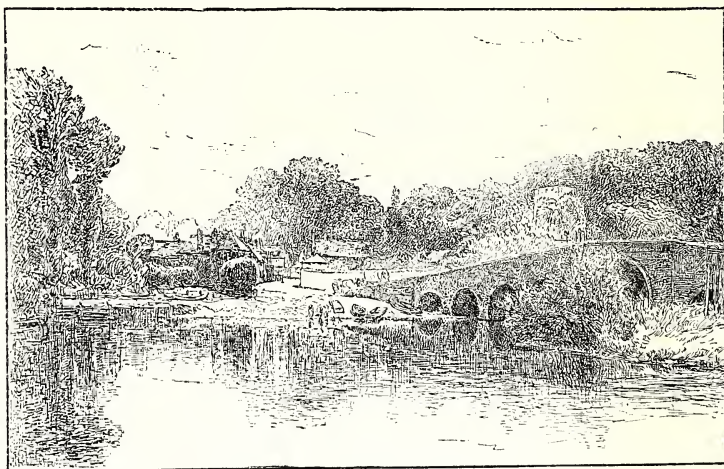


* No. 1450. 67 X 45.

No. 1450. "*Palladio's Piazza, Vicenza.*" JOHN O'CONNOR.

No. 1448. "*A Conspirator.*" H. G. GLINDONI.

Next is an elaborately studied landscape—



* No. 1449. 36 X 54.

No. 1449. "*Sonning: about mid-day.*" A. W. HUNT.

No. 1452. "*After the rain.*" SAVILE FLINT.

No. 1456. "*Viscount Cranbrook, G.C.S.I.*" FRANK HOLL, A.R.A.



* No. 1454. 40 X 50.

No. 1454. "*The Messengers coming to Job.*" S. MELTON FISHER.
This picture obtained the Royal Academy prize in 1881.

In the centre of the wall is a single figure—

No. 1462. "*Melittion.*" Sir F. LEIGHTON, P.R.A.

On either side are two landscapes by H. W. B. DAVIS, R.A., No. 1457, "*Broken Weather in the Highlands,*" and No. 1463, "*Showers in June.*" Above is, No. 1461, "*A Breton Churchyard,*" W. HULTON; and No. 1464, "*Christmas Roses,*" C. STONEY.

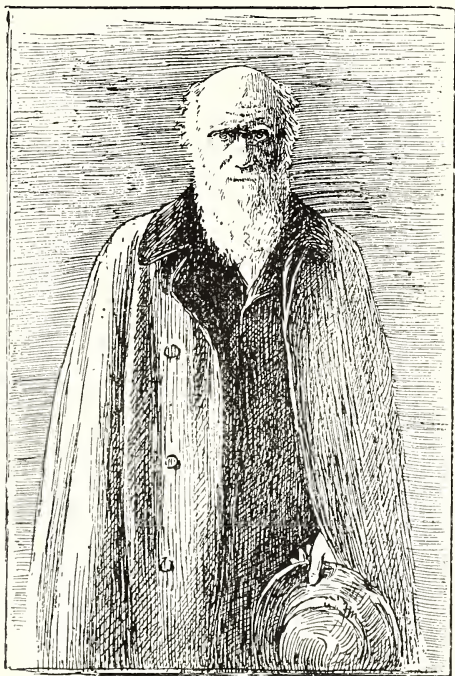
No. 1470. "*Sir Charles John Herries, K.C.B.*"
FRANK HOLL, A.R.A.

Portrait presented by members of the Inland Rev. Dept. on retirement.

No. 1471. "*Newlyn, near Penzance.*" H. MARTIN.

No. 1474. "*Homewards.*"
(Diploma picture.)

P. GRAHAM, R.A.



* No. 1465. 50 X 39.

No. 1465. "*The late Charles Darwin.*" J. COLLIER.



*

No. 1475.

80 x 54.

No. 1475. "*A coming Tragedian.*" MARION COLLIER.

On the right of the above are several small pictures to be examined, not forgetting No. 1481, "*Carnevale*," WILLIAM LOGSDAIL; No. 1482, "*Little Fish are Sweet*," W. G. DAFFARN; and No. 1488, "*A Spy in the Camp*," SEYMOUR LUCAS.

On the west wall are, No. 1483, "*Noushatoul-âouadat*," E. LONG, R.A. (Diploma work); No. 1489, "*Out for a Walk*," G. A. STOREY, A.R.A.; No. 1490, "*Sea Urchins*," EDWARD ARMITAGE, R.A.; and No. 1491, "*The Hon. Richard Denman*," J. SANT, R.A.

[Door.]

On the north of the door are, first, No. 1497, "*Autumn in New England*," A. PARSONS; No. 1496, "*Mrs. Alfred W. Dunn*," C. E. PERUGINI; No. 1498, "*Monier Williams, D.C.L.*," W. W. OULESS, R.A.; and No. 1499, "*Siesta in a Mosque*," THEODORE RALLI.

An interesting and truthful work here is No. 1506, "*The Port of London*," W. L. WYLLIE; screw colliers unloading on the Thames.

No. 1507, "*Winchelsea, Sussex*," an upright landscape, with horse and rider; Sir JOHN GILBERT, R.A.

No. 1512, "*The Doone Valley, North Devon*," CECIL LAWSON.



*

No. 1515.

82 X 52.

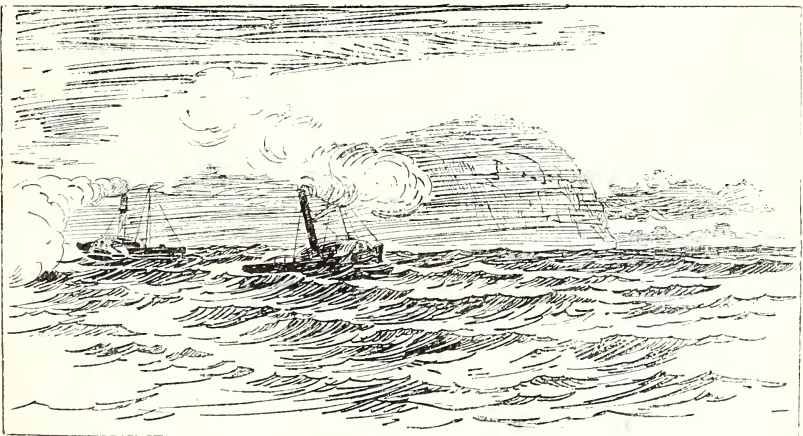
No. 1515. "*Diogenes.*" J. W. WATERHOUSE.

No. 1513. "*Evening Solitude;*" landscape. C. E. JOHNSON.

No. 1514. "*His Eminence Cardinal Newman.*" J. E. MILLAIS, R.A.

This fine portrait is to be engraved by T. O. Barlow, R.A.

Next is an important study of sea by a well-known painter.



*

No. 1520.

40 X 72.

No. 1520. "*Waiting for the Homeward Bound.*" COLIN HUNTER.

No. 1519. "*Hunters in the Paddock.*" OTTO WEBER.

No. 1521. "*St. Ives Bay, Cornwall.*" G. H. BOUGHTON, A.R.A.



*

No. 1529.

31 X 36.

No. 1529. "*The Skipper and his Crew.*" ARTHUR HUGHES.

Here are Nos. 1528 and 1530, by W. LOGSDAIL, and, on the end wall, No. 1535, T. GRAHAM, and No. 1536, J. MACWHIRTER, A.R.A.

Lastly, we come to the child figure of "*Miss N. Piminy*" (No. 1537, VAL PRINSEP, A.R.A.), in yellow satin, reclining on a red cushion; and close the catalogue with an impression that we have never examined a more interesting exhibition, or one more remarkable for individuality and strength amongst the younger men.



* Henry Holiday

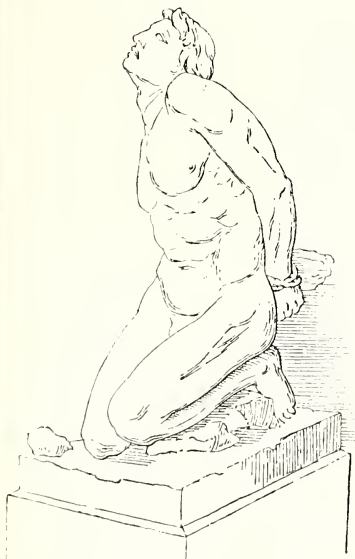
No. 1686. "*Nymph and Cupid;*" small bas-relief, 12 x 9. H. HOLIDAY.



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



* 1644. "*Artemis.*"
HAMO THORNYCROFT, A.R.A.
(Marble.)



* 1548. "*Stephen the Martyr.*"
A. G. ATKINSON.
(Central Hall.)



1696. "*Automate.*"
G. A. LAWSON.



* 1626. "The late Right Hon. the
Earl of Beaconsfield."
HAMMO THORNYCROFT, A.R.A.



• 1679. "The Right Hon.
W. E. Gladstone, M.P."
A. BRUCE JOY.



* 1566. "John, Lord Lawrence."
J. E. BOEHM, R.A. (Central Hall).



* 1624. "Fair St. George."
PEPYS COCKERELL and A. FABBRUCCI.



Academy Notes

1883

WITH ONE HUNDRED AND FORTY-THREE ILLUSTRATIONS,

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" LECTURER ON ART; AUTHOR OF "BRETON
FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



55

* No. 1673. (p. 80.)

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* * *The Illustrations are produced by the Typographic Etching Company.*



* No. 1654. *William III. at the Battle of the Boyne.* C. B. BIRCH, A.R.A. (Lecture Room.)

No. IX. 1883.

The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition of the pictures, and are not intended as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

In view of the multiplication of Illustrated Catalogues, with *facsimiles* of Sketches by the Artists, and the various misstatements as to the origin of such publications, it may be worth while to state distinctly that the first Illustrated Catalogue of the kind ever published in any country was that of the Grosvenor Gallery (Summer Exhibition) in 1878; and the second, that of the British Fine Art Section of the Paris Universal Exhibition in 1878.¹

In 1879 the system was imitated in France, and since that time has become almost universal.

H. B.

103 VICTORIA STREET, WESTMINSTER,
1st May, 1883.

¹ *Grosvenor Notes*, 1878, and *Pictures at the Paris Exhibition*.
London: Chatto and Windus.

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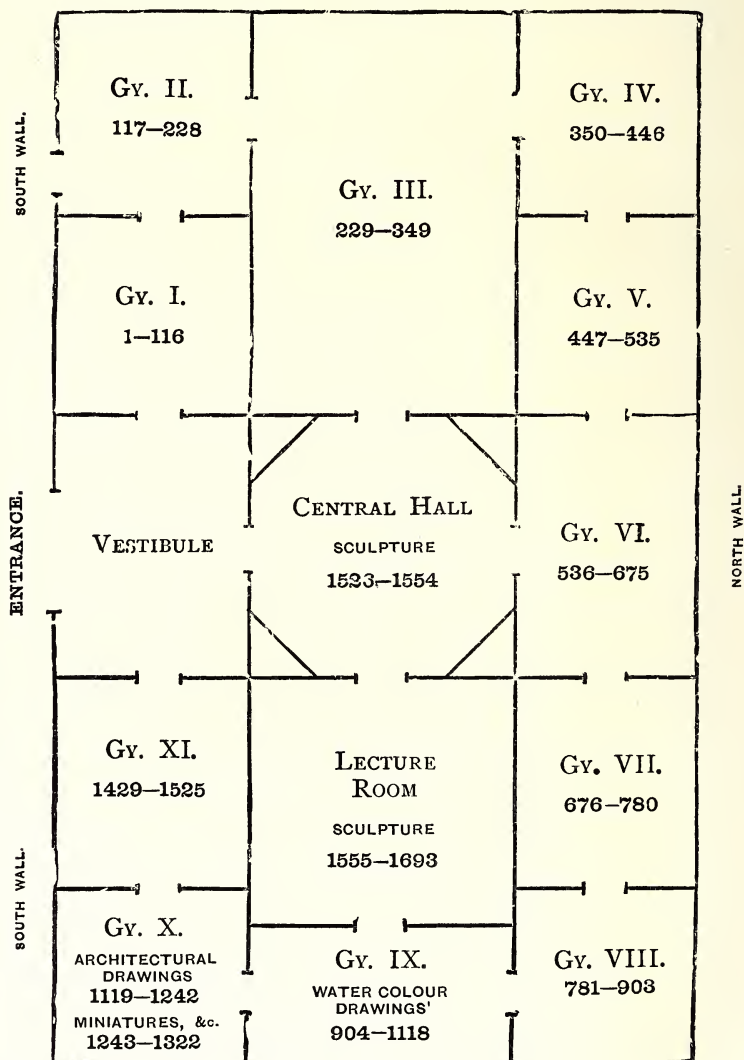
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ROYAL ACADEMY OF ARTS

GENERAL PLAN OF THE GALLERIES,

Showing the arrangement of the Numbers in each Gallery.



The Figures on the Plans throughout the book show the position of Every Picture on the walls.

SOUTH WALL.

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* No. 5. 60 X 27.

The first picture of importance is No. 5, "*An Offer of Marriage*," MARCUS STONE, A.R.A., a companion to the picture hung in the same position last year. Near it, on the same wall, are pictures by A. STOCKS (No. 3) and "*The Burn*," H. LE JEUNE, A.R.A. (No. 4)

** The copyright of pictures sketched in this book is reserved by their respective owners.



* No. 10. "Waiting:" Dittisham Ferry. DAVID CARR. 39 X 27.

Above the Marcus Stone are No. 6, "*The Bride*," H. T. SCHÄFER, and No. 2, "*Homewards*," W. J. M. ROWE.

No. 10, "*Waiting*," DAVID CARR (sketched above); No. 11, "*Old Porch, Evesham*," EYRE CROWE, A.R.A.; No. 12, "*The Great Gallery, Aston Hall*," W. S. BOYD; No. 13, "*Memories*," ARTHUR HUGHES; and a good portrait of the sculptor, Hamo Thornycroft, by T. B. WIRGMAN (No. 14).



* No. 19. "The Connoisseur." G. A. STOREY, A.R.A. 40 X 63.

No. 20. "*Don Quixote and Sancho.*" SIR JOHN GILBERT, R.A.

Above are—No. 17, "*Harvesting,*" EDWIN ELLIOTT; No. 18, Portrait by H. R. MACBETH; No. 26, "*Sisters,*" EUGÈNE DE BLAAS, a clever picture; No. 30, "*Apples,*" by W. Y. MACGREGOR; No. 33, a Scotch landscape, "*After Rain,*" A. GLENDENING, Jun., and No. 35, "*Ophelia,*" THERESA THORNYCROFT.

The centre of the wall is occupied by the portrait, No. 29, "*F. C. Hook, Esq., R.A.,*" by J. E. MILLAIS, R.A., standing, in brown shooting coat—the portrait of the year. On either side are two landscapes by J. C. HOOK, R.A., No. 28 (children capturing an old figure-head washed ashore) and No. 36, both good examples of the painter. Above is a leopard (No. 31), by J. T. NETTLESHIP, hung nearly out of sight.



* No. 21. 27 X 20.
No. 21. "*The Studio Mirror.*"
C. J. WEEKS.



* No. 25. 40 X 62.

No. 25. "*The Early Primrose, Herald of Spring.*" W. S. JAY.

Next, on the line, is No. 37, a child in rich brocaded dress, holding a green parakeet, a brilliant bit of colour, by J. E. MILLAIS, R.A.



No. 37.

36 X 26.

No. 37. "*Une Grande Dame.*" J. E. MILLAIS, R.A.

This picture is to be engraved, and published by Messrs. Tooth & Sons, Haymarket.

Above is No. 39, "*Scene from 'The Vicar of Wakefield.'*"
E. GUSTAVE GIRARDOT.

The next picture on the line is—

No. 42, "*A Sacrifice,*" R. W. MACBETH, A.R.A., oblong picture; scene, a hair-dresser's shop, several figures; a girl parting with her long tresses.

No. 43. "*Where is it?*" H. S. MARKS, R.A.

No. 44. "*Coast Scene, Brittany.*" A. STOKES.

On the west wall is—No. 50, "*Entrance to a Villa; Carrara,*" SIR H. THOMPSON; No. 51, "*Storm and Flood,*" C. J. WATSON.



* No. 57. *“And she went to market
All on a market day.”* J. M. DEALY. 32 × 43.



No. 58. 54 × 38.

No. 58. *“The Grey Lady;”* a ghost on the turret stairs by moonlight. J. E. MILLAIS, R.A.

The copyright of this picture is the property of Messrs. Thomas Agnew & Sons.

No. 52. "A Queen's Scholar, Westminster." J. PETTIE, R.A.

No. 59. "Crossing the Desert." F. GOODALL, R.A.

No. 60. "Portrait, a Lady, aged 101." E. ARMITAGE, R.A.

No. 64. "Going Home." FRANK E. COX.

[Door.]



* No. 68. "Bébé." KATE PERUGINI. 15 X 12.

On the north of the door are No. 68, No. 69, "The Stray Kitten," H. CAMERON; and next, a dark, powerfully painted sorrowful picture of bereavement, No. 70, "The Last Look," MAYNARD BROWN (faces that will haunt the spectator for days); and No. 71, "Our Cinderella," FLORA M. REID.

Below are three little works to notice—No. 72, "The Burden of the Day," STEFANO BRUZZI; No. 73, "Sabrina," PERCY THOMAS; and No. 74, "In Memoriam," E. SIMPSON.

No. 80. "Effie." KATE PERUGINI.

No. 81. "Gatherings from our Hedgerows" (white thorn). T. FITZMARSHALL, Jun.



No. 82. "The Marabout (Sacred Lion)," Algiers. EUGÈNE PAVY. 36 X 60.

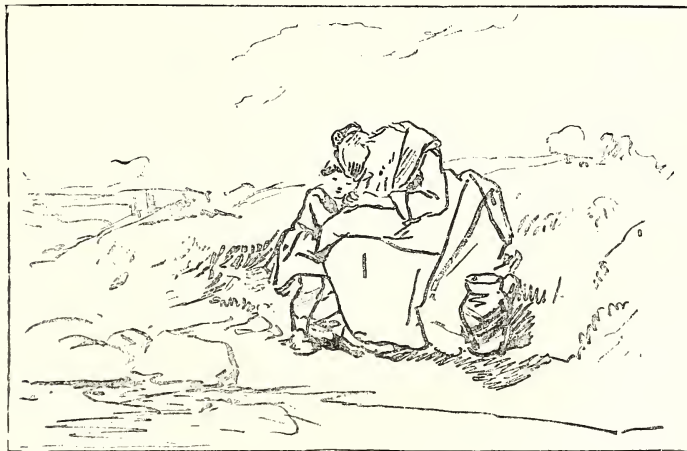
The foregoing is by a painter whose work is full of interest and variety; and the same may be said of—No. 83, "*The Enchanted Lake*," ALBERT GODWIN, a weird, poetical landscape, with an encampment on the banks of a lake, in sunset light; No. 84, "*Old Soldiers*" (in winter quarters), M. FITZGERALD; No. 85, "*An Idyll*," delicate in colour, CARL WÜNNENBERG; No. 86, "*A Quiet Noon*," red cattle and heather, P. GRAHAM, R.A.

Above is a quaint picture—No. 88, "*The Merry-go-round*," SIR ARTHUR CLAY, Bart.; an old horse drawing a waggon-load of wooden horses to a fair. Near it is No. 90, a landscape, with birch-trees and rushes, W. A. ROUSE.



* No. 87. "John Collins, Esq." 50 X 40.
G. GRENVILLE MANTON.

In the centre of this wall is Mr. Faed's pathetic picture, No. 92 (very slightly indicated by the artist in his sketch). The copyright is the property of Mr. Thos. McLean, Haymarket.



* No. 92. "The Waefu' Heart." THOMAS FAED, R.A. 42 X 60.

On either side are two, nearly life size, Oriental women by E. LONG, R.A., No. 91, "*Merab*," and "*Michal*," No. 97.

Above is a landscape, No. 93, J. W. B. KNIGHT; also No. 94, "*Winged*," H. M. PAGE; No. 96, "*Snowdon*," JOSEPH KNIGHT, and No. 100, "*Bereaved*," SIR A. CLAY, Bart.



* No. 94. 60 X 44.

No. 94. "Winged." H. M. PAGE.

* No. 100. 44 X 34.

No. 100. "Bereaved." SIR A. CLAY, Bart.

The variety of character in the faces of Mr. Barnard's picture is well indicated in the next sketch.



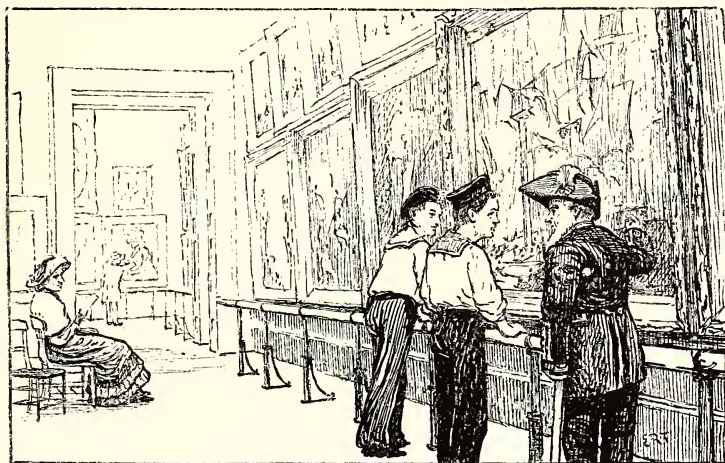
* No. 103. 30 X 44.

Mr. High-mind, Mr. Enmity, Mr. Liar, Mr. Cruelty, Mr. Hate-light, Mr. Implacable, Mr. Blindman, Mr. No-good, Mr. Malice, Mr. Love-lust, Mr. Live-loose, and Mr. Heady.

No. 103. "The Fury:" Bunyan's 'Pilgrim's Progress.'
FREDERICK BARNARD.

Here is a beautiful landscape, an old church and village by a river at sunset—No. 98, "*Parting Day*," B. W. LEADER, A.R.A., one of three in the Exhibition. (See sketch on p. 50.)

The two next pictures (Nos. 104 and 106) are by artists whose work has often been hung out of sight in the Academy.



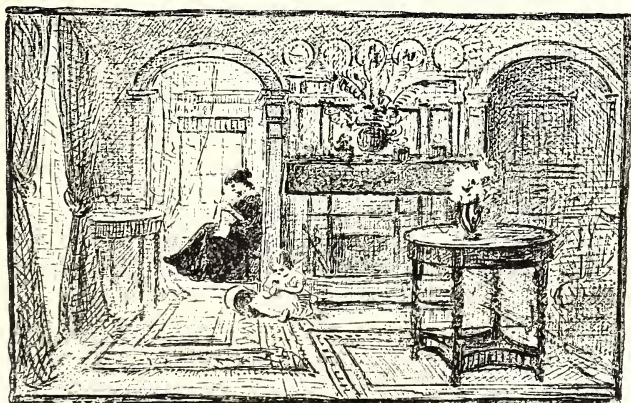
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No. 104.

32 × 48.

No. 104. "*'Twas a famous Victory.*" EDWARD R. TAYLOR.

No. 105. "*Consuelo.*" A. C. GOW, A.R.A.



*

No. 106.

17 × 24.

No. 106. "*An English Home.*" ROBERT COLLINSON.

No. 109. "*Study of Lemons.*" RALPH PRATT.

No. 110. "*A Dreamer.*" T. R. SPENCE.

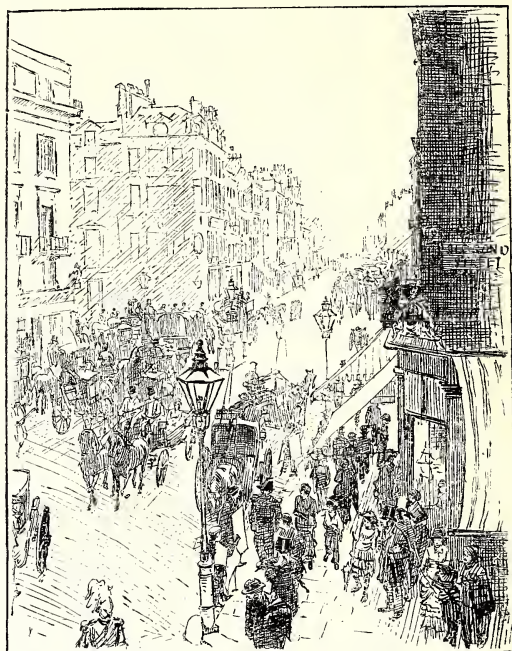
No. 111. "*An Impromptu Toilet.*" JAMES SANT, R.A.
Portrait of a girl in large hat and chocolate-coloured cloak.

The last, on the line, is a clever picture of London life—Piccadilly in May—by the youngest Associate of the Royal Academy, whose portraits we have drawn attention to in years past.

No. 113. "*The Stathe at Ranworth Broad.*" R. W. RADCLIFFE.

Over the door is a landscape we should endeavour to see—

No. 116. "*In Glimmer and Glow.*" VAL DAVIS.



*

No. 112.

30 X 24.

No. 112. "*Piccadilly :*" Drawing-room Day. EDWARD JOHN GREGORY, A.R.A.



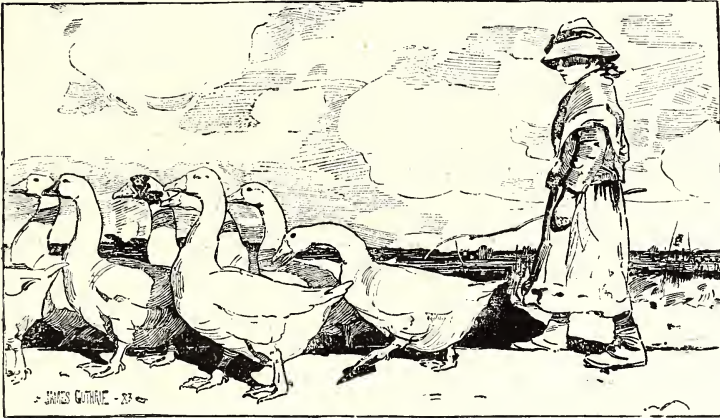
*

No. 1277.

Miniature of H.R.H. the Princess Beatrice,
E. MOIRA.

COUTH WALL.

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No. 132.

36 X 60.

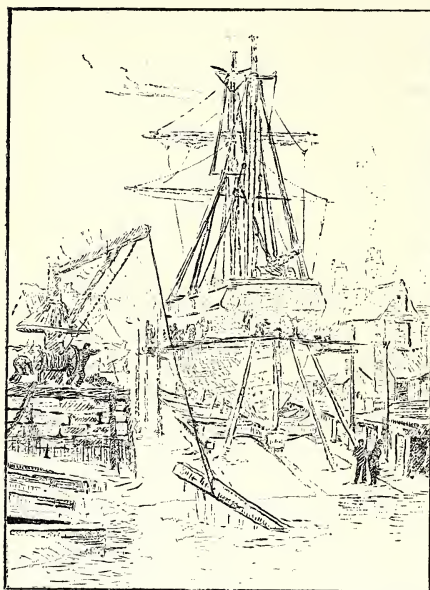
No. 132. "To Pastures New." JAMES GUTHRIE.

The principal positions here are occupied by a seashore by J. BRETT; "A Private View of the Royal Academy," by W. P. FRITH, and a decorative frieze by SIR FREDERICK LEIGHTON.

On the first wall (on the left in entering) are—No. 119, "Fleurs d'Automne," H. FANTIN; No. 120, "Natural Enemies," a group of Bavarian peasants quarrelling in a beer ch[^]at—a small picture full of figures—by H. HERKOMER, A.R.A.; No. 121, "Freshening," A. HARVEY MOORE; No. 123, "On the Marshes," PERCY BELGRAVE; No. 124, "Marsh and Moorland," BRYAN HOOK; No. 125, "Feathered Friends," GUIDO BACH; No. 128, "Lioness" (badly hung), J. W. TAYLOR; No. 130, "Portrait," A. S. COPE; and No. 131, "Corner of the old Orchard," T. O. HUME.

No. 133. "Wind against Tide," near Ilfracombe. J. G. NAISH.

No. 136. "Home from the Brazils;" Refitting. C. W. WYLLIE.

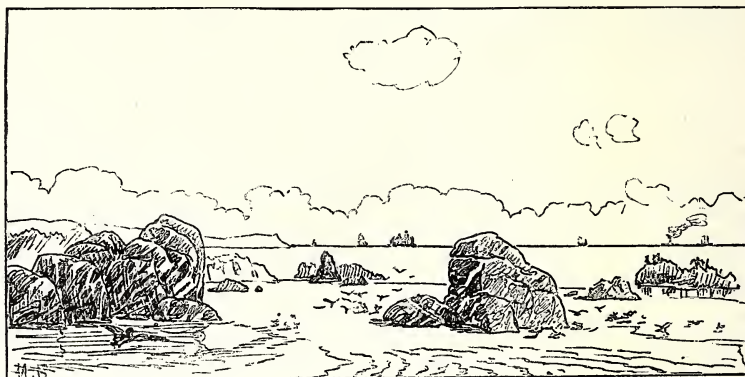


* No. 136. 50 X 40.
No. 136. "Home from the Brazils."
C. W. WYLLIE.



* No. 138. 52 X 40.
No. 138. "Con Amore."
YEEND KING.

Next is one of two fine landscapes, the composition indicated in the artist's sketch below—



* No. 142. 48 X 84.
No. 142. "... these yellow sands." J. BRET, A.R.A.

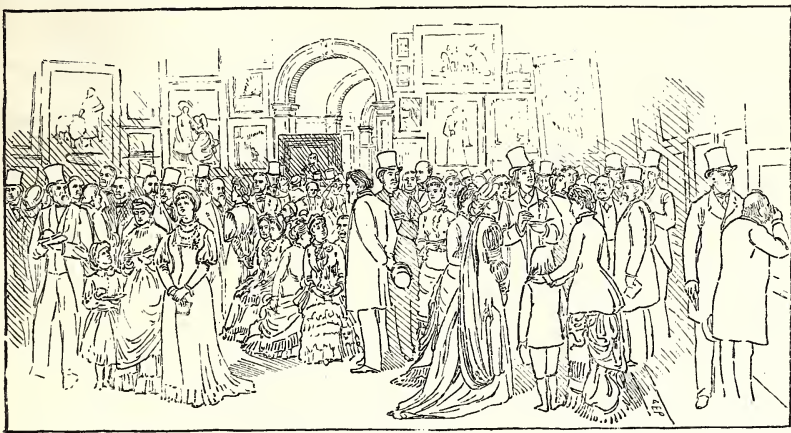
On either side are portraits—No. 137, W. W. OULESS, R.A., and No. 143, "Mrs. W. H. Kendal," VAL PRINSEP, A.R.A.

Next on the line are—No. 148, "A Dutch Ferry," North Holland, G. H. BOUGHTON, A.R.A.; and No. 149, "A Portrait," G. REID.

Above the foregoing are—No. 134, "A Garden in France," MARY L. BREAKELL; No. 139, "Ploughing up the Stubble in Sussex,"

C. COLLINS; No. 144, "A Venetian Girl Fishing," HILDA MONTALBA; No. 147, "A Tale of Kassassin," LANCE CALKIN; No. 150, "Zuleika," WILLIAM WONTNER; and No. 152, "In the Marshes," ROBERT MEYERHEIM. In the corner is No. 155, "A Normandy Landscape," W. E. NORTON; and No. 156, a fine portrait study of a lady, "L'Etude," H. FANTIN.

In the centre of the wall is a crowded portrait picture, giving the aspect of the large room in the Royal Academy at the Private View in 1881, when Millais' portrait of Lord Beaconsfield was placed upon a screen. The view is taken from the west end of the Gallery, where Mr. Gow's picture (No. 239) now hangs.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

No. 163. "The Private View, 1881." W. P. FRITH.

1. Anthony Trollope, 2. Vernon Harcourt, 3. Gladstone, 4. Robert Browning, 5. Professor Huxley, 6. Sir F. Leighton, P.R.A., 7. Archbishop of York, 8. Lord Coleridge, 9. Oscar Wilde, 10. Ellen Terry, 11. Henry Irving, 12. G. A. Sala, 13. H. S. Marks, R. A., 14. J. E. Millais, R.A., and 15. Portrait of the artist in the background. The ladies in the foreground are *not* portraits of celebrities.

The following, amongst others, also sat for their portraits—

Sir Julius Benedict, Miss Braddon, John Bright, Sir Stafford Northcote, John Tenniel, George Dumaurier, Baron Huddleston, Lady Burdett-Coutts, Sir Henry Thompson, W. Agnew, M.P., P. H. Calderon, R.A., J. E. Boehm, R.A., and F. Eaton, Secretary. Dimensions of picture, 40 x 76.

On either side of above are two landscapes—No. 157, "Corrie, Isle of Arran," and No. 164, "Sunset Fires," J. MACWHIRTER, A.R.A.

Above the Frith is No. 158, a long decorative frieze (painted for a private house), entitled "A Dance," SIR F. LEIGHTON, P.R.A.; and, on the same wall, Nos. 153 and 167, "Still Life," by G. PAICE; No. 154, "Haymakers Returning," JOHN FULLWOOD; No. 159, "The Dawn of Spring," ALBERT KINSLEY.

No. 162, "Loch Scavaig, Isle of Skye," SYDNEY R. PERCY; No. 160, "A Boat-builder's Shop," H. GARLAND; No. 166, "The Capstan," ARTHUR HOPKINS; and No. 169, "In the Border Country," T. H. M'LACHLAN.



*

No. 170.

39 × 57.

No. 170. "*The Home Quartett.*" Mrs. Lushington and Children.
ARTHUR HUGHES.

No. 171. "*Shelter.*" H. LE JEUNE, A.R.A.

Next is a picture showing a great advance on last year. Mr. Woods still paints in Venice, and gives us the life of the day with great skill and fidelity.



*

No. 179.

39 × 57.

No. 179. "*Preparations for the First Communion.*"
HENRY WOODS, A.R.A.

No. 182. "*Dympha.*" P. H. CALDERON, R.A.

Over the door is No. 187, "*Andromache feeding Hector's Horses.*"
G. POPE.

On the other side is No. 190, "*A Gipsy Girl*," C. VAN HAANEN ; No. 191, "*Psyche*," E. J. POYNTER, R.A. ; upright picture, a single figure, characteristic of the painter. Underneath are some clever little pigs, No. 192, "*A Family Group*," W. WEEKES.

No. 194, "*The Faithful Heart*" (old man laying flowers over a grave), P. H. CALDERON, R.A.



*

No. 195.

24 X 42.

No. 195. "*The Departure of the Herring Boats.*" EDITH HUME.

No. 196. "*Mrs. C. Luxmoore.*" A. HOPKINS.

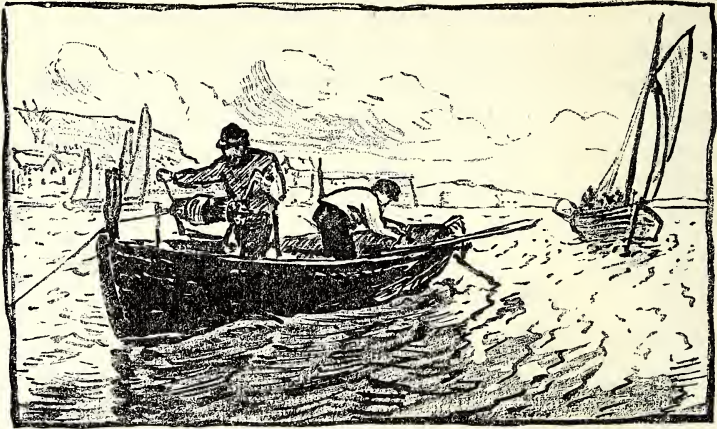
No. 201. "*At the Sign of the Blue Boar, H. Iborn.*" E. CROFTS, A.R.A.



No. 200.

50 X 40.

No. 200. "*Wedding Rings.*" J. C. HORSLEY, R.A.



*

No. 202.

28 X 41.

No. 202. "*Oyster Dredgers.*" C. NAPIER HEMY.

No. 203. "*The Geneva Cross.*" THOMAS DAVIDSON.

Aloft are No. 204, "*Where the Toad and Newt encamp,*" F. H. WALKER; No. 205, "*An Arab Girl,*" ANNIE CHAPLIN; No. 206, "*What of the War?*" P. W. STEER.

No. 207. "*A French Kitchen Garden.*" E. STOTT.

On the line in this corner are—No. 208, "*Flirtation,*" ENGÈNE DE BLAAS, remarkable for grace of colour and good drawing. Other pictures to mention here are No. 209, "*Topsham-on-Exe,*" EDWIN IZARD; No. 210, "*A Spanish Mill,*" A. STOKES; No. 213, "*Darby and Joan,*" JOHN R. REID; No. 218, "*The Dogana,*" Venice, FRANK DILLON; No. 219, "*Passe-roses,*" H. FANTIN; more especially, No. 220, "*Vestal;*" a figure in white and gold veil in profile, half length, SIR F. LEIGHTON, P.R.A., and No. 224, "*A Mask Shop in Venice,*" C. VAN HAANEN, skilful in colour and refined in treatment. We end this gallery with a pleasant face, No. 223, "*Helweh,*" WILLIAM GALE.

SOUTH WALL.

II.

III.

IV.

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| 309 | 310 | 311 | 312 | 313 | 314 | 315 | 316 | 317 | 318 | 319 | 320 | 321 | 322 | 323 | 324 | 325 | 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 |
| YEAMES GOODALL MILLAIS | | | | | | | | | | PETTIE MARKS | | | | | | | | | | GILBERT DICKSEE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ANSDELL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| LESLIE | | | | | | | | | | | | | | | | | | | | GOW | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| V. COLE | | | | | | | | | | | | | | | | | | | | CALDERON | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| TADEMA | | | | | | | | | | | | | | | | | | | | BURGESS | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| HODGSON | | | | | | | | | | DAVIS ORCHARDSON FAED | | | | | | | | | | HOLL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |



No. 231. "A Trumpeter." SIR JOHN GILBERT, R.A.

No. 231.

67 x 54.

The central picture, at the head of the large gallery, is Mr. Calderon's, No. 241, being part of the decoration of a dining-room. In 1881 another panel of the series hung in the same position in this gallery.¹

The following occupies the corner of the room near SIR JOHN GILBERT'S "*Trumpeter*"—



*

No. 232.

93 X 63.

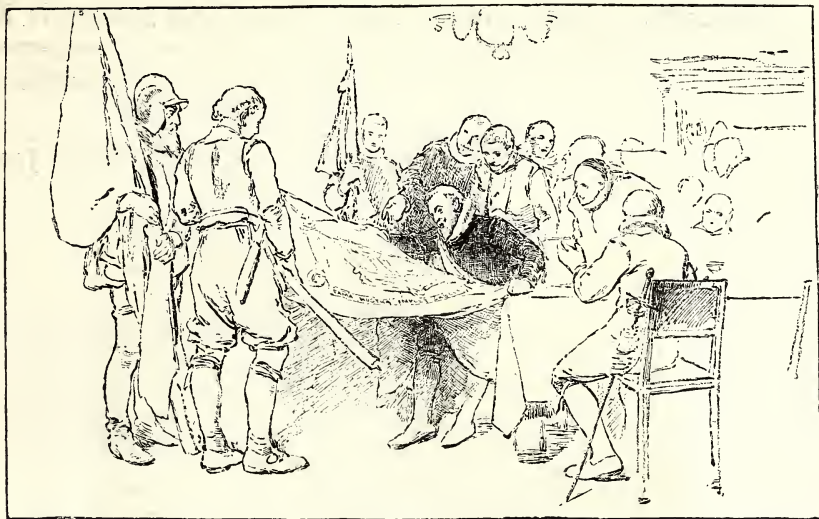
No. 232. "*Too late, too late, ye cannot enter now.*"

F. DICKSEE, A.R.A.

A dark, powerful picture ; draperies elaborately painted.

Above are No. 233, "*After Sundown*," F. R. BINNS ; No. 234, "*Wild Duck Shooting*," STUART LLOYD ; No. 237, "*The Edge of the Birch Wood*," R. S. TEMPLE ; No. 238, "*Selling her Chickens*," J. C. ADAMS ; No. 242, "*Superstition*," E. SAINSBURY ; No. 243, "*Materfamilias*" (good puppies), A. W. STRUTT ; and landscapes, especially No. 246, "*Autumn*," A. GLENDENING, Jun.; and No. 237.

¹ See ACADEMY NOTES for 1881, p. 23.



*

No. 239.

51 X 78.

No. 239. "*Trophies of Victory.*" A. C. GOW, A.R.A.

The army of the States General, led by Maurice of Nassau, defeated Albert of Austria, 2nd July, 1600. Examining the standards after the battle.



*

No. 241.

81 X 65.

No. 241. "*Foyous Summer.*" P. H. CALDERON, R.A.

On either side of Mr. Calderon's picture are—
No. 240. "*Portrait of General Lord Wolseley.*" F. HOLL, R.A.

No. 248. "*Portrait of Mrs. William Lee.*" W. P. FRITH, R.A.

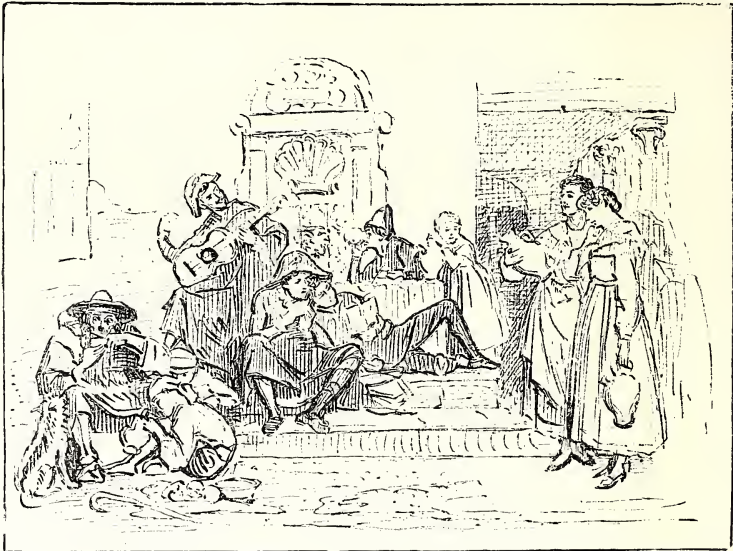


No. 247.

48 X 72.

No. 247. "*The Forgotten Sheaf.*" F. S. WALKER.

Next on the line is a Spanish picture full of humour and vivacity.



No. 249.

48 X 72.

No. 249. "*The Meal at the Fountain.*" J. B. BURGESS, A.R.A.

No. 250. "*H.R.H. The Duke of Cambridge;*" full length, in Field Marshal's uniform. F. HOLL, A.R.A.

Here is a fine landscape in Carnarvonshire; rocks and gloomy lake — No. 255, "*Llyn-yr-Adar*" (the "*Adder's Rock*"), J. W. OAKES, A.R.A. [Door.]

No. 260. "*The Ides of March.*" E. J. POYNTER, R.A.

Cæsar. "Yet Cæsar shall go forth : for these predictions
Are to the world in general as to Cæsar.

Calphurnia. "When beggars die there are no comets seen :
The heavens themselves blaze forth the death of princes."

Julius Cæsar, act ii. scene 2.

Cæsar and Calphurnia are seen standing in the loggia of the Julian Palace ; contrasting effects of a blue night-sky (with comet), and a lamp lighting the bust of Cæsar, reflected on the marble floor.



No. 261.

39 X 48.

No. 261. "*Dost know this Waterfly ?*" JOHN PETTIE, R.A.

No. 262. "*They had been Boys together.*" T. FAED, R.A.

Interior ; pathetic meeting between a rich and a poor man late in life.

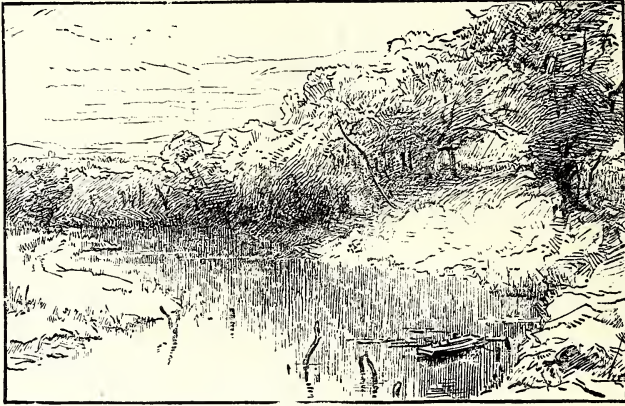
Above are—"Portrait of a Lady" (No. 259), N. H. J. BAIRD ; and landscapes, No. 257, "*Still Waters Run Deep*," GEORGE CHESTER ; No. 264, "*On the Shore*," near Barmouth, ALBERT HARTLAND ; No. 267, "*Man of the World*," JAMES CLARK ; and No. 268, "*The Old River-side Tree*," E. PARTON.

No. 269. "*The Herd of Swine*," St. Mark v. 13, 14.

BRITON RIVIERE, R.A.

No. 270. "*The Marquis of Salisbury*." J. E. MILLAIS, R.A.

The centre of the wall is composed as follows :—



*

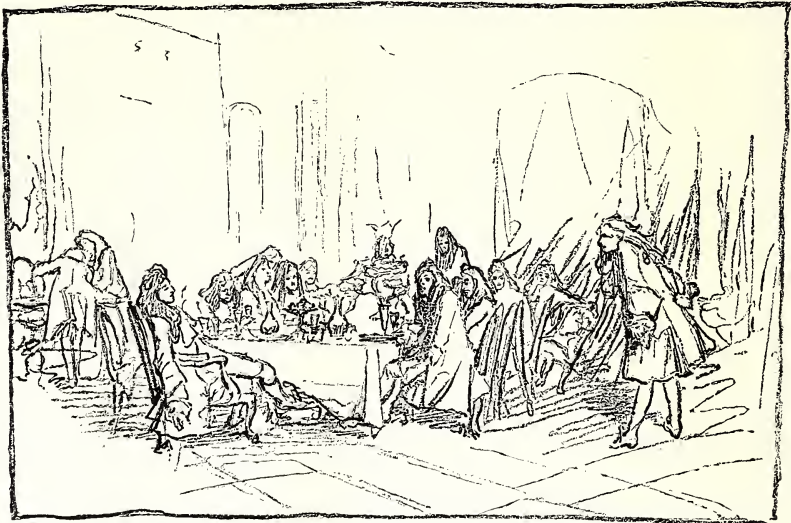
No. 273.

46 X 72.

No. 273. "*A Lonely Country*." A. WALLACE RIMINGTON.

No. 272. "*Watching the Stalkers*." J. S. NOBLE.

Underneath, in the place of honour, is the most important picture of the year ; an episode in the life of Voltaire in the summer of 1725.



*

No. 271.

56 X 80.

No. 271. "*Voltaire*." W. Q. ORCHARDSON, R.A.

The rough treatment of the Duc de Sulli's guest is described in Carlyle's *Life of Frederick the Great*. (See extract in *Official Catalogue*.)



* No. 276. 66 X 48.

No. 276. "Fading Light." JAMES E. GRACE.



* No. 286. 54 X 31.

No. 286. "Katie." G. F. WATTS, R.A.



* No. 293. 52 X 26.

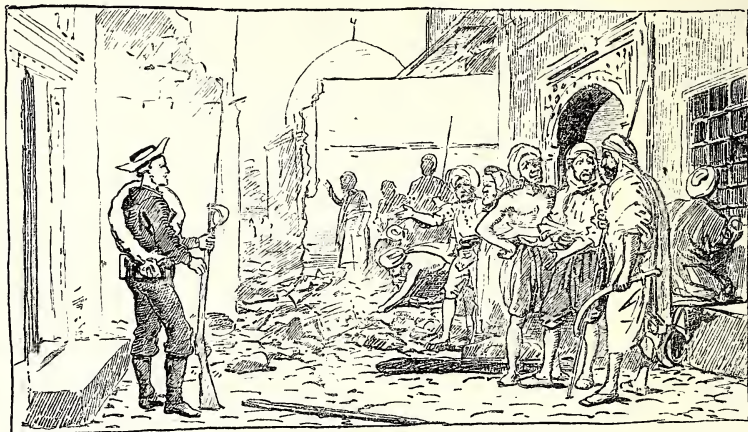
No. 293. "Violet." EDGAR HANLEY.

- No. 278. "*The Rt. Hon. John Bright, M.P.*" F. HOLL, R.A.
 No. 279. "*Gathering the Flock ;*" sheep in the Highlands ; sunset.
 H. W. B. DAVIS, R.A.
 No. 280. "*The Late Bishop of Llandaff.*" W. W. OULESS, R.A.

Above are two Cornwall sea pieces, No. 281, "*High Tide at Kynance,*" SIDNEY R. PERCY ; No. 282, "*A Rising Gale,*" WALTER J. SHAW ; also, No. 283, "*Chill November,*" JAMES KINNEAR.

No. 286. "*Katie.*" G. F. WATTS, R.A.
 (*Sketched by the artist on p. 29.*)

- No. 287. Portrait of "*Frederick Leighton, Esq.*" (father of the President of the Royal Academy). H. T. WELLS, R.A.



*

No. 288.

34 × 61.

No. 288. "*Egypt, 1882.*" J. E. HODGSON, R.A.

- No. 289. "*Mrs. French Brewster.*" JAMES SANT, R.A.
 No. 290. "*The Valley of the Shadow of Death.*" T. WATT CAFE.
 No. 292. "*Stony Land.*" A. H. MARSH.
 No. 293. "*Violet.*" EDGAR HANLEY.
 No. 294. "*Moonrise on a Teesdale Moor.*" T. H. M'LACHLAN.
 No. 296. "*The Way to the Temple.*" (Diploma picture.)
 L. ALMA-TADEMA, R.A.

A small, single-figure picture ; in the background a procession of priestesses, with musical instruments, on the way to the temple of a pagan deity.

Next is an important landscape; one of a series illustrating the Thames from its source to the sea.



*

No. 297.

56 X 84.

No. 297. "*Windsor.*" VICAT COLE, R.A.

[*Door.*]

No. 298. "*Returning from the Pasture;*" Ghizeh.
F. GOODALL, R.A.

No. 299. "*Portrait of the Right Hon. W. E. Gladstone, M.P.*"
J. R. HERBERT, R.A.

[*Door.*]

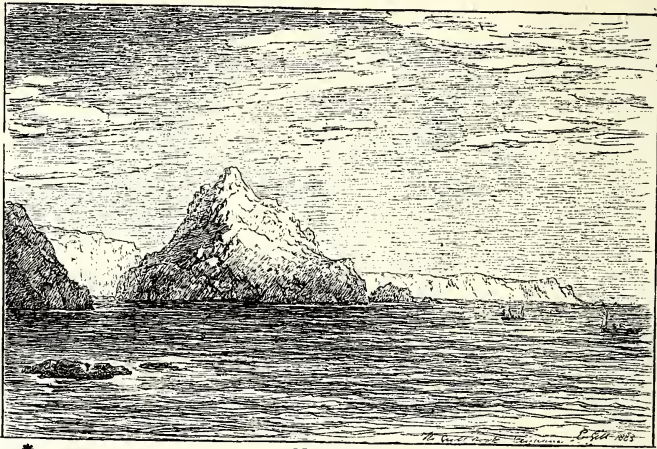


*

No. 303.

26 X 40.

No. 303. "*Parted.*" PETER MACNAB.



*

No. 301.

50 X 74.

No. 301. "*The Gull Rock ;*" off Kynance Cove, Cornwall.
EDMUND GILL.

No. 302. "*The Haunt of the Moor-hen.*" W. W. CAFFYN.

No. 304. "*The Rev. E. Carr Glyn.*" JOHN COLLIER.



*

No. 305.

73 X 39.

No. 305. "*Daughters of Eve.*" G. D. LESLIE, R.A.
In a sunny English orchard ; green, brown and white dresses.

- No. 306. "*A Brook in the Meadows.*" T. S. COOPER, R.A.
 No. 307. "*The Vega of Granada.*" R. ANSDALL, R.A.
 No. 308. "*The Countess of Dalhousie.*" CAROLUS DURAN.
 No. 312. "*Count Ferdinand de Lesseps.*" G. P. A. HEALY.



*

No. 314.

28 X 36.

- No. 314. "*Tender Thoughts.*" WILLIAM F. YEAMES, R.A.
 No. 315. "*A Wounded Bandit Chief.*" J. R. HERBERT, R.A.
 No. 316. "*Morning;*" a child. W. C. T. DOBSON, R.A.



No. 322.

46 X 68.

- No. 322. "*A Coffee-shop,*" Cairo. FREDERICK GOODALL, R.A.

- No. 323. "*Forget-me-not.*" J. E. MILLAIS, R.A.

In the centre of the wall is Sir F. Leighton's principal picture, sketched overleaf ; the figure in light plum-coloured robe.



No. 330.

48 X 32.

No. 330. "*Kittens.*" SIR F. LEIGHTON, P.R.A.

*

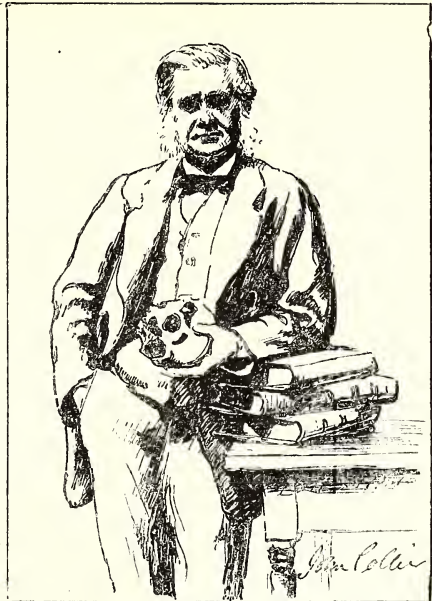
No 346.

36 X 22.

No. 346. "*Beyond.*" H. SCHMALZ.

On either side are two of MR. HOOK'S pictures, No. 324, "*The Wily Angler*," children fishing by a stream; and No. 331, children with donkey-cart on sea coast.

Above the line on this wall are—No. 329, an upright landscape by SIR ARTHUR CLAY, BT.; No. 333, "*Mrs. H. Hall*," in fancy dress, A. DAMPIER MAY; No. 340, "*Under Consideration*," M. SMYTHSON; No. 345, "*Mrs. Charles Cheston*," W. R. SYMONDS; No. 346, "*Beyond*," HERBERT SCHMALZ (sketched on page 34), and No. 347, "*Guilty or not Guilty?*" R. P. STAPLES.

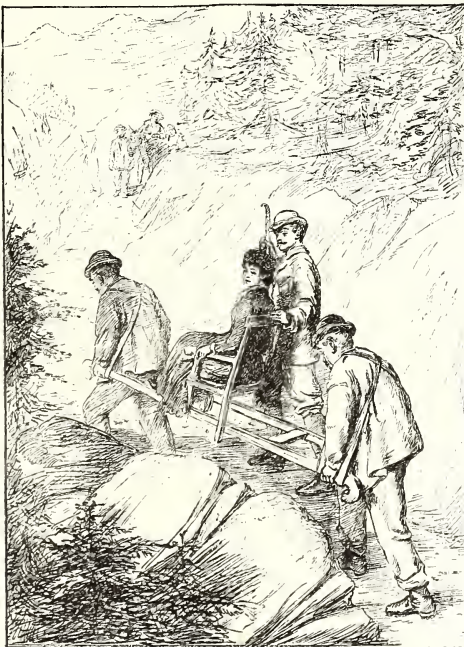


* No. 334. 50 X 40.

No. 334. "*Prof. Huxley*." J. COLLIER.

No. 332. "*Memories*." SIR F. LEIGHTON, P.R.A.

No. 341. "*The Ransom*." JOHN PETTIE, R.A.



* No. 342. 42 X 30.

No. 342. "*Honeymooning in Switzerland*." W. P. FRITH, R.A.

On this wall are the best works of several well-known painters, notably—No. 343, "*An Oleander*," L. ALMA-TADEMA, R.A.; a girl seated in a marble courtyard with oleanders in blossom; a brilliant example of the painter.

The last, on the line, is—

No. 344. "*The Old Clock*." H. S. MARKS, R.A.

(*Sketched below.*)



*

No. 344.

49 X 31.

SOUTH WALL.

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| | 430 | | | | 444 | 446 | 350 | 356 | 357 | |
| | 429 | 432 | 437 | 438 | 443 | | 351 | | 358 | |
| | 426 | 428 | 433 | 436 | 439 | 442 | 352 | 355 | 359 | |
| | 425 | 427 | 434 | 435 | 440 | 441 | III. 353 | 354 | 360 | |
| 419 | 420 | 424 | PERUGINI V. COLE | | | | DOOR | WELLS | | 361 |
| | | 423 | | | | | | | | 363 |
| 418 | 421 | 422 | | | | | | | | 362 |
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| 417 | 416 | 415 | M. STONE | | | | | | | 364 |
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| | 407 | 406 | | | | | | | | 377 378 |
| | 405 | | | | | | | | | |
| 411 | 408 | | | | | | | | | |
| | 404 | | | | | | | | | |
| 410 | 409 | | DAVIS | | RIVIERE | | GLINDONI | | | |
| | | | 403 | 398 | 397 | 392 | 391 | 386 | 385 | 384 |
| | | | 402 | 399 | 396 | 393 | 390 | 387 | 382 | 383 |
| | | | 401 | 400 | 395 | 394 | 389 | 388 | 381 | |



*

No. 364.

32 x 48.

No. 364. "Under the Beeches, Malvern;" winter afternoon.
DAVID BATES.

The principal positions are occupied by P. R. Morris, A.R.A., and Briton Riviere, R.A. In the first corner there are few pictures to rouse enthusiasm. On the line are—No. 353, "Mrs. Wilberforce and Daughter," H. T. WELLS, R.A.; No. 354, "A Lonely Shore," PETER GRAHAM, R.A.; No. 360, "Plaiting her Golden Hair," RUDOLF LEHMANN; and above, No. 356, "Among the Trawlers," ANDREW BLACK; and No. 359, "Tam O'Shanter," J. E. CHRISTIE.

On the next wall is a farrier's shop (No. 365), "Passion and Patience," J. S. NOBLE; and underneath three small pictures, No. 361, J. H. SMITH; No. 362, J. KENNEDY; and No. 363, J. WHIPPLE.

No. 368. "*Harvest Time.*" ALFRED A. GLENDENING.

No. 369. "*Portrait of Hans Richter.*" H. HERKOMER, A.R.A.



*

No. 370.

42 x 72.

No. 370. "*Foes or Friends?*" P. R. MORRIS, A.R.A.

Above are—No. 371, "*A Silent Pool,*" F. E. BODKIN; a quiet corner on the upper Thames, with swans; and No. 372, "*The Eve of the Regatta,*" WILLIAM LOGSDAIL.

No. 375. "*Mrs. Arthur Street*" (the artist's daughter).
H. T. WELLS, R.A.

No. 376. "*A Salmon River.*" J. W. OAKES, A.R.A.



*

No. 379.

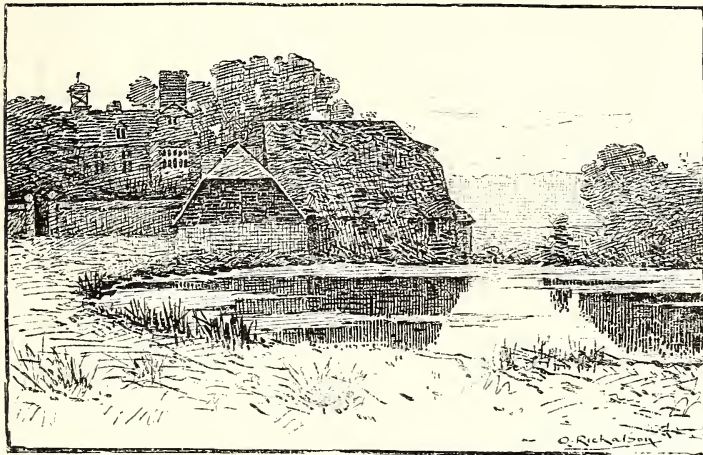
42 x 72.

No. 379. "*The Apple of his Eye.*" JOHN WHITE.

On the north wall are—No. 381, "*Sark*;" Morning, STUART LLOYD; No. 382, "*Ave Maria,*" PATRICK W. ADAM; No. 383, "*The Bubbles,*" J. W. WATERHOUSE; and No. 384, "*The Scoundrel,*" EDWIN HUGHES.

No. 385. "*Bianca Capella.*" W. C. T. DOBSON, R.A.

No. 387. "*The Half-way House.*" JOHN SMART.



*

No. 388.

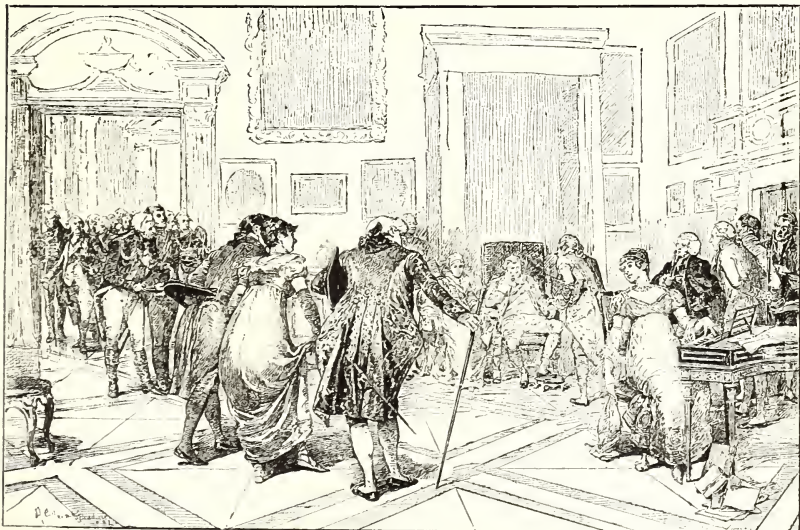
35 X 54.

No. 388.

“*And one, an English home—grey twilight poured
On dewy pastures, dewy trees,
Softer than sleep; all things in order stored,
A haunt of ancient peace.*”

O. RICKATSON.

The above picture obtained the Creswick Scholarship prize in the Royal Academy Schools, 1882.



*

No. 386.

52 X 74.

No. 386. "*An Audience.*" H. GILLARD GLINDONI.



No. 392.

51 X 62.

No. 392. "*Old Playfellows.*" BRITON RIVIERE, R.A.

On either side are two delightful pictures of children by P. R. MORRIS, A.R.A.—No. 391, "*The Tambour-Minor,*" and No. 397, "*The Promenade;*" and above, a landscape, with sheep and lambs (No. 398), entitled "*June,*" HENRY GIBBS.



No. 398.

48 X 84.

No. 398. "*Ben Eay*" (in sunset glow). H. W. B. DAVIS, R.A.

Above are No. 399, "*At Last!*" F. G. COTMAN; No. 400, "*Southbrook Farm,*" E. SOUTHGATE; and No. 401, "*Fishing-boats at Scheveningen,*" H. W. MESDAG.

No. 402. "*A Feather in her Cap.*" JOHN MORGAN.



*

No. 399.

48 X 76.

No. 399. "At Last!" FRED G. COTMAN.

A soldier returning home; a woman on the bank, dog swimming to meet him.

No. 403. "Mrs. J. E. Champney." P. H. CALDERON, R.A.

Here are several pictures to notice. No. 404, "In a Quiet Street," W. G. DAFFARN; No. 405, "Cendrillon," EMILE METZMACHER; and Nos. 406 and 407, two small landscapes, by F. GOODALL, R.A.



*

No. 411.

50 X 40.

No. 411. "To everything there is a season, and a time to every purpose under the heavens." G. F. WETHERBEE.

Above, on this wall, is No. 408, "Recreation" (monks), by W. D. SADLER. Two "bits" of real life are sketched on next page.

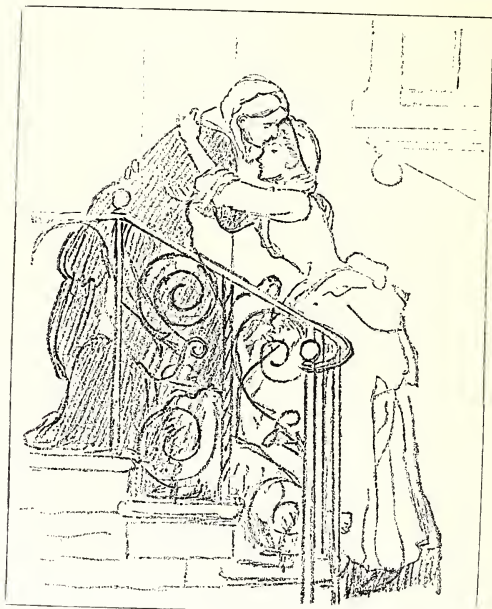


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No. 413.

34 × 29.

No. 413. "Three Little Kittens." J. CLARK.



*

No. 414.

55 × 39.

No. 414. "Returning after the Honeymoon." VAL PRINSEP, A.R.A.

[Door.]

On the other side is a fair girl "Asleep" amongst the roses, by MARCUS STONE, A.R.A., a picture of perfume; and above it, a "Harvest Field" (No. 418), by A. E. EMSLIE.



* No. 415. 49 X 27.



* No. 424. 27 X 17.

No. 422. "*The Gentle Craft*" (a 17th century fisherman).

H. S. MARKS, R.A.

No. 423. "*The Signal*." R. W. MACBETH, A.R.A.

No. 424. "*Off Duty*." J. E. HODGSON, R.A.



* No. 421. 42 X 72.

No. 421. "*The Apostate*." JOHN SCOTT.

On the south wall are—No. 426, "*What is It?*" W. B. BAIRD ; No. 427, "*An Old Nag*," E. CROWE, A.R.A. ; No. 428, "*Mrs. Miller*," P. H. MILLER ; and landscapes—No. 429, P. C. BOVILL ; No. 433, J. C. ADAMS ; No. 439, M. E. DOCKREE ; and No. 446, O. RICKATSON.



* No. 434. 56 × 37.

No. 434. "*Nerina.*" C. E. PERUGINI.

No. 435. "*Autumn Morning.*" VICAT COLE, R.A.

No. 442. "*Rev. T. T. Carter.*" FRANK HOLL, R.A.



* No. 440. 49 × 38.

No. 440.] "*Fighting his Battles o'er again.*" WALTER C. HORSLEY.

| SOUTH WALL. | | | | | | | | | | | | |
|-------------|----------|---------|----------|--------|--------|--------|------------|--------|----------|---------------------|---------|---------|
| 503 | | | | | | | | | | | | |
| 504 | | | | | | | | | | 527 | | |
| 505 | 510 | 511 | 512 | 517 | 518 | 519 | 520 | 521 | 526 | 528 | | |
| 506 | 509 | | 513 | | 516 | | 522 | | 525 | 529 | | |
| 507 | 508 | | 514 | | 515 | | 523 | | 524 | 530 | | |
| 502 | 501 | 500 | 499 | LEADER | | FILDES | | WALLER | | | | |
| 497 | | | | | | | | | | 531 532 533 | | |
| | 498 | RIVIERE | | | | | | | | | | |
| 496 | 495 | 494 | 493 | | | | | | | | 535 534 | |
| | VI. DOOR | | V. | | | | | | DOOR IV. | | | |
| 489 | 490 | 491 | 492 | | | | | | | MACWHIRTER | | 443 447 |
| 488 | | | | | | | | | | | | 450 449 |
| 487 | JOHNSON | | LOGSDAIL | | PETTIE | | WATERHOUSE | | | 451 452 453 454 455 | | |
| 486 | 477 | | 476 | | 471 | | 470 | 462 | | 461 | | |
| 485 | 484 | 478 | | 475 | | 472 | | 469 | 464 | 463 | 460 | 459 |
| 483 | 482 | 479 | | 474 | | 473 | | 468 | 467 | 465 | | 458 |
| 481 | 480 | | | | | | | | 466 | 456 | | 457 |



No. 448.

64 X 40.

No. 448. "Nature's Mirror." JOHN MACWHIRTER, A.R.A.

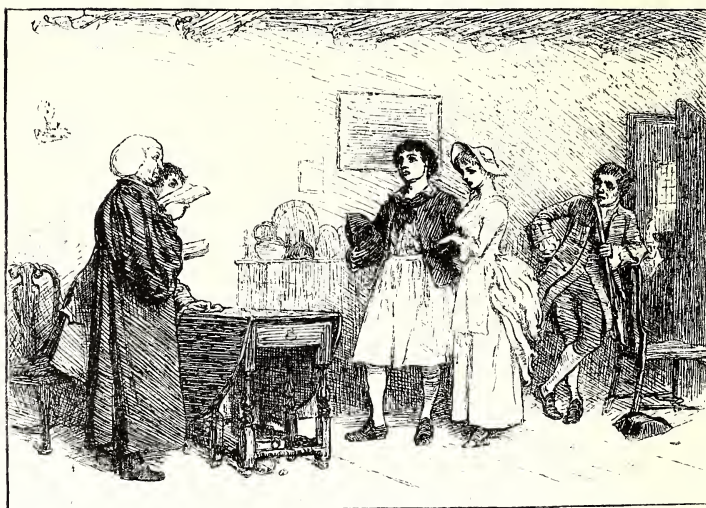
This gallery contains three of the most remarkable pictures of the year; MR. FILDES' "Wedding," and the important compositions of J. W. WATERHOUSE and W. LOGSDAIL; all three comparatively young painters.

Above No. 448 are—No. 447, "*Grist from the Mill*," A. C. SEALY; and No. 454, "*A Girl Playing on a Concertina*," E. OPIE.



* No. 450. 36 X 26.

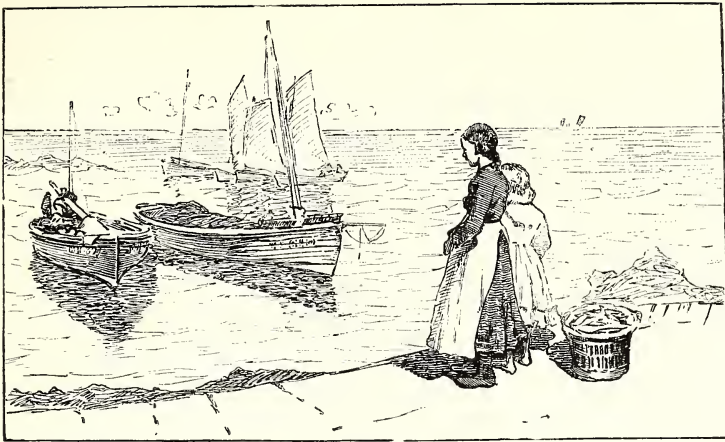
No. 450. "*Sunflower*." G. A. STOREY, A.R.A.



* No. 460. 25 X 33.

No. 460. "*A Fleet Marriage*." C. GREEN.

No. 461. "*A Quarry on the Hill*." A. T. WELLS, R.A.



*

No. 478.

34 × 54.

No. 478. "*Happy Days.*" R. W. ALLAN.

On the left, on the line, is a large picture of Italian court life in the fifth or sixth centuries, No. 462, "*The Favourites of the Emperor Honorius,*" J. W. WATERHOUSE; interior with courtiers and pigeons.

Above on this wall are also No. 456, "*Cardinal Beaton,*" W. E. LOCKHART; No. 464, "*The Horse-boat,*" W. RAINEY; No. 465, "*Willows at Cookham,*" CHARLES EYLES; No. 467, "*A Travelling Cobbler,*" JOSEPH HENDERSON; and landscapes, No. 469, ARTHUR HAWKSLEY; No. 475, FRANK WALTON; and No. 479, A. W. WILLIAMS.



*

No. 484.

34 × 22.

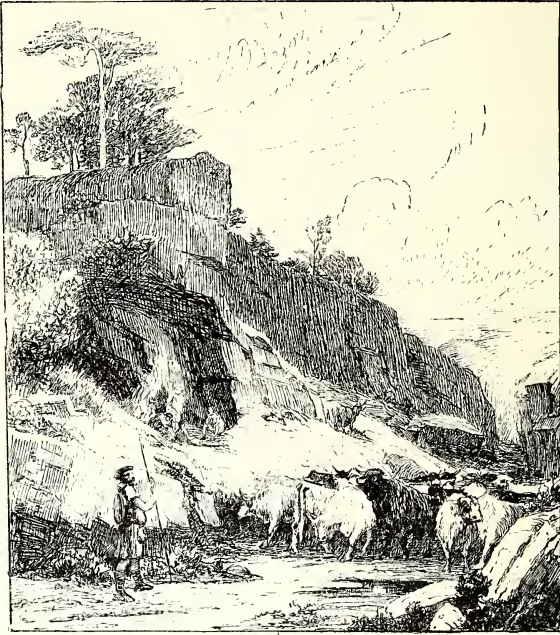
No. 484. "*Charity.*" H. T. SCHÄFER.

In the centre of the wall is No. 471, "*A Fester's Merry Thought,*" J. PETTIE, R.A.; and on either side, No. 470, "*Samuel Cousins,*" E. LONG, R.A.; and No. 476, "*Bp. of Norwich,*" W. W. OULESS, R.A.

No. 477. "*The Piazza.*" WILLIAM LOGSDAIL.

Outdoor life in Venice, a dashing picture, crowded with figures, variety of character and costume; background, St. Mark's Church.

- No. 485. "*Chez nous.*" CLAUDE CALTHROP.
 No. 486. "*Kate Kearney.*" W. P. FRITH, R.A.



No. 487.

69 X 56.

- No. 487. * "*Clais na Meirlach:*" the Ravine of the Thieves. C. E. JOHNSON.



No. 493.

35 X 26.

- No. 493. * "*The Professor.*" H. S. MARKS, R.A.

No. 488. "*Dr. Wordsworth.*" H. T. MUNNS.

Near the door are two landscapes, No. 490, "*The Orkney Islands,*" C. T. BURT; and No. 491, "*A Hillside,*" J. L. PICKERING.

No. 492. "*Wayside Rest;*" girl in grey dress. G. D. LESLIE, R.A.

No. 493. "*The Professor.*" H. S. MARKS, R.A.

No. 494. "*Penelophon.*" ROBERT HERDMAN.



No. 498.

73 × 55.

No. 498. "*The Last of the Crew.*" BRITON RIVIERE, R.A.

Near the above are—No. 499, "*A November Morning,*" ROBERT SALSURY; No. 500, "*Quiet Moments,*" PERCY THOMAS; No. 507, "*La Dinette,*" E. FRÈRE; No. 513, "*Timber Waggon,*" M. FISHER.

The principal portraits here are—No. 514, "*Lord Winmarleigh,*" FRANK HOLL, A.R.A.; No. 523, "*Sir Richard Cross,*" HUBERT HERKOMER, A.R.A.; and No. 509, "*Rev. D. P. Chace,*" W. R. SYMONDS. No. 516, "*Autumn Echoes*" (stag and grouse), S. CARTER.

The central picture on the south wall is—

No. 515. "*The Village Wedding.*" LUKE FILDES, A.R.A.

This is Mr. Fildes' most important work since "*The Return of a Penitent*" in 1879; a crowd of villagers in holiday attire coming forward in procession towards the spectator, with admiring rustics at the roadside. A realistic picture, painted with great fidelity both as to character and colour. The effect rather dazzling and overwhelming; but a true picture of village manners and costume in the latter part of the nineteenth century. For this the historian will be thankful (as he may be to Mr. Frith for his more fashionable crowd sketched on p. 19); the splendid guardsman in red undress jacket in the centre of the group will soon be a figure of the past. It is to be regretted, for the sake of future reference, that this picture has not been recorded in a sketch like "*The Casuals*," "*The Widower*," and "*The Return of a Penitent*."



*

No. 508.

48 x 60.

No. 508. "*Green Pastures and Still Waters.*"

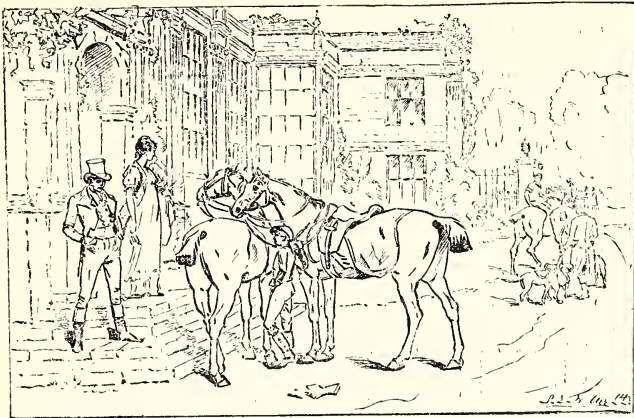
B. W. LEADER, A.R.A.

Mr. Leader's principal picture is in Gallery I., No. 98.

No. 522. "*A Relic of the Clans.*" C. E. JOHNSON.

No. 525. "*Mrs. Tom Mitchell.*" JAMES CHARLES.

No. 530. "*A Guitar-player.*" W. P. FRITH, R.A.



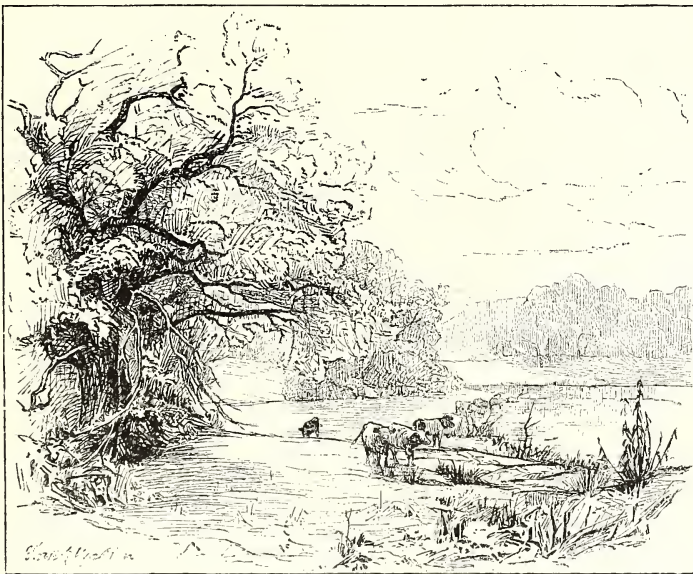
*

No. 524.

48 × 75.

No. 524. "*The Day of Reckoning.*" S. E. WALLER.

This picture will be engraved, and published by Messrs. Dowdeswell, New Bond Street



*

No. 536.

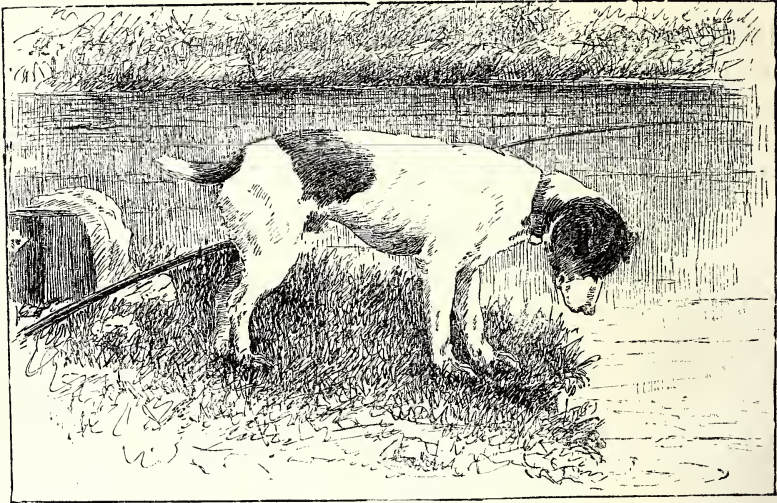
48 × 56.

No. 531. "*Gentle Autumn.*" FRANK WALTON.

The last pictures we notice in this gallery are the fine landscape sketched above; No. 534, "*Carrara Marble Quarries,*" C. H. POINGDESTRE; and No. 535, "*Alnaschar's Fortune,*" W. E. LOCKHART, two Orientals in a bazaar; one kicking over tray of goods, melodramatically.

SOUTH WALL.

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| 626 | 639 | 640 | 650 | 658 | |
| 627 636 | 637 638 | 641 | 649 | 651 | 657 |
| 628 | 635 | 642 | 648 | 652 | 656 |
| 629 630 631 632 633 634 643 644 | DOOR | 645 646 | 647 653 654 | 655 | |
| 625 624 623 622 | REID | S. LUCAS | | | 666 665 664 662 661 659 |
| 617 619 | | | | LONG | 667 663 660 |
| 616 618 620 621 | W. HUNT | | | | 669 |
| | VII. DOOR | | | | 668 670 |
| 615 612 | | | | DOOR V. | 671 672 673 674 675 |
| 614 613 611 | HACKER | | | SANT | 544 542 538 |
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| 602 592 579 575 572 570 560 556 | | | | | |
| 603 591 586 587 573 571 559 557 | | | | | |
| | 590 | 588 | 574 558 | | |
| | | 587 | | | |
| | | 533 | | | |



*

No. 544.

20 X 30.

No. 544. "Agitation." J. YATES CARRINGTON.

(The above is a sequel to No. 1468 in Gallery XI.)

No. 545. "Mrs. Anstruther Thomson." JAMES SANT, R.A.

On the first wall are a number of small pictures—No. 541, "His Portrait," M. GOODMAN; No. 542, "Full and fair ones, come and buy," JOSEPH BUNKER; No. 543, "Egyptian Fellaah Woman," ALICE M. CHAMBERS; No. 546, "Moonlight Bay," F. W. MEYER; and No. 551, "The Student," FLORENCE MARTIN.



*

No. 560.

40 X 56.

No. 560. "*War.*" ANNA LEA MERRITT.

No. 563. "*Boa Charmer, Cairo.*" THEODORE RALLI.

In the centre of the wall facing the entrance to the Academy are three pictures (Nos. 575, 576, and 577), hung exactly as overleaf, they form the centre of a group of pictures, many of which we omit mention of for want of space. There are also several good landscapes here to notice, some hung above the line.



*

No. 567.

30 X 20.

No. 567. "*Untroubled.*"
J. H. LEWIS.

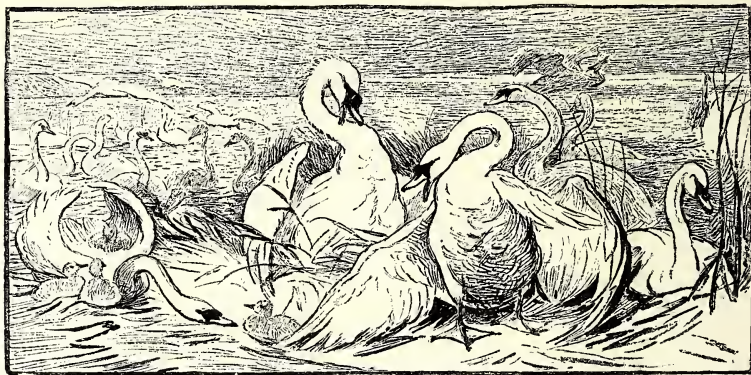


*

No. 572.

36 X 28.

No. 572. "*Forget-me-not.*"
G. C. HINDLEY.



*

No. 575.

60 X 120.

No. 575. "Love and War:" in the Abbotsbury Swannery. BOUVERIE GODDARD.



*

No. 576.

72 X 100.

No. 576. "A Hymn to Osiris." KNIGHTON WARREN.



*

No. 577.

28 X 78.

No. 577. "Rye, Sussex." LESLIE THOMSON.

No. 580. "*From the Wrong Cask.*" F. ANDREOTTI.



*

No. 592.

41 X 51.

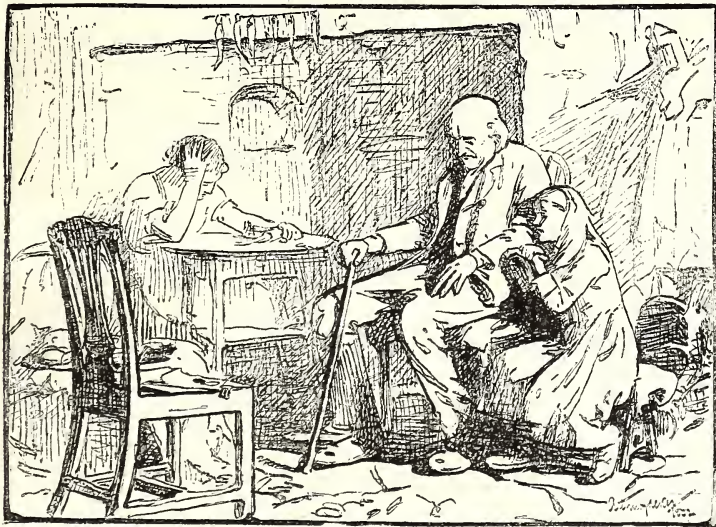
No. 592. "*The Last Chord.*" OTTO SCHOLDERER.

No. 593. "*Bey of Constantine receiving Guests.*" F. A. BRIDGMAN.

No. 602. "*A Calm :*" Bay of Naples. F. W. JACKSON.

No. 607. "*A Harvest Offering.*" C. F. LOWCOCK.

No. 611. "*Lochaber no more.*" J. WATSON NICOL.



*

No. 613.

61 X 82.

No. 613. "*Relics of the Brave.*" ARTHUR HACKER.

Next is an excellent picture by a young painter—

No. 612. "*Church near Quimperlé.*" STANHOPE A. FORBES.



* No. 603. 72 × 44.

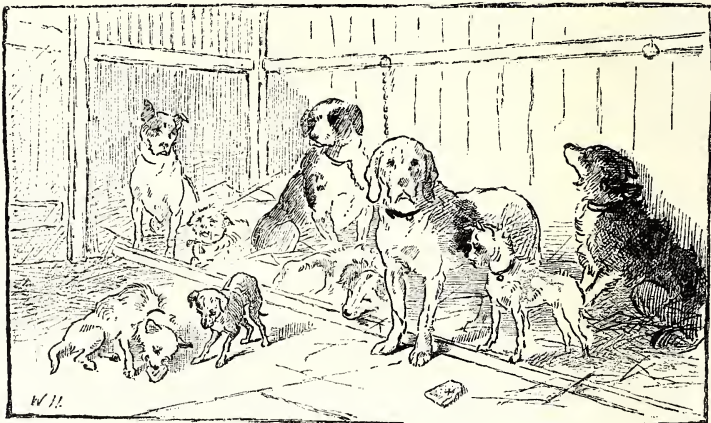
No. 603. "A Fire in the City."
VINCENT P. YGLESIAS.



* No. 626. 54 × 36.

No. 626. "Sounding for Shallows at low Nile."
TRISTRAM ELLIS.

No. 616, JULIA B. FOLKARD; No. 618, "Idleness," ALFRED WARD; No. 619, "A Gathering Storm," C. H. H. MACARTNEY.



* No. 620. 40 × 66.

No. 620. "The Dogs' Home." WALTER HUNT.
No. 621. "The First Frost." ALFRED PARSONS.
No. 622. "The Medway," Rochester. J. CAMPBELL NOBLE.
No. 625. "Bettina." A. D. LANCASTER.

No. 627. "Two Old Friends" (horses). A. LEMON.

No. 634. "A Poor Relation." C. HAIGH WOOD.



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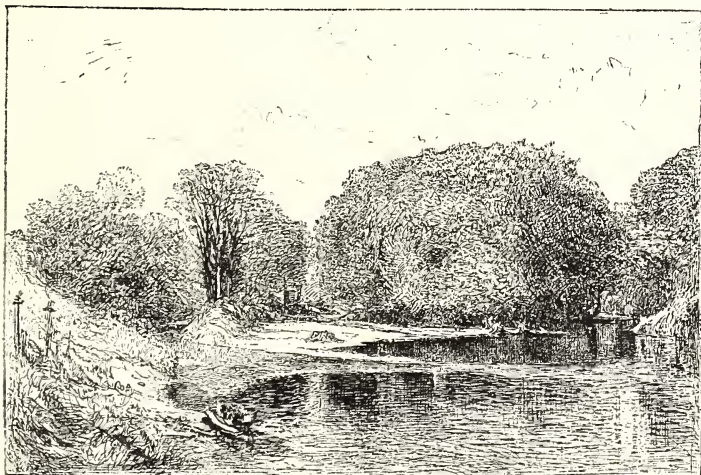
No. 635.

48 X 72.

No. 635. "A Spill," not much harm done. JOHN R. REID.

Here are some strong pictures on the line—No. 635 (sketched above); No. 642, "Maternité" (a poor woman, with painful expression, carrying an infant, and looking at a sumptuous picture of "Madonna and Child"), R. BOTTOMLEY; and MR. S. LUCAS' "Whip" for Van Tromp," No. 653.

[Door.]



*

No. 648.

32 X 50.

No. 648. "A North Country Stream." ALFRED W. HUNT.

No. 647. "*Cottage Flowers.*" MARY LEADER.



*

No. 653.

65 X 48.

No. 653. "*A 'Whip' for Van Tromp: the Admiralty, 1652.*"

SEYMOUR LUCAS.

No. 656. "*Great Excitement.*" TOM LLOYD.



*

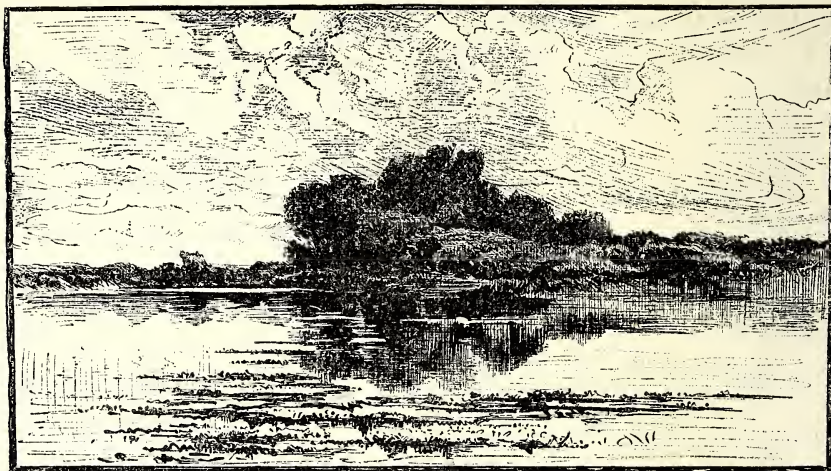
No. 657.

24 X 48.

No. 657. "*The Sport of Kings.*" RADCLIFFE W. RADCLIFFE.

No. 667. "*The Baroness Burdett-Coutts.*" E. LONG, R.A.

No. 668, "*Uninvited Guests,*" SYBIL C. PARKER; No. 669, "*Una Vecchia,*" S. M. FISHER; No. 670, "*A Little Maid,*" STEFANO BRUZZI; and No. 671, "*An Indian Adjutant,*" AUG. E. HAYCOCK.



*

No. 688.

42 X 70.

No. 688. { *“Willows whiten, aspens quiver,
Little breezes dash and shiver
On the stream that runneth ever.”* } KEELEY HALSWEILE.

Near the above is a powerful study of “lopping” waves and deep blue sea, entitled, “*Lobster-fishers*” (No. 695), COLIN HUNTER.



*

No. 689.

42 X 62.

No. 689. “*The Return* :” unforgiven. ARTHUR H. WEIGALL.

No. 690. “*A Somersetshire Flood*.” EDGAR BARCLAY.

No. 693. “*In Memoriam* ;” Monks at work on a stained glass window. F. D. HARDY.

No. 694. “*Giants at Play*” (three navvies). BRITON RIVIERE, R.A.

Above is No 696, “*The Retreat to Corunna, 1809*,” R. BEAVIS

In the centre of the wall is No. 701, the figure of Mary, by J. R. HERBERT, R.A.; and next, No. 702, "*Kinlochewe*," Scotch landscape lighted by "sunset fires," H. W. B. DAVIS, R.A.



*

No. 704.

34 × 46.

No. 704. "*Exercising the Young Ones.*" JOHN EMMS.

On the same wall are—No. 711, "*The Sad Sea Wave*," J. F. FAED; No. 713, W. A. INGRAM; No. 715, S. G. ROWE; No. 717, J. WHITE; and No. 719, "*Le Petit Saltimbanque*," MME. COLIN-LIBOUR; No. 721, "*The Scare*," R. ANSELL, R.A.; No. 722, "*Thomas à Becket*," SIR J. GILBERT, R.A.; No. 723, "*The Blood Council, Antwerp*;" Trial of a Noble Family in 1567, P. S. HOLLAND.



*

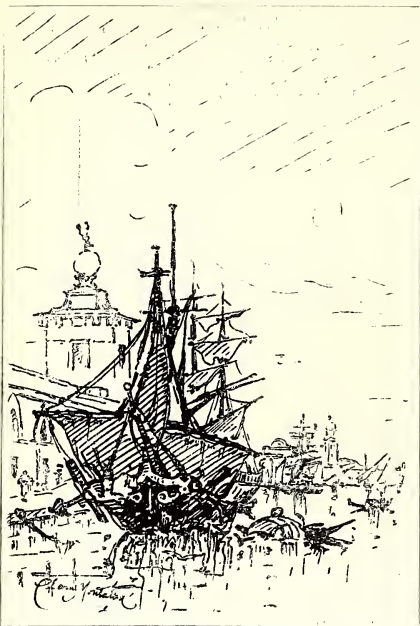
No. 710.

42 × 84.

No. 710. "*The Temple of Eros.*" HERBERT SCHMALZ.

A procession of Greeks taking offerings of rose wreaths and torches to the white marble temple of the love god.

This picture is to be reproduced by photogravure by Messrs. Goupil & Co., New Bond Street.



* No. 700. 45 X 28.

No. 700. "Trabacolo unloading at the Custom House," Venice. CLARA MONTALBA.



* No. 751. 61 X 40.

No. 751. "Thirty Years before Trafalgar." GEORGE W. JOY.

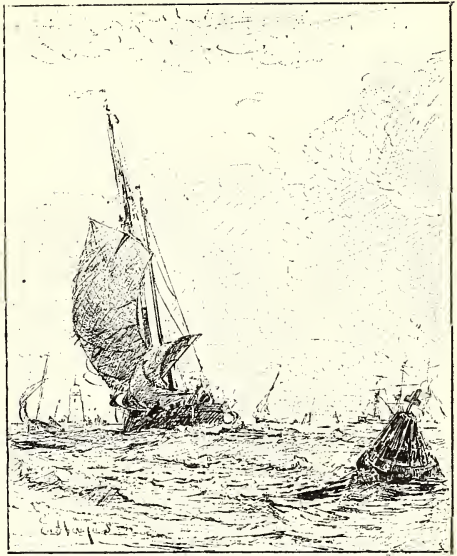


* No. 742. 52 X 31.

No. 742. "Love-birds." JAMES SANT, R.A.

No. 730, "*Early Summer*:" Sussex, M. FISHER; No. 731, *Cattle and Mountains*, T. S. COOPER, R.A. Above are—No. 728, *Wellwood Rat-tray*; No. 729, *Professor Cretius*; No. 733, *J. M. Burfield*; and No. 738, "*Amiens Cathedral*," J. O'CONNOR; No. 741, "*Golden Treasures*," H. LE JEUNE, A.R.A.; No. 745, "*Homely Toil*," JOSEPH CLARKE; No. 746, "*The Boy of many Friends*," F. CALDERON. Here are two landscapes—No. 743, H. MARTIN; and No. 744, W. PALMER; No. 753, "*Suspected of Witchcraft*," G. H. BOUGHTON, R.A. (single figure).

The central picture is—No. 754, "*Water-carriers of the Alhambra*," R. ANSDALL, R.A.; No. 758, "*Waiting to be Fed*," W. HUNT; No. 759, "*B. Samuelson, M.P.*," H. HERKOMER, A.R.A.; No. 760, "*Water for the Camp*," T. GOODALL, R.A.



* No. 755. "Rough Weather." E. HAYES. 55 X 40.



* No. 765. "Mass in a Connemara Cabin." ALOYSIUS O'KELLY. 54 X 72.

There are two important pictures in this corner—No. 764, "*The Foyless Winter Day*," JOSEPH FARQUHARSON: snow-covered landscape with sheep; and No. 777, sketched overleaf.

No. 764 was purchased by the Royal Academy under the terms of the Chantrey Fund.



*

No. 777.

50 X 98.

No. 777, "*The Surrender*," J. D. LINTON: one of a series illustrating incidents in the life of a soldier in the sixteenth century.

Other numbers to notice are — Nos. 761, "*Gleaners*," H. CAMERON; 762, F. ANDREOTTI; 763, J. BARRETT; 767, "*The Slipper Bazaar*," G. MONTBARD; 770, T. HAINES; 771 (fox with geese), E. DOUGLAS; 773, A. J. HOOK; 774, H. GLINDONI; 775, T. B. W. FORSTER; 776, A. L. MERRITT; 778, C. E. HOLLOWAY; and 779, "*An Old-fashioned Spring*," DAVID CARR.



*

No. 780.

43 X 36.

No. 780. "*The Ford*." ARTHUR LEMON.

866 SOUTH WALL.

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|-------------|-----|-----|
| 863 | 867 | 880 |
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| 860 | 869 | 881 |
| 864 865 | 870 | 878 |
| 877 | 882 | 887 |
| 859 858 | 871 | 876 |
| 883 | 886 | 890 |
| 855 856 857 | 872 | 873 |
| 874 | 884 | 885 |
| 891 | | |

848 850 851 852

B. LEIGHTON

PRINSEP

F. MORGAN

892 893 894 895

847 849 853 854

BEAVIS

O. WEBER

898 897 896

846 845 844 843

D. MURRAY

899 900 901 902 903

841

838 840 842

H. JOHNSON

VIII.

DOOR VII.

839

837 836 835 834

F. BROWN

785 784 783 782 781

825 828 832 833

GREGORY

786 788 789

824 826 827 829 830 831

STOCKS

BRETT

THORBURN

787

793 792 791 790

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| 823 | 818 | 817 | 812 | 811 | 806 | 805 | 800 | 798 |
| | | | | | | | | 796 |
| | | | | | | | | 797 |
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*

No. 802.

45 X 35.

No. 802. "Queen Katharine on the Eve of her Divorce."

R. THORBURN, A.R.A.

No. 784. "Market-place, Evesham." EYRE CROWE, A.R.A.

No. 786. "Old Cronies," two old women. M. E. KINDON.

No. 788. "Alfred Seymour, Esq." E. J. GREGORY, A.R.A.

F

In the corner is a fine river picture—No. 793, "*Rochester from the River*," C. W. WYLLIE; also No. 794, "*The Pet*," CARL MUCKE.

No. 803. "*Leaving the Common.*" H. T. WELLS, R.A.

No. 805. "*An October Morning.*" ALBERT KINSLEY.



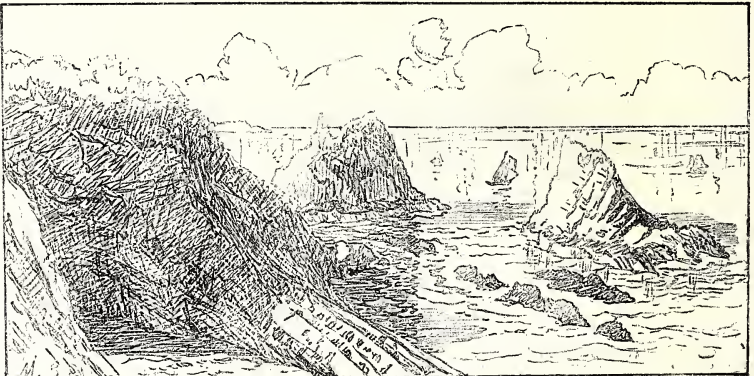
*

No. 807.

56 × 44.

No. 807. "*Can he forget?*" EDWARD H. FAHEY.

In the centre of the wall is a fine study of the ripple of blue waves round rocks, in a backwater off the Welsh coast, under summer sunshine.



*

No. 809.

48 × 84.

No. 809. "*Welsh Dragons.*" JOHN BRETT, A.R.A.

No. 810. "*Farm, East Kent.*" T. S. COOPER, R.A.

Above the foregoing are—

No. 811. "*A Quiet Country.*" ALFRED PARSONS.

No. 812. "*Winter.*" JOHN WHITE.

No. 813. "*Two Roses.*" ALFRED WARD.

No. 814. "*Lady Campbell.*" LOUISA STARR.



*

No. 815.

44 × 34.

No. 815. "*In Memory.*" A. STOCKS.

"All are not taken! there are left behind
Living beloveds, tender looks to bring,
And make the daylight still a blessed thing."

E. B. BROWNING.

On the next page is sketched—

No. 820. "*The Courtship of William II. of Orange.*"

D. W. WYNFIELD.

"William when a lad came over to England to propose for the hand of the princess royal, daughter of Charles I. and Henrietta Maria. The little princess was ill in bed at the time, but William, being determined to see her, persuaded her brother to admit him and his tutor to her presence. The King and Queen having heard of this, concealed themselves behind the curtains on the other side of the bed, and listened to the young prince making his little speech."

In the corner are three pictures, No. 827, "*The Trysting-place,*" L. B. HALL; and No. 828, "*A Christmas Errand,*" ALICE HAVERS; and No. 829, "*An Orchard,*" Normandy, H. C. DETMOLD.



*

No. 82r.

44 X 34.

No. 820. "*The Courtship of William II. of Orange.*"
D. W. WYNFIELD.

No. 821. "*The Babes in the Wood.*" R. THORBURN, A.R.A.

No. 823. "*Saturday Night ;*" searching for the bread-winner.
LOUISE JOPLING.

"Pay-night, drink-night, crime-night."

No. 833. "*Returned.*" CLAUDE CALTHROP.

The interior painted at Ham House.



*

No. 835.

40 X 60.

No. 835. "*Sunny Clime,*" Tahiti. NICHOLAS CHEVALIER.

On the line here is a clever picture—painted under French influence, realistic, well drawn and good in colour—part of the Chelsea Embankment; an organ playing, children dancing, entitled “*An Impromptu Dance*” (No. 834), FRED BROWN.

Above is—

No. 836. “*Mandron Glacier, South Tyrol.*” E. T. COMPTON.

The most prominent work in the centre of the wall is sketched below; it records the sporting adventures of the Prince of Wales in India in 1876. It was painted by command of the Prince by Mr. Johnson, who accompanied the expedition as special artist to *The Graphic* newspaper.



*

No. 842.

54 X 78.

No. 842. “*Tiger-shooting in the Terai, Feb. 1876.*” H. JOHNSON.

The picture contains the following portraits:—

The Prince of Wales, H.H. Jung Bahadoor, Prince Louis of Battenberg, Lords Suffield, Carrington, and Charles Beresford, Sir D. Probyn, Sir S. Brown, Sir J. Fayre, Colonel A. Ellis, and Anoop Singh. The Prince of Wales is seen shooting from an elephant.

No. 846. “*After the Storm.*” R. W. RADCLIFFE.

No. 849. “*Daughter of Hon. H. Parnell.*” E. HUGHES.

No. 854. “*In the Rob Roy Country.*” T. S. COOPER, R.A.

No. 858. “*Eyes to the Blind.*” T. GRAHAM.

No. 859. “*Woodland Landscape.*” CLAUDE HAYES.



*

No. 844.

44 X 60.

No. 844. "*The Duke's Musicians*;" a reminiscence of Hardwick Hall. ROBERT HILLINGFORD.

Over the door there is a story, simply told, Nos. 864 and 865, "*Lost*" and "*Found*," A. E. EMSLIE.



*

No. 853.

36 X 48.

No. 853. "*The 10th Hussars keeping the Fords on the Esla*;" Campaign of Sir John Moore, 1808. R. BEAVIS.



* No. 855. "Duty." E. BLAIR LEIGHTON. 85 X 40.



* No. 860. "Il m'aime." 36 X 28.
TREMAYNE, LARK.

No. 861. "North Ambulatory, Westminster Abbey." A. E. WHITEHOUSE.

No. 863. "Shrimpers on the Sussex Coast." H. R. ROBERTSON.



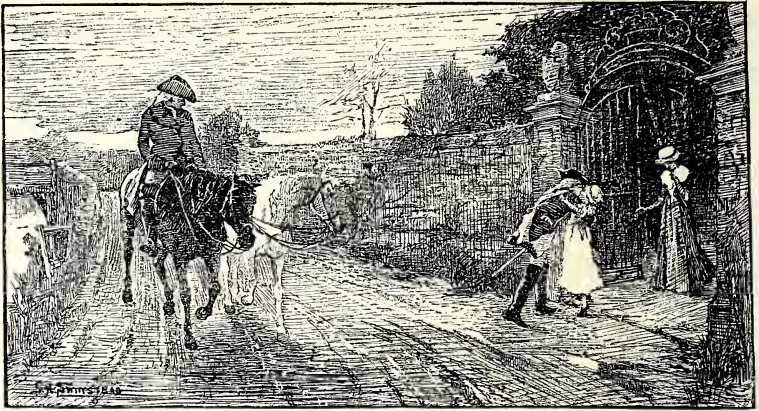
* No. 871. 18 X 8.

No. 871: "The Lost Chord."
C. F. LOWCOCK.



* No. 894. 31 X 24.

No. 891. "The Woodcutter's Daughter."
EDWIN HARRIS.



* No. 881. "When trumpets call, then homes are broken." G. HILLYARD SWINSTEAD. 37 X 62.

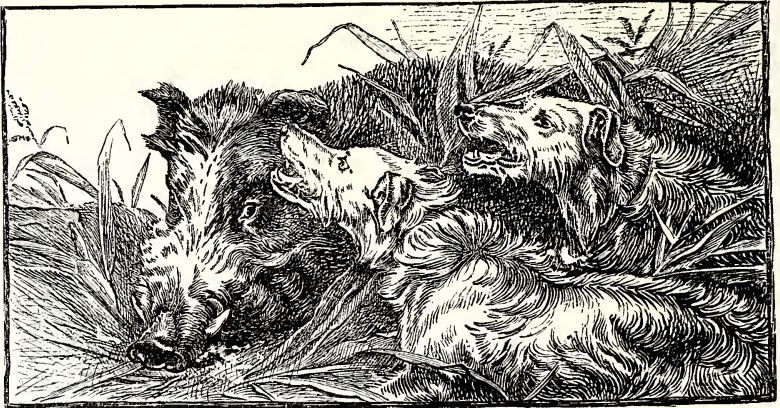
No. 884. "The Water Dance." J. E. HODGSON, R.A.

No. 885. "General Sir L. A. Simmons." FRANK HOLL.

Above are—No. 887, "A Hostage," T. B. KENNINGTON, A.R.A.; and No. 888, "Moonlight" (a ship in tow), ROBERT JOBLING; and No. 889, "Fish Auction at Yarmouth," OWEN DALZIEL.

No. 890. "Colonel R. H. Keatinge." T. B. WIRGMAN.

No. 891. "Little Nell and her Grandfather." FRED MORGAN.



No. 883. "Hunting the Boar." R. ANSDELL, R.A. 32 X 60.

Several foreign pictures should be noticed, especially No. 892, "The Private Audience," VICTORIANO CODINA-LANGLIN; No. 898, "Landscape in the Tyrol," OTTO WEBER; and No. 899, "Grandfather's Penny," HUGH CAMERON.

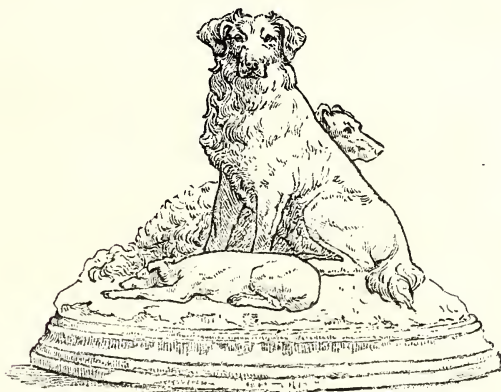


*

No. 891.

48 X 36.

No. 891. F. MORGAN.



*

No. 1557. "Fern," "Spot," and "Noble,"
favourite dogs of H.M. the Queen.

ALICE M. CHAPLIN.

Gallery IX.—*WATER COLOURS.* Nos. 904 to 1118.

Gallery X.—*ARCHITECTURAL DRAWINGS.*

Nos. 1119 to 1242.

SOUTH WALL.

| | | | | | | | | |
|---------------------|----------------------|----------------|----------------|----------|---------------------|------|------|------|
| | 1437 | 1447 | 1453 | 1464 | | | | |
| | 1438 | 1445 1446 1448 | 1456 1454 1455 | 1463 | | | | |
| | 1439 | 1440 1444 1449 | 1452 1457 1459 | 1462 | | | | |
| | 1441 | 1442 1443 1450 | 1451 1458 1460 | 1461 | | | | |
| 1436 | POTT TOPHAM WATERLOW | | | | 1468 1467 1466 1465 | | | |
| 1434 | | | | | 1473 | | | |
| 1435 | | | | LEADER | 1469 1471 1472 | | | |
| 1429 1430 1431 1432 | H. HARDY | | | | 1474 | | | |
| | | | | | 1475 | | | |
| 1525 | DOOR | | | | 1476 | | | |
| | | | | | 1477 | | | |
| 1524 1523 1522 | HERBERT | | | | 1483 1478 | | | |
| | | | | | 1480 | | | |
| 1515 1516 1517 1520 | | | | CHARLTON | 1484 1482 | | | |
| 1518 1521 | | | | | 1479 | | | |
| 1514 1519 | | | | | 1481 | | | |
| | COLIN HUNTER | MACWEHURTER | W. WYLLIE | | 1486 1485 | | | |
| | 1510 | 1509 | 1502 | 1501 | 1494 | 1493 | 1487 | |
| | 1511 | 1508 | 1504 | 1503 | 1500 | 1495 | 1488 | |
| | 1512 | 1507 | 1505 | | 1499 | 1496 | 1489 | |
| | 1513 | 1506 | | 1498 | | 1497 | 1491 | 1490 |

XI.



*

No. 1432.

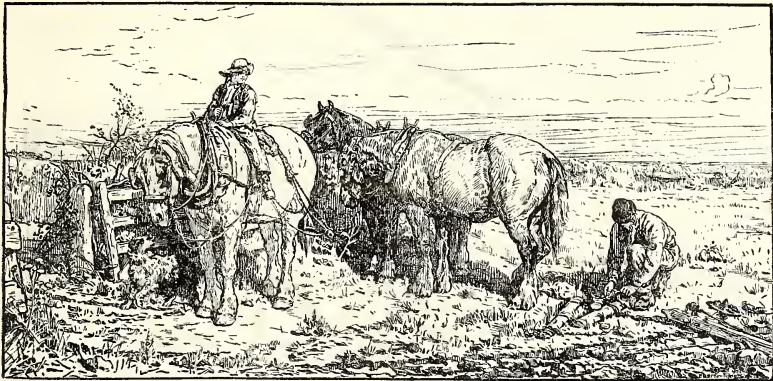
38 x 47.

No. 1432. "The Lion in Love." HEYWOOD HARDY.

No. 1431. "Old Cottages." C. BROCKMAN.

No. 1433. "William Agnew, M.P." FRANK HOLL, R.A.

No. 1434. "Street in Alexandria:" after bombardment.
G. BOURGAIN.



*

No. 1438.

30 X 60.

No. 1438. "*Leaving Labour.*" E. B. STANLEY MONTEFIORE.

No. 1439. "*Miss A. E. Coles.*" M. W. RIDLEY.

No. 1440. "*A Study on the Beach.*" A. M. ROSSI.

No. 1442. "*Camp-life in the Thirty Years' War.*" G. IRELAND.

No. 1443. "*William Wegg, M.D.*" W. W. OULESS, R.A.



*

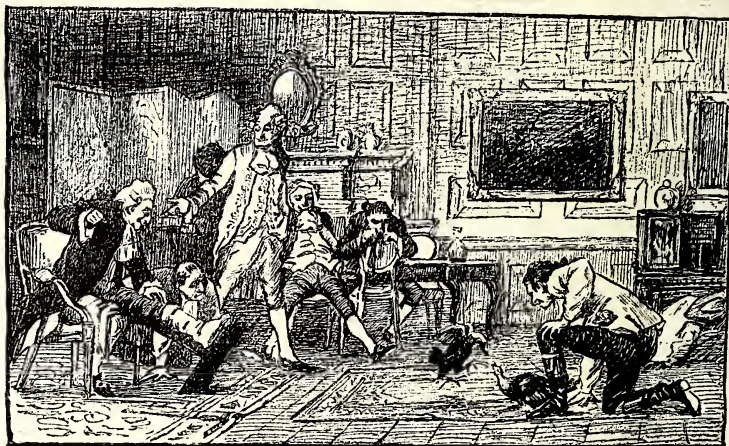
No. 1444.

48 X 72.

No. 1444. "*Calm before a Storm.*" HENRY MOORE.

No. 1446. "*Shot.*" STANLEY BERKLEY.

No. 1448. "*In the Heart of the Forest.*" THOMAS IRELAND.



No. 1450.

30 X 55.

No. 1450. "*The Ruling Passion.*" LASLETT J. POTT.

The central picture is—



No. 1451.

76 X 54.

No. 1451. "*A Roman Triumph.*" F. W. W. TOPHAM.

"The 'Imperator' was accompanied in his triumphal chariot by his son, while behind him stood a public slave holding over his head a golden crown, who ever and anon whispered in his ear the warning words, 'Respice post te : hominem memento te.'"



* No. 1446. S. BERKLEY. 40 X 30.

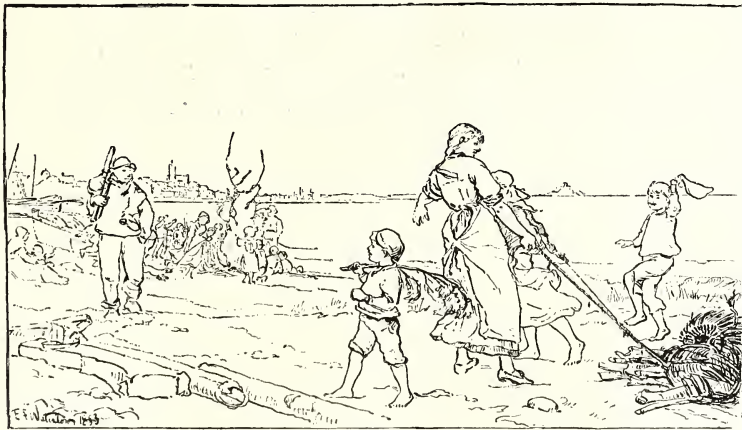


* No. 1456. W. H. GORE. 36 X 24.

No. 1452. "*Returned from the War :*" a tale in the barrack-room, First Life Guards. W. CHRISTIAN SYMONS.

No. 1456. "*It was a lover and his lass.*" W. H. GORE.

No. 1460. "*Titian's Niece.*" VAL PRINSEP, A.R.A.



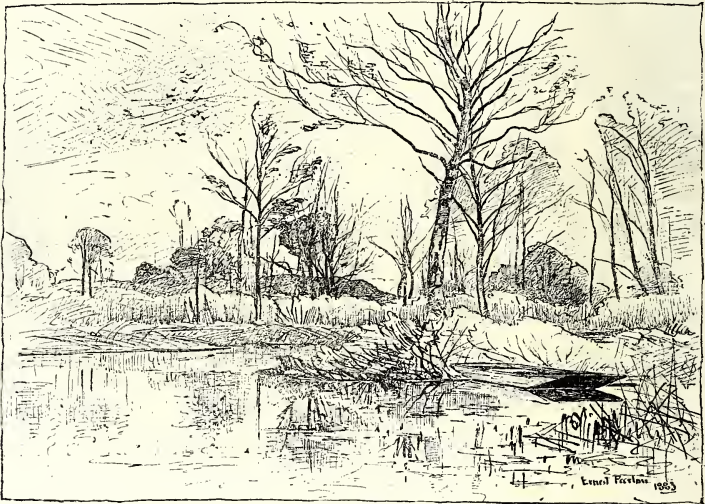
* No. 1458. 35 X 60.

No. 1458. "*Beltein ;*" Midsummer Eve in Cornwall.
ERNEST A. WATERLOW.

No. 1461, "*Between the Showers :*" a study of clouds and sea under a light wind, HENRY MOORE ; No. 1462, J. BUXTON KNIGHT.

On the west wall are—No. 1467, "*The Convent,*" STANHOPE A. FORBES ; No. 1468, "*Anticipation,*" dog watching a float, J. YATES

CARRINGTON (See sketch on p. 52); No. 1469, "*Fleurs d'Été*," H. FANTIN; No. 1470, "*Cherry Earrings*," FRED MORGAN; No. 1471, "*An Autumn Evening*," B. W. LEADER, A.R.A.; and No. 1472, "*The Old Master*," JAMES HAYLLAR.



*

No. 1459.

48 X 72.

No. 1459. "*Falling Leaves and Fading Trees*." ERNEST PARTON.

On the wall on the north of the door is a battle-piece, No. 1482, "*British Artillery at Tel-el-Kebir*," JOHN CHARLTON; No. 1483, "*A Spanish Aqueduct*," ADRIAN STOKES; No. 1487, "*A Game at Chess*," ROBERT THORBURN, A.R.A.; and No. 1488, "*The Dispensary Doctor*," H. HELMICK.



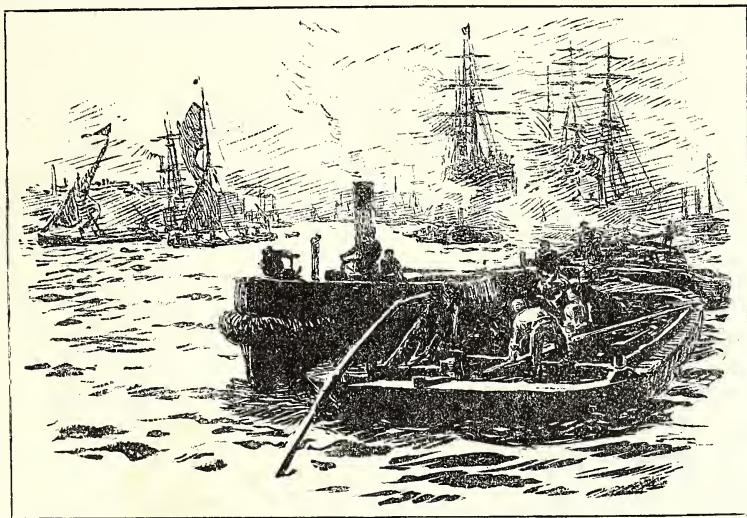
*

No. 1491.

39 X 50.

No. 1491. "*Down Piccadilly*:" Returning from Covent Garden. MARIA BROOKS.

Next on the line, the life and movement of the River Thames is given with great feeling; the aspect of the Pool as it may be seen on a windy day near high water.



No. 1493.

44 × 64.

No. 1493. * *"Toil, Glitter, Grime, and Wealth on a Flowing Tide."* W. L. WYLLIE.
(Purchased by the Royal Academy under the terms of the Chantrey Bequest.)

No. 1494. *"The Baron's Raid."* SIR JOHN GILBERT, R.A.

The centre picture is *"A Highland Harvest"* (1501), J. MACWHIRTER, A.R.A.; *"Charles I. on his Way to Execution"* (1502), E. CROFTS, A.R.A. Above is a good picture, *"Lost Sheep"* (1503), R. PAGE; and near it a sea piece, *"A Pebbled Shore"* (1509), C. HUNTER.

On the last wall is No. 1518, *"The Maidens' Race,"* J. R. WEGUELIN; No. 1521, *"Scene from the 'Tempest,'"* A. GOODWIN and No. 1522, *"A Captive Musician,"* J. R. HERBERT, R.A.



No. 1674. *"Vengeance"* (Lecture Room). SAMUEL FRY.



* No. 1545.

No. 1545. "Sir Francis Drake."
J. E. BOEHM, R.A.



* No. 1673.

No. 1673. "Perseus."
GEORGE SIMONDS.



* No. 1692.

No. 1692. "A Sonata of Beethoven."
HAMO THORNYCROFT, A.R.A.



* No. 1628.

No. 1628. "Henry Irving as Hamlet."
E. ONSLOW FORD.



Academy Notes

1884

WITH 152 ILLUSTRATIONS 130 BEING

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

EDITOR OF "GROSVENOR NOTES;" "ENGLISH ART IN 1884"; AUTHOR OF
"BRETON FOLK," "THE PYRENEES," "ARTISTS AND ARABS," ETC.



No. 1747. H. S. MONTALBA. (*Terra Cotta.*)

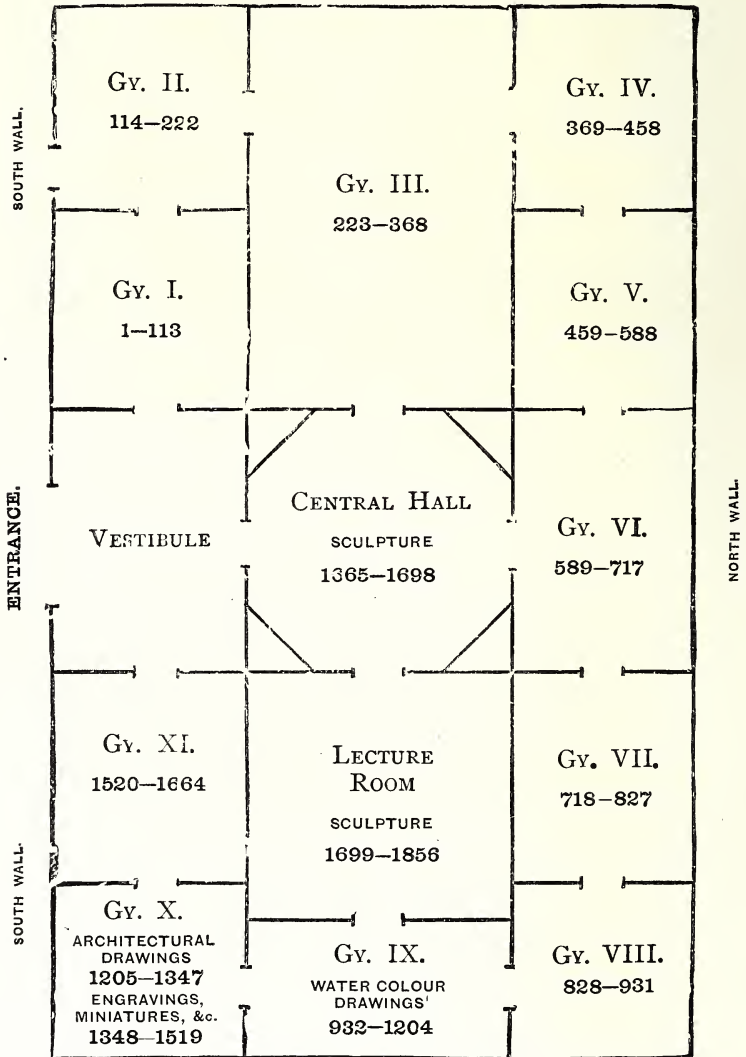
London:
CHATTO AND WINDUS, PICCADILLY.
MAY 1884.

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ROYAL ACADEMY OF ARTS

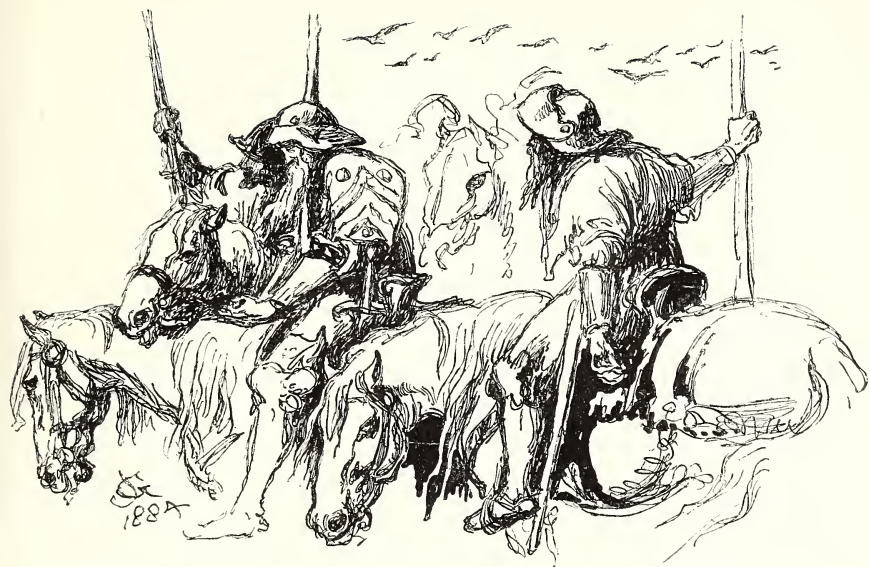
BURLINGTON HOUSE, PICCADILLY, LONDON, W.

GENERAL PLAN OF THE GALLERIES.



** *The Exhibition opens on the first Monday in May, and closes on the first Monday in August.*

The Figures on the Plans throughout the book show the position of every picture on the walls.



* No. 258. *The Morning of the Battle of Agincourt.* SIR JOHN GILBERT, R.A. 47 X 65.

No. X. 1884.

The present number completes the SECOND VOLUME of "ACADEMY NOTES."

The ILLUSTRATIONS are intended, as heretofore, to convey an idea of the composition of the pictures, and are not intended specially as works of art. The most interesting and useful, are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

H. B.

103 VICTORIA STREET, WESTMINSTER,
1st May, 1884.

NOTICE TO ARTISTS.—Sketches for "ACADEMY NOTES" should be received by the Editor, at his residence, 103 Victoria Street, S.W., not later than the end of March.

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The Illustrations are produced by the Typographic Etching Company.

On the south wall are—No. 13, "*Shy*," EDWIN A. WARD;
No. 16, "*Prestonpans*," J. WATSON NICOL.



*

No. 26.

72 X 84.

No. 26. "*The Pathos of Life*." R. G. HUTCHISON.

On either side of the central picture sketched below, are two figure subjects—No. 22, "*Treasures of the Home*," J. R. HERBERT, R.A., and No. 28, "*Fudith*," E. LONG, R.A.



No. 27.

49 X 72.

No. 27. "*Dawn*." PETER GRAHAM, R.A.*

* This picture, also Nos. 45, 52, 88, 161, 176, 252, 341, 491, 502, 916, and 1611, are sketched by permission of Messrs. Thomas Agnew and Sons, the owners of the copyrights.

On the same wall are—No. 17, "*A By-way of the Thames*," C. W. WYLLIE; No. 20, "*Summer Twilight*," COLIN HUNTER, A.R.A.; No. 21, "*Goatherd on the Rock of Gibraltar*," R. ANSDALL, R.A.; No. 23, "*Lace*," J. GOW; and No. 25, "*The Clue*," J. S. NOBLE; No. 29, "*I'm for the Ferry*," F. E. COX; No. 32, "*The Ford at Dorney*," WALTER GOLDSMITH; No. 33, "*The Archæologist*," H. E. DETMOLD.



No. 35.

26 X 35.

No. 35. "*The Shy Lover*." G. A. STOREY, A.R.A.No. 34. "*Kitchen Garden in November*." B. FLETCHER.

No. 45.

26 X 18.

No. 45. H. S. MARKS.

No. 36. "*Portraits of Children*." JAMES SANT, R.A.No. 44. "*Portrait of a Lady*."
T. BLAKE WIRGMAN.No. 45. "*The Stopped Key*."
H. STACY MARKS, R.A.

Near the above are—No. 42, "*Waning of the Year*," SYDNEY POTTER; No. 43, "*A Breezy Day in Mid-channel*," HARRY MUSGRAVE.

Turning to the west wall we find a Cornish coast scene—No. 51, by MR. W. H. BARTLETT, a young painter, whose work is seen to greater advantage in the Grosvenor Gallery.



NO. 52.

55 x 47.

No. 52. "*The Eve of St. Bartholomew.*" BRITON RIVIÈRE, R.A.

No. 53. "*Old Mill on the French Coast.*" (Commenced in 1860.)
H. W. B. DAVIS, R.A.

No. 54. "*Privileged Visitors.*" T. G. COOPER.

No. 55. "*Becalmed.*" CHARLES THORNELY.

[*Door.*]

On the right of the door are—No. 64, "*Just for a minute, Mother,*" MAUDE GOODMAN; No. 65, "*Borrowed Plumes,*" JOSEPH CLARK.

No. 66. "*Flat Perjury.*" J. E. HODGSON, R.A.

The principal work in this corner is—No. 67, "*Did you ever kill anybody, Father?*" FRANK HOLL, R.A.; a portrait picture of a child, nearly life-size, in black dress; scarlet military cloak on chair.

No. 73. "*A Punjabee Girl.*" VAL. C. PRINSEP, A.R.A.

Above is—No. 68, "*The Edge of a Wood,*" DAVID BATES; whose landscape "*Under the Beeches*" will be remembered in Gallery IV. last year.

On the next wall are—No. 74, "*The Peace-maker,*" G. A. STOREY, A.R.A.; No. 75, "*Mending Nets,*" E. HUME; and No. 76, "*Unloading Fish,*" W. L. PICKNELL.



*

No. 80.

50 X 27. 17

No. 80. "A Field Handmaiden, Brabant." G. H. BOUGHTON, A.R.A.

On either side of the centre are characteristic pictures—No. 81, "Wild Harbourage," J. C. HOOK, R.A.; two by T. FAED, R.A., No. 87, "The Keeper's Daughter," No. 93, "Seeing them off;" and No. 94, "Benson Ferry," G. D. LESLIE, R.A.; a small picture, a riverside scene with three figures.



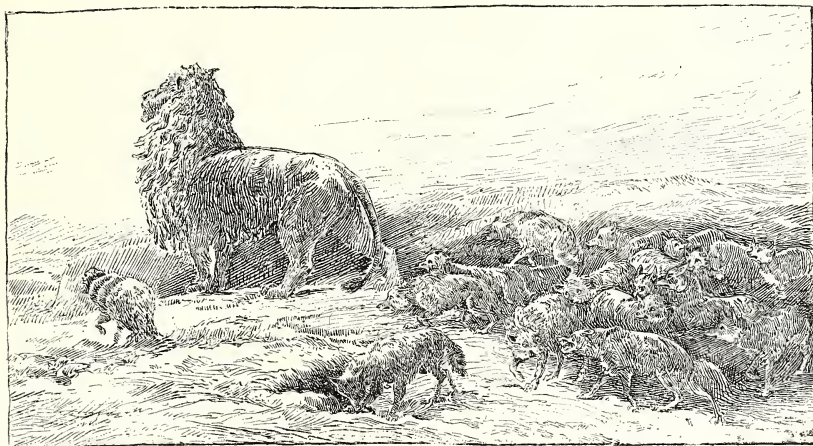
*

No. 85.

36 X 54.

No. 85. "An English Home: twilight." HERBERT LYNDON.

Above are—No. 86, a portrait, C. N. KENNEDY; No. 90, "*The first Snow*," G. F. MUNN; No. 92, a portrait, G. E. HICKS; and No. 96, "*Loch Katrine*," A. DE BRÉANSKI.



No. 88.

36 X 03.

No. 88. "*The King and his Satellites.*" BRITON RIVIÈRE, R.A.

Two landscapes by Scotch painters—No. 101, "*A Sermon by the Sea*," J. MCWHIRTER, A.R.A.; and No. 102, "*As they roar on the Shore*," COLIN HUNTER, A.R.A.—are on the line; the latter, on the east wall, a very powerful study of wind and waves.



*

No. 95.

36 X 49.

No. 95. "*For those in Peril on the Sea.*" JESSIE MACGREGOR.

No. 104. "*The little Mother.*" FRANCIS H. WILLIAMS.



*

No. 100.

40 X 62.

No. 100. "*Interesting News.*" CATHINCA AMYOT.No. 110. "*Friends.*" H. T. WELLS, R.A.

Above are—No. 103, "*Eventide,*" J. L. BILBIE; No. 106, "*The Life School,*" F. MARTIN; No. 108, "*A Landscape,*" DAN FISHER; and No. 109, "*Breaking up the old Pink, Scheveningen,*" R. BEAVIS.



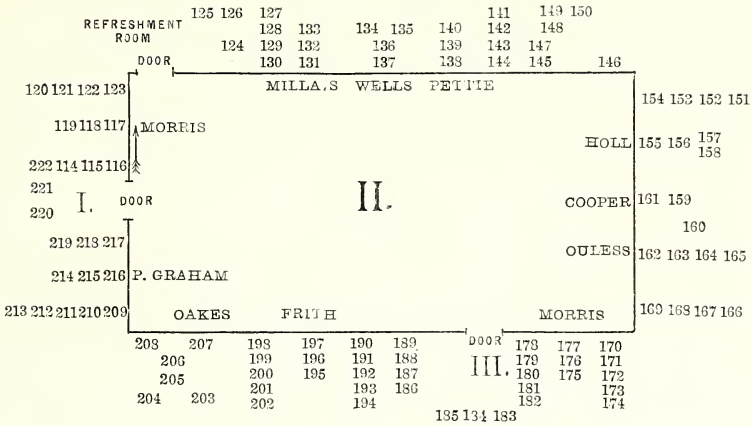
*

No. 106.

52 X 33.

No. 106. "*The Life School.*" F. MARTIN.

SOUTH WALL



The second gallery is dominated by MR. SIDNEY COOPER'S large cattle picture (7 ft. 3½ in. × 10 ft. 9¼ in.), occupying the principal part of the west wall. On the left of the door is a large picture of two figures in a country churchyard—No. 117, "*Crowns of Joy and Sorrow*," P. R. MORRIS, A.R.A. On the same wall are—No. 115, "*Primulas*," MARY LEADER; No. 118, "*More Free than Welcome*," R. ALEXANDER; No. 120, "*A Walk with Grandpapa*," H. E. DETMOLD, and No. 121, "*Byegones*," C. E. MARSHALL; No. 122, "*Inseparable*," A. STOCKS.



*

No. 123.

41 × 25.

No. 123. "*It might have been.*" A. L. VERNON.



*

No. 124.

67 X 53.

No. 124. "*Preparations for the Market, Quimperlé.*" STANHOPE A. FORBES.



*

No. 128.

40 X 50.

No. 128. "*The Union Jack.*" W. CHRISTIAN SYMONS.

Near the foregoing is a picture of monks by W. D. SADLER (No. 129); and on the same wall several noticeable landscapes, especially No. 130, B. W. LEADER, A.R.A. and No. 132, F. WALTON.



*

No. 136.

72 X 84.

No. 136. "*Daughters of Colin Makins, M.P.*" JOHN COLLIER.

An original portrait picture ; spring costumes, almond blossoms and daffodils, with primroses and wild flowers on polished floor.

In the centre is—No. 137, "*Loading at a Quarry,*" H. T. WELLS, R.A., a large picture of men and grey horses, and on either side portraits No. 131, "*Fleetwood Wilson, Esq.,*" J. E. MILLAIS, R.A., and No. 138, "*Charles Winn, Esq.,*" JOHN PETTIE, R.A.



*

No. 144.

34 X 52.

No. 144. "*The Haunted Lake.*" ALICE HAVERS.



*

No. 147.

35 X 45.

No. 147. "Besieged." FRED. MORGAN.

(See also No. 139, "Never mind," a pretty picture of children by the same artist.)

In this corner of the gallery we notice—No. 142, "Unloading a Crab Boat," W. E. NORTON; No. 143, "The Treasure saved from the wreck of the 'Helga,'" ELLEN CLACY; No. 145, "When the Day's Work is Done," a clever study of horses, by W. F. CALDERON, and above, No. 150, L. M. PARSONS.




*

No. 152.

60 X 36.

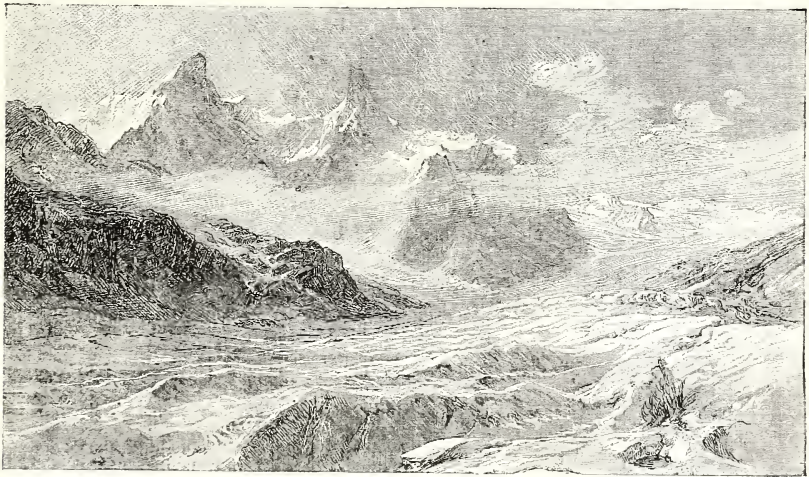
No. 152. "The Haunt of the Heron." R. W. A. ROUSE.

The large canvas, No. 161, by T. SIDNEY COOPER, R.A., with cows grouped thus  on rising ground near Tilbury Fort on the Thames is characteristic of the veteran artist both in colour and composition. Above and around it is some original work—No. 154, "*The First Arrivals*," COLIN HUNTER, A.R.A., fishing boats nearly becalmed, approaching a harbour; No. 153, "*Girl and Dogs*," by JOHN CHARLTON, and No. 167, "*The Skirts of the Wood*," A. GLENDENING, JUN; also two portraits—

No. 155. "*E. H. Carbutt, Esq.*" FRANK HOLL, R.A.

No. 162. "*The Hon. and Rev. Canon W. H. Fremantle.*"
W. W. OULESS, R.A.

Here is a small picture of six children, No. 168, "*Candidates for Girton*," FREDERICK BROWN, a scene on Chelsea Embankment by him last year may be remembered.



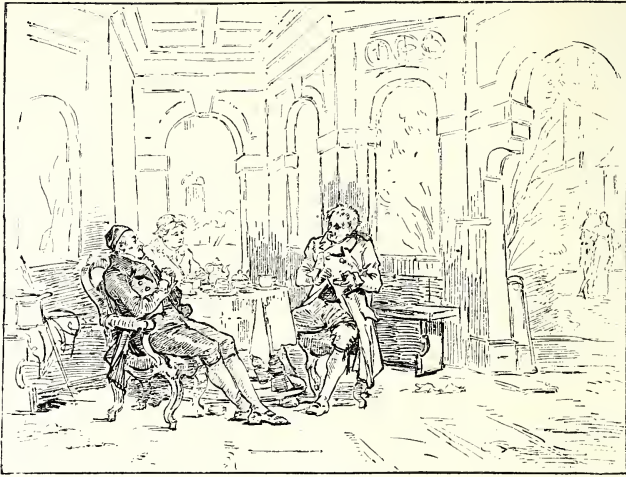
No. 166.

No. 166. "*Le Dent du Géant.*" E. T. COMPTON.

No. 169. "*School at the Aître, St. Maclou, Rouen.*"
EYRE CROWE, A.R.A.

No. 170. "*Boats Preparing for the Fishing Grounds.*"
J. W. OAKES, A.R.A.

On the same wall we notice—No. 171, "*Among the Reeds: Spring-time*," JAMES FAED, JUN., and a sunny little picture of the Thames, with children and swans near a house-boat, called "*Intruders*" (No. 178) by F. J. GREGORY, A.R.A., and the two pictures sketched on next page—



No. 176.

40 × 60

No. 176. "Old Friends." CARL SCHLOSSER.



No. 177.

53½ × 35½.

No. 177. "Quite Ready." P. R. MORRIS, A.R.A.

On the north wall are—No. 189, "Art and Nature," G. A. STOREY, A.R.A., a study of tone and colour; No. 190, "Portrait of S. B. Bancroft, Esq.," W. W. OULES, R.A.; No. 197, "Beatrice and

Benedick," W. P. FRITH, R.A.; No. 198, "*Sylvia*," JAMES SANT R.A.; and two landscapes by J. W. OAKES, A.R.A., No. 199, "*Going for Turf*," and No. 207, "*Old Roman Bridge over the Ogwen River*." Other landscapes should be noticed here, also No. 193, "*Ophelia*," MAYNARD BROWN; No. 196, "*Portrait of Mrs. Packard*," W. R. SYMONDS; and No. 200, "*Emily*," EMMA BLACK.



* No. 192. 24 × 20.

No. 192. { "*Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.*" } G. WALTON.



* No. 206. 37 × 54.

No. 206. "*On Morcambe Sands*." T. HOPE MCLACHLAN."

In the corner, hung rather out of sight, is a small picture of Venetian life, which should not be missed, No. 209, "*In the Sun*," one of four by one of the new associates, HENRY WOODS, A.R.A.

On the same wall are MR. P. GRAHAM's large landscape, No. 216, "Sea-mist;" also No. 210, "Solitude, a child," A. E. ELMSLIE; No. 211, "Daffodils," E. SIMPSON; and a study of a lady in a chair (No. 217), by SIDNEY STARR.

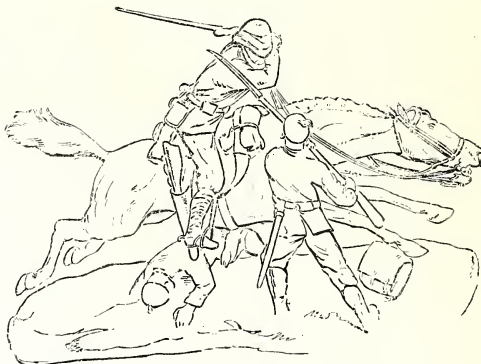


*

No. 195.

45 X 35.

No. 195. "The Standard-bearer." G. C. HINDLEY.



*

No. 1739. "Kassasseen;" model for silver cup.
(Lecture Room) A. M. CHAPLIN.

SOUTHWALL

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 326 | 327 | 328 | 329 | 330 | 331 | 332 | 333 | 334 | 335 | 336 | 337 | 338 | 339 | 340 | 341 | 342 | 343 | 344 | 345 | 346 | 347 | 348 | 349 | 350 | 351 | 352 | 353 | 354 | 355 | 356 | 357 | 358 | 359 | 360 | 361 | 362 | 363 | 364 | 365 | 366 | 367 | 368 | 369 | 370 | 371 | 372 | 373 | 374 | 375 | 376 | 377 | 378 | 379 | 380 | 381 | 382 | 383 | 384 | 385 | 386 | 387 | 388 | 389 | 390 | 391 | 392 | 393 | 394 | 395 | 396 | 397 | 398 | 399 | 400 | 401 | 402 | 403 | 404 | 405 | 406 | 407 | 408 | 409 | 410 | 411 | 412 | 413 | 414 | 415 | 416 | 417 | 418 | 419 | 420 | 421 | 422 | 423 | 424 | 425 | 426 | 427 | 428 | 429 | 430 | 431 | 432 | 433 | 434 | 435 | 436 | 437 | 438 | 439 | 440 | 441 | 442 | 443 | 444 | 445 | 446 | 447 | 448 | 449 | 450 | 451 | 452 | 453 | 454 | 455 | 456 | 457 | 458 | 459 | 460 | 461 | 462 | 463 | 464 | 465 | 466 | 467 | 468 | 469 | 470 | 471 | 472 | 473 | 474 | 475 | 476 | 477 | 478 | 479 | 480 | 481 | 482 | 483 | 484 | 485 | 486 | 487 | 488 | 489 | 490 | 491 | 492 | 493 | 494 | 495 | 496 | 497 | 498 | 499 | 500 |
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III.



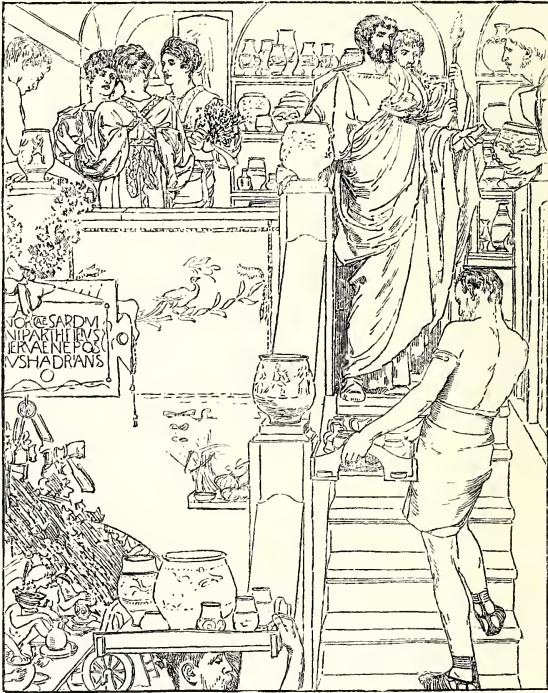
* No. 229 50 X 40.

No. 229. "Africa." THOMAS HILL.

The principal positions are occupied by MR. ALMA-TADEMA'S "Hadrian in Britain" (No. 245), SIR F. LEIGHTON'S "Cymon and Iphigenia" (No. 278), and MR. MILLAIS' "Idyll" (No. 347).

First on the line are—a small picture, No. 226, "Letty," SIR F. LEIGHTON, P.R.A., and No. 227, "A 'zucca' seller, Venice," HENRY WOODS, A.R.A.; next are No. 228, "The Queen's Tower, Alhambra, Granada," R. ANSDALL, R.A., and No. 234, "For Southern Markets;" large upright landscape with cattle. T. S. COOPER, R.A.

A prominent work, on the line, rich in Eastern colour and costume, is No. 235, "*A New Light in the Harem*," F. GOODALL, R.A. ; a young mother and child and negro attendant. Above is a portrait (No. 238) "*Richard Ker, Esq.*," JOHN COLLIER, and several landscapes—No. 239, "*Rye*," V. P. YGLESIAS ; No. 241, "*The Keeper's Path*," J. CLAYTON ADAMS ; No. 246, "*A Salmon Stream, Perthshire*," WELLWOOD RATTRAY ; No. 249, "*In the Ogwen Valley*," JOSEPH KNIGHT ; and No. 254, "*Summer Calm*." IVYSTAN HETHERINGTON.



No. 245.

86½ x 66½.

No. 245. "*Hadrian in Britain ; visiting a Roman-British Pottery*."
L. ALMA-TADEMA, R.A.

The curious composition of "*The Pottery*," is very accurately indicated above, showing the Emperor Hadrian, with his wife and other visitors on an upper floor, with the potter exhibiting his wares, and slaves at work in the far distance below. This picture is remarkable not only for the fine drawing and painting of the figure, and for the rendering of textures and accessories, but also for great archæological research on the part of the painter, who has produced nothing so important since "*The Picture Gallery*," and "*The Sculpture Gallery*," exhibited in the R. A. in 1874 and 1875.

No. 244. "*J. E. Hodgson, Esq., R.A.*" W. W. OULESS, R.A.

No. 251. "*Mrs. W. Huntington and Child.*" JAMES SANT, R.A.

Above the latter is a picture of "*Roses,*" CHARLES STONEY.



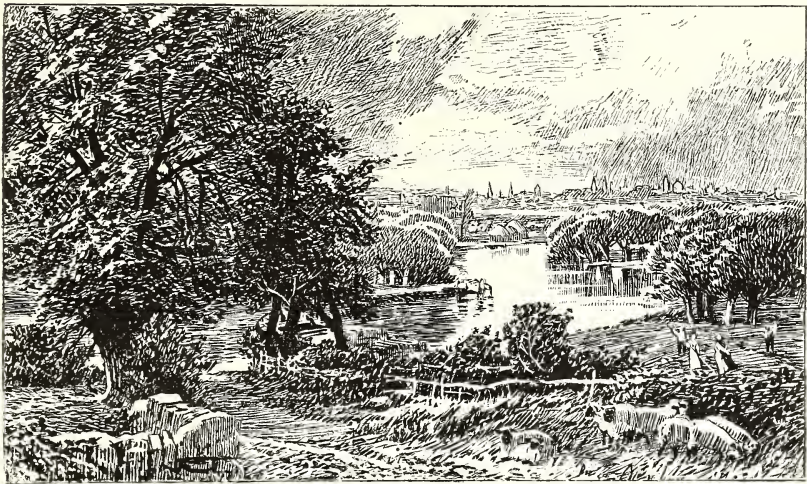
No. 250.

6 × 36.

No. 250. "*Roses.*" CHARLES STONEY.

Next, on the line, is the most important landscape by MR. VICAT COLE, part of his series of paintings of the Thames.

(See also Nos. 259 and 527.)



No. 252.

50½ × 83½.

No. 252. "*Oxford from Iffley.*" VICAT COLE, R.A.

No. 258. "*The Morning of the Battle of Agincourt.*"

SIR JOHN GILBERT, R.A.*

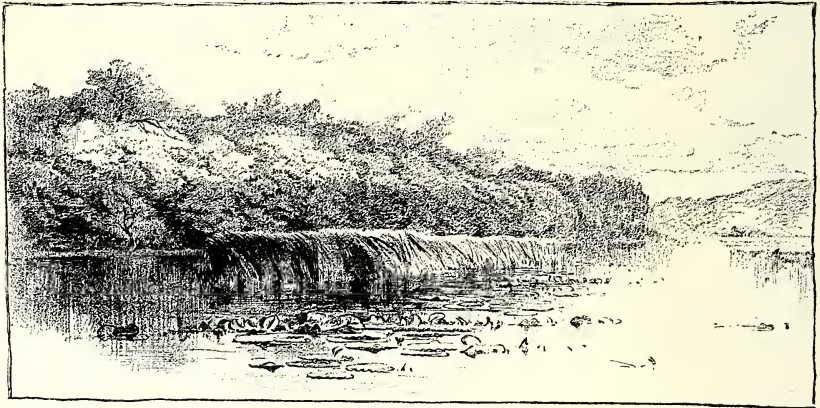
See *King Henry V.*, act 4, sc. 2.

No. 256. "*In the Nick of Time.*" J. T. NETTLESHIP.

Lioness with her cub just saved from drowning; a large picture hung above.

* A vignette, showing the principal figures in this large battle painting will be found on page 3. In inserting Sir John Gilbert's sketch, exception has been made to the rule of indicating the entire composition of pictures in all cases, for future reference.

Another view of the river Thames hangs near the foregoing, by MR. HALSWELLE, whose numerous studies from a house-boat were lately exhibited in London.



* No. 257. 42 X 70.

No. 257. "*A Glean of the Setting Sun.*" KEELEY HALSWELLE.

Above is a remarkable picture of sea—No. 255, a smack coming into harbour, J. FRASER.

No. 259. "*Mapledurham Lock.*" VICAT COLE, R.A.



* No. 260. 36 X 60.

No. 260. "*Sporting with the leaves that fall.*" EDGAR BARCLAY.

No. 261. "*Waifs.*" T. B. KENNINGTON.

Flower girl and match seller; a picture of London life.

[*Door.*]

On the line, on the north wall are characteristic pictures by well-known painters—Nos. 266, 267, and 272.



*

No. 265.

47 X 72.

No. 265. "*A Palace, yet a Prison.*" ERNEST NORMAND.

No. 266. "*Ruth at meal-time with the reapers in the field of Boaz.*"
J. R. HERBERT, R.A.

The country near Bethlehem; mountains of Moab in the distance.

No. 267. "*Of what is the wee lassie thinking.*" T. FAED, R.A.

A child seated by the fire; one of MR. FAED'S well-known cottage scenes in Scotland.

Above is No. 265, and a powerful landscape by a young painter—



*

No. 264.

37 X 60.

No. 264. "*Across the Common.*" ADRIAN STOKES.

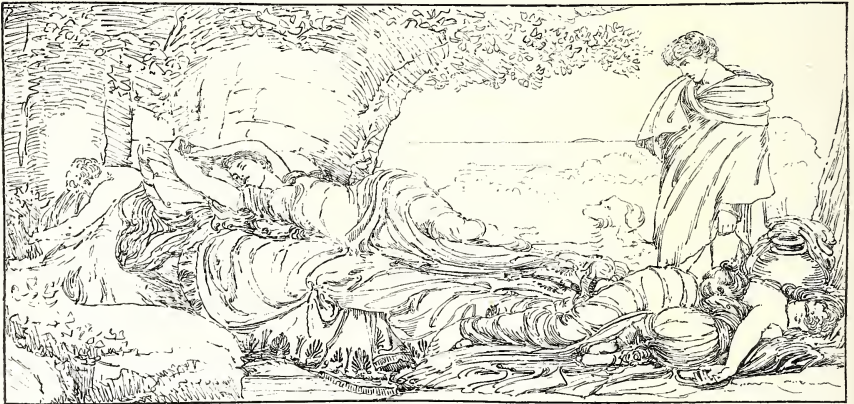


No. 272.

46 X 61.

No. 272. "*Hide and Seek.*" J. C. HORSLEY, R.A.

Above are—No. 271, "*Homeward Bound,*" W. J. LAIDLAY ; No. 270, "*Hayfield, Tywyn,*" ANDERSON HAGUE ; and No. 277, "*Nightfall under Crossfell,*" T. H. MCLACHLAN.



[No. 278.

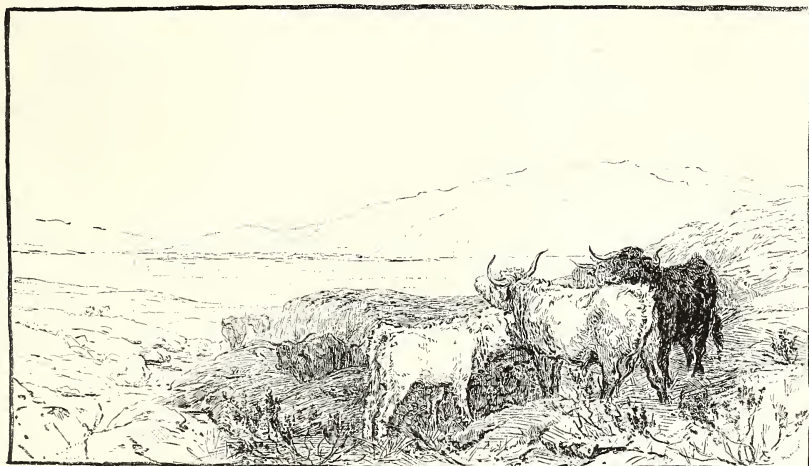
65 X 130.

No. 278. "*Cymon and Iphigenia.*" SIR FREDERICK LEIGHTON, P.R.A.

The central picture, the most important feature of the exhibition, is SIR FREDERICK LEIGHTON'S rendering of Boccaccio's story of "*Cymon and Iphigenia,*" an elaborate study of colour and line. The sleeping figures of Iphigenia and her attendants, nearly life-size, are suffused with a rich glow of light ; on the right stands Cymon with his dog, the moon is rising on the horizon. This

work, which has been long in preparation, will be reproduced in photogravure and published by The Fine Art Society.

On either side are two portraits—No. 273, "*Samuel Morley, Esq., M.P.*," W. W. OULESS, R.A.; and No. 285, "*Rev. W. Haig Brown, LL.D.*," Head-Master of Charterhouse School, FRANK HOLL, R.A.



No. 286.

48 X 84.

No. 286. "*On the Hill-side, clearing after Rain.*" H. W. B. DAVIS, R.A.

No. 291. "*Thames Roses*," a young lady in a house-boat on the Thames, G. D. LESLIE, R.A.

Above are—No. 279, "*H.R.H. P. Frederica of Hanover*," H. SCHMIECHEN; No. 280, "*A Lady of the Court of Louis XIII.*," TITO CONTI; No. 282, "*The rugged Coast of Devon*," CHARLES SMITH; No. 283, "*Frimley Lock, Surrey*," J. WHIPPLE; No. 284, "*Portrait of Mrs. Weller-Poley*," W. R. SYMONDS; No. 287, "*The last Voyage of the Viking*," ROBERT GIBB; No. 290, "*Lady Pelley*," LOUISA STARR; and No. 293, by T. J. WATSON.



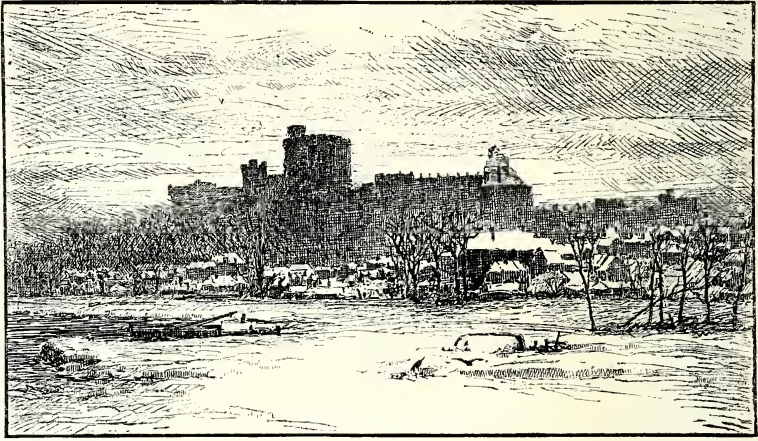
*

No. 292.

38 X 29.

No. 292. "*The Anglers' Rest.*"

H. S. MARKS, R.A.



*

No. 297.

39 x 66.

No. 297. "*Windsor under Snow.*" V. P. YGLESIAS.

No. 298. "*H.R.H. The Prince of Wales, K.G., as Master of the Bench of the Middle Temple.*" FRANK HOLL, R.A.

No. 299. "*Here Nelson fell.*" J. E. HODGSON, R.A.

No. 306. "*Dr. Johnson and Mrs. Siddons.*" W. P. FRITH, R.A.



*

No. 300.

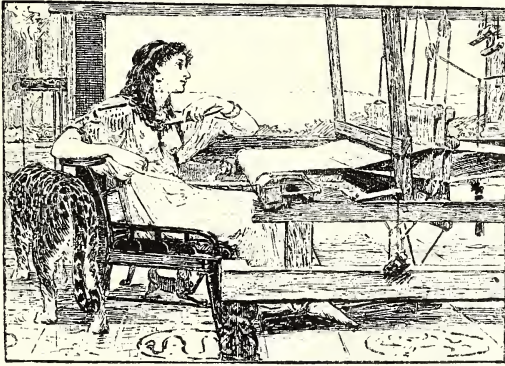
28 x 36.

No. 300. "*Caught Tripping.*" A. W. BAYES.

Next are—No. 301, "*At Rest,*" J. CAMPBELL NOBLE; No. 302, "*Winter Fuel,*" C. EDWARD; No. 304, "*John Marshall, President of the R. Coll. of Surgeons, &c.,*" EMILY M. MERRICK; and No. 305, "*Portrait of a Lady,*" W. E. LOCKHART.

Next are—No. 307, "*A 'Reductio ad absurdum,'*" JOHN PETTIE, R.A., a small picture of two figures; No. 308, "*Compulsory Education,*" in a French courtyard, BLANDFORD FLETCHER; and No. 309, "*A Ride,*" JOHN MORGAN.

[*Door.*]



* No. 313. 35 X 25.

No. 313. "*Circe.*" H. M. PAGET.

No. 314. "*An Old Crone.*"
H. T. WELLS, R.A.

No. 315. "*Actæon.*"
BRITON RIVIERE, R.A.

An upright picture; Actæon being torn to pieces by dogs under pine trees.

No. 322. "*Mrs. Dobson.*"
W. C. T. DOBSON, R.A.

No. 323. "*Daughter of Sir George Meyrick, Bart.*"
JAMES SANT, R.A.

Above the foregoing, in a position difficult to examine, is a characteristic French portrait, which attracted much attention at the Salon in 1883; a scheme of red and rose colour. (*See sketch overleaf.*)



No. 312. 36 X 28.

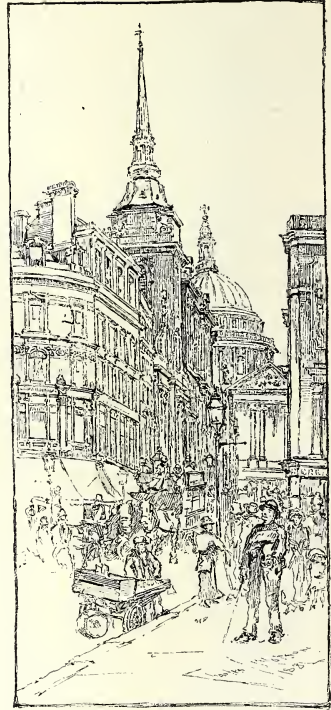
No. 312. "*Meditation.*"
ALFRED GLENDENING, JUN.

In this corner are also—No. 321, "*Dirty Weather,*" C. E. HOLLOWAY; No. 325, "*Cut off by the Floods,*" F. FLETCHER; and No. 327, "*Old Boats and Boat-houses,*" G. S. WALTERS.



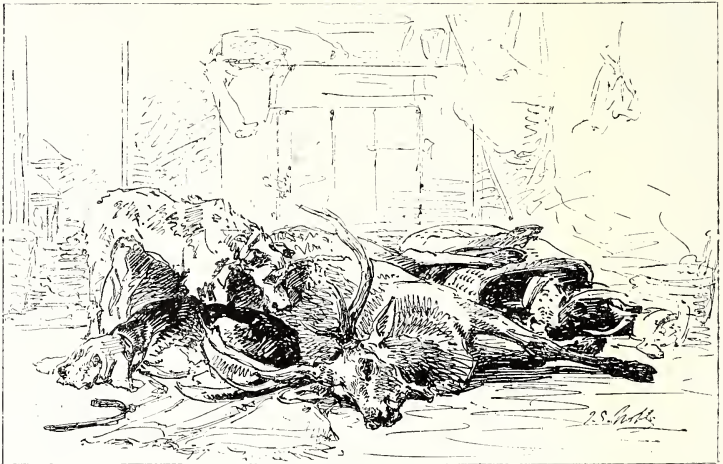
No. 316. 64 X 364.

No. 316. "L'Enfant Rose."
ALBERT AUBLET.



* No. 329. 36 X 15.

No. 329. "Ludgate Hill, 1883."
C. J. WATSON.



* No. 324. 40 X 60.

No. 324. "The Gillie's Kitchen." J. S. NOBLE.

No. 330. "*The Drowsy East.*" J. E. HODGSON, R.A.

No. 331. "*Portrait of Miss Scott,*" daughter of the late Thomas A. Scott, of Philadelphia. J. E. MILLAIS, R.A.

Above are landscapes—No. 334, "*The Classic Ground: Isola di Capri,*" R. G. SOMERSET; No. 337, "*Calm Weather in Torbay,*" HARRY COLLS; No. 335, "*A Medley,*" chrysanthemums and other flowers, H. FANTIN.



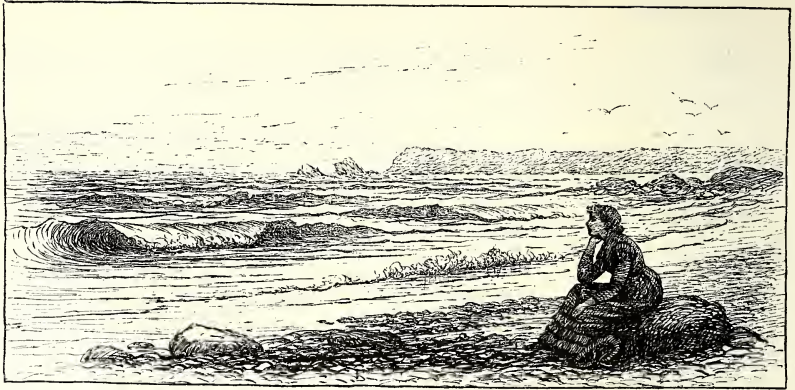
No. 332.

43 × 39.

No. 332. "*The Toast of the Kitcat Club.*" W. F. YEAMES, R.A.

"It having fallen to the turn of the Duke of Kingston to propose a beauty as the annual toast of the club, he nominated his little daughter, Lady Mary Pierrepoint (afterwards Lady Mary Wortley Montague). Some of the members demurred, as they had not seen her. The duke sent for her, and when she arrived she was received with acclamations, her claims unanimously allowed, and she was petted and caressed by all the eminent men present."

There are several well-known historic figures in this picture; Sir Godfrey Kneller is in the foreground, next to him Garth, Congreve turning in his chair, Tonson the publisher above him; Addison, and Steele with a wine-glass in his hand; Marlborough, &c., are on the left of the picture.



*

No. 336.

36 X 72.

No. 336. *“Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.”—Tennyson.*

CHARLES STUART.



*

No. 339.

49 X 33.

No. 339. *“Herodias and her Daughter.”* J. R. WEGUELIN.

No. 338. *“Idling on the Sandhills.”* ALEXANDER MANN.

The next picture on the line is a nearly life-size figure in dark blue robe, with background of night sky, one of a series which includes "*The Olive*" and "*The Vine*," exhibited in the Royal Academy in 1880.



No. 340.

68 x 47.

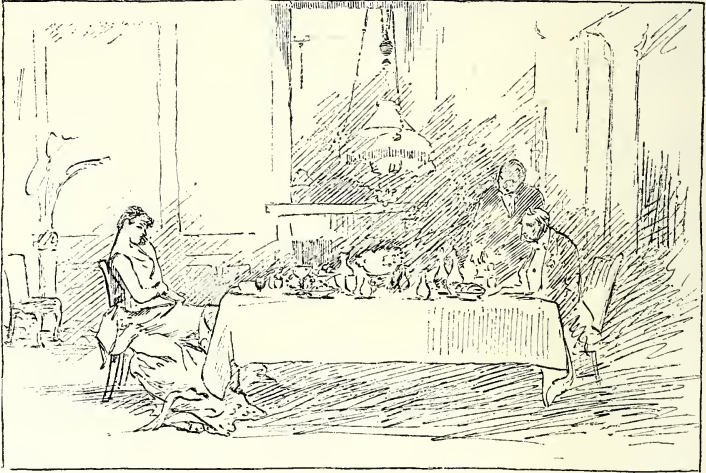
No. 340. "*Night*." PHILIP H. CALDERON, R.A.

"Empress of silence and queen of sleep."

The three next pictures are important examples of their respective painters. In the first, "*Mariage de Convenance*" we have an interior by MR. ORCHARDSON, remarkable for subtle character-painting and colour; a story of modern life with a moral. The whole of the picture is indicated in the sketch on next page; three figures in modern costume, in a large dining room, softly lighted, the lady in yellow satin, dessert on the table.

The second, No. 346, is one of three sea-pieces by J. C. HOOK; perhaps the best example of his work this year. There are no figures in it, only sea gulls. (In No. 352 we see fisher girls at low tide sweeping the wet sand with blunt sickles.) The third is No. 347.

No. 345. "*La belle dame sans merci.*" P. MACQUOID.



*

No. 341.

41 X 60.

No. 341. "*Mariage de Convenance.*" W. Q. ORCHARDSON, R.A.

No. 346. "*The Mirror of the Sea-mew.*" J. C. HOOK, R.A.

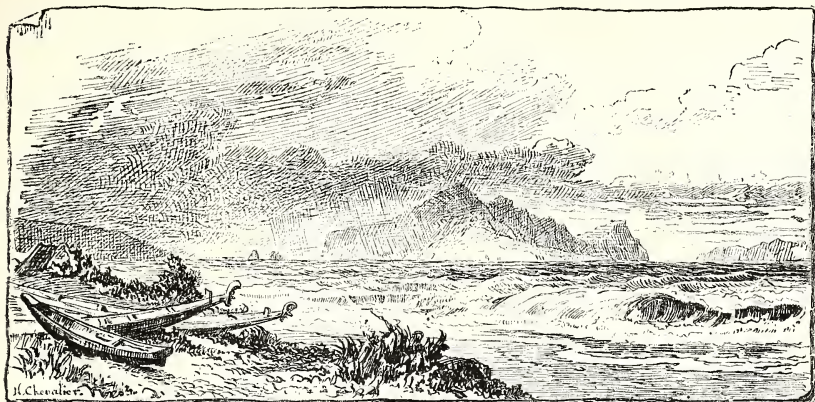


No. 347.

54½ X 74½.

No. 347. "*An Idyll, 1745.*" J. E. MILLAIS, R.A.

The period is some time after the battle of Culloden ; the bright red and yellow uniform of the soldier lad on the left playing the fife, is a high note of colour ; his face, and those of the children listening under the trees, are the most noticeable parts of the picture, which forms the centre of the wall between the two sea-pieces by J. C. HOOK, R.A.



* No. 646. 36 X 72.

No. 646. "Cook's Straits, New Zealand." NICHOLAS CHEVALIER.

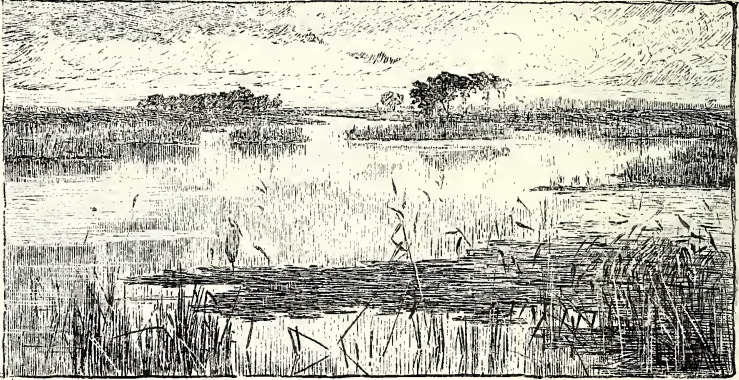
On the east wall are two large landscapes—No. 647, "*The English Vintage*," JOSEPH FARQUHARSON, and (on the other side of the door) No. 652, "*Windy Weather*," C. E. JOHNSON; also No. 645, "*On the River*," GEORGE BOYLE; No. 648, "*Study*," C. FISHER; No. 649, "*Winter*," H. WEEKES; No. 650, "*Soir d'Été*," JAN VAN BEERS; No. 658, "*Abelard and his pupil*," E. B. LEIGHTON; No. 659, "*The late Francis Holl, Esq., A.R.A.*," F. HOLL, R.A.



* No. 662. 44 X 36.

No. 662. "*Saved from the Snow*." A. STOCKS.

No. 661. "*The Unconverted Cavalier.*" CHARLES C. SETON.



*

No. 668.

28 X 54.

No. 668. "*Calm before a Storm.*" W. H. GORE.

Next on the line is a powerful picture by a young painter; a fisherman shewing a live lobster to children.



*

No. 669.

60 X 45.

No. 669. "*An Ugly Customer.*" JOHN R. REID.

The best work by MR. REID this year entitled "*The Rival Grandfathers*" is in the Grosvenor Gallery.

No. 671. "*Not worth powder and shot.*" J. C. DOLLMAN.

(*Sketched on page 56.*)



*

No. 674.

36 X 60.

No. 674. "Called to Court." HAYNES WILLIAMS.

No. 677. "Showery Weather." A. A. GLENDENING.

[Door.]

On the right hand, are—No. 685, "Shipbuilding Yards," R. P. STAPLES; No. 688, "A Sonata," F. W. W. TOPHAM; No. 689, "Marie: a May-flower," EDWARD STOTT; No. 690, "An appeal to the Benevolent," W. WEEKES; and one of two studies of French cavalry by HEYWOOD HARDY.



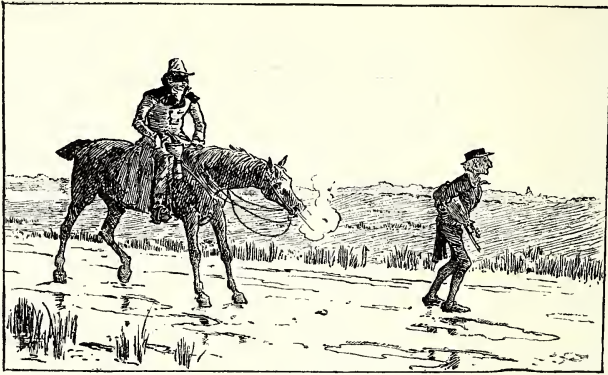
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No. 691.

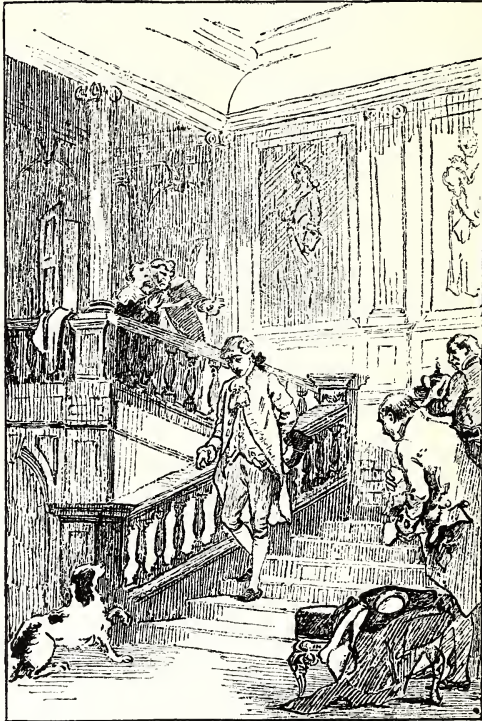
20 X 32.

No. 691. "The Rear Guard." HEYWOOD HARDY.

No. 692. "Their First Lesson" (good kittens). FRANK PATON.



* No. 671. 25 x 40.
No. 671. "Not worth powder and shot." J. C. DOLLMAN.



* No. 693. 68 x 48.
No. 693. "Disinherited." L. J. POTT.

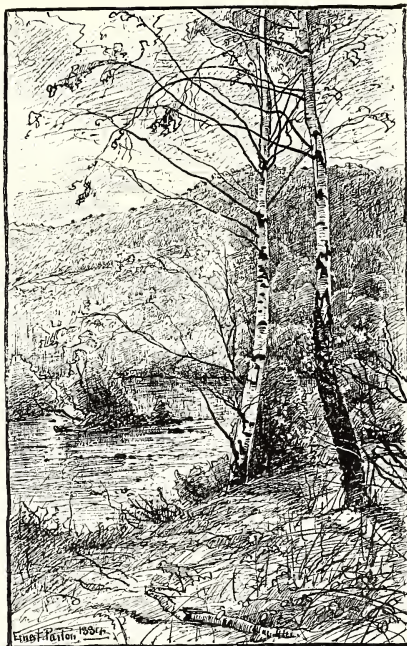
Next are—No. 694, "A September Morning," A. A. GLENDENING; No. 702, "Over the Sea," LIZZIE REID; No. 703, "Little Red Cap," KATE PERUGINI; No. 704, "The first snow on the mountains, North Wales," CHARLES DAVIDSON.

On the east wall is—No. 708, "The Wrong Road," T. G. COOPER; a large cattle picture; and above it, very injuriously placed, is a

Above is an animated picture—No. 528, "*Gil Blas relating his adventures to the Licentiate Sedillo*," W. E. LOCKHART; also No. 529, "*The Valley of the Fed, Roxburghshire*," ARTHUR PERIGAL; No. 535, "*A Thank-offering*," F. W. W. TOPHAM; No. 536, "*Scared*," MARIANNE PREINDLSBERGER.

On the south wall is—No. 537, "*Drinking Fountain: Cairo*," MARGT. MURRAY-COOKSLEY; No. 538, "*A Michaelmas Sermon*;" jackdaw and geese, W. WEEKES; No. 539, "*Come, then!*" a clever little picture, HAYNES KING; No. 541, "*Silver and Gold*," CATHERINE M. WOOD; No. 547, "*Off Falmouth Harbour*," C. P. KNIGHT; No. 544, "*Rescued*," and No. 567, "*To the Rescue*," two mining pictures, a pair, by A. DIXON. (See also—No. 386, in Gallery IV.)

On the line is an important and characteristic Spanish picture—No. 552, "*The Scramble at the Wedding*," by MR. BURGESS, A.R.A. No. 553, "*The Rev. Canon Bradley*," H. HERKOMER, A.R.A.; and in



* No. 558. 80 x 50.
No. 558. "*The Vale of Light*."
ERNEST PARTON.



* No. 559. 48 x 78.
No. 559. "*Consulting the Oracle*." J. W. WATERHOUSE.



* No. 561. "Joan of Arc in Prison." F. DICEY. 57 X 37.

the centre, No. 559, "*Consulting the Oracle*," the best work both in colour and composition we have yet seen from MR. WATERHOUSE.

No. 560. "*Viscount Cranbrook*."

FRANK HOLL, A.R.A.

No. 568. "*Sword of the Faithful*."

FREDK. GOODALL, R.A.

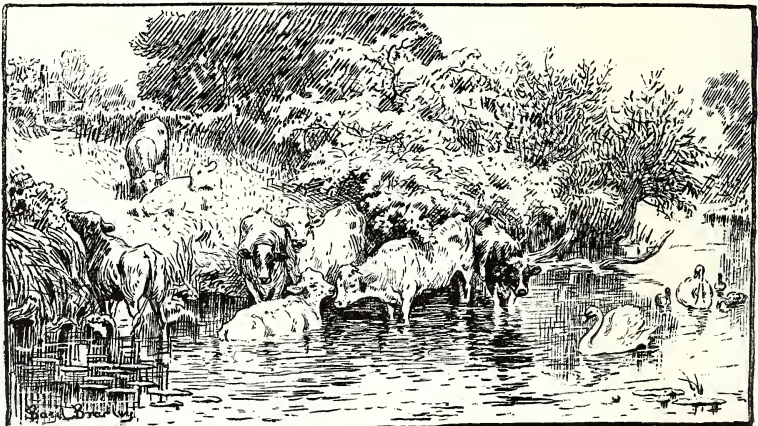
No. 569. "*Evening near Windsor*."

J. R. HERBERT, R.A.

No. 570. "*The Last 'On Dit'*." D. W. WYNFIELD.

Next are—No. 563, "*A Peaceful Valley*," ALFRED DE BRÉANSKI; No. 566, "*Sea Dreams*;" study of a girl, FRANK MILES; and No. 573, "*Come along*," W. ANDERSON.

In this corner are several landscapes to notice—No. 576, "*By Autumn Strewn*," J. FITZMARSHALL, JUN.; No. 577, "*Off the Bill: Study whilst Sailing*," HENRY MOORE; No. 581, "*Landing the Catch*," W. L. WYLLIE; and last, hung nearly out of sight, No. 584, "*Day-breaking*," by H. W. MESDAG, the well known sea painter.



* No. 582. "May Time." BASIL BRADLEY. 34 X 60.

(This picture is to be engraved and published by Mr. Arthur Lucas.)

SOUTH WALL

| | | | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 665 | 666 | | 678 | 679 | 680 | 681 | 682 | 685 | 696 | 697 | |
| 664 | | 667 | | 677 | | 683 | | 685 | 698 | | 700 |
| 663 | | 668 | 675 | 676 | | 686 | 687 | 694 | 699 | | 702 |
| 662 | | 669 | 674 | | | 689 | 688 | 693 | 701 | 703 | |
| 661 | 670 | 671 | 672 | 673 | | 690 | 691 | 692 | 704 | 705 | |

| | | | | | | | | | | | | | | | | | | | |
|-----|-----|-----|-----|-------------|----------|---------|--------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 657 | 658 | 659 | 660 | | | | | | | | | 706 | 709 | 710 | 711 | 712 | | | |
| | | | | | | | | | | | | | | 708 | | 713 | | | |
| 656 | | | 651 | | | | | | | | | | | 707 | 715 | 714 | | | |
| 655 | 653 | 652 | | JOHNSON | | | | | | | | | | 717 | 716 | 714 | | | |
| 654 | | | 650 | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | |
| 645 | | | 649 | | | | | | | | | | | 593 | 592 | 591 | 589 | | |
| | | | | | | | | | | | | | | 594 | | | | | |
| 646 | 647 | | | FARQUHARSON | | | | | | | | | | 597 | | 590 | | | |
| 644 | | | 648 | | | | | | | | | | | 595 | | | | | |
| | | | | | | | | | | | | | | 596 | | | | | |
| 643 | 642 | 641 | 640 | 639 | | | | | | | | | | 598 | 599 | 600 | 601 | 602 | 603 |
| | | | | | T. LLOYD | GOODALL | BEAVIS | | | | | | | | | | | 604 | 605 |
| | | | | | 638 | 631 | 620 | 629 | 628 | 619 | 618 | 613 | 612 | 611 | | | | | |
| | | | | | 637 | | 632 | | 627 | 624 | 623 | 620 | 617 | 614 | 610 | 609 | | | |
| | | | | | 636 | | 633 | | 626 | 625 | 622 | 621 | 616 | 615 | 608 | | | | |
| | | | | | 635 | | 634 | | | | | | | 606 | 607 | | | | |



* No. 597. 44 x 56.

No. 597. "The Orphans." S. E. WALLER.

(This picture is to be engraved and published by Messrs. Tooth and Son.)

The central picture in the sixth gallery, facing the entrance hall, is an enormous canvas by F. GOODALL, R.A., "The Flight into Egypt." This room has again the works of many prominent young painters.

First, on the line, is—No. 592, "Portrait of Miss Nettie Huxley," by MARION COLLIER. On the same wall, near MR. WALLER'S picture, are—No. 593, "The Evening Cloud," VAL DAVIS; No. 594, "Early Spring," A. GLENDENING, JUN.; No. 595, "A Horse and Cart," EDWARD ELLIOTT; No. 598, "The Cottage Door," W. B. BAIRD; and No. 601, "Violets," ADA BELL.

On the north wall are—No. 612, "A Book-worm," CARL SCHLOESSER; No. 613, "Scotch Emigrants" (terriers), G. D. ARMOUR; and No. 614, "The Field of the Cloth of Gold," LIONEL SMYTHE.



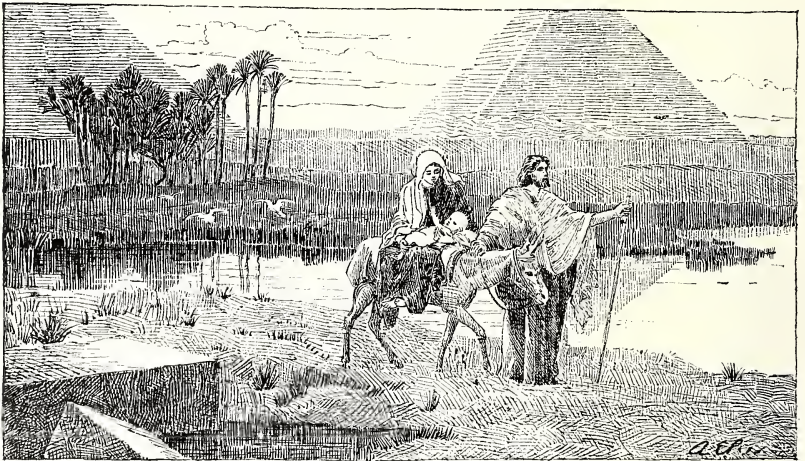
No. 615.

34 X 61.

No. 615. "Changing Pasture on the Roman Campagna." R. BEAVIS.

Above MR. GOODALL'S picture are—No. 620, "Spring," HECTOR CAFFIERI; No. 623, "Driftwood," W. E. NORTON; No. 624, "Street in Cairo," JOHN VARLEY.

On either side of the centre are—No. 618, "Twin daughters of T. H. Ismay, Esq.," JAMES SANT, R.A.; No. 628, "Twin daughters of J. Searight, Esq.," JAMES SANT, R.A.



No. 619.

84 X 144.

No. 619. "The Flight into Egypt." F. GOODALL, R.A.

No. 630, portrait of a child, KATE PERUGINI; No. 631, "Mrs. Duncan McLaren," J. H. WALKER; No. 632, "The Golden Grain," TOM LLOYD; No. 634, "The Last Load," B. NEWCOMBE; No. 637, "Disturbed," P. STRETTON; and No. 639, "Greenwich," FRED. A. WINKFIELD.



*

No. 798.

34 X 48.

No. 798. "Daniel in the Lion's Den." ROBERT THORBURN, A.R.A.

The three most important pictures here, occupying nearly the whole of the south wall, are by R. W. MACBETH, VAL. PRINSEP, and C. E. JOHNSON; the first and last (which are sketched) are fine examples of the painters. On the same wall are—No. 800, "The Kelp Harvest: West of Ireland," ANDREW BLACK; No. 802, "The Way through the Wood," J. AUMONIER; No. 806, "Herr Poznanski," J. J. SHANNON; No. 807, "Ponte Tragara, Italy," ALEXANDER WEST.



*

No. 805.

48 X 108.

No. 805. "A Fen Farm." ROBERT W. MACBETH, A.R.A.

"Cusha ! cusha ! cusha ! calling,
For the dews will soon be falling."



*

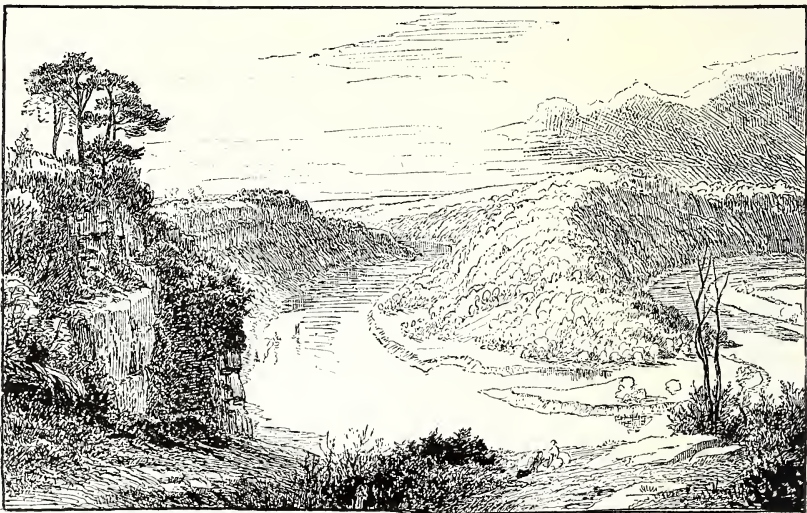
No. 809.

62 X 92.

No. 809. "*La Belle Dame sans Merci.*" ANNA LEA MERRITT.

No. 810. "*The Saturday Dole in Worcester Chapter House.*" VAL. C. PRINSEP, A.R.A. A large canvas containing portraits of some of the old people at Worcester receiving loaves at the chapter house.

Other pictures here are—No. 812, "*Portrait of H. Magnus, Esq.,*" OTTO SCHOLDERER ; No. 813, "*A Corner of a Hayfield,*" H. TUCK ; and No. 815, "*Her own Gleanings,*" H. R. ROBERTSON.



*

No. 811.

54 X 84.

No. 811. "*The Wye and the Severn.*" C. E. JOHNSON.

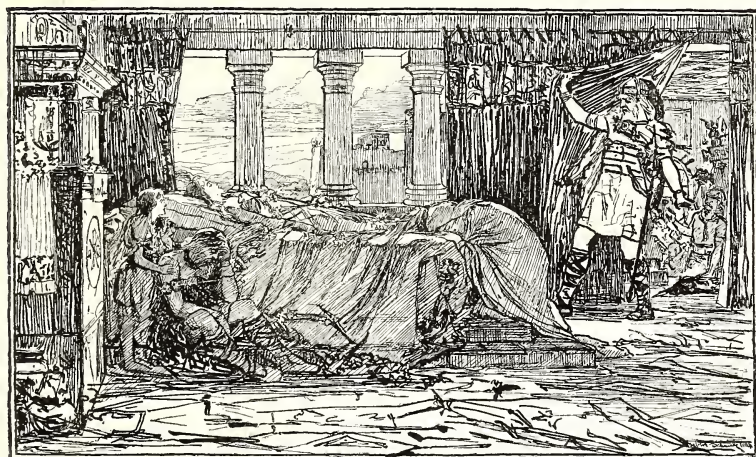
No. 826, "*A Martyr in the 16th Century,*" W. GEETS, a large canvas crowded with figures ; a Lutheran girl being led out to be buried alive.



*

No 815.

31 X 46.



*

No. 827.

62 X 100.

No 827. "Too late!" HERBERT SCHMALZ.



*

No. 765.

5 X 7.

| SOUTH WALL | | | | | | | | | | |
|-----------------|-----------|-----|------------------------|-----|-----|-----|-----------|-----|-----------------|-----------------|
| 887 | | | | | | | | | | |
| 886 | | | | | 906 | | 912 | | | |
| 885 | 888 | 894 | 897 | | 899 | 905 | 907 | 911 | 913 | |
| 884 | 889 | 890 | 895 | 896 | 898 | 900 | 904 | 908 | 910 | 914 |
| 883 | | 891 | | | | 901 | 903 | 909 | 915 | |
| 882 | 892 | 893 | | | | 901 | 902 | | 916 | |
| | | | DOOR | | | | | | | 917 918 919 920 |
| 878 880 | PERUGINI | | T. GRAHAM LEADER | | | | | | 921 922 923 924 | |
| 879 881 | S. LUCAS | | | | | | | | 927 926 925 | |
| 877 876 875 874 | | | | | | | D. MURRAY | | 928 929 930 931 | |
| 871 872 873 | CROFTS | | VIII. | | | | | | DOOR VII. | |
| 870 869 868 867 | | | | | | | M. FISHER | | 831 830 829 828 | |
| 863 865 | | | | | | | | | 832 833 834 835 | |
| 864 866 | WOODVILLE | | HERKOMER BRETT POYNTER | | | | | | 839 838 837 836 | |
| | 859 | 858 | 853 | 852 | 847 | 846 | 840 | | | |
| | 860 | 857 | 854 | 851 | 848 | 845 | 841 | | | |
| | 861 | 856 | 855 | 850 | 849 | 844 | 842 | | | |
| | 862 | | | | | | 843 | | | |

The central pictures in this gallery are—a large sea-piece (No. 852), by JOHN BRETT, A.R.A.; a battle picture (No. 873), by E. CROFTS, A.R.A.; and another landscape (No. 902), by B. W. LEADER, A.R.A., sketched on p. 67.

First, on the line, are—No. 831, “*A Sussex Dyke*,” a large landscape by MARK FISHER; and No. 839, “*Secrets*,” EUGÈNE DE BLAAS.



*

No. 840.

42 X 60.

No. 840. “*La Festa dei Morti*.” F. W. W. TOPHAM.

No. 844, “*Waiting for Herring Boats, Scheveningen*,” H. W. MESDAG; No. 845, “*The Squire’s Pets*,” FRANK DICEY; No. 846, “*The Home of the Grizzly Bear*,” J. MACWHIRTER, A.R.A.

subject, full of figures—No. 715, "*St. Agnes, one of the early Christian Martyrs,*" JAMES ARCHER; No. 716, "*Mrs. John Rose;*" a portrait, R. J. GORDON; and No. 717, "*Just before the Gloaming;*" a landscape, by BRYAN HOOK.

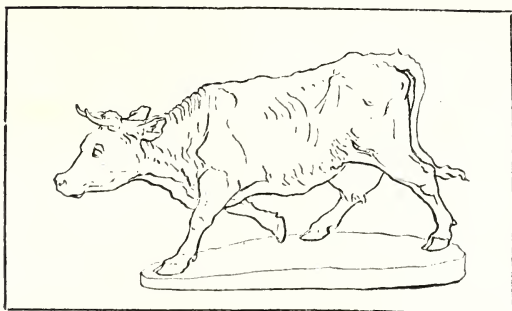


*

No. 701.

42 X 30.

No. 701. "*La Cocarde Tricolore, Paris, 1789.*" G. P. JACOMB-HOOD.



*

No. 1470.

No. 1740. "*A Study of Action.*" ARTHUR CLAY.

| SOUTH WALL | | | | | | | | | | 825 | |
|-------------------------|-----|-----|---------------|-----|-----|-------------------|------|-----|------------|-------------|-------------|
| 801 | 802 | | | | | | | | | 824 | |
| 800 | 803 | 807 | 808 | 813 | 814 | | 816 | | | 823 | |
| 799 | 804 | 806 | 809 | 812 | 815 | | 817 | | | 822 | |
| 798 | | 805 | 810 | 811 | | 818 | 819 | | | 821 | |
| | | | | | | | | | | 820 | |
| MACBETH PRINSEP JOHNSON | | | | | | | | | | | |
| 791 | 792 | 794 | 797 | | | | | | | | |
| | 793 | 795 | 796 | | | | | | | | |
| 790 | | 787 | | | | | | | | SCHMALZ | 827 826 |
| 789 | 788 | 786 | J. S. SARGENT | | | | | | | | |
| VIII. DOOR | | | VII. | | | | DOOR | | | VI. | |
| 782 | | 785 | | | | | | | VAN HAAZEN | 721 719 718 | |
| | 783 | 784 | BOUGUEREAU | | | | | | | | 720 725 |
| 781 | 780 | 779 | 778 | | | | | | | | 722 |
| 772 | 773 | 774 | 775 | 776 | 777 | J. F. FAED FILDES | | | | DAGNAN | 724 726 727 |
| | 770 | 771 | | | | | | | | 723 | |
| 764 | 763 | 754 | 753 | 752 | 747 | 746 | 739 | 738 | 737 | | |
| 765 | 762 | 755 | 751 | 748 | 745 | 740 | 729 | 736 | 735 | | |
| 766 | 761 | 756 | 750 | 749 | 744 | 741 | 728 | 734 | 733 | | |
| 767 | | | | | | | | 732 | 731 | | |
| 768 | 760 | 758 | 757 | | | 743 | 742 | 730 | 730 | | |
| 769 | 759 | | | | | | | | | | |



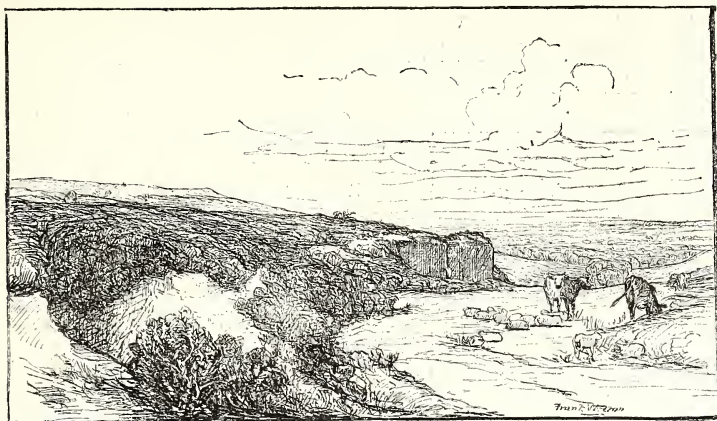
* No. 726. 39 X 32.

No. 726. "Fair Measure," a shop in Quimperlé. STANHOPE A. FORBES.

The first picture, on the line, is an unusually large work by C. C. VAN HAAZEN, No. 721, called "Afternoon Coffee;" Venetian girls in a dressmaker's atelier; a picture full of sunlight and variety of brilliant colours.

No. 722. "The Dog of the Regiment." A. C. GOW, A.R.A.

Other pictures here are—No. 719, "When nobody's with me, I'm always alone;" a child in a basket chair, J. M. DEALY; No. 723, "Portrait of G. A. Goodall, Esq.," J. B. BURGESS, A.R.A.; No. 724, "Across the Sands: Iona," BRYAN HOOK; and No. 727, "Eglantine," W. J. MUCKLEY.



*

No. 745.

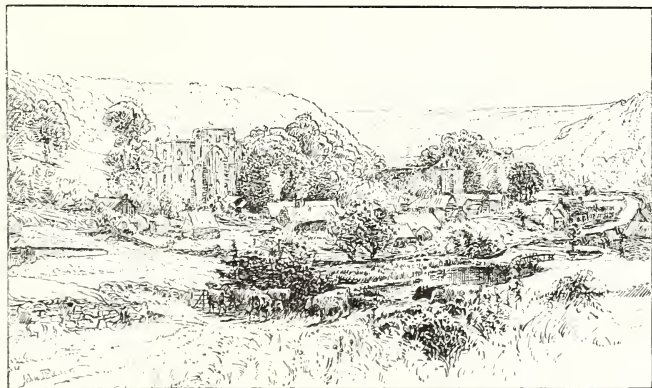
39 X 60.

No. 745. "*A Dappled Sky, a World of Meadows.*" F. WALTON.

On the north wall is a very noticeable French picture—No. 738, "*Vaccination,*" PASCAL A. J. DAGNAN ; near it, No. 736, "*A Comet Vintage,*" G. BORTIGNONI ; No. 739, "*Sale of Cavalry Horses,*" HEYWOOD HARDY ; and above—No. 741, "*Summer Evening: Loch Fyne,*" C. P. KNIGHT.

In the centre of the wall is—No. 747, "*A Venetian Flower Girl,*" LUKE FILDES, A.R.A. ; a figure nearly life-size standing near a blaze of flowers ; and, on either side—No. 746, "*Glen Sligichan, Isle of Skye,*" RICHARD ANSDELL, R.A., and No. 752, "*A Wintry Sea,*" by a young painter, JOHN F. FAED.

No. 751. "*Feeding the Hungry Cattle.*" E. DOUGLAS.



*

No. 759.

44 X 72.

No. 759. "*Rievaulx Abbey.*" JOHN PEDDER.

The most remarkable work on this wall is a fine example of M. BOUGUEREAU, exhibited in the Salon last year. Note the flesh painting in this picture.



No. 783. 80 $\frac{1}{2}$ X 42.

No. 783. "*La Nuit.*"
W. BOUGUEREAU.

No. 777, "*Antigone,*" T. F. DICKSEE; No. 784, "*By the Cool Stream,*" H. LE JEUNE, A.R.A.; No. 785, "*The Close of a Winter's Day,*" C. W. WYLLIE.

[Door.]

On the opposite side is a full length portrait—No. 788, "*Mrs. H. White,*" in white satin, by a young American artist, J. S. SARGENT, whose pictures in the Salon have attracted much notice. Next is a small picture—

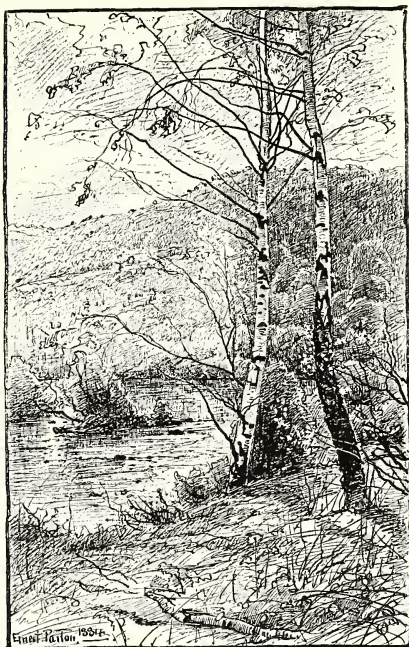
No. 786. "*Blind Bartimæus sat by the Highway-side Begging.*"
J. E. HODGSON, R.A.

No. 787. "*Roses.*" H. FANTIN.

No. 790. "*The Sleep of the Acorn.*" A. STUART-WORTLEY.

No. 797. "*Students at the British Museum.*" T. PECKITT.

Above is an animated picture—No. 528, "*Gil Blas relating his adventures to the Licentiate Sedillo*," W. E. LOCKHART; also No. 529, "*The Valley of the Fed, Roxburghshire*," ARTHUR PERIGAL; No. 535, "*A Thank-offering*," F. W. W. TOPHAM; No. 536, "*Scared*," MARIANNE PREINDLSBERGER.



* No. 558. 80 x 50.
No. 558. "*The Vale of Light*."
ERNEST PARTON.

On the south wall is—No. 537, "*Drinking Fountain: Cairo*," MARGT. MURRAY-COOKSLEY; No. 538, "*A Michaelmas Sermon*;" jackdaw and geese, W. WEEKES; No. 539, "*Come, then!*" a clever little picture, HAYNES KING; No. 541, "*Silver and Gold*," CATHERINE M. WOOD; No. 547, "*Off Falmouth Harbour*," C. P. KNIGHT; No. 544, "*Rescued*," and No. 567, "*To the Rescue*," two mining pictures, a pair, by A. DIXON. (See also—No. 386, in Gallery IV.)

On the line is an important and characteristic Spanish picture—No. 552, "*The Scramble at the Wedding*," by MR. BURGESS, A.R.A. No. 553, "*The Rev. Canon Bradley*," H. HERKOMER, A.R.A.; and in



* No. 559. 48 x 78.
No. 559. "*Consulting the Oracle*." J. W. WATERHOUSE.



* No. 561. "Joan of Arc in Prison." F. DICEY. 57 x 37.

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No. 568. "*Sword of the Faithful*."

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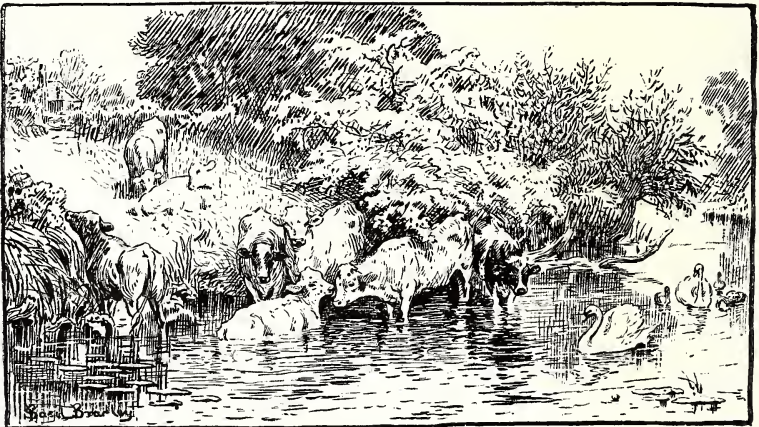
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No. 570. "*The Last 'On Dit'*." D. W. WYNFIELD.

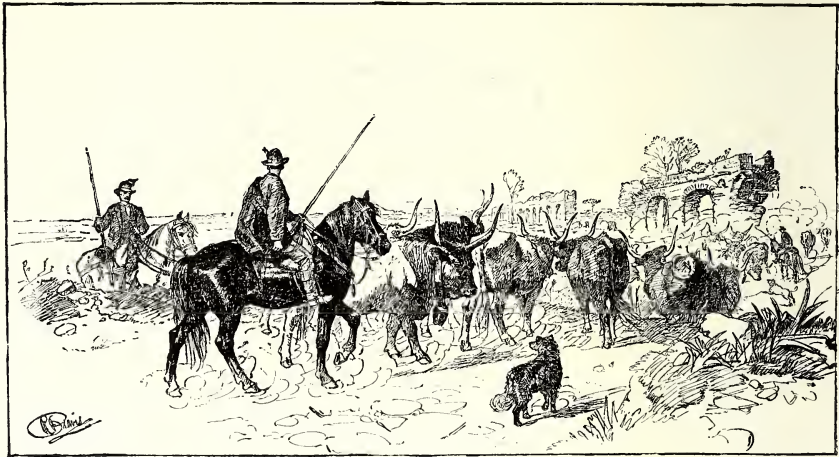
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In this corner are several landscapes to notice—No. 576, "*By Autumn Strewn*," J. FITZMARSHALL, JUN.; No. 577, "*Off the Bill: Study whilst Sailing*," HENRY MOORE; No. 581, "*Landing the Catch*," W. L. WYLLIE; and last, hung nearly out of sight, No. 584, "*Day-breaking*," by H. W. MESDAG, the well known sea painter.



* No. 582. "May Time." BASIL BRADLEY. 34 x 60.

(This picture is to be engraved and published by Mr. Arthur Lucas.)



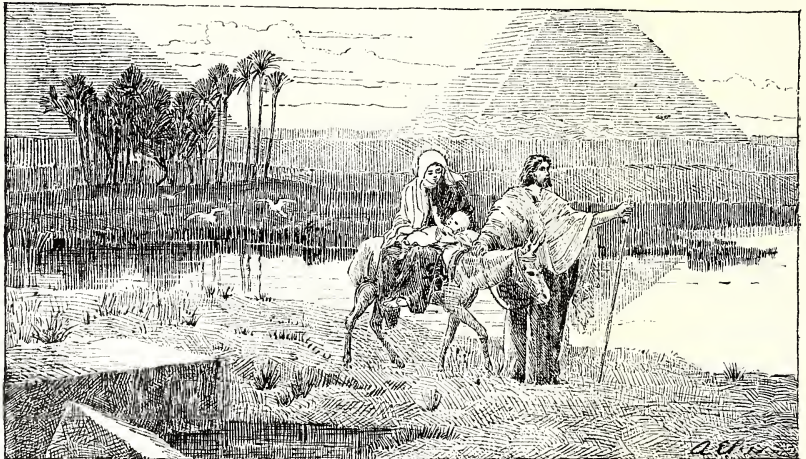
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34 X 61.

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On either side of the centre are—No. 618, "*Twin daughters of T. H. Ismay, Esq.,*" JAMES SANT, R.A.; No. 628, "*Twin daughters of J. Searight, Esq.,*" JAMES SANT, R.A.

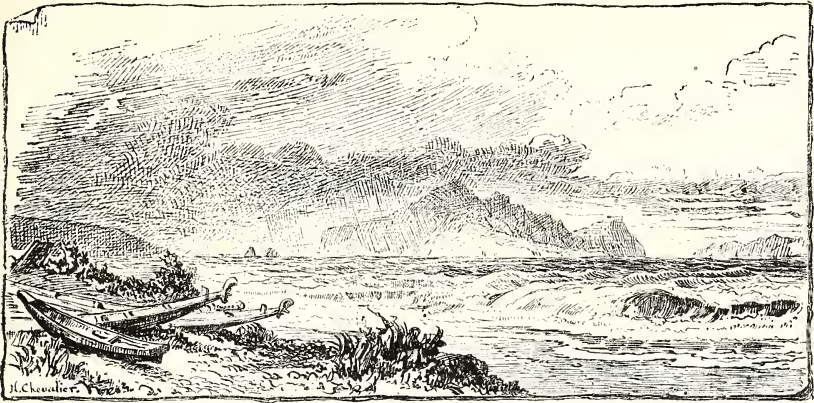


No. 619.

84 X 144.

No. 619. "*The Flight into Egypt.*" F. GOODALL, R.A.

No. 630, portrait of a child, KATE PERUGINI; No. 631, "*Mrs. Duncan McLaren,*" J. H. WALKER; No. 632, "*The Golden Grain,*" TOM LLOYD; No. 634, "*The Last Load,*" B. NEWCOMBE; No. 637, "*Disturbed,*" P. STRETTON; and No. 639, "*Greenwich,*" FRED. A. WINKFIELD.



*

No. 646.

36 X 72.

No. 646. "*Cook's Straits, New Zealand.*" NICHOLAS CHEVALIER.

On the east wall are two large landscapes—No. 647, "*The English Vintage*," JOSEPH FARQUHARSON, and (on the other side of the door) No. 652, "*Windy Weather*," C. E. JOHNSON; also No. 645, "*On the River*," GEORGE BOYLE; No. 648, "*Study*," C. FISHER; No. 649, "*Winter*," H. WEEKES; No. 650, "*Soir d'Eté*," JAN VAN BEERS; No. 658, "*Abelard and his pupil*," E. B. LEIGHTON; No. 659, "*The late Francis Holl, Esq., A.R.A.*," F. HOLL, R.A.



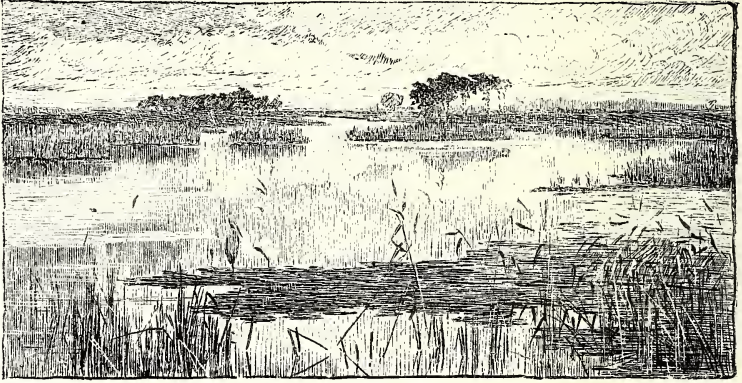
*

No. 662.

44 X 36.

No. 662. "*Saved from the Snow.*" A. STOCKS.

No. 661. "*The Unconverted Cavalier.*" CHARLES C. SETON.



*

No. 668.

28 X 54.

No. 668. "*Calm before a Storm.*" W. H. GORE.

Next on the line is a powerful picture by a young painter; a fisherman shewing a live lobster to children.



*

No. 669.

60 X 45.

No. 669. "*An Ugly Customer.*" JOHN R. REID.

The best work by MR. REID this year entitled "*The Rival Grandfathers*" is in the Grosvenor Gallery.

No. 671. "*Not worth powder and shot.*" J. C. DOLLMAN.
(*Sketched on page 56.*)



*

No. 674.

36 X 60.

No. 674. "Called to Court." HAYNES WILLIAMS.

No. 677. "Showery Weather." A. A. GLENDENING.

[Door.]

On the right hand, are—No. 685, "Shipbuilding Yards," R. P. STAPLES; No. 688, "A Sonata," F. W. W. TOPHAM; No. 689, "Marie: a May-flower," EDWARD STOTT; No. 690, "An appeal to the Benevolent," W. WEEKES; and one of two studies of French cavalry by HEYWOOD HARDY.



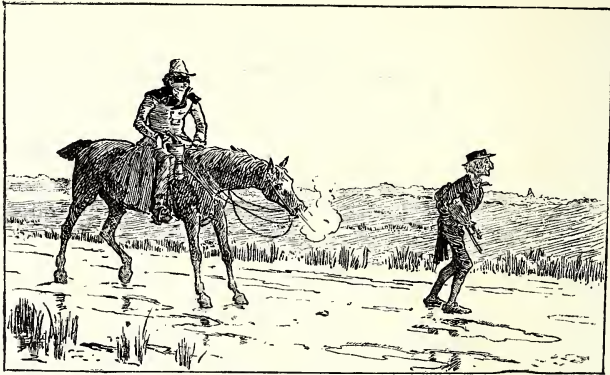
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No. 691.

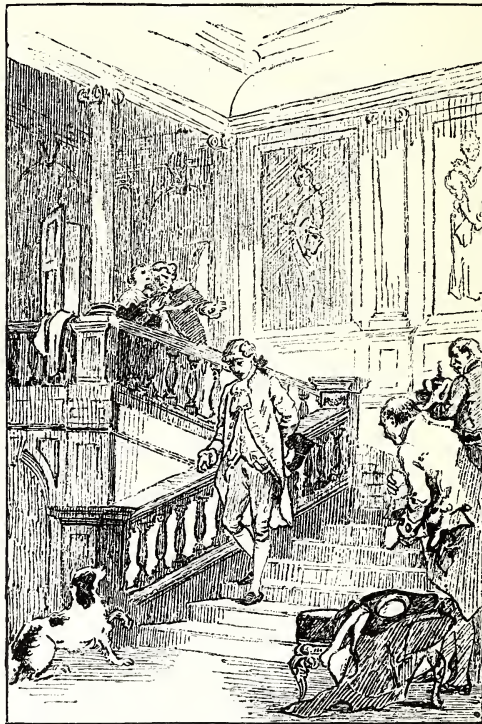
20 X 32.

No. 691. "The Rear Guard." HEYWOOD HARDY.

No. 692. "Their First Lesson" (good kittens). FRANK PATON.



* No. 671. 25 X 40.
No. 671. "Not worth powder and shot." J. C. DOLLMAN.



* No. 693. 68 X 48.
No. 693. "Disinherited." L. J. POTT.

Next are—No. 694, "*A September Morning*," A. A. GLENDENING; No. 702, "*Over the Sea*," LIZZIE REID; No. 703, "*Little Red Cap*," KATE PERUGINI; No. 704, "*The first snow on the mountains, North Wales*," CHARLES DAVIDSON.

On the east wall is—No. 708, "*The Wrong Road*," T. G. COOPER; a large cattle picture; and above it, very injuriously placed, is a

subject, full of figures—No. 715, "*St. Agnes, one of the early Christian Martyrs,*" JAMES ARCHER; No. 716, "*Mrs. John Rose,*" a portrait, R. J. GORDON; and No. 717, "*Just before the Gloaming,*" a landscape, by BRYAN HOOK.

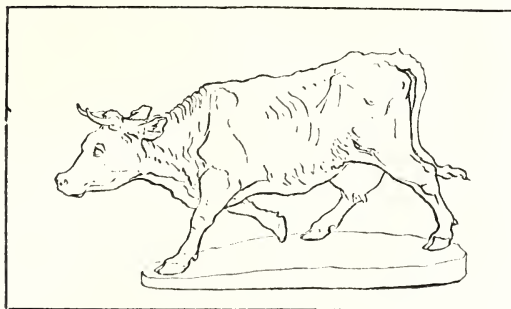


*

No. 701.

42 X 30.

No. 701. "*La Cocarde Tricolore, Paris, 1789.*" G. P. JACOMB-HOOD.



*

No. 1470.

No. 1740. "*A Study of Action.*" ARTHUR CLAY.

| SOUTH WALL | | | | | | | | | | | | | | | |
|------------|-----|-----|---------------|-------------------------|-----|-------------------|--------|-----|------------|-----|-----|-----|-----|-----|-----|
| 801 | 802 | | | | | | | | | | 825 | | | | |
| 800 | 803 | 807 | 808 | 813 | 814 | | 816 | | | | 824 | | | | |
| 799 | 804 | 806 | 809 | 812 | 815 | | 817 | | | | 823 | | | | |
| 798 | | 805 | 810 | 811 | | 818 | 819 | | | | 822 | | | | |
| | | | | | | | | | | | 821 | | | | |
| | | | | | | | | | | | 820 | | | | |
| 791 | 792 | 794 | 797 | MACBETH PRINSEP JOHNSON | | | | | | | | | | | |
| | 793 | 795 | 796 | | | | | | SCHMALZ | 827 | 826 | | | | |
| 790 | 788 | 786 | J. S. SARGENT | | | | | | | | | | | | |
| 789 | | | | | | | | | | | | | | | |
| VIII. DOOR | | | VII. | | | | | | DOOR VI. | | | | | | |
| 782 | | 785 | | | | | | | VAN HAANEN | 721 | 719 | 718 | | | |
| | 783 | 784 | BOUGUEREAU | | | | | | | | | 720 | 725 | | |
| 781 | 780 | 779 | 778 | | | | | | | | | 722 | | | |
| 772 | 773 | 774 | 775 | 776 | 777 | J. F. FAED FILDES | DAGNAN | | | | | 723 | 724 | 726 | 727 |
| | 770 | 771 | | | | 764 | 763 | 754 | 753 | 752 | 747 | 746 | 739 | 738 | 737 |
| | | | | | | 765 | 762 | 755 | 751 | 748 | 745 | 740 | 729 | 736 | 735 |
| | | | | | | 766 | 761 | 756 | 750 | 749 | 744 | 741 | 728 | 734 | 733 |
| | | | | | | 768 | 760 | 758 | 757 | | | 743 | 742 | 732 | 731 |
| | | | | | | 769 | 759 | | | | | | | 730 | 729 |



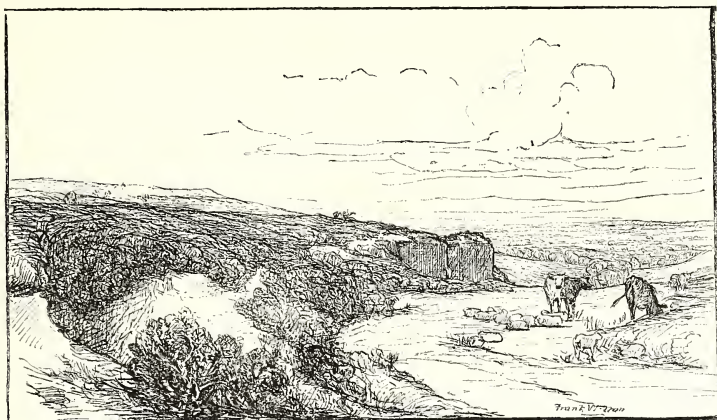
* No. 726. 39 X 32.

No. 726. "Fair Measure," a shop in Quimperlé. STANHOPE A. FORBES.

The first picture, on the line, is an unusually large work by C. C. VAN HAANEN, No. 721, called "Afternoon Coffee;" Venetian girls in a dressmaker's atelier; a picture full of sunlight and variety of brilliant colours.

No. 722. "The Dog of the Regiment." A. C. GOW, A.R.A.

Other pictures here are—No. 719, "When nobody's with me, I'm always alone;" a child in a basket chair, J. M. DEALY; No. 723, "Portrait of G. A. Goodall, Esq.," J. B. BURGESS, A.R.A.; No. 724, "Across the Sands: Iona," BRYAN HOOK; and No. 727, "Eglantine," W. J. MUCKLEY.



* No. 745.

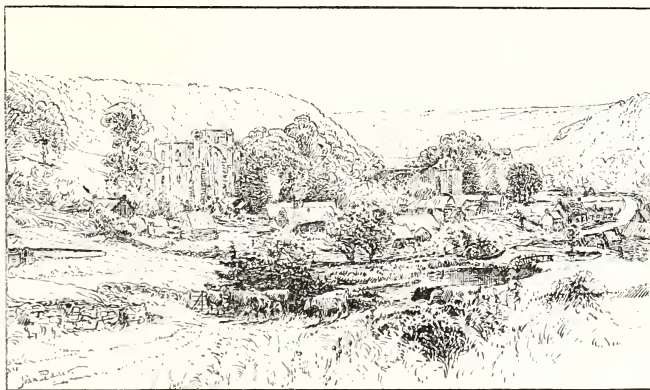
39 X 60.

No. 745. "*A Dappled Sky, a World of Meadows.*" F. WALTON.

On the north wall is a very noticeable French picture—No. 738, "*Vaccination,*" PASCAL A. J. DAGNAN; near it, No. 736, "*A Comet Vintage,*" G. BORTIGNONI; No. 739, "*Sale of Cavalry Horses,*" HEYWOOD HARDY; and above—No. 741, "*Summer Evening: Loch Fyne,*" C. P. KNIGHT.

In the centre of the wall is—No. 747, "*A Venetian Flower Girl,*" LUKE FILDES, A.R.A.; a figure nearly life-size standing near a blaze of flowers; and, on either side—No. 746, "*Glen Sligichan, Isle of Skye,*" RICHARD ANSELL, R.A., and No. 752, "*A Wintry Sea,*" by a young painter, JOHN F. FAED.

No. 751. "*Feeding the Hungry Cattle.*" E. DOUGLAS.



* No. 759.

44 X 72.

No. 759. "*Rievaulx Abbey.*" JOHN PEDDER.

The most remarkable work on this wall is a fine example of M. BOUGUEREAU, exhibited in the Salon last year. Note the flesh painting in this picture.



No. 783. 80 $\frac{1}{2}$ X 42.

No. 783. "*La Nuit.*"
W. BOUGUEREAU.

No. 777, "*Antigone,*" T. F. DICKSEE; No. 784, "*By the Cool Stream,*" H. LE JEUNE, A.R.A.; No. 785, "*The Close of a Winter's Day,*" C. W. WYLLIE.

[Door.]

On the opposite side is a full length portrait—No. 788, "*Mrs. H. White,*" in white satin, by a young American artist, J. S. SARGENT, whose pictures in the Salon have attracted much notice. Next is a small picture—

No. 786. "*Blind Bartimæus sat by the Highway-side Begging.*"
J. E. HODGSON, R.A.

No. 787. "*Roses.*" H. FANTIN.

No. 790. "*The Sleep of the Acorn.*" A. STUART-WORTLEY.

No. 797. "*Students at the British Museum.*" T. PECKITT.



*

No. 798.

34 × 48.

No. 798. "Daniel in the Lion's Den." ROBERT THORBURN, A.R.A.

The three most important pictures here, occupying nearly the whole of the south wall, are by R. W. MACBETH, VAL. PRINSEP, and C. E. JOHNSON; the first and last (which are sketched) are fine examples of the painters. On the same wall are—No. 800, "The Kelp Harvest: West of Ireland," ANDREW BLACK; No. 802, "The Way through the Wood," J. AUMONIER; No. 806, "Herr Poznanski," J. J. SHANNON; No. 807, "Ponte Tragara, Italy," ALEXANDER WEST.



*

No. 805.

48 × 108.

No. 805. "A Fen Farm." ROBERT W. MACBETH, A.R.A.

"Cusha! cusha! cusha! calling,
For the dews will soon be falling."



*

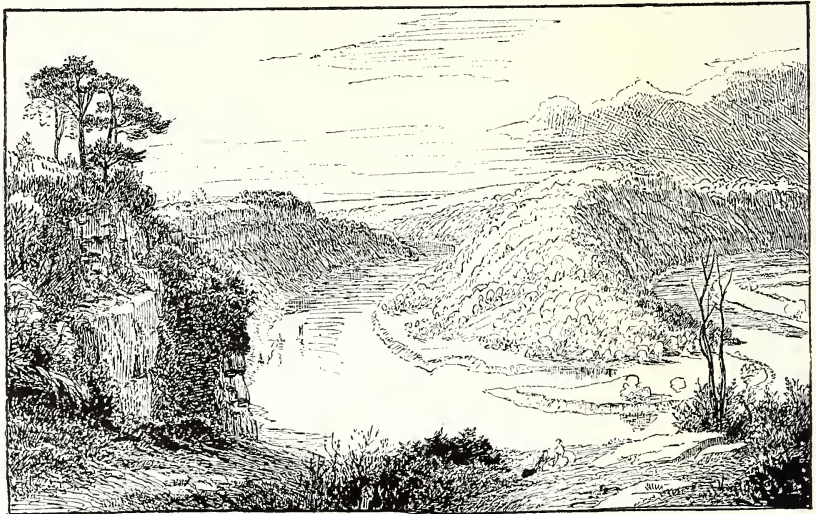
No. 809.

62 × 92.

No. 809. "*La Belle Dame sans Merci.*" ANNA LEA MERRITT.

No. 810. "*The Saturday Dole in Worcester Chapter House.*" VAL. C. PRINSEP, A.R.A. A large canvas containing portraits of some of the old people at Worcester receiving loaves at the chapter house.

Other pictures here are—No. 812, "*Portrait of H. Magnus, Esq.,*" OTTO SCHOLDERER; No. 813, "*A Corner of a Hayfield,*" H. TUCK; and No. 815, "*Her own Gleanings,*" H. R. ROBERTSON.



*

No. 811.

54 × 84.

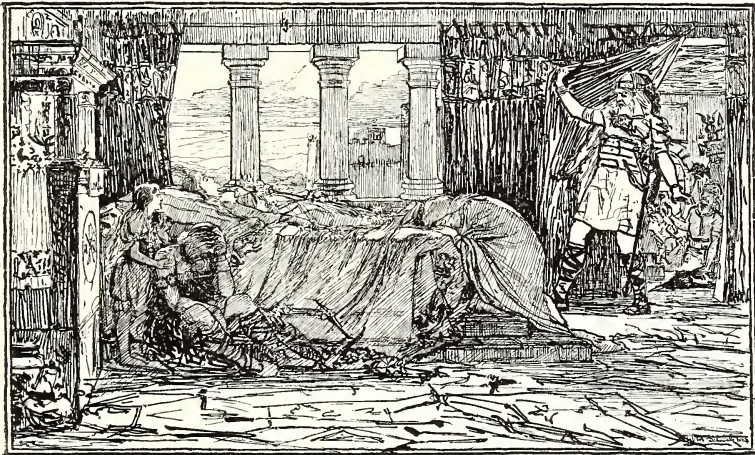
No. 811. "*The Wye and the Severn.*" C. E. JOHNSON.

No. 826, "*A Martyr in the 16th Century,*" W. GEETS, a large canvas crowded with figures; a Lutheran girl being led out to be buried alive.



No 815.

31 X 46.



No. 827

62 X 100.

No 827. "Too late!" HERBERT SCHMALZ.



No. 765.

5 X 7.

| SOUTH WALL | | | | | | | | | | |
|-----------------|-----------|-----|------------------------|-----|-----|-----------|-----|-----------|-----|-----------------|
| 887 | | | | | | | | | | |
| 886 | | | | | 306 | 912 | | 913 | | |
| 885 | 888 | 891 | 897 | 899 | 905 | 907 | 911 | | | |
| 884 | 889 | 890 | 895 | 896 | 898 | 900 | 904 | 908 | 910 | 914 |
| 883 | 891 | | | | | 903 | | | 909 | 915 |
| 882 | 892 | 893 | | | 901 | | 902 | | 916 | |
| | | | DOOR | | | | | | | 917 918 919 920 |
| 878 880 | PERUGINI | | T. GRAHAM LEADER | | | | | | | 921 922 923 924 |
| 879 881 | S. LUCAS | | | | | | | | | 927 926 925 |
| 877 876 875 874 | | | | | | D. MURRAY | | | | 928 929 930 931 |
| 871 872 873 | CROFTS | | VIII. | | | | | DOOR VII. | | |
| 870 869 868 867 | | | | | | M. FISHER | | | | 831 830 829 828 |
| 863 | 865 | | | | | | | | | 832 833 834 835 |
| 864 866 | WOODVILLE | | HERKOMER BRETT POYNTER | | | | | | | 839 838 837 836 |
| | 859 | 858 | 853 | 852 | 847 | 846 | 840 | | | |
| | 860 | 857 | 854 | 851 | 848 | 845 | 841 | | | |
| | 861 | 856 | 855 | 850 | 849 | 844 | 842 | | | |
| | 862 | | | | | | 843 | | | |

The central pictures in this gallery are—a large sea-piece (No. 852), by JOHN BRETT, A.R.A.; a battle picture (No. 873), by E. CROFTS, A.R.A.; and another landscape (No. 902), by B. W. LEADER, A.R.A., sketched on p. 67.

First, on the line, are—No. 831, "*A Sussex Dyke*," a large landscape by MARK FISHER; and No. 839, "*Secrets*," EUGÈNE DE BLAAS.



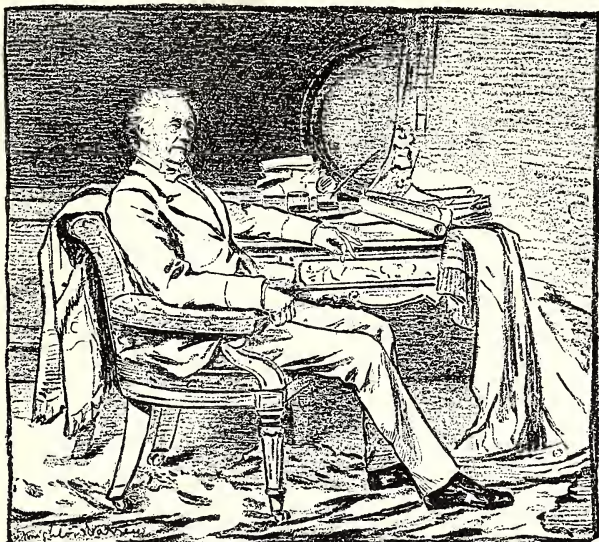
*

No. 840.

42 X 60.

No. 840. "*La Festa dei Morti*." F. W. W. TOPHAM.

No. 844, "*Waiting for Herring Boats, Scheveningen*," H. W. MESDAG; No. 845, "*The Squire's Pets*," FRANK DICEY; No. 846, "*The Home of the Grizzly Bear*," J. MACWHIRTER, A.R.A.



*

No. 851.

68 x 74.

No. 851. "The late Duke of Buccleuch, K.G." KNIGHTON WARREN.

No. 852. "A North-westerly Gale: Granton." JOHN BRETT, A.R.A.

On either side are portraits—No. 847, "The Rt. Rev. A. Barry, Bishop of Sydney," E. J. POYNTER, R.A.; and No. 853, "Rev. H. M. Butler, Head Master of Harrow," H. HERKOMER, A.R.A.

Other pictures on this wall include—No. 857, "The Upper Pool, River Thames," F. A. WINKFIELD; No. 859, "The Rivals," HUGH CAMERON; No. 860, "View over London, Westward from Pentonville," J. O'CONNOR.



*

No. 854.

66 x 46.

No. 854. "Lancelot and Elaine." HENRIETTA RAE.

No. 866, "The Guards at Tel-el-Kebcer," R. CATON WOODVILLE; a spirited and skilful picture, crowded with figures on a small scale; No. 867, "Portrait of E. Moberly, Esq.," W. F. YEAMES, R.A.;

No. 873, "*Wallenstein: A Scene of the Thirty Years' War*," Count Wallenstein riding over a battlefield, E. CROFTS, A.R.A.



*

No. 865.

50 X 30.

No. 865. "*The Ploughman homeward plods his weary Way*." ALLEN C. SEALY.

Here are portraits—No. 874, by J. B. BURGESS, A.R.A.; and No. 875, by J. MCCLURE HAMILTON.



*

No. 881.

56 X 77.

No. 881. "*After Culloden: Rebel-hunting*." S. LUCAS.

(Purchased by the Royal Academy, Chantrey Bequest.)



No. 880. 50 × 33.

No. 880. "A Venetian Girl going to the Well."
HILDA MONTALBA.



No. 908. 71 × 51.

No. 908. "Ruth."
S. J. SOLOMON.

On the south wall are—No. 891, "*La Donna è Mobile*," C. E. PERUGINI; No. 892, "*The Murmur of the Shell*," H. LE JEUNE, A.R.A., and a little picture (No. 893), children in snow, by EDOUARD FRÈRE.

[Door.]



No. 902. 49 × 84.

No. 902. "The Ploughman homeward plods his weary Way." B. W. LEADER, A.R.A.

No. 909. "Wallflowers." DORA E. CRITTENDEN.

No. 912. "*Portrait of P. H. Gosse, Jun.*" E. M. OSBORNE.

No. 915. "*Primrose-time.*" THOMAS IRELAND.



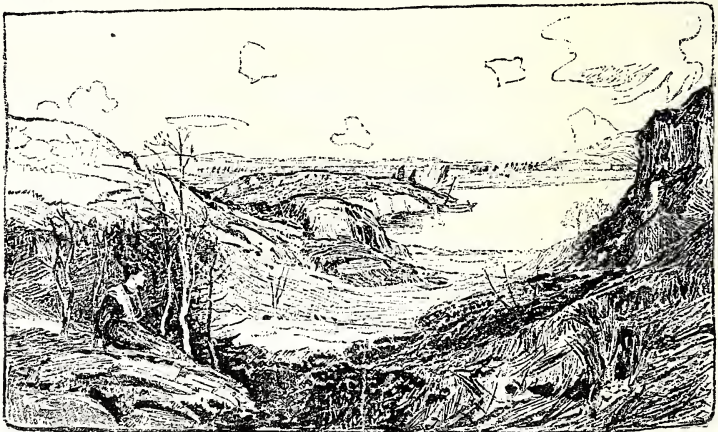
*

No. 916.

35 X 60.

No. 916. "*Sand Digging: North Cornwall.*" ERNEST A. WATERLOW.

On the last wall are—No. 921, "*You? a Christian!*" two figures, period second century, JAMES ARCHER; also several portraits and an imaginative picture No. 927, "*The Death of the Poet,*" H. J. STOCK.



*

No. 928.

36 X 48.

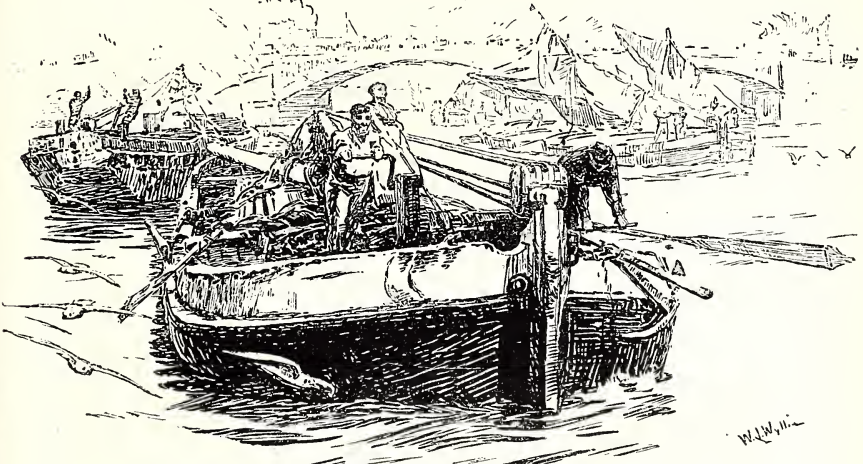
No. 928. "*My Love has gone a-sailing.*" DAVID MURRAY.

(*Purchased by the Royal Academy, Chantry Bequest.*)

COUTH WALL

| | | | | | | | | | |
|-------------------------------|----------------|---------------------------|-----------|-----------|-----------|-----------|-----------|-------------------------------|--|
| 1533 | 1530 | 1524 1535 | 1542 | 1543 | 1548 1549 | 1550 | 1558 | 1559 1560 | |
| 1532 1531 | 1530 | 1536 | 1541 | 1544 | 1547 1551 | 1555 | 1557 | 1561 | |
| 1529 1528 1527 | 1527 | 1537 | 1540 | 1546 | 1552 | 1553 | 1556 1562 | 1564 | |
| | 1524 | 1538 | 1539 | 1545 | 1546 | 1552 | 1553 | 1563 1565 | |
| | 1523 | WYLLIE | | | HERKOMER | | | WATERLOW | |
| | 1525 | | | | | | | 1566 1567 1568 1569 1570 | |
| | 1520 1521 1522 | HERBERT | | | | | | BRET 1574 1573 1572 1571 | |
| 1663 | 1664 | | | | | | | 1581 | |
| | 1662 | DOOR | | | | | | 1575 1576 1577 1578 1579 1580 | |
| 1660 | 1661 | | | | | | | 1582 | |
| | 1653 | LINNELL | | | | | | 1583 | |
| 1659 1657 1656 1655 | 1655 | | | | | | | 1588 1587 1586 1585 1584 | |
| | 1652 1653 1654 | | | | | | | WYLLIE 1589 1590 1591 | |
| | | | | | | | | 1592 | |
| 1649 1648 1647 1646 1645 1644 | 1644 | H. MOORE CALDERON ANSDEIL | | | | | | 1593 | |
| 1651 1650 | | | | | | | | 1601 1600 1599 1598 1597 1596 | |
| | | | | | | | | 1595 1594 | |
| | | 1643 1642 1629 1628 | 1627 1620 | 1619 1618 | 1611 1610 | 1602 | | | |
| | | 1641 1640 1630 | 1626 1621 | 1617 | 1612 1609 | 1603 | | | |
| | | 1639 | 1632 1631 | 1625 1622 | 1618 | 1613 1608 | | | |
| | | 1638 | 1634 1633 | 1624 1623 | 1615 1614 | 1607 | | | |
| | | 1637 1636 1635 | | | | 1606 | | | |

XI.



No. 1539.

36 x 60.

No. 1539. "Heave Away;" barges upward bound, shooting Rochester Bridge. W. L. WYLLIE.

The first, on the line, is a landscape by J. R. HERBERT, R.A., No. 1522, "A bend on the Thames"; above it is—a portrait of "Sir George Airy, K.C.B.," (No. 1521), JOHN COLLIER; and a clever little study of a girl with geese and a calf, No. 1524, "Expectation," G. HILLYARD SWINSTEAD. MR. WYLLIE'S powerful picture (No. 1539) (sketched above) is on the next wall.

No. 1536. "*The Marsh Mill.*" A. W. WEEDON.

*

No. 1537-

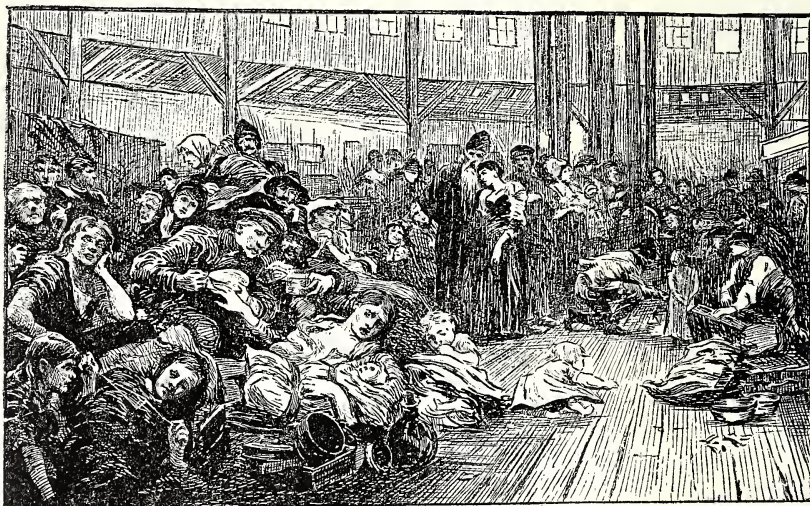
36 x 60.

No. 1537. "*A Midway Inn.*" F. W. LAWSON.

Dim interior of posting inn in the olden time.

No. 1542. "*A Goodly Catch*" (monks). W. D. SADLER.No. 1545. "*A Quiet Corner.*" R. THORBURN, A.R.A.

In the centre of the south wall is a scene in Castle Garden, New York, studied by MR. HERKOMER in America in 1883.



No. 1546.

56 x 83 $\frac{1}{2}$.No. 1546. "*Pressing to the West.*" HUBERT HERKOMER, A.R.A.

"All emigrants have to pass through this building for registration before being sent to the West. As the majority are poor and unable to pay for lodgings outside, they remain here sometimes a day, sometimes eight or ten weeks, until suitable situations can be found for them by the Commissioners of Emigration."



* No. 1554. 17 X 10.
"The Letter."



No. 1555. 17 X 12.
"A Trial."



No. 1556. 17 X 10.
"Happier than ever."

"A Love Story." MARIA BROOKS.

On the same wall are—No. 1543, "*As the hart panteth after the water brooks, so panteth my soul after Thee, O God,*" ARTHUR HILL;

No. 1553, "*A South-westerly Gale: Cornish Coast,*" JOHN BRETT, A.R.A.;

No. 1557, "*Weaving Nets: Venice,*" FRANK BRAMLEY;

No. 1561, "*The Cradle of the River,*" E. B. BARWELL;

No. 1562, "*Astonishing Grand-dad,*" A. H. BURR;

No. 1563, "*'Toots,' daughter of F. May, Esq.,*" W. F. YEAMES, R.A.;

and a clever *genre* picture by F. BARNARD, No. 1564, "*Geoff, Polly, Dolly, and Toto.*" (Sketched overleaf.)

No. 1571, "*Fatal Fidelity,*" E. M. COX.

In this corner are some good landscapes, notably—No. 1565, "*Breezy Tintagel,*" E. A. WATERLOW;

No. 1568, "*Mouth of the River Blythe,*" THOMAS PYNE;

No. 1572, "*The Haunt of the Heron,*" S. J. BARNES;

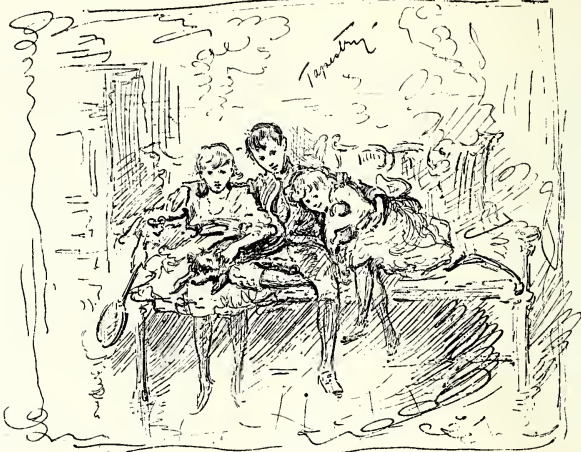
No. 1573, "*At the mercy of the waves,*" JOHN F. FAED; and No. 1574, "*A Summer's Day: St. George's Channel,*" JOHN BRETT, A.R.A.



* No. 1552. 50 X 30.

No. 1552. "Conquest."

E. BLAIR LEIGHTON.



* No. 1564. 28 × 56.
No. 1564. "Geoff, Polly, Dolly, and Toto." FRED. BARNARD.



* No. 1566. 24 × 32.
No. 1566. "What shall I sing?" Interior of Cairo café. F. A. BRIDGMAN.



* No. 1582. 37 × 62.
No. 1582. { "Oh! merry goes the time when the heart is young," } G. HILLYARD
{ "For Paris gives the bippin for the best song sung." } SWINSTEAD.

In the next corner are — No. 1588, "*Don't be inquisitive,*" HAYNES KING; No. 1589, "*The Close of a Winter's Day,*" an old hulk, W. L. WYLLIE; No. 1590, "*Baiting Crab Pots,*" EDWIN ELLIS; No. 1591, "*A Day in the Country,*" J. WEBB; and "*Still Life,*" No. 1587, EDITH ELLISON, and No. 1599, "*Veterans,*" E. G. H. LUCAS.

On the north wall are—No. 1609, "*The Golden Wedding,*" JOHN MORGAN; No. 1617, "*Loch Linne at Port Appin, Argyllshire,*" DAVID MURRAY; No. 1616, "*Sally in our Alley,*" E. S. KENNEDY; No. 1610, "*Grandfather's Workshop,*" MARY L. BREAKELL; No. 1611, "*Passing Clouds;*" R. ANSDALL, R.A.

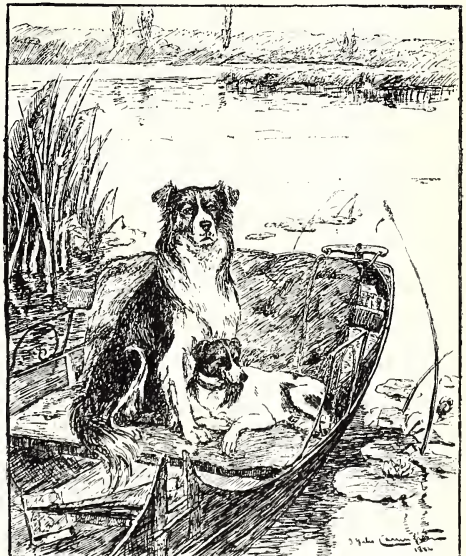
The central picture is a portrait, No. 1620, "*Mrs. Henry Fellows,*" P. H. CALDERON, R.A., and near it a quiet little study (No. 1621) a white calf by a stream at twilight, VAL DAVIS.



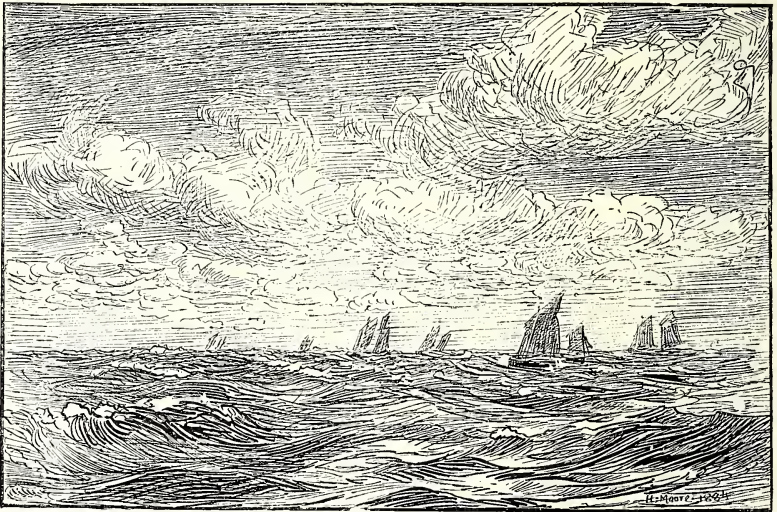
* No. 1618. 29 X 22.
 "*Hickory Dickory Dock.*" E. HIPKINS.



No. 1611. 57½ X 41½.
 No. 1611. "*Spring: Isle of Skye.*"
 R. ANSDALL, R.A.



* No. 1613. 50 X 40.
 No. 1613. "*Steerage Passengers.*"
 J. YATES CARRINGTON.



*

No. 1626.

36 x 54.

No. 1626. "*Off the Lizard, Penzance: Boats starting East for the Fishing.*"

HENRY MOORE.

Above are—No. 1623, "*Running ashore,*" J. FRASER; No. 1624, landscape, M. A. LANGDALE; and No. 1625, "*The Mumbles Lighthouse; storm clearing off,*" EDWIN HAYES.



*

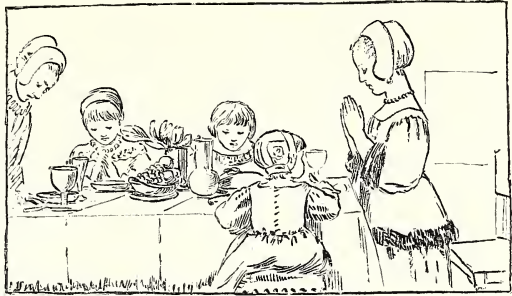
No. 1627.

26 x 36.

No. 1627. "*Fish Market at Rouen.*" EYRE CROWE, A.R.A.

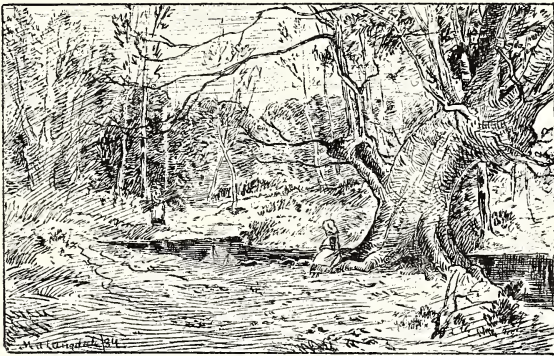
On the same wall are—No. 1628, "*Hay Stacked: Old and New,*" J. BUXTON KNIGHT; No. 1629, "*Praying for Father,*" ROBERT

THORBURN, A.R.A.;
 No. 1630, "Labourers
 after Dinner," GEORGE
 CLAUSEN; No. 1631,
 "Under the Shadow of
 the Ben," A. K. BROWN;
 No. 1639, "Far from the
 Madding Crowd," W.
 HATHERELL; and No.
 1656, "G. Fenwick, Esq.,"
 F. HOLL, R.A.



* No. 1642. "Saying Grace." Mrs. ALMA TADEMA. 20 X 34.

There are several pictures on the end wall well worthy of notice;
 the last is, No. 1655, "Clearing up over Snowdon," JAMES LINNELL.



* No. 1624. MARMADUKE A. LANGDALE. 24 X 36.



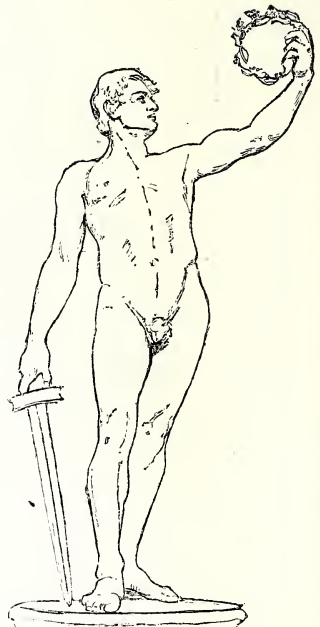
* No. 1653. "Vespers." F. D. HARDY. 56 X 41.



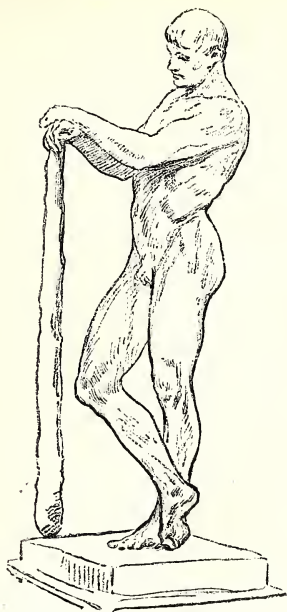
* No. 1823.
No. 1823. "Lady Godiva." C. B. BIRCH, A.R.A.



* No. 1856.
No. 1856. "The Mower."
HAMO THORNYCROFT, A.R.A.



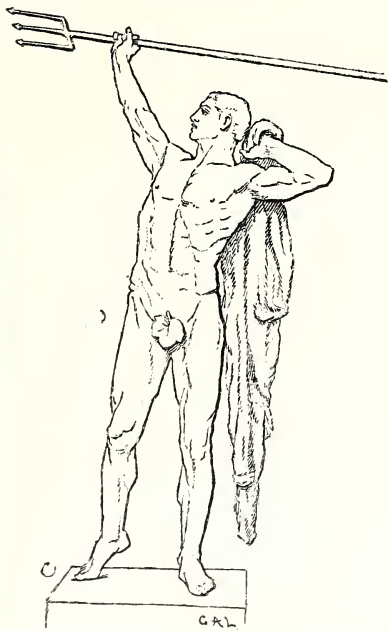
* No. 1676.
No. 1676. "The Victor."
J. W. SWINNERTON.



* No. 1746.
No. 1746. "*Hercules*"
(statuette, bronze).
G. NATORP.



No. 1684.
No. 1684. "*Ruth and Naomi*"
(group, marble).
J. WARRINGTON WOOD.



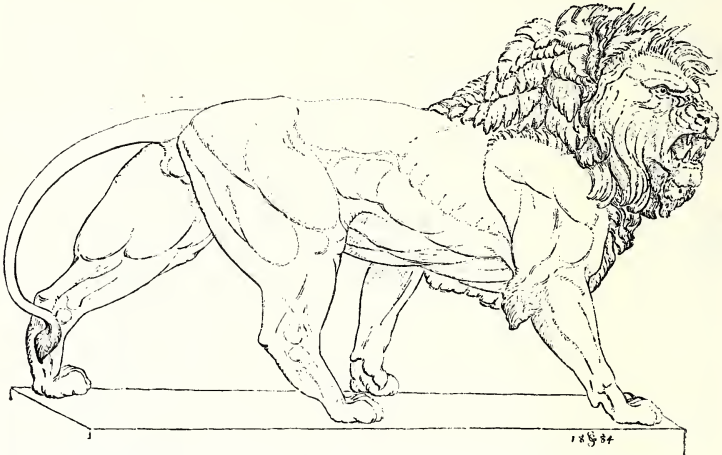
* No. 1809.
No. 1809. "*Ave Caesar! Morituri te
Salutant.*" G. A. LAWSON.



* No. 1680.
No. 1680. "*Linus.*"
E. ONSLOW FORD.



* No. 1682. "Bless me, even me also, O my Father." E. R. MULLINS.



* No. 1776. "A Life-size Sketch at the Zoo." G. SIMONDS.



* No. 1692. "Miss Mary Anderson."
A. BRUCE JOY.



* No. 1770. "Sir Philip Cunliffe
Owen, K.C.M.G." R. A. LEDWARD.

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Academy Notes

1885

WITH

Facsimiles of Sketches by the Artists.

EDITED BY

HENRY BLACKBURN,

ORIGINATOR OF ALL ILLUSTRATED ART HANDBOOKS ; AUTHOR OF "ENGLISH ART
IN 1884," "BRETON FOLK," "ARTISTS AND ARABS," ETC.



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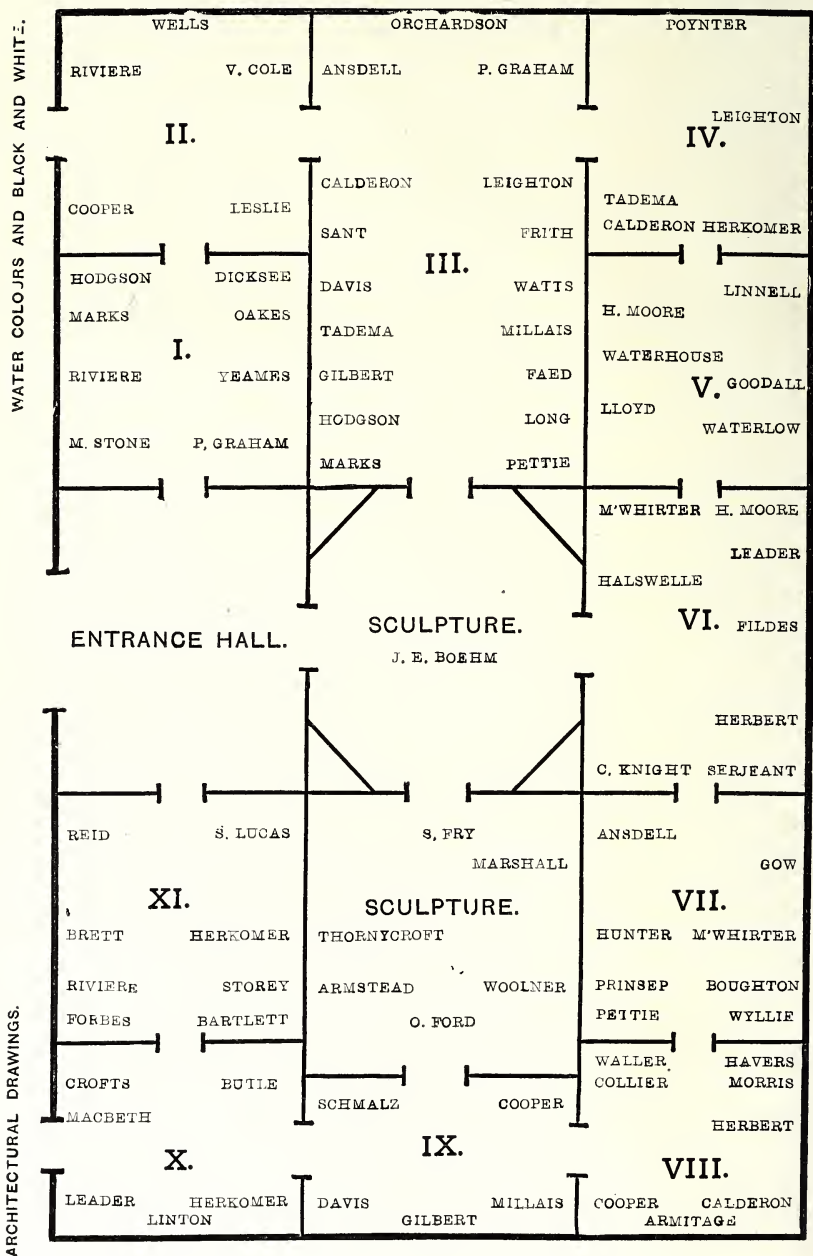
CHATTO, AND WINDUS, PICCADILLY.

MAY 1885.

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GENERAL PLAN OF THE GALLERIES.

SHOWING THE POSITION OF THE PRINCIPAL PICTURES.



** The Exhibition is open from the first Monday in May until first Monday in August.



No. 810. "Circa." JOHN COLLIER.

53 X 86.

No. XI. 1885.

THE present number commences the THIRD VOLUME of "ACADEMY NOTES." The ILLUSTRATIONS are intended to convey an idea of the composition of the pictures, and are not intended specially as works of art. The most interesting are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The large and increasing circulation of these "Handbooks" has naturally led to the publication of many imitations, both at home and abroad; but the promoters of similar books, whilst closely imitating the methods of reproducing sketches, have, as a rule, ignored the principles on which "ACADEMY NOTES" have been published for the last ten years, viz.:—

1. That the sketches should be *Memoranda* merely of the pictures, and should not aim specially at being works of art.
2. That the *whole of the composition of a picture* should be indicated, in all cases; accompanied by dimensions of canvas, for reference.
3. That the most important pictures should be represented, wherever facilities for sketching have been given by the artist.

In order to publish "ACADEMY NOTES" on the opening day of the Exhibition, the illustrations are printed separately at the end of the book.

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ACADEMY NOTES, 1885.

GALLERY I. [Illustrations, pp. 17-24.]

The one hundred and seventeenth annual Exhibition of the Royal Academy contains 2134 paintings, water-colours, architectural drawings, works in black and white, and sculpture.

The prominent pictures in Gallery I. are Mr. RIVIERE'S moonlight landscape "*Sheepstealers*" (see sketch, p. 19), and "*Prisoners of War*," by W. F. YEAMES, R.A.

No. 5. "*Summer Twilight*." H. W. B. DAVIS, R.A., landscape with sheep, lighted by the afterglow.

No. 6. "*Ariadne deserted by Theseus*." HENRIETTA RAE.

No. 16. "*The Old Orchard*." E. S. CALVERT.

No. 17. "*A Parting*." MARIANNE STOKES.

Next is the only work by MARCUS STONE, A.R.A. (No. 18), "*A Gambler's Wife in the Last Century*," a delightful picture of colour and old-fashioned sentiment. The group of gamblers are indicated in the background (see sketch, p. 18), in the foreground are child's toys thrown down.

On either side of the centre picture are two important portraits :

No. 19. "*Mrs. Harry Rouse*." P. H. CALDERON, R.A.

No. 25. "*General Sir Arthur Lawrence*." FRANK HOLL, R.A.

No. 29. "*Love's First Lesson*." S. J. SOLOMON. Venus recumbent teaching Cupid to draw his bow. Roses are scattered on the couch on which she lies ; doves in the background.

No. 30. "*A Good Story*." H. S. MARKS, R.A. A party of boon companions, in eighteenth century costume, over pipes and punch ; one is relating a facetious story, while others, in various attitudes, listen. (See sketch, p. 21.)

No. 31. "*Crossing the Moor*." J. DENOVAN ADAM. Cattle crossing a moor in a storm.

No. 39. "*Don Quixote and the Galley Slaves*." J. E. HODGSON, R.A. The knight on a white horse, a crowd of released slaves on the right hand with rocky landscape, tall trees, distant mountains of the Sierra Morena. (See sketch, p. 21)

No. 44. "*Haymaking*." SYDNEY S. MORRISH. On the right of the door leading into Gallery II. is Mr. F. DICKSEE'S large work, No. 53, "*Chivalry*," an allegorical picture noticeable for fine colour.

The centre of interest on the next wall is—Mr. WM. F. YEAMES'S graphic and important work, No. 67, "*Prisoners of*

War: 1805." The scene is a French seaport, in the time of the wars of Napoleon I.; two captured young midshipmen, one with his arm in a sling, are seated on the quay under the guard of French soldiers, surrounded by a crowd of lookers-on. The naval costume of the period is picturesque and interesting.

Amongst many other pictures to notice in this Gallery are—No. 22, "*A Quay-pool, Cornwall,*" CHAS. E. BONTWOOD; No. 32, "*Ring a Ring of Roses,*" FRED MORGAN; No. 45, "*Mother's Darling,*" JOSEPH CLARK; No. 46, "*Carrying Sand: Bucks Mills, North Devon,*" V. C. ALGER; FRANK CALDERON'S "*Driving a Bargain,*" good horses, No. 60; No. 62, "*Royal Mews: 1884,*" C. LUTYENS; No. 64, "*A Dying Giant,*" an old wooden man-of-war, C. W. WYLLIE; No. 73, "*Evening,*" landscape, PETER GRAHAM, R.A.; and on the last wall is No. 84, "*On the North-east Coast of Kent,*" SIDNEY COOPER, R.A.

GALLERY II. [Illustrations, pp. 25-30.]

First on the line is—No. 91, "*Afternoon Gossip on the Banks of the Ganges.*" VAL. PRINSEP, A.R.A.

Next—No. 92, "*Our Playground,*" MR. FRED BROWN, a scene on the Chelsea Embankment; No. 100, "*Gunga,*" EDWIN LONG, R.A., one of a series of Eastern figures painted by this artist.

No. 101, "*The Halt of the Drove, Loch Etive.*" T. S. COOPER, RA.

Above is—No. 102, "*Roused,*" H. HARDY, a wild boar rushing out of cover, pursued by huge hounds. (*See sketch, p. 25.*)

No. 106, "*Una limosnita por el amor de Dios*" (an alms for the love of God), J. B. BURGESS, A., represents a group of sturdy mendicants assailing a young Spanish lady and her duenna, on their exit from church. Contrast of modern dress and picturesque rags. Note the painting of the defiant beggar on the left.

[Door.]

No. 107, "*After Naseby,*" BRITON RIVIERE, R.A. A lady in dark dress prostrate with anguish over a letter containing the news of the death of her husband, a cavalier who has been fighting on the King's side; two King Charles's spaniels near her.

Other pictures to note here are—No. 111, "*Ulysses Unbinding the Sea-nymph's Veil,*" HARRINGTON MANN; No. 112, "*A Bleak North-Easter,*" JOHN F. FAED; No. 113, "*The Bridal Eve,*" HERBERT GANDY; No. 119, MR. HUBERT HERKOMER'S portrait of "*The Earl of Ducie.*"

The centre of the west wall is principally occupied by—No. 120, "*Quarrymen of Purbeck,*" H. T. WELLS, R.A. Men and horses at work loading stone—background of blue sea; above is No. 121, "*Zenobia, Queen of Palmyra, taken prisoner by Aurelian, Emperor*

of Rome," by MAYNARD BROWNE, an elaborate picture not well seen in its present position.

No. 126. "Eve." ANNA LEA MERRITT. An important study by this artist. (See sketch, p. 28.)

MISS ALICE HAVERS'S "Divided" (No. 134), represents a handsome young angler with a basket slung round his shoulder, who leans carelessly against a tree, while a pretty rustic maiden gazes wistfully across the stream which divides them—one of two pleasant pictures by this artist.

No. 135, "Iffley Mill," VICAT COLE, R.A. A Thames river scene with stormy sky; silver poplars swaying in the breeze; an example of this painter at his best. "The Salad" (No. 136), by W. DENDY SADLER, is a humorous composition. Three holy fathers of the Church seated in a pleasant refectory; one of them is mixing a salad, while the other two are superintending the operation. The convivial trio are evidently mindful it seems of the old Italian proverb:—

"La buona salata,
Poco aceta, ben oliata."

On the side-board is an ample feast of generous viands, and wine is being cooled in an ice-pail to complete the repast.

In the centre of the last wall of this gallery is a very harmonious picture, No. 141, "The Language of Flowers," G. D. LESLIE, R.A., two English girls in dark and light dresses; flowers in a basket on the ground.

Other pictures here are:—No. 140, "The Stream," J. C. HOOK, R.A., and No. 146 by the same painter, "After Dinner rest awhile," a company of cormorants gorged to repletion; No. 149, "Iras," with the basket of figs, a subject from Shakespeare's 'Antony and Cleopatra,' by EDWIN LONG, R.A.; No. 150, "Merely by Accident," THOS. FAED, R.A.; No. 151, "Flemish Pastures," JAMES L. HENRY; No. 152, "Catch!" by W. HATHERELL; and 154, "Summer in Holland," by ROBERT MEYERHEIM.

GALLERY III. [Illustrations, pp. 31-42.]

The first two pictures on the line are—No. 158, "A Highland Mother," by the late R. ANSDELL, R.A., and No. 159, "The fallen Oak stops the way," T. SIDNEY COOPER, R.A., a huge tree snapt and rent by a hurricane lies across the road, stopping the way of cattle, and a horseman, who seek to pass, while wood-cutters are engaged in chopping up the branches.

The place of honour at the head of the gallery is occupied by No. 172, "The Salon of Madame Récamier," W. Q. ORCHARDSON, R.A., the most important work of the artist since his "Napoleon on the deck of the *Bellerophon*," exhibited in 1880. As indicated

in the sketch on p. 31, the hostess is seen seated on the right hand, her light graceful figure relieved by a massive crimson curtain; on the left a group of statesmen and well-known figures of the period, amongst them portraits of Metternich, Tallyrand, &c. Apart from the historical interest of this picture, the refined and scholarly treatment of a somewhat complex composition, the grace of line, and subtle harmonies of colour, may be noticed.

On the same wall are—No. 165, "*A Holy Child*," F. GOODALL, R.A., and several portraits to be noticed.

No. 186, "*Sinodun Hill, from Day's Lock, Dorchester*," VICAT COLE, R.A., and No. 189, "*Late Afternoon, Streatley-on-Thames*," by R. HALFNIGHT, are appropriately hung near each other as representing two scenes on the remoter and pleasanter parts of the Berkshire and Oxfordshire Thames.

Of Mr. PETER GRAHAM'S bold rocky coast scene (No. 192), with its appropriate quotation from 'Cymbeline,' a sketch is given on p. 32.

There are many other pictures to note here, including—"In the sweet Spring-time," J. FITZ MARSHALL (No. 176), a pretty study of white and crimson may.

In Sir F. LEIGHTON'S picture of a young lady "in maiden meditation fancy-free," No. 194 (sketched on p. 35), great charm lies in the rich yet delicate colouring of the pale hyacinth blue dress, although the face is one of singular beauty and refinement. No. 201, "*Miss Laura Gurney*," in rich red costume, G. F. WATTS, R.A. No. 195, "*John Knox at Holyrood*," W. P. FRITH, R.A. (see sketch and explanation of this picture on p. 36), No. 202, "*The Close of the Day*," J. C. HOOK, R.A., one of the finest works by this painter; MR. FRANK HOLL, R.A., sends two very finished and effective portraits, "*Mr. Wilson Barrett as Hamlet*" (No. 203), and No. 211, "*The Earl of Dufferin*"; the latter is especially interesting at the present time—a fine study of a remarkable head. MR. HOLL'S portrait of "*Dr. Weir Mitchell of Philadelphia*" (No. 219), is another to be noted. Above are MR. W. DENDY SADLER'S "*Tantum Religio potuit Suadere*" (No. 233), and MR. ARTHUR HACKER'S portrait of the late Lord Mayor (No. 249.).

In the centre of the wall is the most important picture MR. MILLAIS has painted for some years; in it are portraits of his daughter and grandchildren; the ornithologist is a good likeness of T. O. BARLOW, R.A., the well-known engraver, the title is "*The Ruling Passion*," J. E. MILLAIS, R.A. (See sketch, p. 37.)

No. 220, "*The Sheep-fold*," J. R. HERBERT, R.A. Here is MR. FAED'S principal picture, No. 225, "*When the Children are Asleep*." The mother of a poor Scottish household has laid her infant son and daughter in a cupboard bed, and, after hushing them to sleep, has sat down to read by the fireside.

No. 226, "*Love's Labour Lost*," E. LONG, R.A. An Egyptian princess, seated, with three slaves, rich Eastern interior.

Here are good examples of two painters—No. 231, "*Væ Victis*," BRITON RIVIERE, R.A.; No. 239, "*Challenged*," JOHN PETTIE, R.A. (*See sketches, pp. 38 and 39.*)

On the opposite side of the door is a second picture by MR. MARKS, entitled, "*A Treatise on Parrots*," representing an ornithologist in red silk cap and dressing-gown examining some stuffed birds of brilliant plumage. No. 248.

Here is an interesting picture, No. 259, "*Cupid's Spell*." A fisherman's courtship. By HENRY WOODS, A.R.A. Two young Venetians on the old stone steps of a garden overlooking the water near the Quidecca, the girl making thread for nets; above is a laurel in strong sunshine, in the distance a bright bit of Venice.

No. 265. "*The Queen, God bless her!*" J. G. HODGSON, R.A. Two English soldiers in the Soudan, resting on the sands, drinking Her Majesty's health. A small picture.

No. 269, "*A Standard-bearer*." SIR JOHN GILBERT, R.A. A full length figure, rich in colour.

Here are two charming portraits, characteristic of two painters—Nos. 275, "*The Lady Peggy Primrose*," by J. E. MILLAIS, R.A.; and 281, "*The Lady Sibyl Primrose*," by SIR F. LEIGHTON, P.R.A., the two youthful daughters of Lord and Lady Rosebery; dainty presentments both, the latter, in a white frock with delicate blue sash, holding a doll, and with hat and feathers; the former with pink ribbons, sash, and slippers.

In the centre is No. 276, MR. ALMA TADEMA'S great picture; five figures on a marble terrace, one reciting from Homer. Note the painting of the recumbent figure, the attitude of the reciter as he opens his scroll, and the cool tones of the marble against the blue sea.

Amongst other pictures to be noted in this gallery, besides those of which we give sketches, are—No. 174, "*Clifton Grove*," "*Kirke White's Walk*," CHARLES SMITH; No. 185, MR. PETTIE'S "*Portrait of F. G. Orchar, Esq.*"; No. 213, MR. HOLL'S "*Viscount Hampden as Speaker of the House of Commons*"; No. 215, MR. WALTER J. SHAW'S "*North-west Gale: Padstow, Cornwall*"; No. 227, "*Henley Regatta*," ALFRED DE BRÉANSKI; No. 230, "*Surrey's Pleasant Hills*," FRANK WALTON; No. 241, "*Where the Sunlight Lingers*," by ALFRED EAST; No. 254, "*A Worcestershire Lane after a Summer Shower*," by B. W. LEADER, A.R.A.; No. 260, "*Dessert*," W. F. YEAMES, R.A.; No. 270, "*Yo, heave ho!*" J. C. HOOK, R.A.; No. 279, Portrait of "*Professor Blackie*," by JAMES ARCHER; No. 282, "*On the Cliffs*," H. W. B. DAVIS, R.A.; No. 288, "*Whispering Leaves*," G. D. LESLIE, R.A.; No. 295, "*Andromeda*," P. H. CALDERON, R.A.

GALLERY IV. [Illustrations, pp. 43-48.]

In the centre of the wall is No. 322, "*Diadumenè*," E. J. POYNTER, R.A., a small study for which was in the academy last year.

Diadumenè stands on the marble steps of an apartment in a Greek palace, having just come from the bath. As she binds her hair she takes the pose of the statue by Polycleitus known as the "*Diadumenos*." This is the most important picture by MR. POYNTER. (*See p. 45.*)

On this wall are some excellent pictures grouped round the foregoing, amongst them—No. 319, "*Sweetness and Light*," EDWARD S. HARPER; No. 323, "*Spring*," E. J. HUMPHERY; and No. 324, "*The Wreck of the Wood*," by J. LAWSON WINGATE.

On the right are—"Rural England" (No. 335), a girl feeding ducks, by FREDERICK BROWN; No. 339, "*Brockenhurst Road*," by W. L. PICKNELL, a horseman riding along a road that intersects a wooded common with golden gorse in blossom; No. 344, "*Music*," a fine decorative frieze by the President, and under it, also by SIR FREDERICK LEIGHTON, a little study of a girl, entitled, "*Phæbe*"; and No. 347, "*Saints Bay*," with intense tones of green and blue, by JOHN BRETT, A.R.A.

Besides the pictures sketched we should mention No. 356, "*White Hydrangea*," ALBERT MOORE, a nude figure of a girl; a remarkable portrait of a lady, a scheme of white, No. 360, "*Miss Katherine Grant*," by H. HERKOMER, A.R.A.; No. 300, "*Portrait of Mrs. A. Hichens*," SIR F. LEIGHTON, P.R.A.; No. 331, "*The End of Winter*," ALFRED E. EMSLIE; No. 342, "*Hollyhocks of the Royal Gardens, Kew*," by LOUISA AUMONIER; No. 343, "*The Eagle's Haunt: Cor Arden*," R. SCOTT TEMPLE; No. 367, "*The River*," by P. H. CALDERON, R.A.; No. 372, a small imaginative picture, "*The Cloud*," by G. MCCULLOCH; No. 373, "*Night Covering the Sleeping Earth*," by H. J. STOCK; No. 386, "*My Youngest Daughter*," by L. ALMA-TADEMA, R.A.; No. 387, "*A Bridle Road near Knaresboro'*," by F. A. HARGRAVE; and Nos. 301 and 302, "*The Legend of St. Dorothea*," F. HAMILTON JACKSON.

GALLERY V. [Illustrations, pp. 49-52.]

The chief pictures to be noted in this Gallery, apart from those of which we have given sketches, are—No. 404, "*Waiting for a Breeze: Southwold*," H. GARLAND; No. 405, "*The Old Mountain Road*," W. LINNELL; BRYAN HOOK'S "*Whitesand Bay*," No. 406; and two pictures by J. R. HERBERT, R.A., No. 427, "*The Vine that maketh glad the heart of Man*," and No. 438, "*The Message*

of a Flower." No. 463, by H. WEIGALL, is a portrait of his Eminence Cardinal Manning, in his scarlet robes.

No. 456. "*An Anxious Moment.*" W. C. HORSLEY.

No. 465. "*Scant Fuel.*" E. A. WATERLOW.

No. 500, "*The Old Rectory, Beaconsfield, Bucks,*" by CLOUGH BROMLEY, interesting on account of its associations.

No. 503. "*St. Eulalia's Crucifixion.*" J. W. WATERHOUSE. Mr. Waterhouse, whose picture of "Consulting the Oracle" was one of the prominent pictures in last year's exhibition, sends a large work. The incident is taken from the legend of St. Eulalia; the scene is the Roman forum. The legend relates that the body was shrouded by a miraculous fall of snow when lying exposed in the forum after her martyrdom. The figure lies prostrate in the foreground of the picture; there are pigeons on the marble pavement, one of which just rising represents the martyred spirit of the saint.

Here are—HENRY MOORE'S "*Cats'-paws off the Land*" (No. 510); ERNEST WATERLOW'S "*Watching the Sea-Birds*" (No. 524); and "*A Critical Audience*" (No. 527), by JAMES CHARLES, a score of rustic urchins outside cottage, moved to merriment by a nigger minstrel.

Other pictures we notice in Gallery V. are No. 477, "*After a Day's Sport by the Sea,*" ANNIE AYRTON; No. 478, "*The Comus Wood,*" J. T. LINNELL; No. 479, "*The Village Rivals,*" by HERBERT W. FOSTER; No. 481, "*Embarras de Richesses,*" by MAUDE GOODMAN; No. 495, "*Drying Day,*" by THOMAS C. S. BENHAM; No. 496, "*Supper for Three,*" by TOM LLOYD; and No. 504, "*For Natural Instinct Teaches Me,*" GEORGE HARE.

GALLERY VI. [Illustrations, pp. 53-56.]

One of the first pictures is "*Salome carrying the Head of John the Baptist to her Mother Herodias*" (No. 543), by LOUISE JOPLING. Another Scriptural subject is Mr. J. R. HERBERT'S "*Naomi returning with Ruth to Bethlehem: Dawn*" (No. 564). "*The Old Pilot,*" by MRS. EDITH HUME (No. 568), one of a series of three coasting subjects, studied in Normandy. A retired, weather-beaten old coastman is arranging his telescope, while his grandchild plays beside him. There is much humour in Miss MARGARET SIMPSON'S little work, "*The General Muster*" (No. 580), a number of noisy geese.

In the centre of the north wall is a large picture (sketched on p. 54), No. 559, "*Venetians,*" LUKE FILDES, A.R.A. Other pictures not in the illustrations are No. 546, "*Teaching the Young Idea how to Shoot,*" by FRANK DADD; No. 548, "*A Corner of my Study,*" by CATHERINE M. WOOD; No. 555,

"*Hedge-row Elms on Hillocks Green*," B. W. LEADER, A.R.A.; No. 570, "*The Arundel Tower, Southampton: Sunrise*," G. H. THOMPSON; No. 571, "*Mrs. Skipp Lloyd*," by E. J. POYNTER, R.A.; No. 586, a very striking portrait of Lady Playfair, in yellow satin, standing, by J. S. SARGENT; No. 588, "*A Sculptor's Model Resting*," E. M. HALE, No. 605, "*Solitude*," by JOSEPH KNIGHT; Mr. DAVID BATES'S "*Hyacinths*" (No. 610), with girl and dog; No. 615, "*Twilight on the Marsh*," by W. J. Laidlay; Mr. KEELEY HALSWELLE'S delicious "*Welcome Shade*" (No. 619); No. 625, "*Pharisee and Publican*," W. C. HORSLEY, interior of an Egyptian mosque; two men praying; black slave; courtyard and fountain; No. 627, "*Early Spring at Capri*," ADRIAN STOKES; Mr. WILLIAM LOMAS'S figure of a girl, entitled "*Almond Blossoms*" (No. 630); and Mr. MACWHIRTER'S "*Loch Scavaig, Isle of Skye*" (No. 633).

GALLERY VII. [Illustrations, pp. 57-65.]

On the north wall of Gallery VII. are important works by A. C. GOW, A.R.A., J. MACWHIRTER, A.R.A., and G. H. BOUGHTON, A.R.A.

A noticeable picture is Mr. CECIL ROUND'S poetical landscape (No. 648), "*One of those Heavenly Days that Cannot Die*," MR. ARTHUR WARDLE'S "*Left in Charge*," (No. 649): dog on a trunk in charge of luggage.

No. 656, "*Absolution for the Lost at Sea: Notre Dame d'Afrique, Algiers*," ANDREW C. GOW, A.R.A. Priests and acolytes on sea shore; red vestments and white surplices.

No. 661, "*The Queen of the Tournament*," F. W. W. TOPHAM. (See sketch, p. 59.)

No. 663, *Milton visited by Andrew Marvell*, G. H. BOUGHTON, A.R.A. (See sketch, p. 63.) Milton is seated, with his young wife beside him, outside his ivy-covered cottage at Bunhill Fields; Andrew Marvell arrives on the scene, followed by two companions. Other friends of Milton, who have been playing or singing to him, make up a picturesque group in the costume of the period.

No. 672, "*Sunday Morning*," ARTHUR HUGHES.

There are portraits in this gallery of "*John Garrett Marten, Esq.*," by MR. PETTIE (No. 692), and of "*The Marquis of Tweeddale*," by KNIGHTON WARREN (No. 705).

Next are Mr. J. W. INCHBOLD'S "*Rivage, Lake Lemán*" (No. 682); Mr. ROBERT COLLINSON'S "*Peace with Honour*" (No. 693), cottage interior; and Mr. VAL. PRINSEP'S, A.R.A., "*Cotter's Saturday Evening in Wiltshire*" (No. 704), sketch on p. 60.

A large space on this wall is occupied by No. 709, Mr. COLIN HUNTER'S "*Rapids of Niagara above the Falls*"; under it is Mr. J. YATES CARRINGTON'S "*Hamlet and Polonius*" (Nos. 713-715), a humorous triptych. Next is No. 716, Mr. J. W. INCHBOLD'S, "*From Pallano to the Dent du Midi*."

Other works in this gallery are—No. 654, "*Shall I?*" LUCIEN DAVIS; No. 679, "*Debatable Ground*," W. L. WYLLIE, and No. 689, "*A harbour in the Channel Islands*," by W. M. WYLLIE; No. 698, "*Fishing Boats at Seaton, Devon*," ALBERT HODDER; No. 699, "*Such is life!*" WEEDON GROSSMITH, a child with cracker; No. 729, "*Crouching to spring*," by J. T. NETTLESHIP; No. 742, "*Companions*," by L. C. NIGHTINGALE; No. 743, "*Christmas Roses*," by EMILY DIXON.

GALLERY VIII. [Illustrations, pp. 65-71.]

The principal works in this Gallery may be seen in the following order:—

No. 746, "*Priscilla*," a picturesque incident in Longfellow's 'Courtship of Miles Standish,' LASLETT J. POTT; No. 748, "*The Belle of the Village*," MISS ALICE HAVERS.

Prominent in this Gallery, both for colour and in scale of the figures, is No. 757, "*The First Prince of Wales*," P. R. MORRIS, A.R.A. Edward I. at the gate of Carnarvon Castle, holding infant prince in his shield (a youthful monarch who could not speak a word of English), to present him to the Welsh chieftains, calling upon them to give allegiance: April 25, 1284.

The centre picture is No. 769, "*First Victory of David*," J. R. HERBERT, R.A.

Above is No. 766, "*A Fricze*," W. E. F. BRITTEN. (*See p. 67.*)

No. 774, "*Morning*," PHILIP H. CALDERON, R.A.

No. 780, "*Honeymoon in Normandy: a Street in Lisieux*," EYRE CROWE, A.R.A. A newly-married couple on a tricycle.

No. 791, "*Passing Showers*" PETER GRAHAM, R.A.

The prominent picture—the largest in the Royal Academy—is No. 792, "*After the Arena*," E. ARMITAGE, R.A. (12 ft. 6 in. × 9 ft. 7 in.). The scene is in the Catacombs, in the early days of the Christian era. The body of one killed in the arena is being lowered for burial. The friends of the martyr, who receive the body, are grouped in strong light in the foreground. (*See sketch, p. 68.*)

No. 797. "*On the Llugwy, North Wales.*" J. R. HERBERT, R.A.

No. 803. "*An Interruption in the Dance.*" J. HAYNES-WILLIAMS.

No. 810. "*Circe*,"—life-size, with tigers. J. COLLIER (*sketch, p. 3*).

Mr. JOHN PETTIE'S scene from Sheridan's 'School for Scandal'—"*Charles Surface Sells his Ancestors*"—(No. 812) is in the centre. This play, so full of scenic effect, is an inexhaustible mine both for pictorial and histrionic artists. Mr. PETTIE has done justice to the irascible yet affectionate old uncle, Sir Oliver.

No. 813, "*The Royal Fugitive*," D. W. WYNFIELD, an incident in the narrative of Charles the Second's escape after the battle of Worcester.

No. 823, "*Outward Bound*," S. E. WALLER, a work sure to prove one of the most attractive pictures of the year, from its picturesque grouping and human interest. (*See sketch on p. 70*.)

GALLERY IX. [Illustrations, pp. 72-76.]

This room, formerly occupied by water-colours, is now filled with cabinet-sized oil paintings. In the centre of the east wall hangs No. 869, "*A Gipsy Encampment*," Sir JOHN GILBERT, R.A., and next to it No. 868, "*A Scene from the 'School of Scandal'*," by J. PETTIE, R.A.—

"*Sir Peter.* Zounds, madam, you had no taste when you married me.
Lady Teazle. Very true, Sir Peter."

On the left is No. 844, "*Cape Wrath*," by J. BRETT, A.R.A., and on the right of the centre is No. 874, "*Lost Sheep*," H. W. B. DAVIS, R.A., and another by the same artist, No. 891, sketched on p. 74.

No. 892, "*Private and Confidential*," A. J. ELSLEY. In the corner on the right is W. B. BAIRD'S diminutive painting, No. 900, and a curious death-bed scene, No. 906, "*Death's betrothed*," R. BOTTOMLEY. Beyond the door is No. 919, P. R. CRAFT, "*Practice on the sly*," and near it a small study of mice, No. 933, G. T. ROPE. Above is No. 937, "*Orlando's Adventure with the Fairy Morgana*," H. M. PAGET. On the line—No. 939, H. SCHMALZ (*sketch, p. 73*), a place near the door being occupied by 940, "*The Woodland Spring*," PHILIP H. CALDERON, R.A., the source of a stream represented by a wood nymph holding a pitcher, whence the stream flows.

Many other good pictures are to be found in this gallery, one of its principal attractions being the little figure of a child with a rabbit, No. 859, "*Orphans*," by J. E. MILLAIS, R.A.

GALLERY X. [Illustrations, pp. 77-82.]

This gallery contains several battle-pieces, but first may be noticed a sea-piece, No. 1025, J. FRASER, and below, No. 1026, A. HACKER (*sketch*, p. 78).

In the centre of the end wall is No. 1028 (*Sketch*, p. 78) "*The Marriage of His Royal Highness the Duke of Albany*," J. D. LINTON. Painted by command of the Queen. This elaborate historical picture, which has been several years in preparation, contains many interesting portraits. The scene is the altar of St. George's Chapel, Windsor, at the conclusion of the marriage service. The costumes of the bride and bridegroom, the Princess of Wales, and other prominent figures, as well as the architectural background, have been painted with the utmost care.

This picture will be hung at Windsor Castle with previous pictures of royal marriages. Mr. Linton, who is President of the Royal Society of Painters in Water-Colours, is also known as the painter of five important pictures illustrating the life of a soldier in the sixteenth century.

On either side are two important landscapes—No. 1027, "*Found*," H. HERKOMER, A.R.A. (*sketch*, p. 77), and No. 1033, B. W. LEADER, A.R.A. (*sketch*, p. 79); No. 1040, "*Toilers of the Sea*," T. LLOYD, Fishermen on sea-coast; a glow of evening sunlight.

Near the door leading to the Architectural Gallery is No. 1044, "*The Miller and the Maid*," R. W. MACBETH, A.R.A.: a girl on the steps of the mill talking to the miller, who leans over the half-door; No. 1045, "*We've met before*," A. STRUTT.

Here follow several battle pictures—No. 1051, "*William III. at the Battle of Landen*," ERNEST CROFTS, A.R.A.; No. 1065, "*The Last Stand at the Battle of Isandhlhula*," C. E. FRIPP.

No. 1081, "*After the Battle*." Arrival of Lord Wolseley and staff at the bridge of Tel-el-Kebir at the close of the action, ELIZABETH BUTLER. Mrs. Butler (best known as Miss Elizabeth Thompson, the painter of the "The Roll Call"), sends an important war picture, a scene from the battle of Tel-el-Kebir—the arrival of Lord Wolseley and his staff, who have galloped up to the bridge at the close of the action. There are portraits of Sir Redvers Buller, Colonel Butler, Sir John Adye, and others of the staff. The Highlanders are cheering, others are seen firing at the enemy in the distance; early morning light on the group, and distant heights of Tel-el-Kebir.

Amongst other pictures to be noticed here are No. 1053, "*A Moment's Rest*:" Dancing girls, J. T. ROSS; No. 1056, by P. R. MORRIS, A.R.A.; No. 1069, by the late R. ANSDALL, R.A.; 1070, E. B. LEIGHTON (*sketch*, p. 82); 1077, Portrait of Bret Harte, by J. PETTIE, R.A.; and 1088, "*Corrie Burn*," a landscape by J. MACWHIRTER, A.R.A.

GALLERY XI. [Illustrations, pp. 83-89.]

The centre of the south wall is occupied by No. 1106, "*The Norman Archipelago seen from Serk*," J. BRETT, A.R.A. (*Sketch*, p. 87): sunlight over rocky channel islands and blue sea.

Near the door is No. 1093. S. A. FORBES. (*Sketch*, p. 87.) "*A Fish Sale on the Cornish Beach*."

No. 1102. "*The Cradle of the Hills*." Landscape. R. ELMORE.

On the line are—No. 1100, "*Stolen Kisses*," BRITON RIVIERE, R.A.; No. 1112, "*Two Invalids*," L. CALKIN; and next to it No. 1113, J. R. REID (*Sketch*, p. 88), a market held on a hillside overlooking the sea—an important work by a young painter.

No. 1120, near the door, is "*Once Bit, Twice Shy*," C. BURTON BARBER, a highly humorous incident not to be missed—a little girl about to put mustard on the nose of a struggling puppy. Above is No. 1126, "*The Slopes of Ben Nevis*," C. E. JOHNSON, a fine landscape (*sketch*, p. 83), and on the other side of the door No. 1127, "*Ripe October*," R. W. MACBETH, A.R.A., and No. 1128. "*From the Field of Sedgmoor*," SEYMOUR LUCAS. (*Sketch*, p. 84.)

Nos. 1141 and 1143, two Portraits by F. HOLL, R.A., the space between them occupied by a small picture, No. 1142, "*Hard Times*," H. HERKOMER, A.R.A.: Tramps on the road.

No. 1148. "*The Girl who Baits the Line*." COLIN HUNTER, A.R.A.

No. 1149, "*Zeuxis*," G. A. STOREY, A.R.A. (*See* p. 86.)

Above is No. 1150, a clever portrait by a young artist, G. WALTON, and next, No. 1152, "*Coast Scene in the Channel Islands*," W. A. TOPLIS. (*Sketch*, p. 86.)

The last important picture on the line is No. 1160, "*His Last Work*." W. H. BARTLETT. A sculptor's widow showing a statuette to some visitors.

WATER-COLOUR GALLERY.

A fine new room leading out of Gallery II. has been devoted to the exhibition of 418 water-colours, the centre of the first wall being occupied by ARTHUR CROFT'S immense drawing of "*Tintagel*," No. 1173, and below it a powerful study of scarlet poppies by W. J. MUCKLEY, No. 1176, sketched on pages 90, 91.

Amongst the important works are—

No. 1340, "*The Holy Mother*," F. GOODALL, R.A.

No. 1225, "*A Dream of the Arabian Nights*," E. J. POYNTER, R.A.; and the only work by E. J. GREGORY, A.R.A., No. 1233, a child in a hammock with fox-terriers, entitled, "*Overtures for Peace*."

GALLERY I.



*

60 X 47.

No. 6. "*Ariadne deserted by Theseus.*" HENRIETTA RAE.



*

No. 17. "*A Parting.*" MRS. ADRIAN STOKES.

30 X 48.



*

37 X 60.

No. 18. "A Gambler's Wife." MARCUS STONE, A.R.A.



*

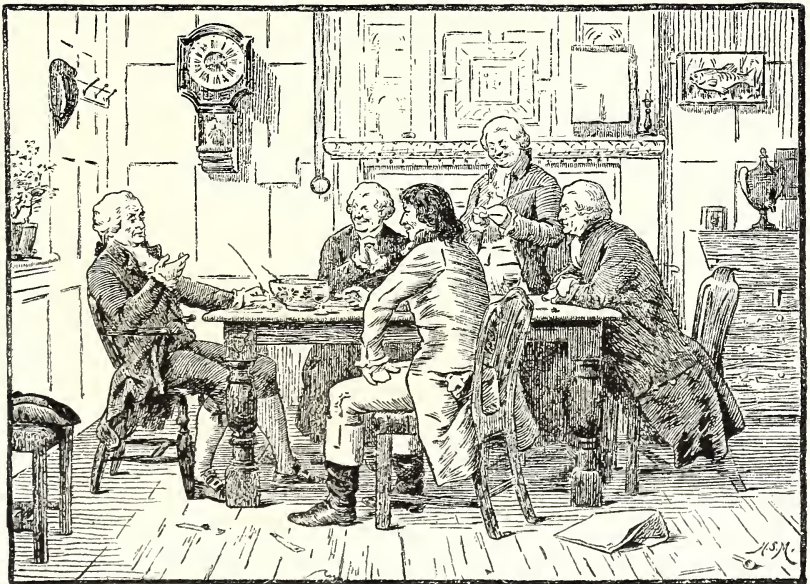
50 X 74.

No. 23. "Barden Beck." T. HOPE McLACHLAN



No. 24. "*The Sheepstealers.*" BRITON RIVIERE, R.A.

55 × 92.



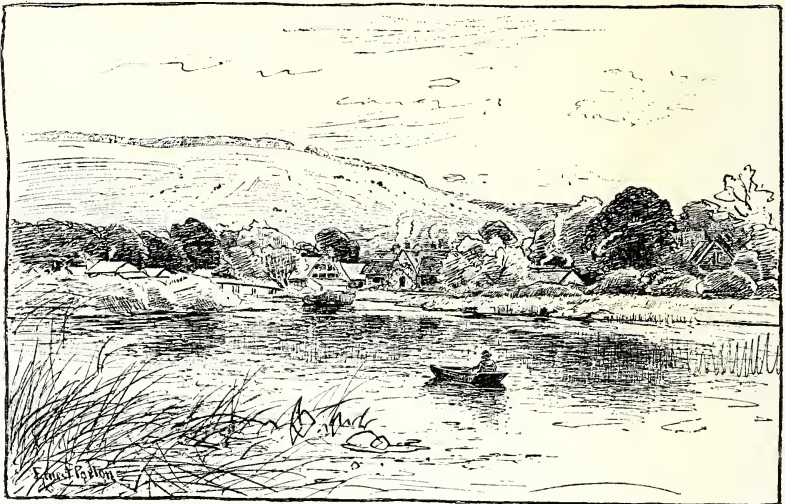
* No. 30. "*A Good Story.*" H. STACY MARKS, R.A.

38 × 51.



39 X 52.

No. 32. "Ring a ring of roses." FRED MORGAN.



42 X 60.

No. 40. "English Homes: Streatley-on-Thames." ERNEST PARTON.



96 x 72.

No. 39. "*Don Quixote and the Galley Slaves.*" J. E. HODGSON, R.A.

"In return for the service I have rendered you, it is my wish that you carry these fetters which I have removed from your necks to the city of Toboso, and there present yourselves before the Lady Dulcinea, and tell her that her knight of the doleful countenance sends you to present his services to her."



*

No. 53. "Chivalry." FRANK DICKSEE, A.R.A.

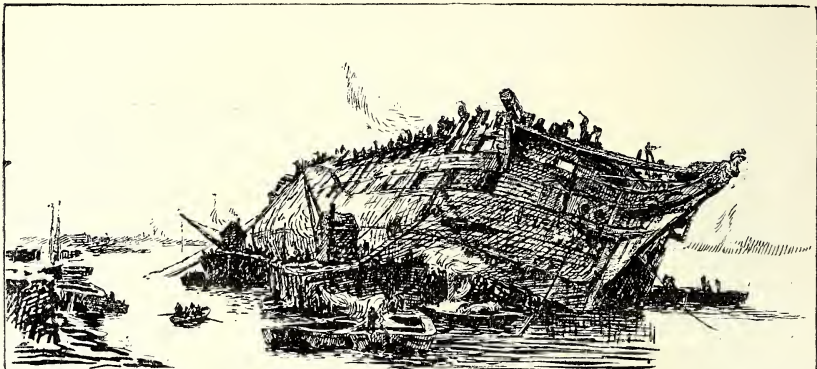
71 X 53.



60 X 90.

No. 67. "Prisoners of War: 1865." WM. F. YEAMES, R.A.

*

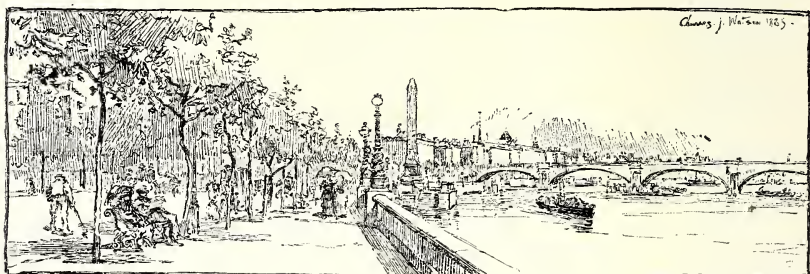


*

No. 64. "*A Dying Giant.*" CHARLIE W. WYLLIE.

30 X 56.

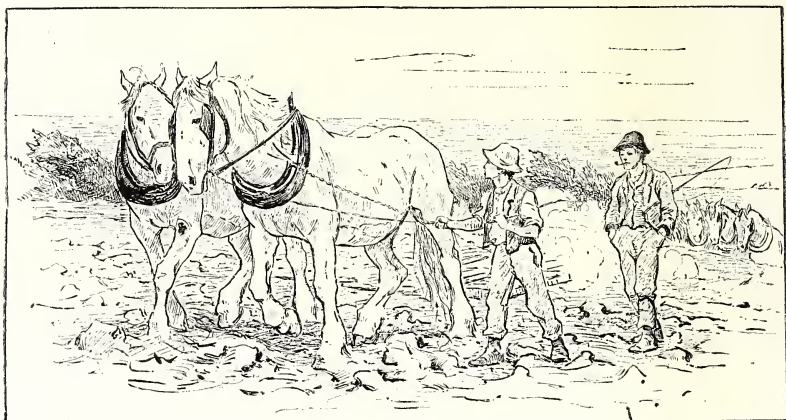
"How are the mighty fallen, and the weapons of war perished."



*

No. 69. "*From Charing Cross to the Temple.*" CHARLES J. WATSON.

20 X 60.



*

No. 82. "*The Harrow.*" ARTHUR LEMON.

27 X 61.

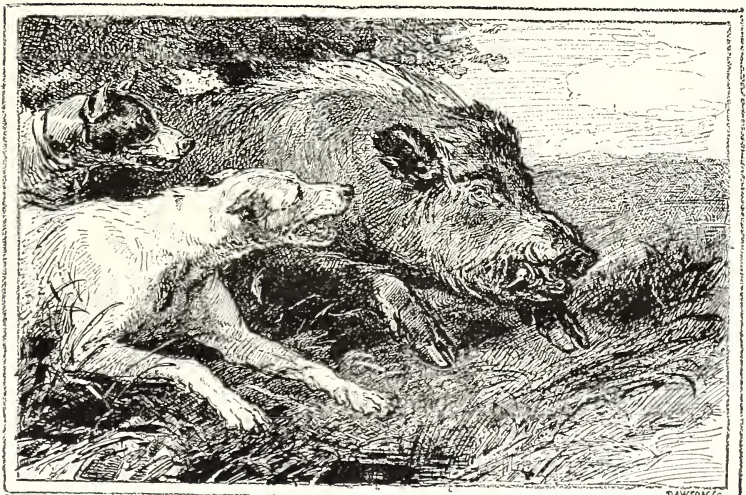
GALLERY II.



*

37 x 26.

No. 98. "Her First Visit." R. BARNES.



*

No. 102. "Roused." HEYWOOD HARDY.

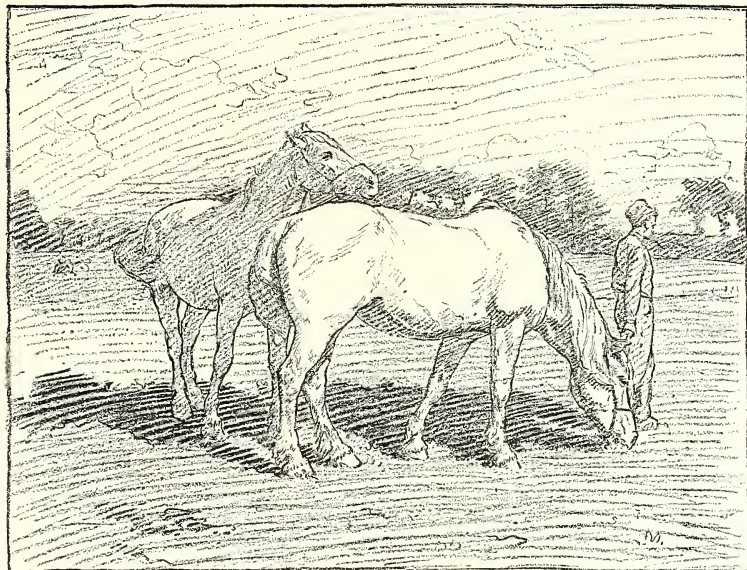
48 x 68.



* No. 106. "*Una limosnita por el amor de Dios.*" J. B. BURGESS, A.R.A. 57 X 42.



* No. 111. "*Ulysses unbinding the sea nymph's veil.*" HARRINGTON MANN. HARRINGTON MANN, 1885
42 X 60.



*

34 X 46.

No. 105. "In the Pas de Calais." JAS. PRINSEP BEADLE.



*

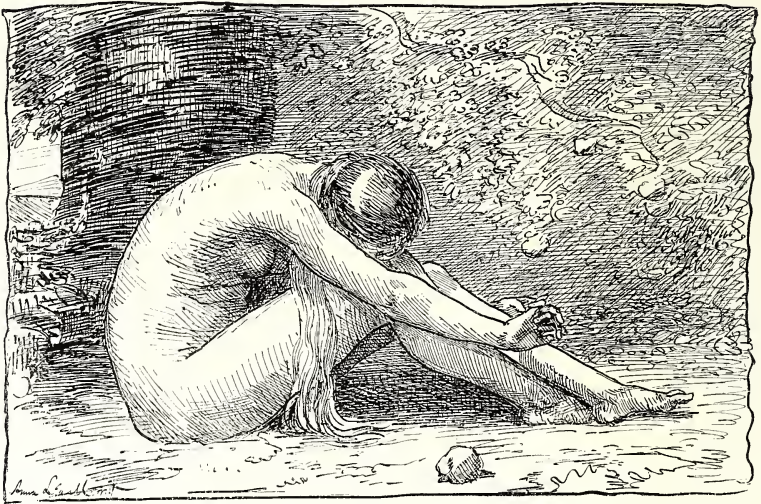
56 X 84.

No. 121. "Zenobia, Queen of Palmyra, taken prisoner by Aurelian, Emperor of Rome."
MAYNARD BROWN.



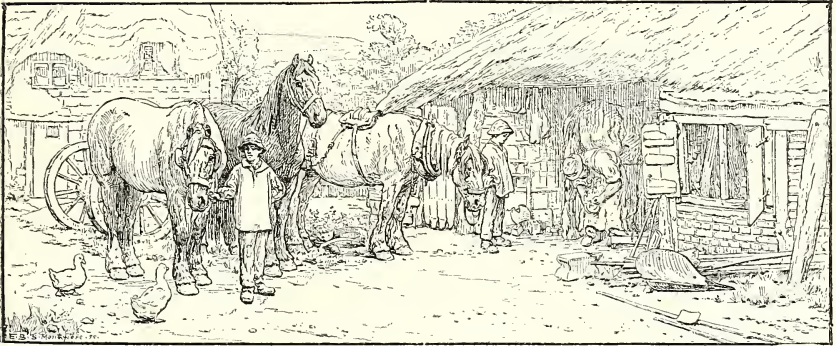
28 X 52.

No. 113. "*The Bridal Eve.*" HERBERT GANDY.



29 X 43.

No. 126. "*Eve.*" ANNA LEA MERRITT.



*
33 X 78.

No. 122. "The Village Smithy—Childock, Dorset." E. B. STANLEY MONTEFIORE.



*
25 X 50.

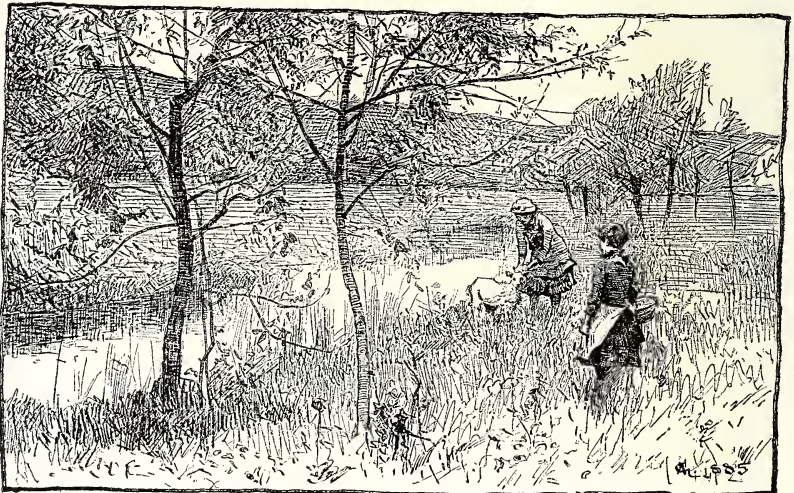
No. 134. "Divided." ALICE HAVERS.



*

56 X 46

No. 133. "Wool Spinners." FRED. G. COTMAN.

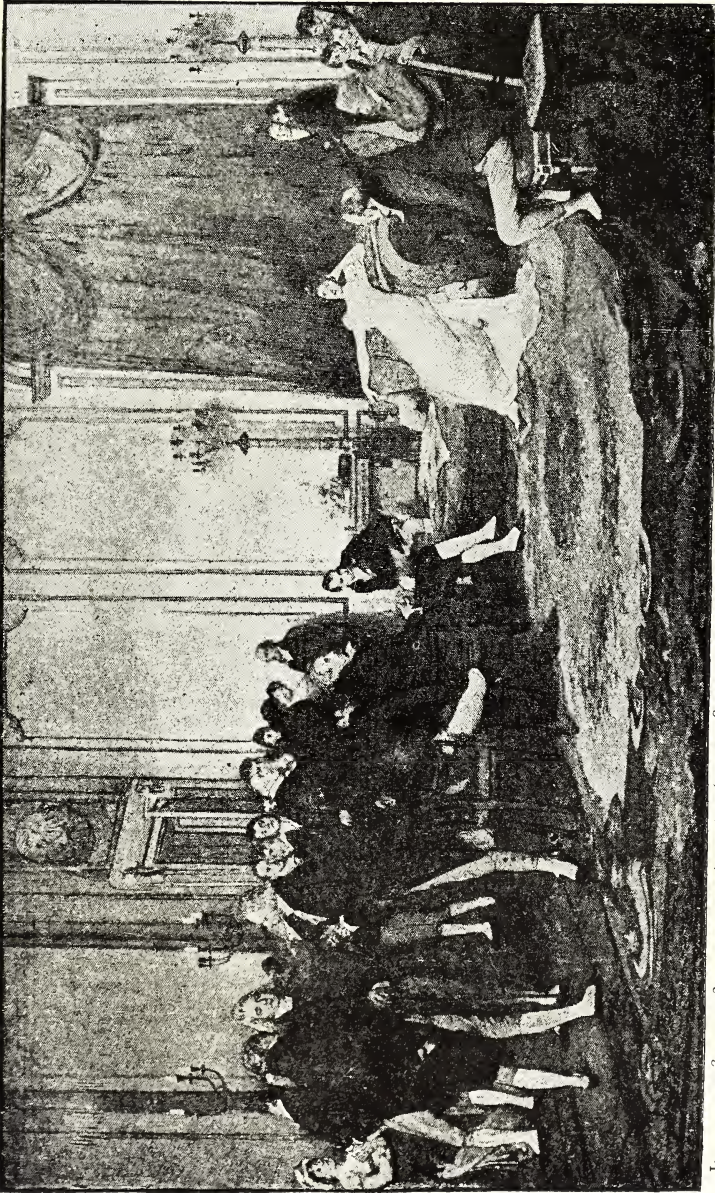


*

40 X 60.

No. 145. "A Nook in the Meadow." A. GLENDENING, JUN.

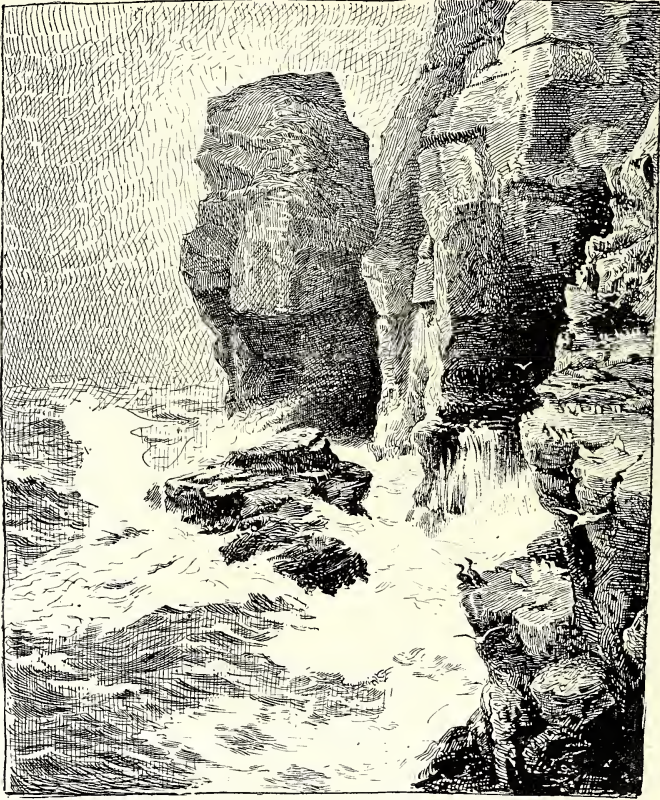
GALLERY III.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

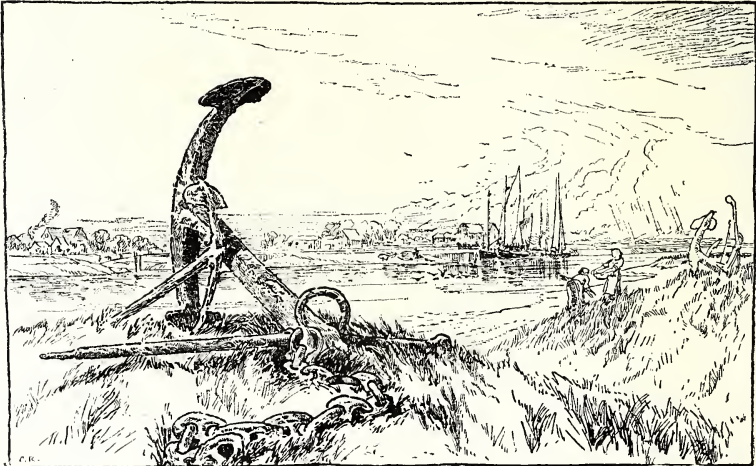
1. Mme. de Staël. 2. Lucien Buonaparte. 3. Talleyrand. 4. Brillat Savarin. 5. Siéyès. 6. Gerard. 7. Talma. 8. Bernadotte.
9. Duc de Montmorency. 10. Canova. 11. Metternich. 12. Mme. Récamier. 13. Fouché. 14. Delille. 15. Cuvier.

No. 172. "The Salon of Madame Récamier." W. Q. ORCHARDSON, R.A.



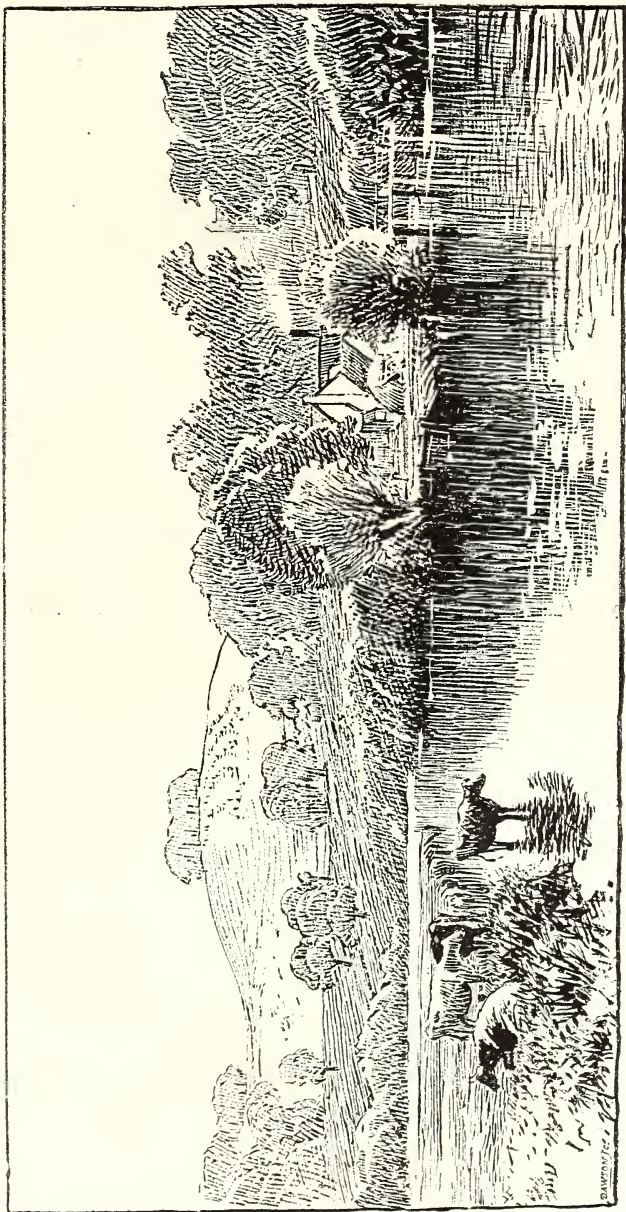
63 X 52.

No. 190. "Ribbed and paled in with rocks unscalable and roaring waters."—Cymbeline.
 PETER GRAHAM, R.A.
 (Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.)



48 X 72.

No. 191. "Hic jacet." CHARLES ROBERTSON.
 "The waste and lumber of the shore."



40 X 72.

No. 186. "Sinodun Hill, from Day's Lock, Dorchester." VICAR COLE, R.A.

*



*

35 X 26.

No. 163. "*Zäsenberg Hut at the foot of the Schreckhorn.*" E. T. COMPTON.



*

24 X 36.

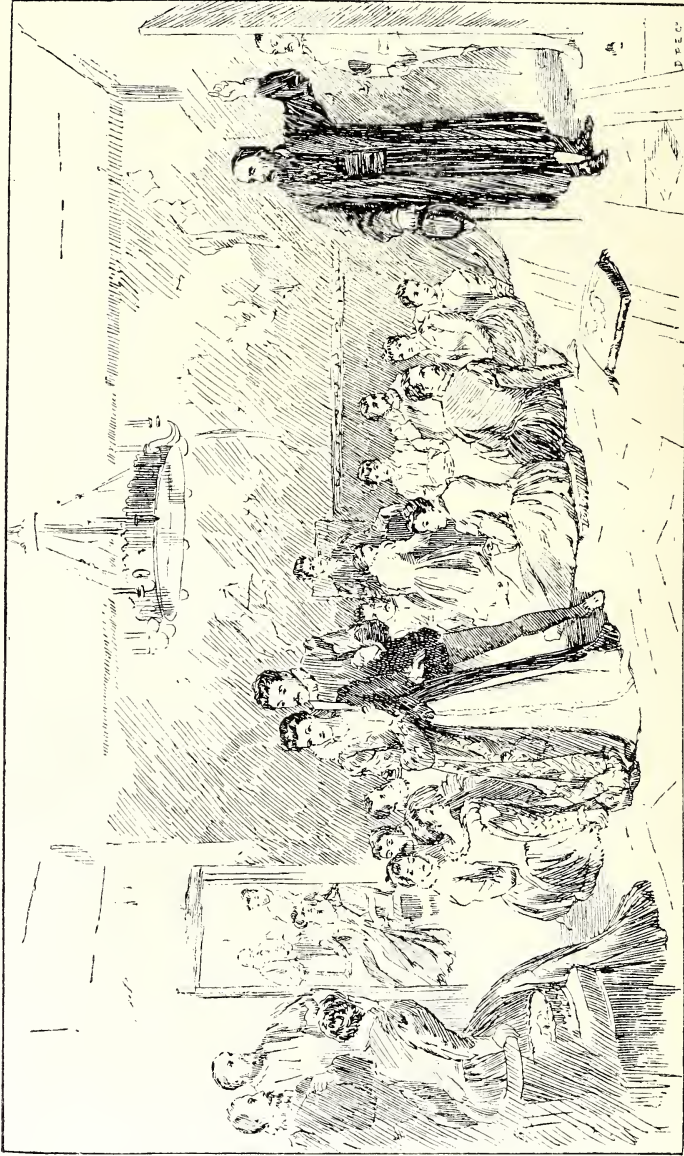
No. 199. "*Homewards.*" WM. P. WATSON.



46 X 27.

No. 194. SIR FREDERICK LEIGHTON, P.R.A.

“Serenely wandering in a trance
Of sober thought.”



46 X 76.

No. 195. "John Knox at Holyrood." W. P. FRITH, R.A.

"After leaving Queen Mary in rage and tears from his reproaches, Knox passed through the ante-chamber, and turning upon those who were amusing themselves there, he said, 'Oh, brave ladies, a brave world if it would last, and Heaven at the hinder end, but fie on that knave Death, who will seize on these bodies of yours, and where will your fiddling and flinging be then?'"

The game being played is in the ancient form of "Kiss-in-the-ring."



62 X 84.

No. 212. "The Ruling Passion." J. E. MILLAIS, R.A.



No. 231. "*Vae Victis.*" BRITON RIVIERE, R.A.

79 X 55.

(*Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.*)



No. 239. "Challenged." JOHN PETTIE, R.A.

50 X 38.



*

42 X 29.

248. "A Treatise on Parrots." H. STACY MARKS, R.A.

"Splendid in hue, and delicate in form,
 God's feather'd fairies, birds whose very effigies
 In which but sound and movement lack to life,
 Plumage, shape, colour, all remaining, still
 Enchant the eye and stir the dreaming heart :
 And so the life-long lover of sweet fowls,
 Old, calm, and solitary, feels the glow,
 The love of science and the love of art,
 Which stir the tender soul, yet strongly drawn
 To worship the Creator in his works."



*

47 X 35.

No. 269. "A Standard-bearer." Sir JOHN GILBERT, R.A.



36 x 72.

No. 276. "A Reading from Homer." L. ALMA-TADEMA, R.A.



No. 265. "*The Queen, God bless Her!*" J. E. HODGSON, R.A. ²⁵ × ³⁶.

GALLERY IV.



* No. 351. "*The Dark Island.*" ALFRED EAST.

45 × 72.



57 X 43.

No. 317. "Fame." HENRY T. SCHÄFER.

"The rolling seasons pass away,
And Time, untiring, waves his wing ;
Whilst honour's laurels ne'er decay,
But bloom in fresh, unfading spring."—Byron.



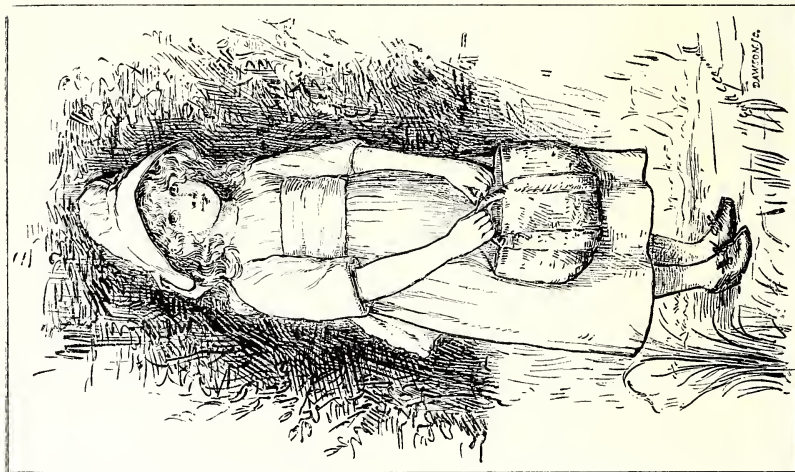
66 X 30.

No. 352. "The burden and heat of the day." E. H. FAHEY.



No. 322. "Diadumè." EDWARD J. POYNTER, R.A.

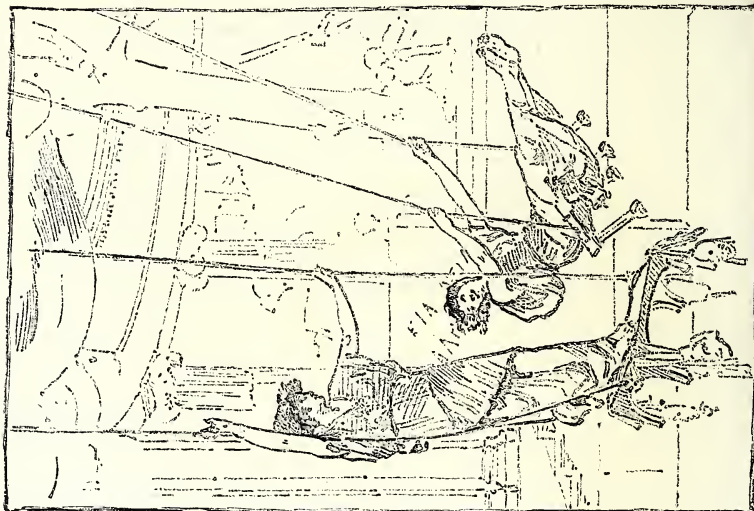
85 X 50.



62 X 34

* No. 353. E. M. SCANNELL.

"I met a little cottage girl,
She was eight years old she said."



49 X 33

* No. 355. "The Sowing Feast," J. R. WEGELIN.

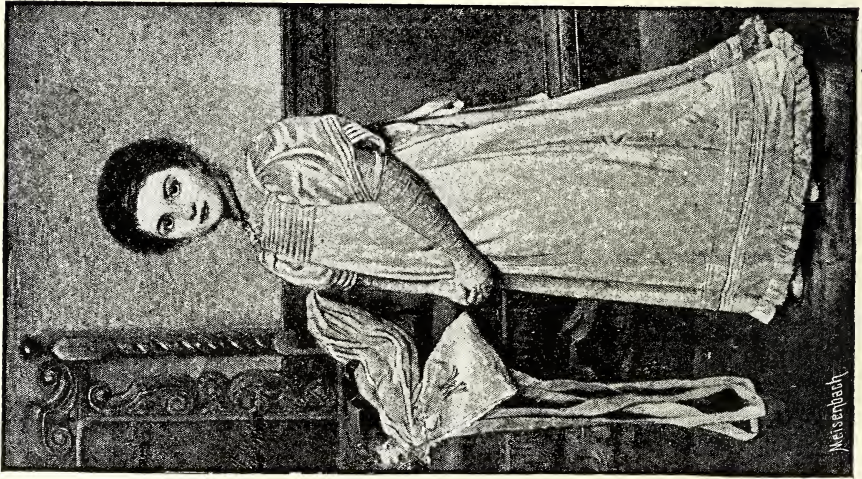
"In expiation of the death of Erigone, who hung herself, and in imitation of her, the maids of Athens on this day swung themselves from trees, while they sang hymns in her honour."



*

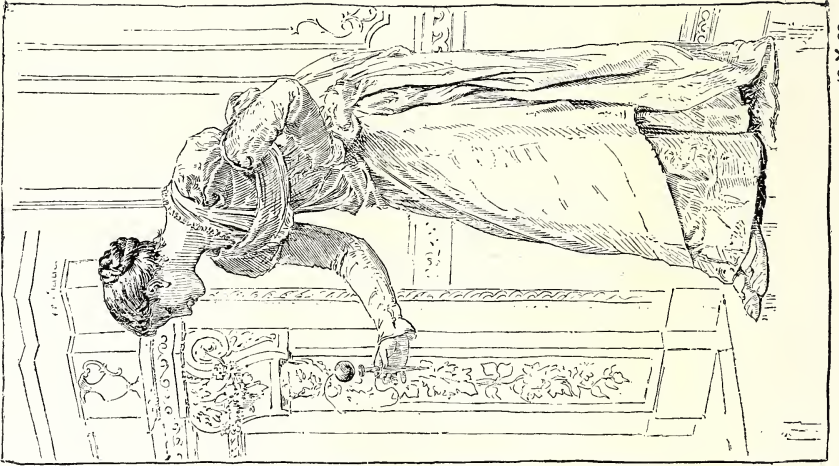
44 X 30.

No. 386. "*My Youngest Daughter.*" L. ALMA-TADEMA, R.A.



No. 366. "Mollie's Ball Dress." KATE PERUGINI.
46 X 25.

[Door.]



No. 361. "Cup ana Ball." C. E. PERUGINI.
42 X 22.

GALLERY V.



51 X 118.

No. 432. "*Gordon's Last Messenger.*" F. GOODALL, R.A.

"The air is full of farewells to the dying,
And mournings for the dead."



43 X 85.

No. 456. "*An Anxious Moment.*" W. C. HORSLEY.



*

No. 465. "Scant Fuel." ERNEST A. WATERLOW.

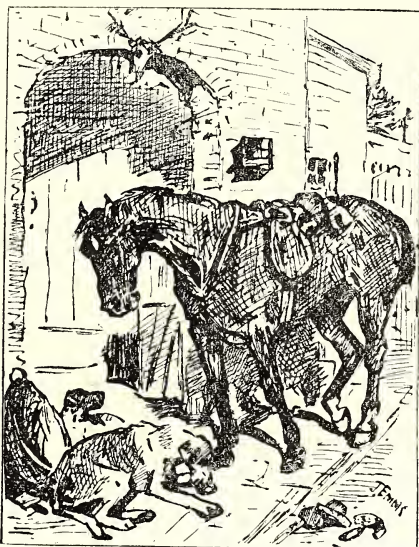
35 X 60.



*

No. 466. "Mussel Gatherers." WILLIAM E. NORTON.

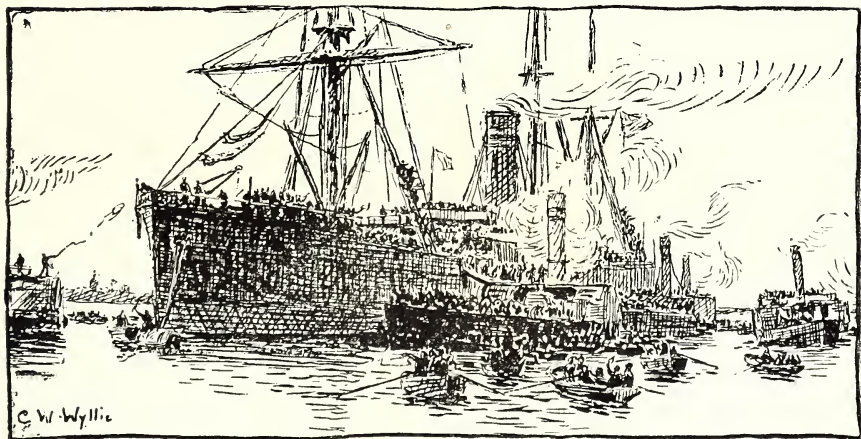
44 X 64.



*

44 X 34.

No. 489. "The Master's Hack." JOHN EMMS.



C. W. Wyllie

*

20 X 35.

No. 492. "The Guards leaving Gravesend, Feb. 19, 1885." CHARLIE W. WYLLIE.



*

No. 509. "Hush!" EDGAR BARCLAY.

36 X 60.

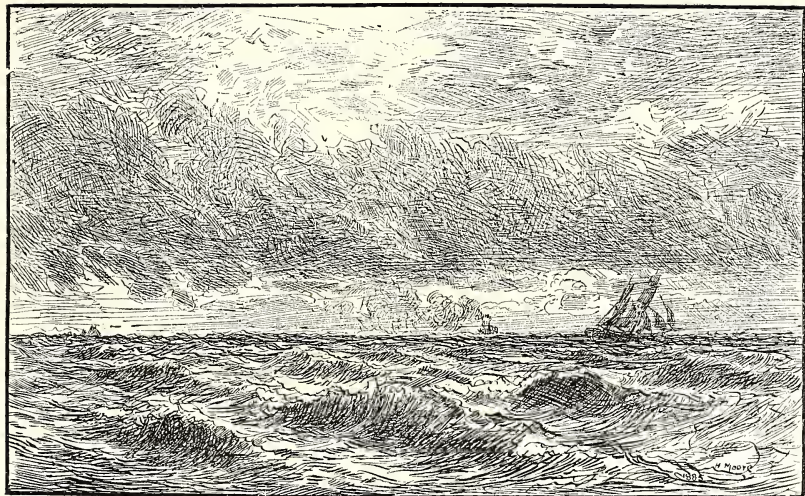


*

No. 515. "The Birth of the Harvest Moon." G. F. WETHERBEE.

50 X 35.

GALLERY VI.



* No. 533. "*The Newhaven Packet.*" HENRY MOORE.

48 × 84.



* No. 538. "*And wee peerie winkie payed for a'.*" HUGH CAMERON.

19 × 14.



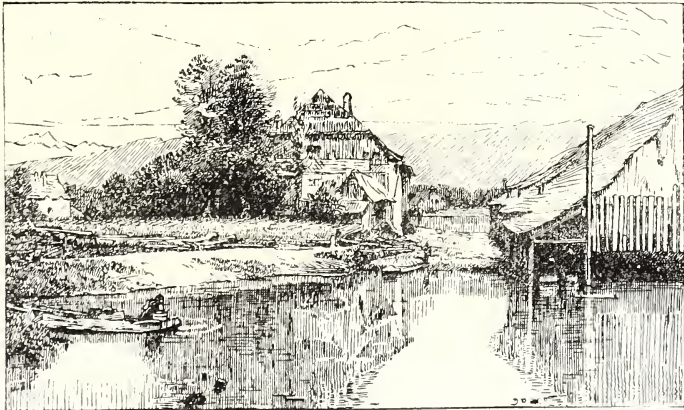
No. 559. "Venetians." LUKE FILDES, A.R.A.

90 x 60.



90 X 48.

No. 554. "*Elijah upon Mount Horeb.*"—I Kings xix. 11, 12.—GEORGE GASCOYNE.



35 X 56.

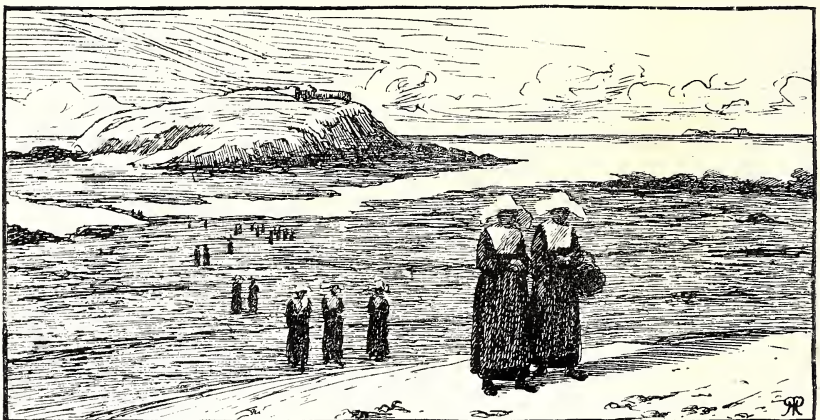
No. 595. "*On the Edge of the Hallstädter See.*" A. W.-RIMINGTON.



*

D.P.E.C.
54 X 38.

No. 610. "Hyacinths."—"A wilderness of harmony." DAVID BATES.



*

17 X 31.

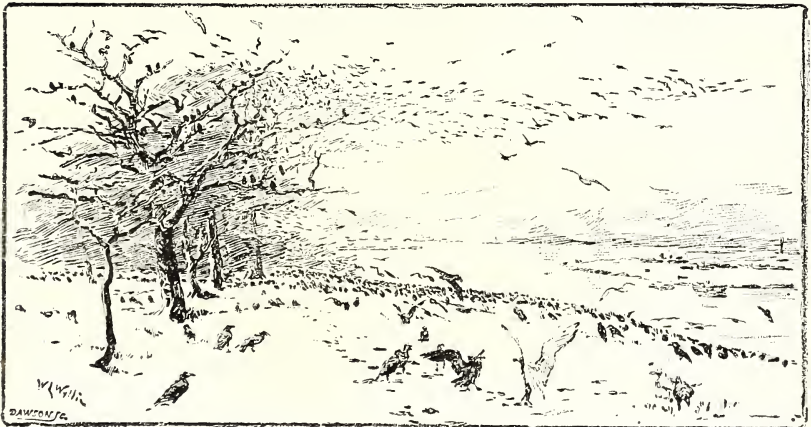
No. 639. "Les Bonnes Sœurs." H. R. ROBERTSON.

GALLERY VII.



36 X 24.

No. 638. "*Listed.*" W. HENRY GORE.



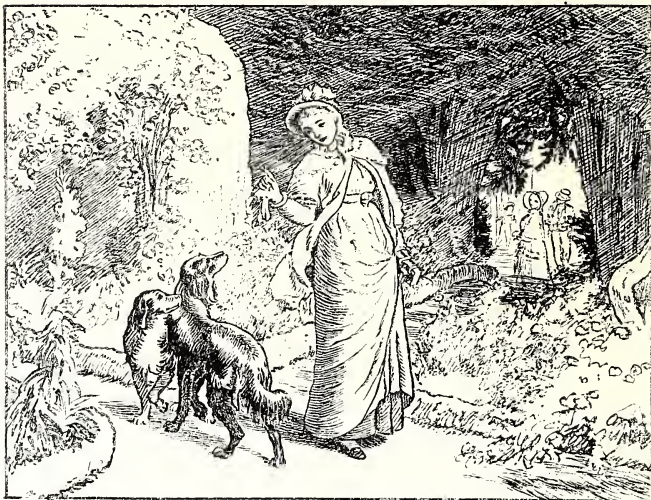
28 X 50.

No. 679. "*Debatable Ground.*" W. I. WYLLIE.



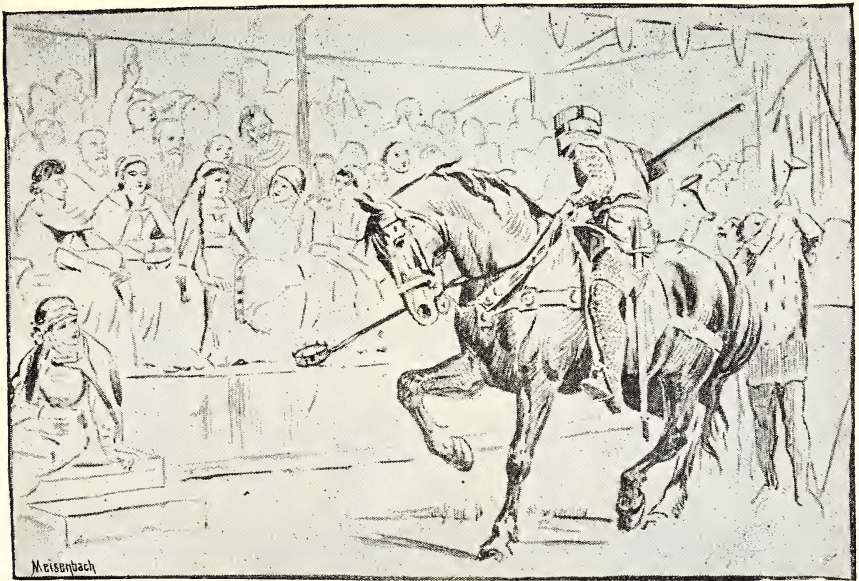
No. 650. * ^{41 x 25.} ARTHUR L. VERNON.

“The love that cheers life’s latest stage,
Proof against sickness and old age.”



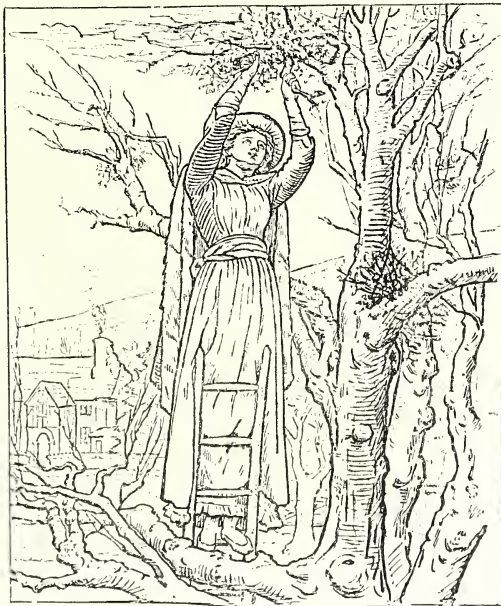
* ^{45 x 51.}

No. 672. “*Sunday Morning.*” ARTHUR HUGHES.



No. 661. "The Queen of the Tournament." F. W. W. TOPHAM. 60 X 88.

"The victor must now display his good judgment, instead of his valour, by selecting from among the beauties, who graced the galleries, a lady who should fill the throne of the Queen of Beauty and of Love, and deliver the prize of the tourney upon the ensuing day."—*Ivanhoe*.



No. 678. "The Twenty-fourth of December." JESSIE MACGREGOR. 36 X 28.

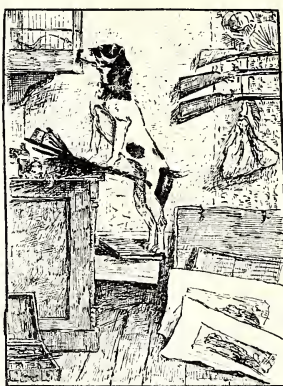


55 X 39.

No. 704. "Cotter's Saturday Evening in Wiltshire." VAL PRINSEP, A.R.A.



"You new!"



"a rat?"



"Lead for a dinner, dead!" DAWTON/Co.

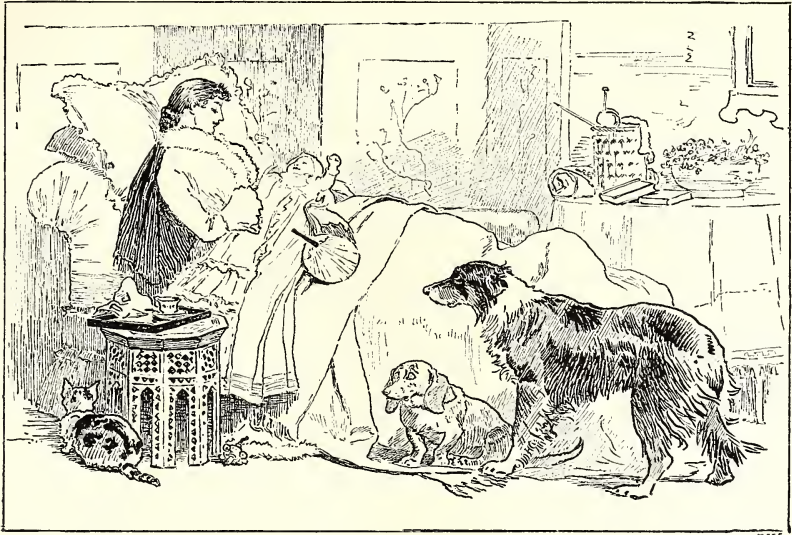
*

No. 713.

No. 714.

No. 715. 21 X 51.

*Hamlet, Act iii. Scene iv. J. Y. CARRINGTON.**This picture is to be engraved and published by Messrs. Dowdeswell, New Bond Street.)*



*

No. 703. "Should old acquaintance be forgot?" J. C. DOLLMAN.

28 X 40.



*

No. 699. "Such is Life!" WEEDON GROSSMITH.

36 X 50.

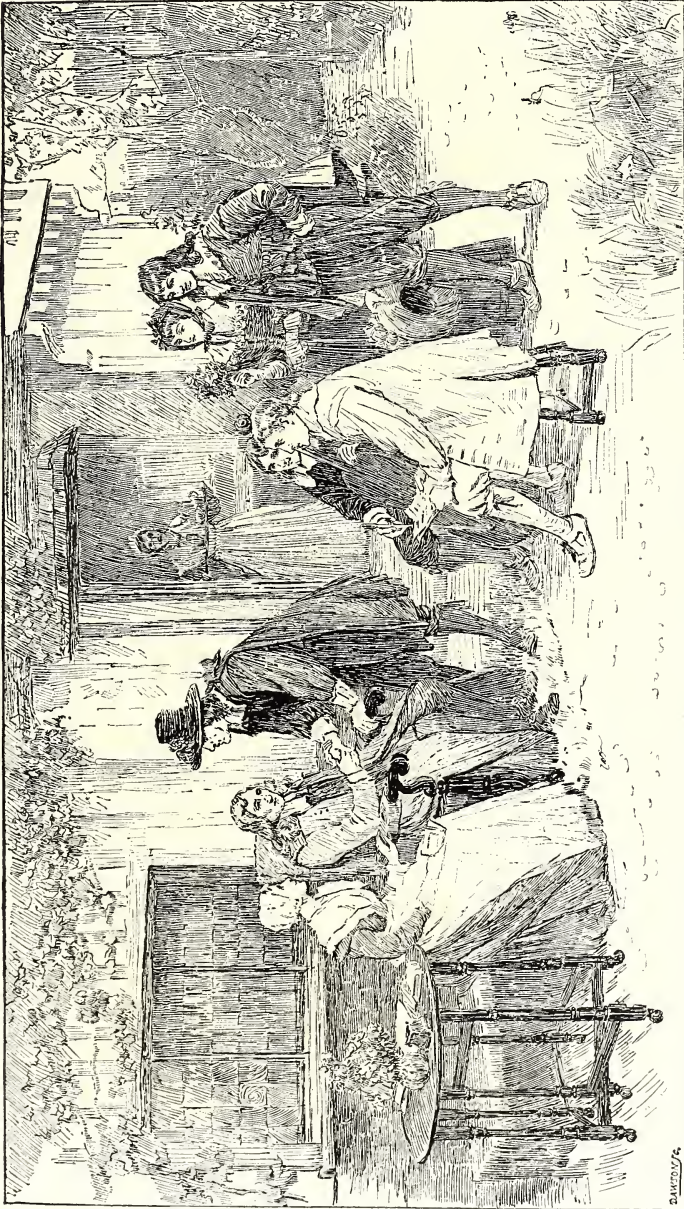


36 X 84.

No. 662. "The Track of a Hurricane." J. MACWHIRTER, A.R.A.

Meyerbach

*



42 X 72

No. 663. "Milton visited by Andrew Marvell." G. H. BOUGHTON, A.R.A.
"When I beheld the Poet blind, yet bold,"—*Marvell.*

MARVELL



5 feet X 11 feet.

No. 709. "*The Rapids of Niagara above the Falls.*" COLIN HUNTER, A.R.A.

*

GALLERY VIII.



*

26 X 54.

No. 749. "It is the Lord!"—John xxi. AUDLEY MACKWORTH.



*

60 X 24.

No. 746. "Priscilla." L. J. POTT.



84 × 51.

No. 757. "The first Prince of Wales." P. R. MORRIS, A.R.A.



2ft. 3in. X 2ft.

* No. 766. A frieze.—“*The Genii of Sport.*” W. E. F. BRITTEN.

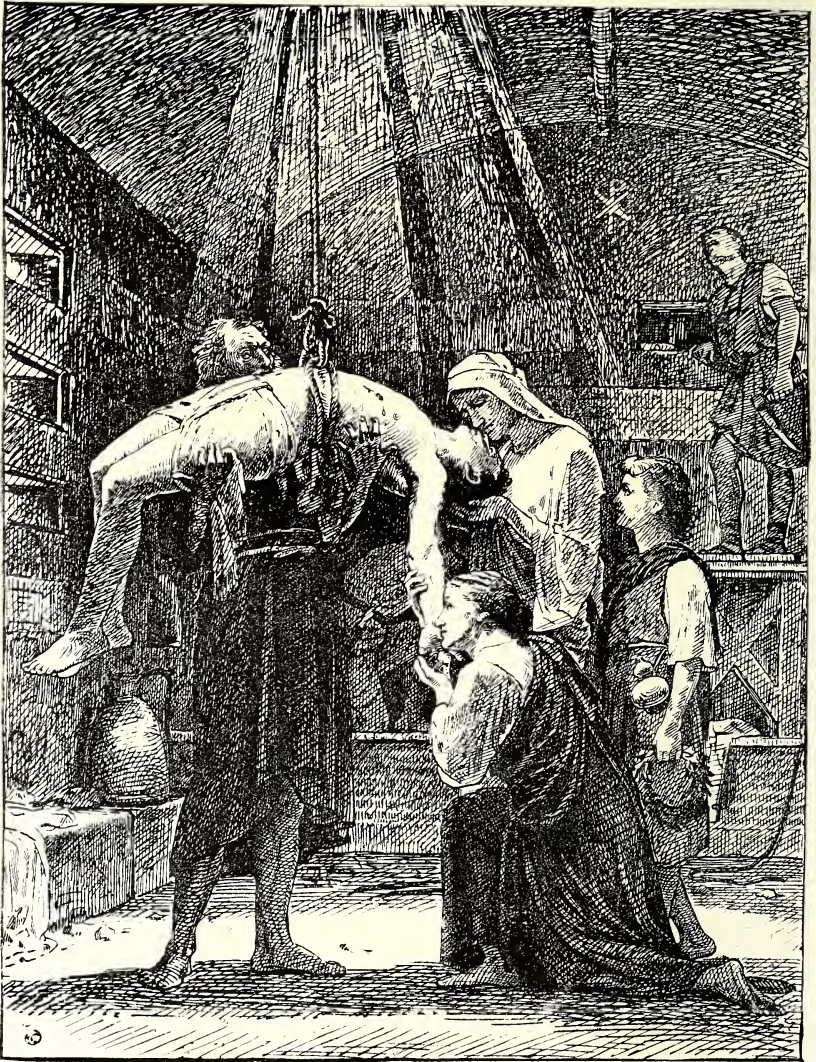
† Portion of a frieze for amber silk walls. Children emulating men in a series of innocent efforts at bird-catching.



65 X 48.

No. 774. “*Morning.*” PHILIP H. CALDERON, R.A.

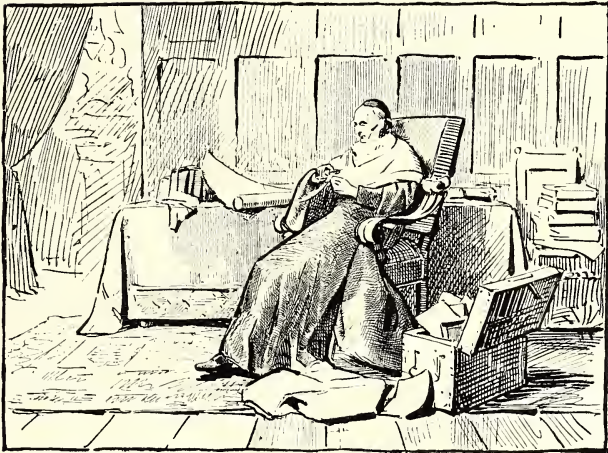
“Hark! hark! the lark at heaven’s gate sings.”



12ft. 6in. X 9ft. 7in.

No. 792. "After the Arena." EDWARD ARMITAGE, R.A.

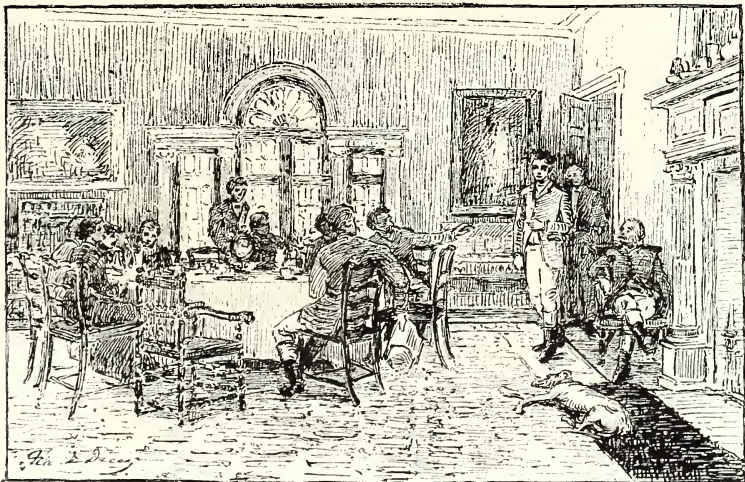
A young Christian, having been killed in the arena, is being lowered into the catacombs, where the body is received by his relations.



*

20 X 30.

No. 781. "*Mightier than the Sword.*" J. WATSON NICOL.



*

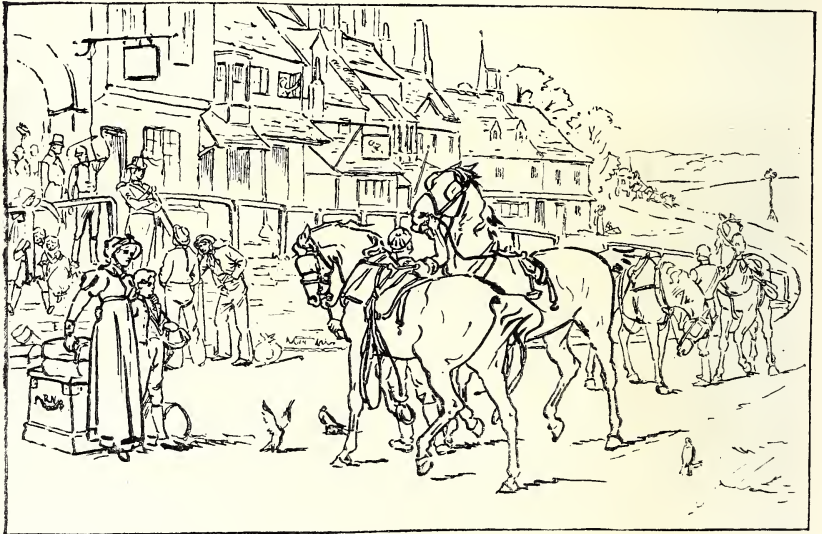
23 X 28.

No. 799. "*His First Pink.*" FRANK DICEY.



36 X 60.

No. 803. "An Interruption in the Dance." J. HAYNES-WILLIAMS.



42 X 65.

No. 823. "Outward Bound." S. E. WALLER.

"You are hereby required and directed to repair immediately on board his Majesty's ship 'Euryalus,' and take upon you the charge and do the duty of midshipman. Given on board the 'Victory' at Spithead, 15th Sept., 1805.—(Signed) NELSON & BRONTË."

(This work will be engraved by Messrs. Dowdeswell, New Bond Street.)

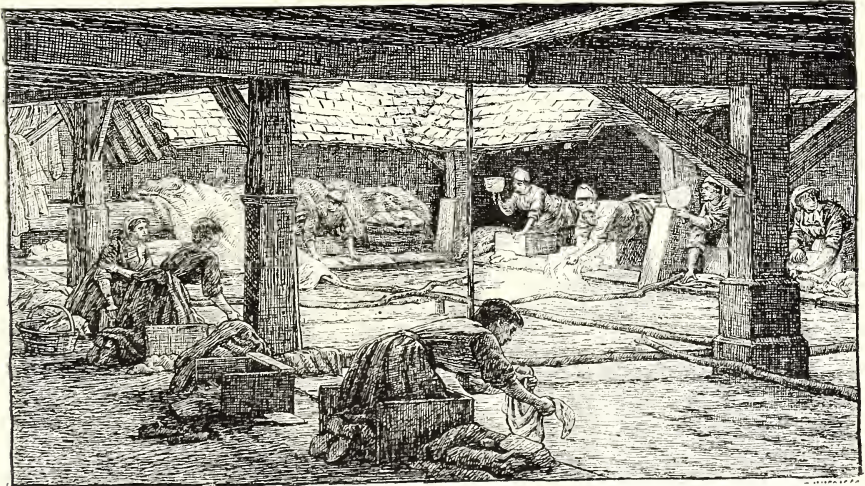


*

36 X 60.

No. 821. "Fledglings." HAMILTON MACALLUM.

"The parent birds, with threatening beak and agonising cry, fly circling o'er their offspring."—*Dodson's 'Sea Birds.'*

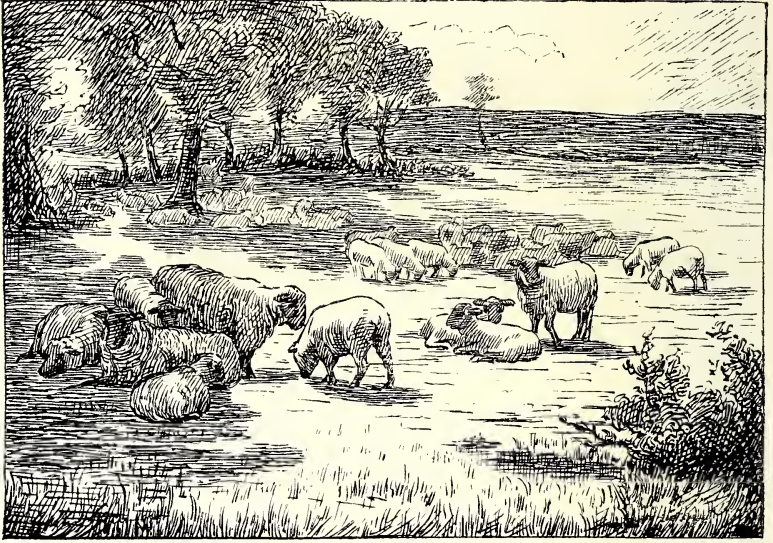


*

30 X 49.

No. 820. "Washing-day in Normandy." V. ORMSBY.

GALLERY IX.



24 X 34.

* No. 872. "*Where the nibbling flock does stray.*" EDGAR WILLS.



12 X 36.

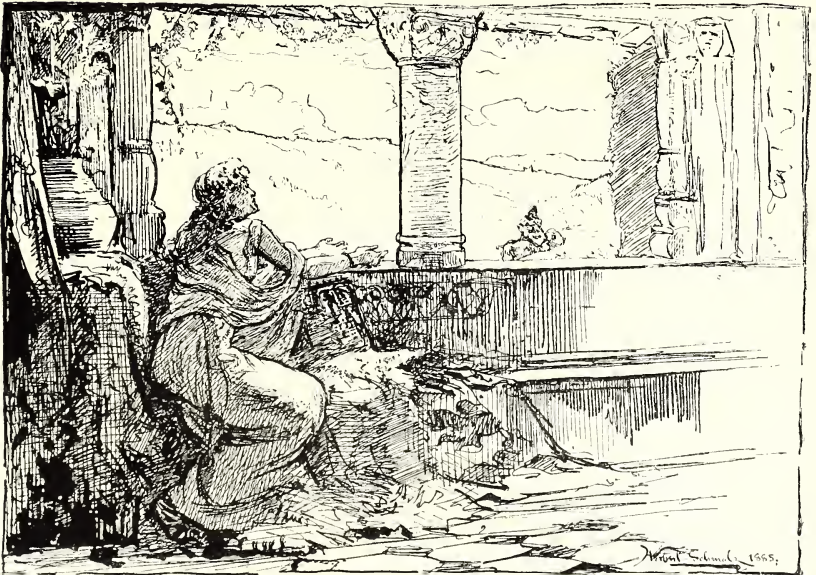
* No. 890. "*Self-Help.*" LAURA ALMA-TADEMA.



*

6 X 7.

No. 900. "Catch me if you can." W. B. BAIRD.

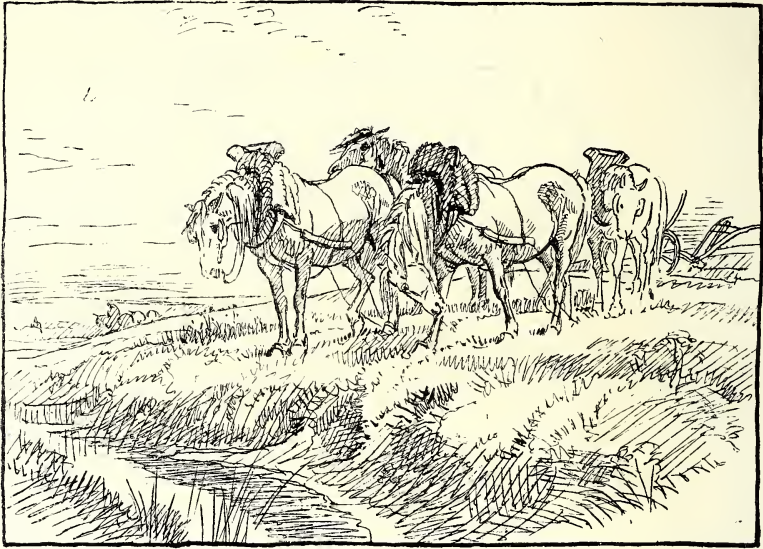


*

26 X 36.

No. 939. "Elaine." HERBERT SCHMALZ.

"And the good knight Sir Launcelot hearkened unto the word of the father of the damsel, and thereat took his shield and gat him to horse and rode forth upon the evening; and going out straightly, nor looked he back nor made he sign nor token of farewell."



*

24 X 30.

No. 891. "Done Work." H. W. B. DAVIS, R.A.



Percy R. Craft 1885

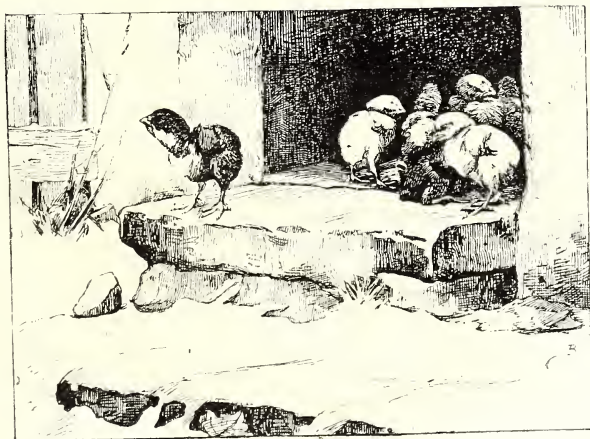
*

20 X 30.

No. 919. "Practice on the sly." PERCY R. CRAFT.



No. 946. "*Halt of a Camel Corps: Soudan, 1885.*" HERBERT JOHNSON.



No. 1006. "*Out of Season.*" W. B. BAIRD.

6 x 7.



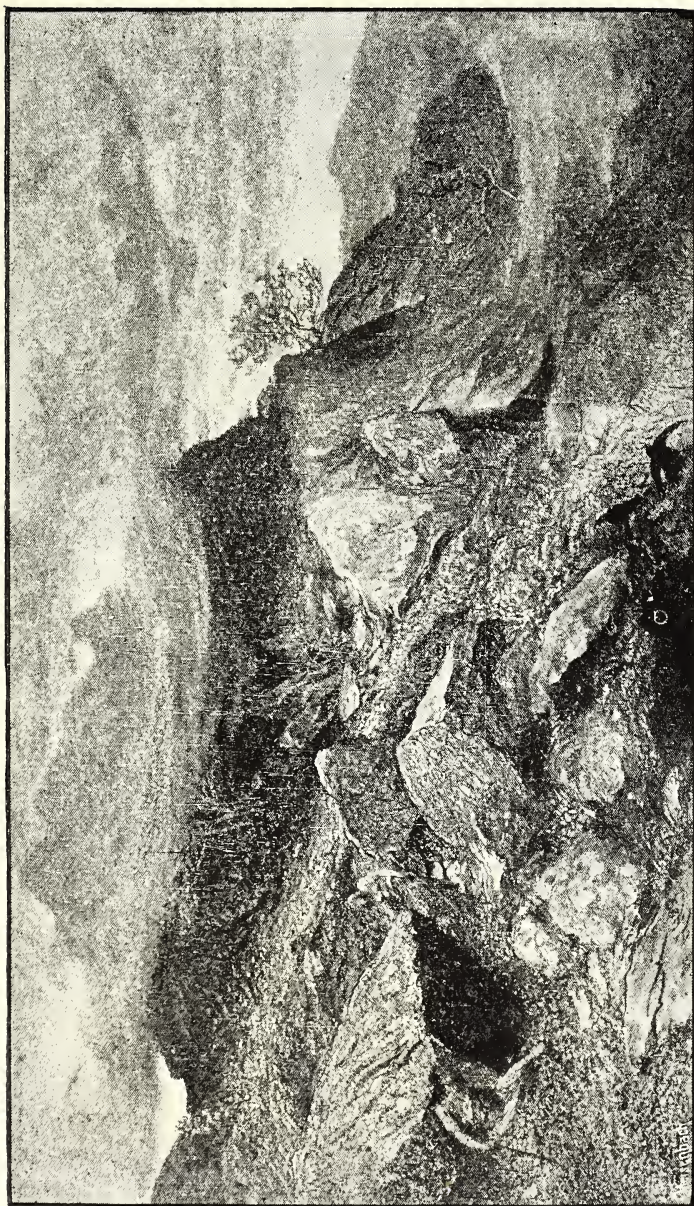
*
No. 1007. "*The Marchioness.*" W. MAW EGGLEY.



*
No. 1013. "*Preparing the Tackle.*" E. HUME.

16 X 24

GALLERY X.

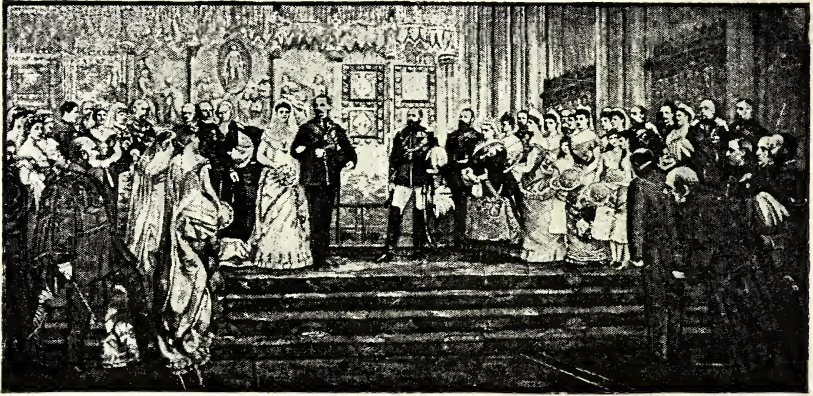


54 X 90.

No. 1027. "Found." HUBERT HERKOMER, A. R. A.

"In far off days,
When Lucius here for Roman tribute wair'd,
A noble man, most princelike in his deeds,
Like Posthumus that wedded Imogen,
Fled to the lonely hills for peace to die.

Him, as he droop'd with wounds, sore spent,
And fainting till he almost dropt his sword,
A female hind, a tender of the goats,
Did find, and paused, amazed.⁵—*Old Play.*



1 2 3 4 5 6 7 8 9 10 11 15 16 39 X 75.
 12 13 14 17 18 19 20 21 22
 23 24

No. 1028. "*The Marriage of H.R.H. the Duke of Albany, K.G.*" JAMES D. LINTON.
 Painted for H.M. the Queen.

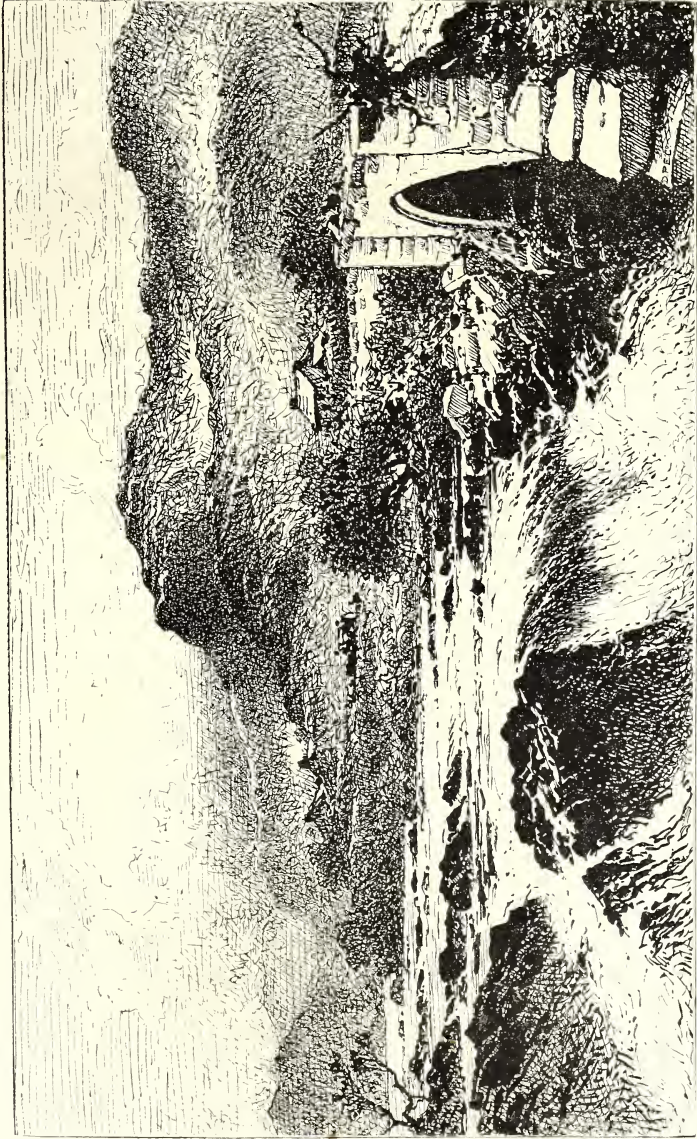
1. Sir Albert Woods. 2. Queen of Holland. 3, 4. Prince and Princess of Waldeck. 5. Dean of Windsor.
 6. King of Holland. 7. Archbishop of Canterbury. 8, 9. Duke and Duchess of Albany. 10. Prince
 of Wales. 11. Duke of Hesse. 12. The Queen. 13. Princess Beatrice. 14. Princess Louise.
 15, 16. Duke and Duchess of Edinburgh. 17. Princess of Wales. 18, 19. Duke and Duchess of
 Connaught. 20, 21. Duke and Duchess of Teck. 22. Duke of Cambridge. 23. Lord Chamberlain.
 24. Sir Henry Ponsonby.



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No. 1026. "*The Fisherman's Wife.*" ARTHUR HACKER.

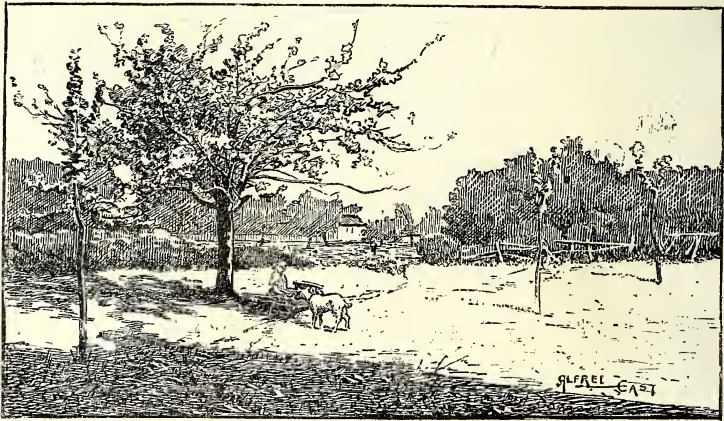
50 X 68.



49 X 84.

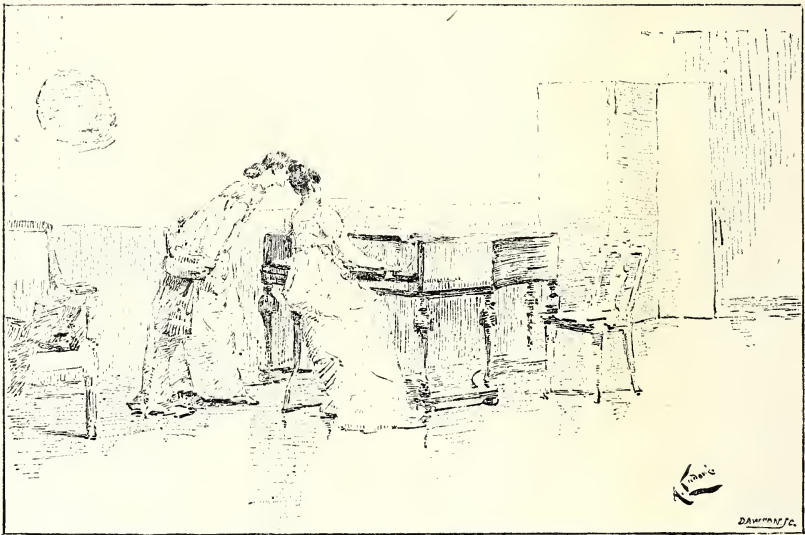
No. 1033. "The Old Holyhead Road through North Wales." B. W. LEADER, A.R.A.
(Sketched by permission of Messrs. Agnew and Sons, owners of the copyright.)

*



No. 1029. "*A Spring Melody.*" ALFRED EAST.

45 X 78.



No. 1054. "*Dreamland.*" A. LUDOVICI.

15 X 22.



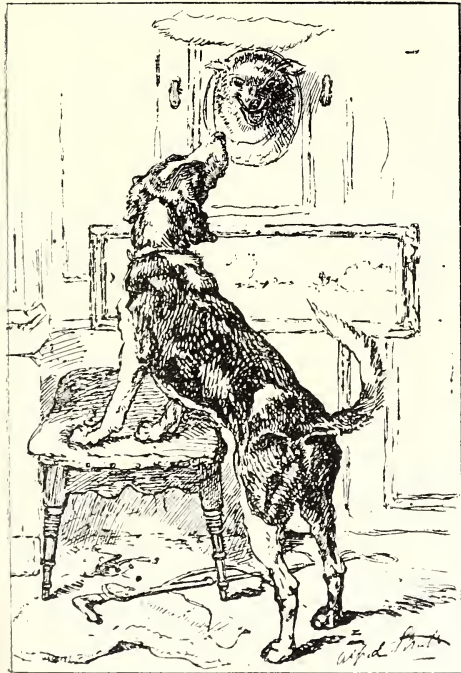
No. 1076. "Home Again!" JOSEPH CLARK.

40 X 29.



No. 1047. "A Vision." ALFRED E. EMSLIE.

72 X 48.



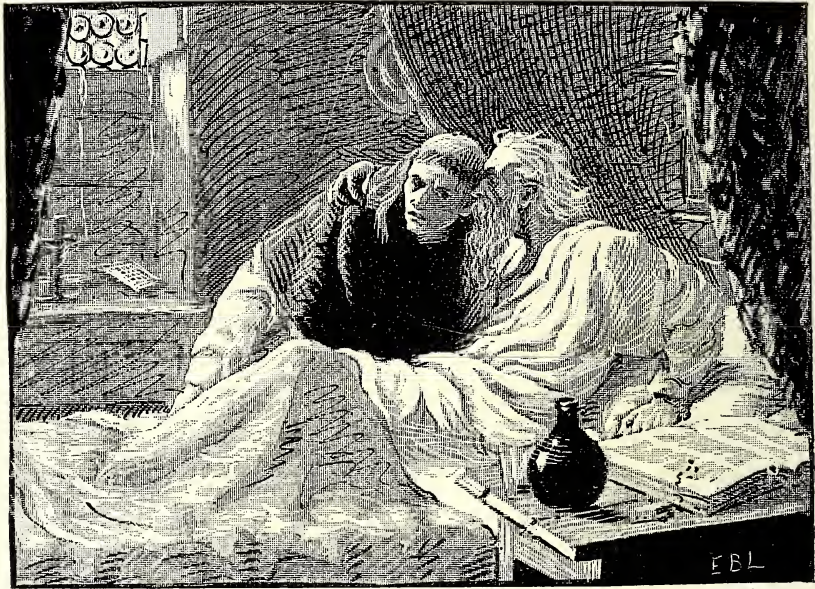
No. 1045. "We've met before." ALFRED STRUTT.

36 X 24.



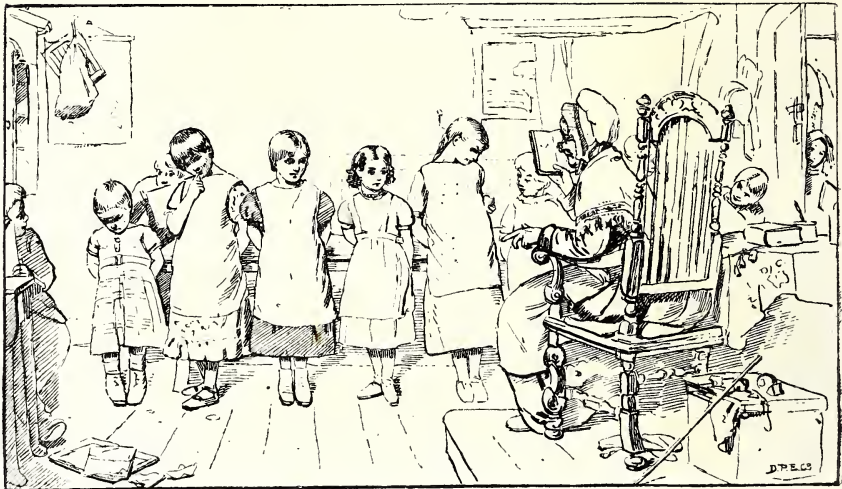
No. 1034. "From Bordighera." C. SCHLOSSER.

35 X 19 1/2



No. 1070. "The Secret." E. BLAIR LEIGHTON.

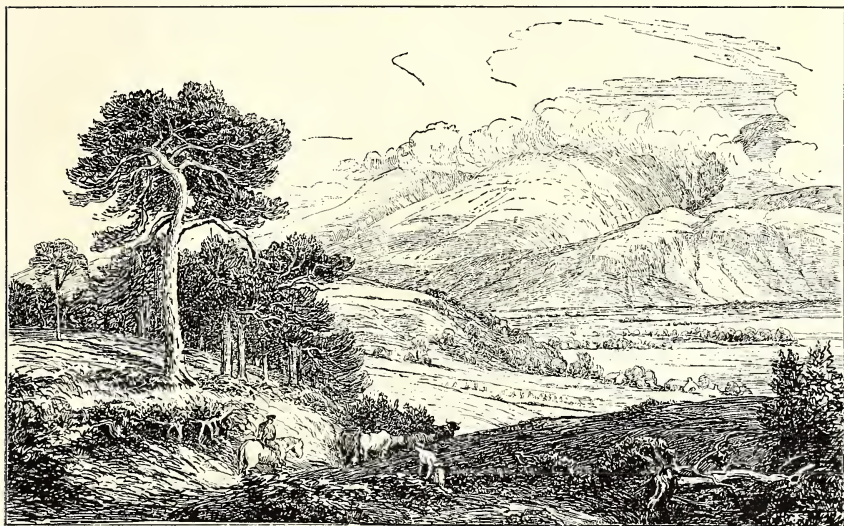
34 X 43.



No. 1083. "A Village School in days gone by." ARTHUR STOCKS.

36 X 62.

GALLERY XI.



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No. 1126. "The Slopes of Ben Nevis." C. E. JOHNSON.

53 X 83.



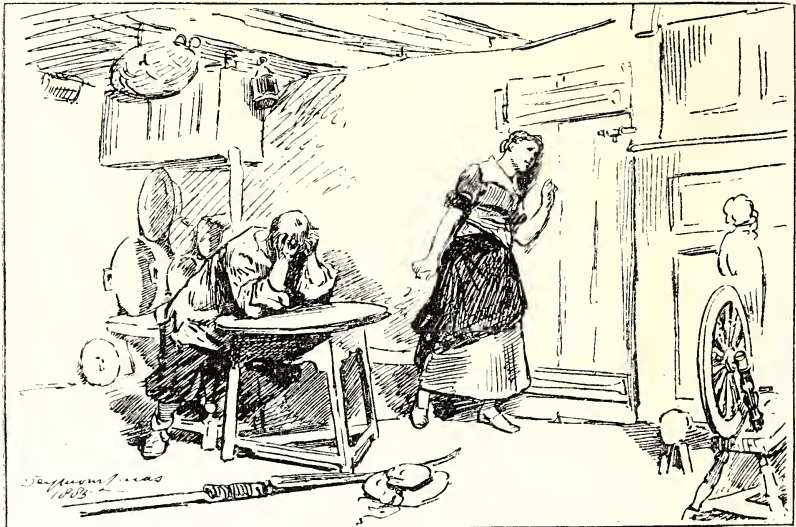
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No. 1135. "Last Leaves." D. MURRAY.

40 X 60.



* 1127. "Ripe October." R. W. MACBETH, A.R.A. 42 X 33.



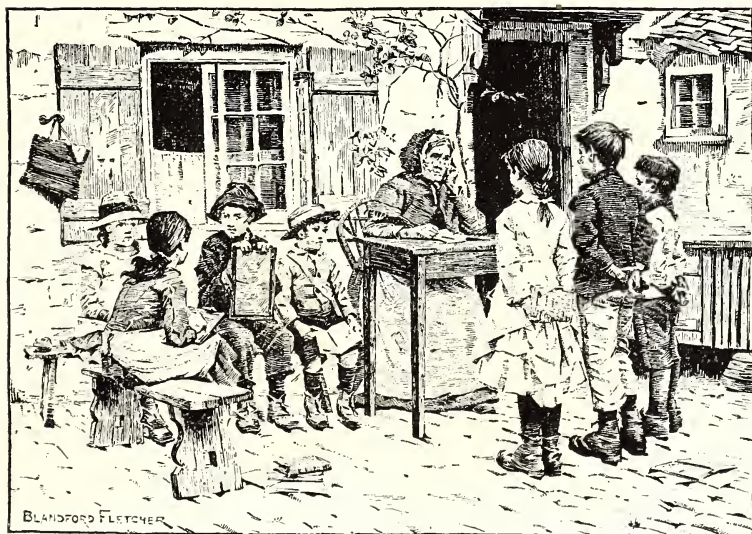
* 1128. "From the Field of Sedgemoor." SEYMOUR LUCAS. 42 X 60.

"During the day the conquerors continued to chase the fugitives. The neighbouring villagers long remembered with what a clatter of horsehoofs and what a storm of curses the whirlwind of cavalry swept by."—*Macaulay's History of England.*



54 X 42.

1136. "*Julia Margaret, daughter of the late J. Christopher Wilson.*"
HERBERT SCHMALZ.



43 X 60.

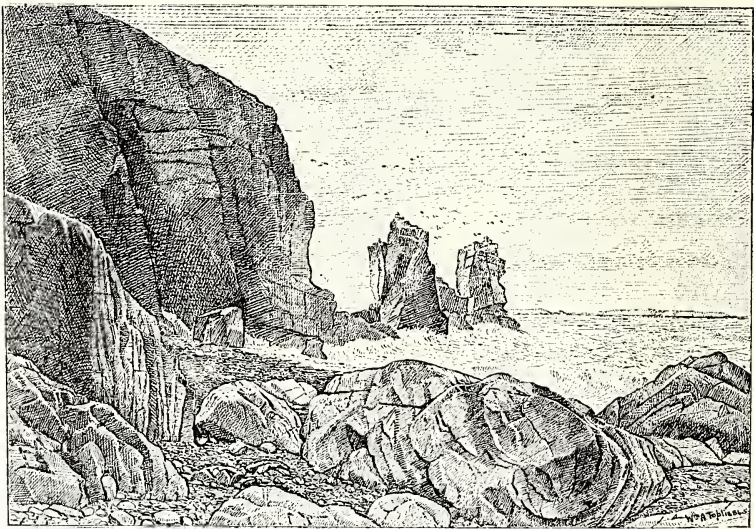
1139. "*Dame Grigson's Academy.*" B. FLETCHER.



39 X 62.

No. 1149. "*The Choice of the beautiful five Maidens of Crotona sitting to Zeuxis for his picture of Helen.*" G. A. STOREY, A.R.A.

"The masterpiece of Zeuxis as a delineation of female beauty, was considered to be his 'Helen,' in the temple of Hera at Croton. It was painted from five maidens, the most beautiful to be found in that city, from whose combined perfections the artist was to extract the essence of consummate loveliness."

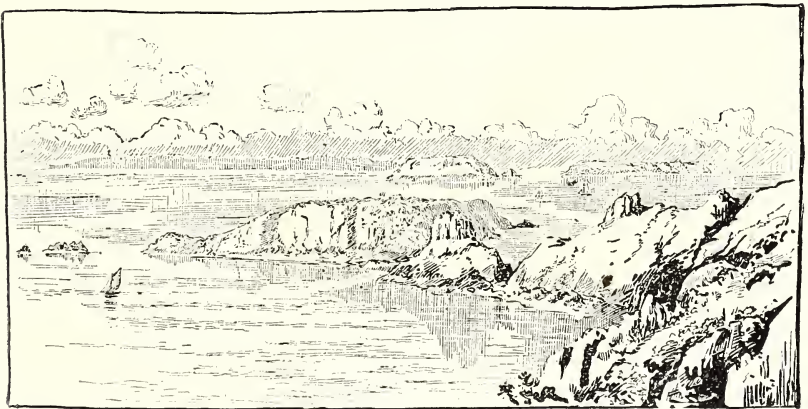


36 X 48.

No. 1152. "*Les Autlets, Ile de Serk.*" WILLIAM A. TOPLIS.



No. 1093. "*A Fish Sale on a Cornish Beach.*" STANHOPE A. FORBES.



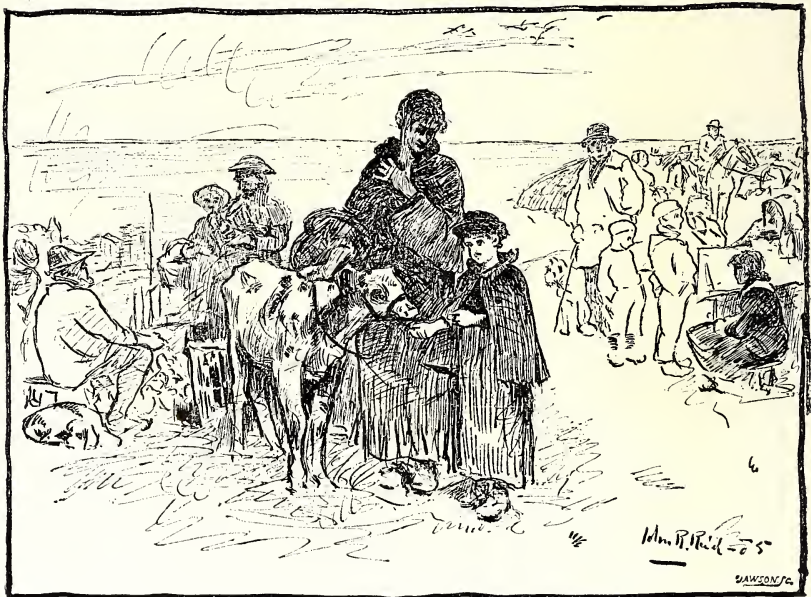
No. 1106. "*The Norman Archipelago.*" J. BRETT, A.R.A.



48 X 60.

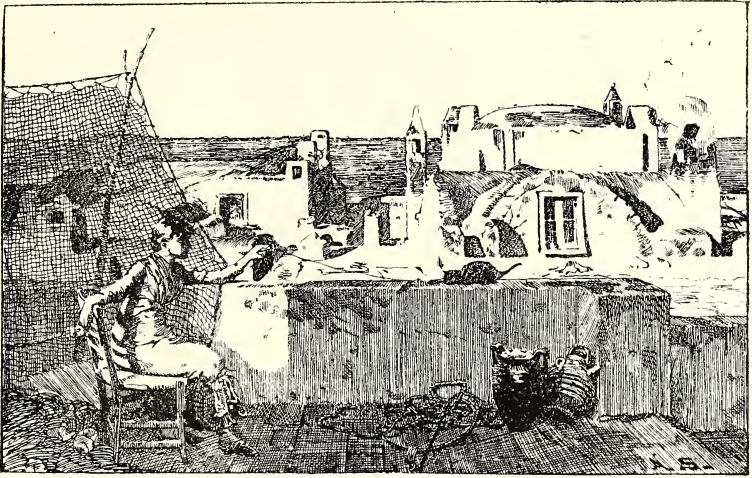
No. 1111. "Jairus' daughter." G. P. JACOMB HOOD.

"She is not dead, but sleepeth."



49 X 74.

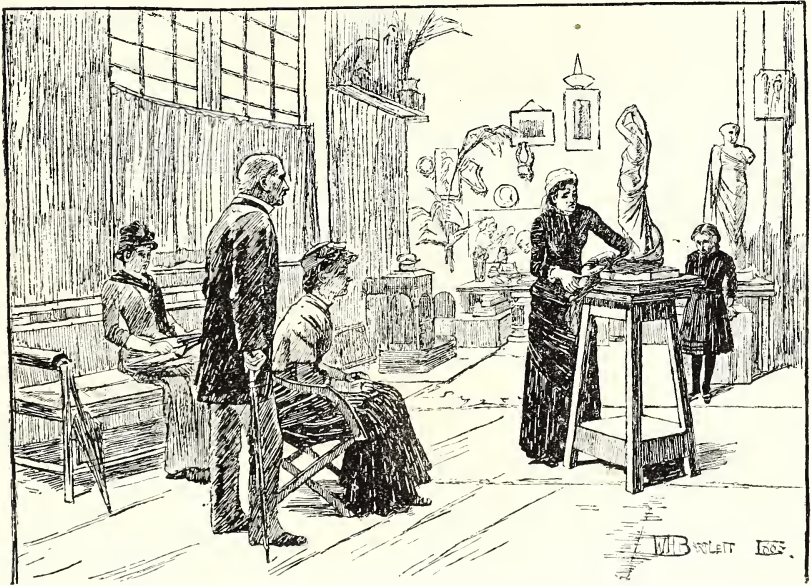
No. 1113. "The Fatherless." J. R. REID.



*

No. 1156. "*Capri Husetops.*" A. STOKES.

38 X 60.



*

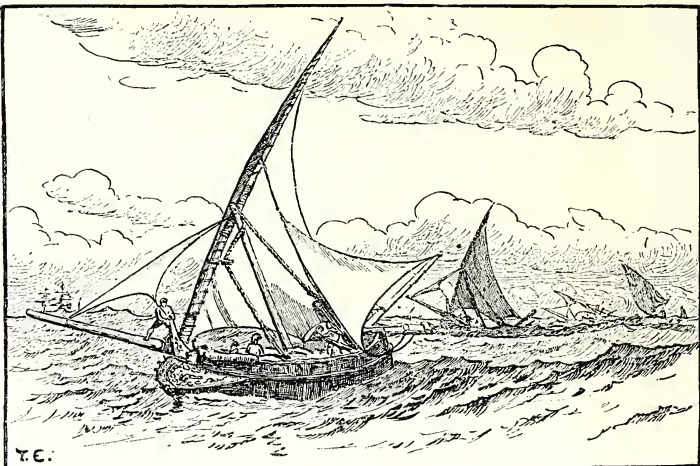
No. 1160. "*His Last Work.*" W. H. BARTLETT.

.45 X 60.

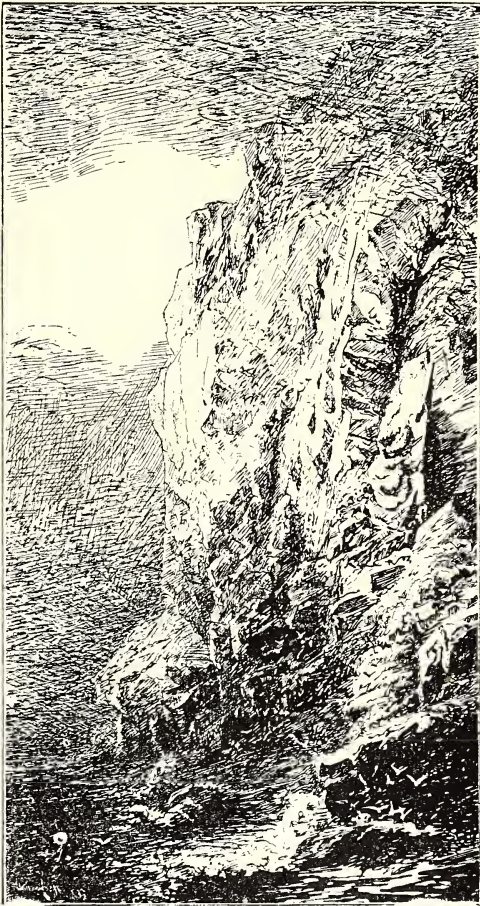
WATER COLOURS.



* 29 X 23.
 No. 1176. "An Offering.—Scarlet Poppies." W. J. MUCKLEY.



T.C.
 * 21 X 31.
 No. 1258. "A freshening Breeze.—Portuguese Mulettas returning."
 TRISTRAM ELLIS.



* 96 X 56.
No. 1173. "Tintagel, Cornwall." A. CROFT.



J. Taylor Scul.

* No. 2041. Casts from Steel Dies. JOHN TAYLER FOOT.

SCULPTURE.



1996. "*St. George and the Dragon.*" Bronze. J. E. BOEHM, R.A.



No. 2132. "*Memorial Effigy of the late Very Rev. Dean Cose.*" Marble. (To be placed in Carlisle Cathedral.) HENRY HUGH ARMSTEAD, R.A.



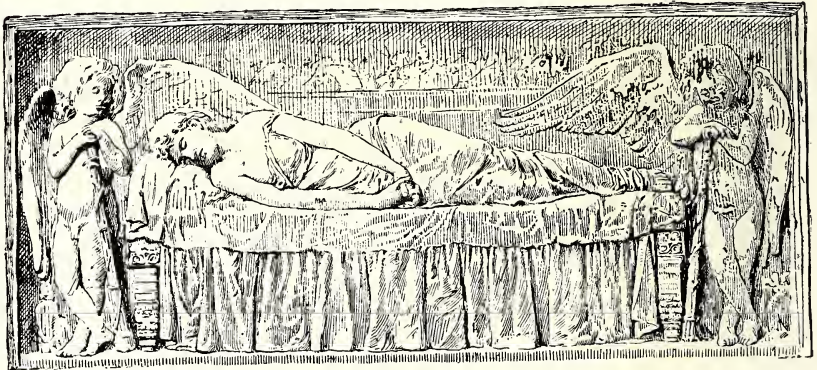
No. 2076. "*Opening Buds.*"
GEORGE HALSE.



No. 1985. "*Spartan Dancing Girl.*"
GEORGE A. LAWSON.



* 2133. "Edward I." Equestrian statuette. Wax. HAMO THORNYCROFT, A.R.A.



2084. "Relievo in Memoriam." E. ONSLOW FORD.



*
No. 2113. "*Play.*" Terra cotta.
SAMUEL FRY.



*
No 1972. "*Cupid and Campaspe.*"—
Marble. G. SIMONDS.

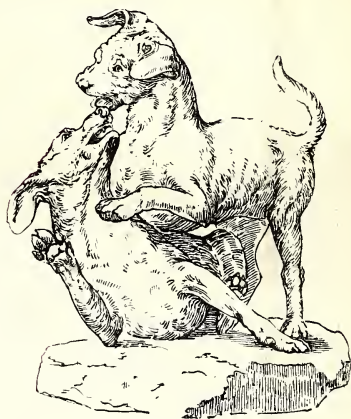


2130. "*Lord Frederick Cavendish.*" Marble. THOMAS WOOLNER, R.A.



*

No. 2131. "Henry Irving as Hamlet." Marble. E. ONSLOW FORD.



*

No. 2040. (Terra-cotta). ALICE M. CHAPLIN.

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