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THIRTIETH YEAR

ACADEMY NOTES 1904.



With Illustrations
of the
PRINCIPAL PICTURES

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BLACKBURN

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THE
ACADEMY NOTES
1904



No. 1691. "*Bless me, even me also, O my father.*" E. ROSCOE MULLINS.

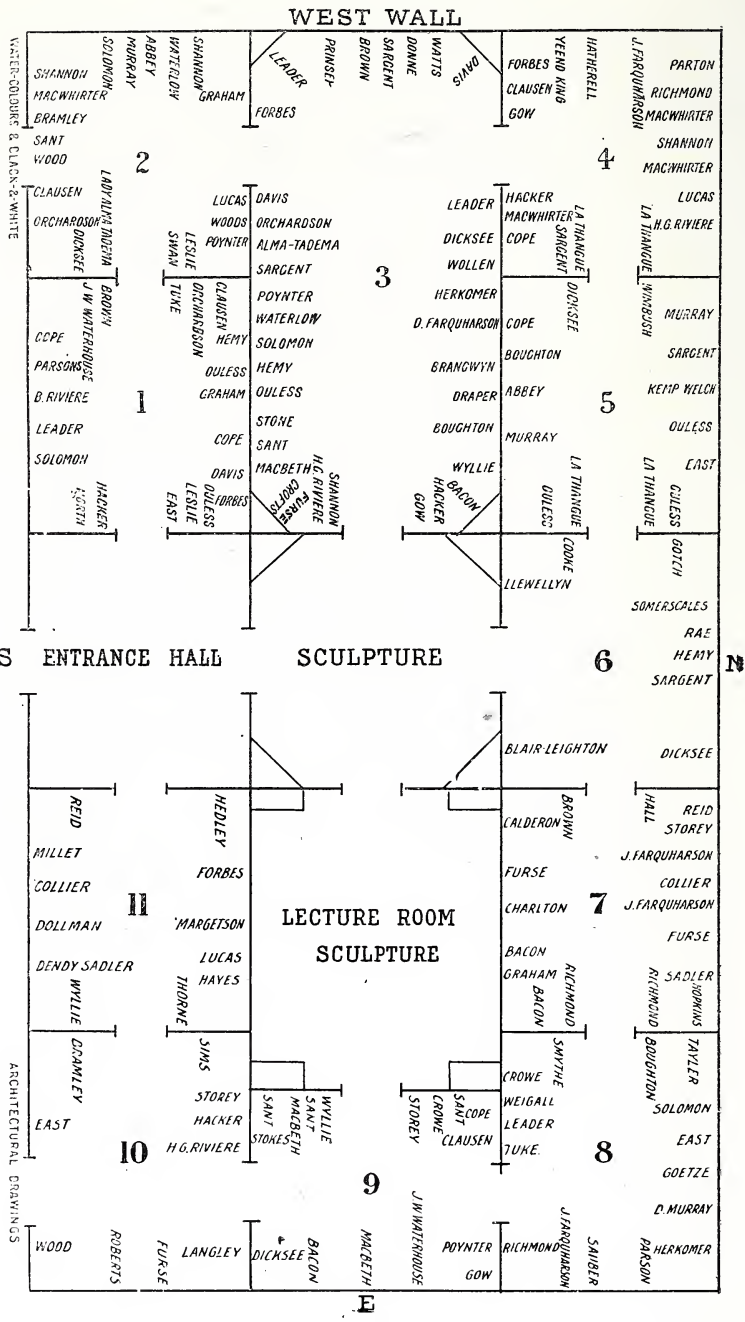
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MAY, 1904.

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PLAN OF THE GALLERIES.

SHewing THE APPROXIMATE POSITION OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opens on Monday, May 2nd, and closes Monday, August 1st.



No. 1354. "Whither?" LILLIAN E. GRIFFITH.

10 × 15

PREFACE.

NO. XXX, 1904.

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 as a record and useful as a reference. This was the original plan of the book, which has remained unaltered since its first appearance in 1875, as the forerunner of all similar publications.

The present number is distinguished, as before, by including reproductions of pictures by Royal Academicians, Associates, and others, which *do not appear in any other work*.

There exists no actual Catalogue of the Exhibition excepting the Official one.

ACADEMY NOTES is *the only book published complete on the opening day* with a summary of the contents of the Galleries, illustrations of the pictures in their proper order, sizes of canvas, and other information.

It possesses, therefore, a peculiar advantage over publications containing reproductions without any order or indication of the relative importance of the works, which may or may not be hung in the Exhibition.

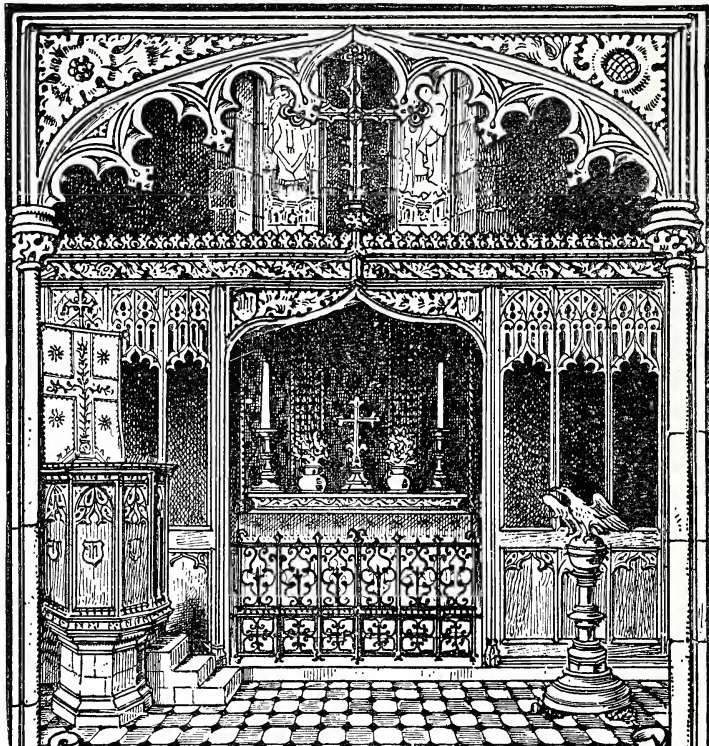
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May, 1904.

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No. 964. "*The Despatch-bearer.*" WILL PERRY.

22 × 38

ACADEMY NOTES, 1904.

THE one hundred and thirty-sixth Summer Exhibition of the Royal Academy contains 1842 works, including Oil Paintings, Water-Colours, Miniatures, Etchings, Engravings; Architectural Drawings, and Sculpture.

GALLERY I. [Illustrations, pp. 35-42].

The positions of honour in this room are taken by Mr. Briton Riviere's "*Youth*," and Mr. Graham's seascape.

2, "*Carrying the Hay*," GORDON C. GALSWORTHY.

3, "*W. Goscombe John, Esq., A.R.A.*" ARTHUR HACKER, A.

The sculptor stands at his modelling table, with a red screen behind him.

4, "*The brightest days*," J. W. NORTH A.

5, "*Calves in a pasture*," HENRY HOLMES (*sketch*, p. 40).

6, "*Daddy's dinner*," ERIK HENNINGSEN.

8, "*We two*," JOHN GRAY.

9, "*Mrs. W. Russell*," WALTER W. RUSSELL.

10, C. E. PERUGINI.

"Curly locks, curly locks, wilt thou be mine?

Thou shalt not wash dishes, nor yet feed the swine,

But sit on a cushion, and sew a fine seam,

And live upon strawberries, sugar and cream."—*Old Nursery Rhyme.*

A girl in a pink robe and embroidered petticoat reclining on a sofa and toying with her gold-brown hair.

12, "*Connie and Phyllis, daughters of Albert Toft, Esq.*" HENRY J. HUDSON.

Wearing brown dresses and blue bead necklaces.

13, "*Sir Seymour King, K.C.S.I.*" SOLOMON J. SOLOMON, A.

First Mayor of the Borough of Kensington, 1900-2. "Presented by a number of residents in Kensington in grateful recognition of the valued services rendered by him during his two years' Mayoralty."

14, "*A sandy shore on the South Coast.*" B. W. LEADER, R.A.

A stretch of sandy coast overgrown with patches of thistles and coarse grass.

15, "*Home again: Brittany.*" MAURICE GRÜN.

The returned sailor is relating his adventures to admiring peasants in a cottage kitchen.

17, "*Youth.*" BRITON RIVIERE, R.A. (*sketch*, p. 36).

"In gret peril is set youthede
Delite so doth his bridil leede."—*Chaucer*.

A young knight on a gaily caparisoned horse, with his feet out of the stirrups, is so absorbed in contemplation of the hawk on his wrist that he does not perceive that part of the road before him has been washed away by a flood. His terrified dogs hesitate at the edge of the chasm, on the further side of which the road continues, strewn with many obstacles.

18, "*In the West country.*" ALFRED PARSONS, A.

Cattle drinking in a placid river, spanned by a bridge in the distance. Sunlight breaking through the clouds.

20, "*Mrs. Darcy Taylor and children.*" SIGISMUND GOETZE.

21, "*His Grace the Archbishop of Canterbury.*" ARTHUR S. COPE, A.

"Randall Thomas, Lord Bishop of Winchester, Prelate of the most noble Order of the Garter, 1895-1903."

"Presented to the Bishop by the Clergy and Laity of the Diocese of Winchester, on the occasion of his translation to the Primacy, as a token of respect and affection. 1903."

22, "*Summer breezes: Australia.*" FLORENCE A. FULLER.

Girl in white dress, with poppies in her hat, moving through a field. Sunlight, effect.

3, "*The dispatch.*" CHARLES BEATSON.

27, "*The slope, near Guestling, Hastings.*" JAMES SANT, R.A.

Woman and boy ascending a hill.

28, "*By the roadside.*" P. HARLAND FISHER.

Woman suckling a child beside a fire of twigs, over which a pot is boiling.

29, "*On the Pegnitz, Nurnberg.*" JULIA G. CHANNING.

30, "*Psyche opening the door into Cupid's garden.*" J. W. WATERHOUSE, R.A.

Psyche, in a pink robe, pushes open a door, disclosing a beautiful garden with a fountain and rose trees.

31, "*Alfred, son of W. H. Aykroyd, Esq.*" W. LEWELLYN.

33, "*Discussing her lines.*" C. M. PADDAY.

A group of sailors examining the model of a ship.

34, "*The bay: twilight.*" ARNESBY BROWN, A.

38, "*In the morning sun.*" HENRY S. TUKE, A. (*sketch*, p. 37).

39, "*Evening light.*" GEOFFREY STRAHAN.

41, "*Mrs. Temple Johnson.*" W. Q. ORCHARDSON, R.A.

In black hat and pale green dress with white muff.

42, "*The Hon. Kitty Farrer.*" MARY L. WALLER.

45, "*Willow-trees at sunset.*" GEORGE CLAUSEN, A.

- 49, "*Golden silence*," GEORGE WETHERBEE.
A shepherd reclining beside a shepherdess on the banks of a shallow stream.
- 50, "*Mr. Justice Bigham*," HUGH DE T. GLAZEBROOK. Tried the Whitaker-Wright case (*sketch*, p. 39).
- 52, "*The crab merchant*," C. NAPIER HEMY, A.
- 53, "*Edmund Boulnois, Esq., M.P.*" *Presentation portrait*. WALTER W. OULESS, R. A.
- 55, "*A love song*," GWILT JOLLEY.
- 56, "'*And there is never silence on that shore*,'" PETER GRAHAM, R.A. (*sketch*, p. 38)..
- 57, "*The Lord Chief Justice of England*," ARTHUR S. COPE, A.
- 58, "*Don Quixote and Maritornes at the inn*," ROWLAND WHEELWRIGHT (*sketch*, p. 35).
- 60, "*The Surrey Hills*," H. W. B. DAVIS, R.A.
Cattle in rich lowland pasture, the hills rising in the distance. Blue sky flecked with clouds. Trees in blossom.
- 61, "*A rescue at dawn*," STANHOPE A. FORBES, A.
- 62, "*Lt.-General Lord Methuen, G.C.B.*" *Presentation portrait*. WILLIAM CARTER.
Presented by his friends and neighbours in the County of Wiltshire.
- 64, "*Fowls*," IDA M. BOLTON (*sketch*, p. 40).
- 65, "*Mrs. D. G. Bruce-Gardyne*," CATHERINE OULESS.
- 66, "*In the wizard's garden*," G. D. LESLIE, R.A. (*sketch*, p. 41).
- 67, "*Pro Patria*," HERBERT GANDY (*sketch*, p. 42).
- 70, "*Cairo*," ALFRED EAST, A.
Other pictures noted are:—16, "*The calm that evening knew*," JOHN F. SLATER; 19, "*A pirate's Sunday; mending the 'Jolly Roger'*," A. D. MC CORMICK; 26, "*Normandy fishwives*," MAUDE HARRIS; 40, "*The bathing place*," HENRY T. JARMAN; 46, "*The meeting of the savants*," WILLIAM WEEKES; 47, "*May I come in?*" ARMAND BIQUARD; 51, "*The day of rest. Winter*," PATRICK DOWNIE; 69, "*The Arno: view towards the Ponte Vecchio*," C. ALBAN WALLIS.

GALLERY II, (Illustrations. pp. 43-52).

The positions of honour in this room are taken by Mr. Abbey's "*A measure*," Mr. Orchardson's "*The tyric*," and Sir E. J. Poynter's "*The nymph's bathing-place*."

- 71, "*Pomona's blossom*," G. HILLYARD SWINSTEAD (*sketch* p. 44).
- 72, "*Lucia*," W. DOUGLAS ALMOND.
- 73, "*Michaelmas daisies*," AUGUSTA M. BOWEN.
- 74, "*Love's beginning*," LAURA (LADY) ALMA-TADEMA.
A girl sitting broidering in a window with a gentleman in black velvet looking on.
- 75, "*Joan of Arc*," FRANK DICKSEE, R.A.
- 76, "*When daylight softens into even*," EDWIN TINDALL.
- 79, "*Autumn roses*," CHARLES T. DODD.

80, "Waiting," WILLIAM T. WOOD.

81, "On the housetops : Algiers," F. A. BRIDGMAN.

A Moorish woman hanging out clothes to dry.

82, "Sweethearts," BEATRICE GREENWOOD.

83, "Spring's message," JOSEPH CLARK (*sketch*, p. 43).

A woman nursing a sick child, to whom the father holds out a bunch of flowers gathered on his way home from work. A smaller child sitting on the floor.

87, "A witness of generations," SIDNEY CURRIE.

88, GEORGE WETHERBEE (*sketch*, p. 45)

"The year's at the Spring
And day's at the morn."

89, "The lyric," W. Q. ORCHARDSON, R.A.

Girl seated at a piano endeavouring to think out the notes of a composition she wishes to commit to paper.

90, "Hampstead Heath," MONTAGU SMYTH.

93, "Willow witches : evening effect after rain," F. SPENLOVE-SPENLOVE.

94, "In the bean-field," GEORGE CLAUSEN, A.

Men and boys advancing through the field cutting down the stubble.

95, "Fruit-sellers from the islands, Venice," HENRY WOODS, R.A.

Vista of a canal with two fruit sellers from the Lagune Islands waiting for a boat.

96, "Mrs. Morton Robertson," JAMES SANT, R.A.

97, "Roses," LOUISE E. PERMAN.

99, "The eve of Santa Claus," ADA HOLLAND (*sketch*, p. 45).

100, "Repairing the old trader," CHARLES M. RICHES.

101, "Russell J. Kerr, Esq." *Presentation portrait*, FRANK BRAMLEY, A.

102, "Old Scotch firs, Loch-an-Eilan," J. MACWHIRTER, R.A.

104, "Grandmother's stories," LILY W. CHRISTIE.

105, "Sussex : by the sea," W. H. BOND.

106, "Mr. Martin Harvey as 'Sidney Carton,'" J. J. SHANNON, A.

107, "Portrait of a gentleman and his daughter," SOLOMON J. SOLOMON. A.

108, "Britain's bulwarks," ARCH. H. ELPHINSTONE.

Sunshine and cloud shadows on chalk cliffs and blue sea.

110, "A portrait," THOMAS HUNT (*sketch*, p. 47).

112, "Mrs. James Campbell Bannerman," HUGH DE T. GLAZEBROOK.

113, "The valley of the Stour, East Bergholt, Suffolk," DAVID MURRAY, A.

Cattle in a meadow to the left with the river winding away in the distance.

114, "A measure," E. A. ABBEY, R.A.

A girl in white mediæval costume dancing at the foot of a flight of steps to the music of two lutists standing half way up. To the right a young man in a purple robe gazes intently at the dancer, and at the top of the steps and in the balcony are other figures.

115, "A portrait group," MOUAT LOUDAN (*sketch*, p. 46).

117, "Crystal, daughter of the Rev. Arthur Phillimore," J. H. F. BACON, A.

118, "A showery summer day," SIR ERNEST WATERLOW, R.A.

A girl standing on a rustic bridge over a placid stream, in which horses are drinking.

119, "*Sir William Emerson*," J. J. SHANNON, A.

120, "*The wild-fowler*," J. HERBERT SNELL (*sketch*, p. 48).

An expanse of marsh covered with patches of reeds and heather amongst which a man with a gun lies half concealed in a punt.

121, "*Lieut.-Colonel Luis Figuerola y Ferretti*," ANNIE J. CHALLICE
(*sketch*, p. 121).

124, "*Butterflies*," ISAAC SNOWMAN.

125, "*Followers*," ERNEST SHEPARD.

126, "*The edge of the loch*," PETER GRAHAM, R.A.

Highland cattle knee deep in coarse grass. Sunshine bursting through the clouds.

127, "*Worshippers at a shrine of Gaudama*," JAMES R. MIDDLETON
(*sketch*, p. 49).

129, "*Elsie, daughter of H. W. Brooks, Esq.*," E. PHILLIPS FOX.

130, "*St. Francis of Assisi and the heavenly melody* (see the "*Fioretti*")
FRANK C. COWPER (*sketch*, p. 50).

131, "*Finis*," J. SEYMOUR LUCAS, R.A. (*sketch*, p. 52).

The musician wears a black satin suit and has a red cloak hanging behind him. To the right is a spinet, above which is a painting by Vandewelde.

132, "*The South Downs, near Lewes, Sussex*," MARMADUKE A. LANGDALE.

133, "*A stolen moment*," JAMES QUINN.

135, "*Mrs. Brumwell*," EDWARD KING.

137, "*With wind and tide*," W. AYERST INGRAM.

138, "*'La Tombola,' Venice*," HENRY WOODS, R.A.

Group of girls on the Island of the Giudecca playing at a table in a shady court. Part of the Gemati Church is seen through the open doorway.

139, "*Marcus B. Huish, Esq.*," J. C. DOLLMAN.

140, "*Moonrise*," ROBERT JOBLING.

141, "*The nymph's bathing-place*," Sir E. J. POYNTER, Bart., P.R.A.

A girl in a rocky cove about to enter the water.

142, "*Gleams of light on troubled waters*," EDMUND G. FULLER.

145, "*The estuary at Aberdovey*," T. HODGSON LIDDELL.

Stretch of sand dunes and water under a lowering sky.

146, "*Wood-nymphs*," VAL HAVERS.

147, "*Hence to Mr. So-and-So, the poet's, where we heard the latest lampon and had some excellent Madeira*."—*Extract from an old Diary*

JOHN A. LOMAX.

Interior of a library with three men in eighteenth century costume seated at a table.

148, "*Dining Room, Kent House*," HENRIETTA WARD.

149, "*Birdekins from the Tropics*," CATHERINE M. WOOD.

150, "*Old King Cole*," L. CAMPBELL TAYLOR.

151, "*On the Ramshorn, New York*," HARRY ALCHIN.

154, "*Me and my family*," ERNEST H. RIGG.

155, "*Spring is coming: Segovia, Spain*," FRANCIS E. COLTHURST
(*sketch*, p. 51).

156, "*The widow's garden*," FRANK CRAIG.

- 157, "*The first line of defence*," BRITON RIVIERE. R.A.
A collie extended on the steps outside a cottage door.
- 158, "*A literary clique*," G. OGILVY REID.
- 159, "*Olga: a portrait*," THOMAS C. GOTCH.
- 163, "*Hayfield*," ANDERSON HAGUE.
- 164, "*The courtyard at Compton Beauchamp*," G. D. LESLIE, R.A.
- 165, "*The young bathers*," JOHN M. SWAN, A.
Other pictures noted are: 86, "*Happy moments*," GEORGE HARCOURT;
103, "*Pamela, daughter of John D. Cobbold, Esq.*," FRED G. COTMAN; 136,
"*Sorting plums*," WALTER B. GASH; 144, "*The old cabinet-maker*," J. EDGAR
MITCHELL; 152, "*Lighting up the studio*," M. H. SHAW; 160, "*Ever the
breeze blows merrily*," HELY SMITH.

GALLERY III. (Illustrations, pp. 53-72.)

The positions of honour in this room are taken by Mr. Farquharson's "*Full Moon and Spring Tide*," Mr. Sargent's "*Countess of Lathom*," and Mr. Solomon's "*An allegory*."

- 167, "*The Seine boat*," STANHOPE A. FORBES, A. (*sketch*, p. 54).
Fishermen in Mount's Bay, St. Ives.
- 168, "*A quiet evening*," B. W. LEADER, R.A.
Country church and cottages with a pool in the foreground and a moored
punt. Sunset effect.
- 170, "*An English landscape*," REX VICAT COLE (*sketch*, p. 56).
- 171, "*A street in Venice*," VAL C. PRINSEP, R.A.
"Aye, because the sea's the street there."
Girl in mulberry bodice and grey petticoat standing at the bottom of a flight
of steps washing clothes in a canal.
- 172, "*The bridge*," ARNESBY BROWN, A.
Herd of cattle advancing over a rustic bridge with an expanse of meadow
land on either side. Strong sunlight effect.
- 174, "*The ropemakers*," WALTER DONNE (*sketch*, p. 55).
- 175, "*The Countess of Lathom*," JOHN S. SARGENT, R.A.
In a brownish velvet dress, seated, holding in her extended left hand a string
of jewels. To the left, deep blue draperies and a round table with violets
and books upon it.
- 176, "*Golden dawn*," WALTER DONNE (*sketch*, p. 57).
- 178, "*Himalayan dawn*," EDWARD MOLYNEUX.
- 179, "*Lilian*," G. F. WATTS, R.A.
A girl in a straw hat with pink ribbons, carrying a basket of flowers. Lands-
cape background.
- 180, "*Thorn-trees on a Breconshire hill-side*," H. W. B. DAVIS, R.A.
Sheep pasturing in a verdant valley with a large white thorn tree in blossom
on the right. Sunlight effect.
- 181, "*The Marquess of Linlithgow, K.T.*," ROBERT BROUGH (*sketch*, p. 59).
Painted in his robes as a knight of the Thistle, and wearing his decorations.
To be presented to his lordship by the nobles and people of Scotland in recogni-
tion of his services to his country beyond the seas.
- 183, "*St. Mark's Day, Venice*," C. C. VAN HAANEN.

- 184, "*Evening among the Surrey pines,*" B. W. LEADER, R.A.
Rabbits feeding at the margin of a wood. Rosy tinted clouds floating across the sky.
- 188, "*Twins,*" WALTER HUNT.
Calves feeding outside an old cowshed.
- 189, "*Miss Marie Studholme,*" HARRINGTON MANN (*sketch, p. 61*).
- 190, "*Mrs. Frank Shuttleworth,*" FRANK DICKSEE, R.A. (*sketch, p. 63*).
In a brown silk dress standing arranging flowers in a bowl.
- 191, "*Waterloo: 'The line will advance,'*" W. B. WOLLEN.
- 193, "*Mrs. Allan Daly,*" LAWRENCE KOE (*sketch, p. 58*).
- 194, "*The Rt. Hon. Joseph Chamberlain, M.P.,*" H. VON HERKOMER, R.A.
- 195, "*Full moon and spring tide,*" DAVID FARQUHARSON (*sketch, p. 60*).
- 196, "*Departure of Lancaster for the East Indies.*" *Decorative panel, one of a series for the Skinners' Company,* FRANK BRANGWYN, A. (*sketch, p. 62*).
Captain Lancaster, who was a member of the Skinners' Company, is about to embark, and is bidding farewell to the Master of the Company. In the foreground is a boat laden with provisions, and in the distance the ship is getting under way.
- 198, "*The Lord Chief Baron of Ireland,*" H. VON HERKOMER, R.A.
- 199, "*The Golden Fleece,*" HERBERT J. DRAPER.
"Now when they were hotly pursued by the King her father, Medea did cast her brother into the sea to drown, that the King should rescue his son's body and the pursuit be delayed."
- 202, "*Lady Diana,*" (*riding dress of 18th Century*), GEORGE H. BOUGHTON, R.A.
In a plum-coloured coat and skirt, white waistcoat and gray beaver hat, standing on a mounting stone against a brick wall, behind which stretches a flat landscape with a winding road.
- 203, "*Towing past the city,*" W. L. WYLLIE, A. (*sketch, p. 64*).
- 205, "*Bread-winners,*" ROBERT MCGREGOR (*sketch, p. 65*).
- 206, "*Her Grace the Duchess of Sutherland,*" JOHN S. SARGENT, R.A.
- 207, "*A voice,*" J. H. F. BACON, A. (*sketch, p. 66*).
A numerous gathering of distinguished persons in a beautiful garden, listening to a celebrated singer. A deaf old man on the left pays no heed to the music, but his interlocutor pauses spellbound, a pinch of snuff between his thumb and finger. A little further back a violinist gazes before him in ecstasy, unheeding the effort of his lover to recall his attention. On the right a beautiful girl resists the attempt of an old man to draw her away from the enchanted scene. The period is that of the Directoire.
- 208, "*Phyllis,*" ARTHUR HACKER, A.
- 209, "*Arthur,*" CHARLES E. BUTLER (*sketch, p. 67*).
"And down the shingly scaur he plunged, and caught,
And set it on his head, and in his heart
Heard murmurs, 'Lo, thou likewise shalt be King.'"
- 210, "*A summer evening,*" RUPERT C. W. BUNNY.
- 211, "*'Farewell to Nelson: Portsmouth, Sept. 14, 1805,'*" ANDREW C. GOW, R.A.
- 212, "*In the midst of plenty,*" FRANCIS BARRAUD (*sketch, p. 69*).
- 213, "*A Sussex kitchen,*" BLANDFORD FLETCHER.
An old woman cleaning a brass warming pan.

214, "*Miss Gladys Raphael*," J. J. SHANNON, A.

In a white evening dress reading a book.

216, "*A message from the gods : Iris and Neptune*," FRANK O. SALISBURY
(*sketch*, p. 57).

"Attend the mandate of the sire above!
In me behold the messenger of Jove."

Neptune, who has incurred the displeasure of Olympus by his participation in the Trojan war, reluctantly prepares to re-enter the sea at the command of Iris.

217, "*Ora pro nobis*," WILLIAM BOUGEREAU.

The Virgin standing with uplifted hands surrounded by a chorus of cherubs.

218, "*H. W. Worsley Taylor, Esq., K.C., M.P.*," HUGH G. RIVIERE
(*sketch*, p. 68).

222, "*Diana of the uplands*," CHARLES W. FURSE, A. (*sketch*, p. 70).

A girl in a blue dress and a straw hat with two greyhounds in leash.

223, "*Prince Rupert and his staff at Marston Moor*," ERNEST CROFTS, R.A.

"The armies were not completely drawn up till after five in the evening; there was a ditch between them; they stood facing one another, motionless except the exchange of a few cannon-shots, for an hour and half."—*Carlyle*.

224, "*Christmas eve*," R. W. MACBETH, R.A.

Exterior of an old-fashioned house covered in snow, in whose porch stand a group of children watching a girl who is stepping over the snow towards a man on horseback

225, "*The housewives*," GUY WILTHEW (*sketch*, p. 58).

228, "*Out of the everywhere into here*," RALPH PEACOCK.

A nude baby sitting at the edge of a precipice.

229, "*Joan of Arc*," JAMES SANT, R.A.

Under the oak at Domremy, listening to the "voices," with uplifted hands and dilated eyes at the moment of the appearance of the vision summoning her to lead the hosts of France.

230, "*The proposal accepted*," MARCUS STONE, R.A.

In the foreground a girl in a pale green dress leans against a wall, and through a stone gateway are seen her suitor and his father in conversation with the father of the girl.

231, "*Mrs. Siward Surtees*," H. HARRIS BROWN.

232, "*Dartmoor*," ANNETTE ELIAS (*sketch*, p. 62).

234, "*Grosse Tete, Jersey*," HENRY B. WIMBUSH.

235, "*Sir Elliott Lees, Bart., M.P., D.S.O.*," WALTER W. OULESS, R.A.

236, "*London river*," C. NAPIER HEMY, A.

237, "*The Very Rev. J. Marshall Lang, D.D., Principal of Aberdeen University*," EDW. R. CATTERNS (*sketch*, p. 67).

240, "*An allegory*," SOLOMON J. SOLOMON, A.

241, "*Bolton Castle, Yorkshire*," SIR ERNEST WATERLOW, R.A.

242, "*Captain E. W. Andrew, J.P., Mayor of Lambeth*," ANNIE E. SPONG.

245, "*Friends in deed*," ARTHUR J. BLACK (*sketch*, p. 72).

246, "*Asterie*," SIR E. J. POYNTER, BART, P.R.A. (*sketch*, p. 53).

"Prima nocte domum claude, neque in vias
Sub cantu querulæ despice tibiae."—*Hor. Od. iii. 7.*

A girl in a pink robe gazing out of a window, through which may be seen the houses of Rome with the Capitol in the extreme distance. At the back of the room to the right a light burns before a household god.

247, "*Major-General Leonard Wood, U.S. Army,*" JOHN S. SARGENT, R.A.

248, "*Mrs. Percy Graham,*" RICHARD JACK.

251, WILLIAM L. TURNER (*sketch, p. 71*).

"Land of brown heath and shaggy wood
Land of the mountain and the flood."

253, "*The ever-new horizon,*" SIR L. ALMA-TADEMA, R.A.

Three girls on a marble terrace gazing over the sea.

252, "*Sir Samuel Montagu, Bart. Presentation portrait.*" W. Q. ORCHARDSON, R.A.

Presented by the members of the West End Synagogue on the occasion of his 70th birthday.

254, "*The waning year,*" H. W. B. DAVIS, R.A.

Horses browsing in an autumn landscape through which a river runs. In the distance the sun shines, but the foreground is in shadow.

Other pictures noted are : 169, "*F. Dempster Smith, Esq.,*" as "*Richelieu*" ; 177, "*Daughters of W. Glen Walker, Esq., of Fort Worth, Texas,*" JOHN DA COSTA ; 182, "*Water weeds,*" J. CLAYTON ADAMS ; 200, "*Volunteers,*" ARTHUR J. BLACK ; 219, "*A bit of old Normandy,*" MARY GROVES ; 220, "*A little Dutch maiden,*" A. FLORENCE WILLIAMS.

GALLERY IV. (Illustrations, pp. 73-82.)

The positions of honour in this room are taken by Mr. Hatherell's Guildhall picture ; Mr. Shannon's portrait group ; and Mr. MacWhirter's "*The birch, the rowan, and the pine, Aviemore.*"

256, "*Mrs. George Tweedie,*" JAMES ARCHER.

257, "*Charles Gow, Esq.,*" ANDREW C. GOW, R.A.

258, "*Gleaners coming home.*" GEORGE CLAUSEN, A. (*sketch, p. 75*).

259, "*The poet and some country girls,*" ELIZABETH FORBES.

"If I were now, as once I was,
I'd make myself a shepherd on some hill,
And without telling anyone would pass
Where these girls went, and follow at their will."

261, "*The bulwarks of the Rising Sun : The 'Mikasa' leading the Mikado's Fleet,*" ARTHUR J. W. BURGESS.

262, "*After Sedgmoor,*" WILLIAM RAINEY.

The battle of Sedgmoor was fought on the 6th of July, 1685, between 4,000 troops of King James II. and 8,000 of Monmouth's irregular forces. The latter were defeated, and left 1,000 of their number dead on the field.

263, "*Market morning,*" ADAM E. PROCTOR.

264, "*Cluny waters : Braemar,*" YEEND KING.

A river flowing through a rocky channel with wooded country in the background.

267, "*The City Fathers' welcome to King Edward VII.,*" W. HATHERELL (*sketch, p. 73*).

"My Lords and Gentlemen, the toast is, 'His Majesty the King.'"

268, "*The sun had closed the winter day,*" JOSEPH FARQUHARSON, A. (*sketch, p. 81*).

270, "*Maids of the sea,*" EDWARD SLOCOMBE (*sketch, p. 75*).

- 271, "*Turning the plough*," HELENA (COUNTESS) GLEICHEN.
 272, "*Bound for their island home*," WILLIAM H. BARTLETT (*sketch*, p. 77)
 273, "*Colonel Haworth*," ARTHUR T. NOWELL.
 276, "*An autumn morning*," ERNEST PARTON.
 Birch wood with glimpse of a lake in the background.
 277, "*Madame Errera*," SIR W. B. RICHMOND, R.A.
 278, "*A terrace, Lake of Como : morning*," J. MACWHIRTER, R.A.
 Peasant girl in grey bodice and blue skirt leaning over the parapet looking into the town below.

279, "*A critical moment : smugglers surprised*," GEORGE E. ROBERTSON
 (*sketch*, p. 74).

One of the smugglers has dropped his keg of spirits to throttle an exciseman who rolls on the sand beneath him. Other excisemen are galloping up, and the remaining smugglers are making all haste to launch the boat before their arrival.

280, "*The Earl of Shrewsbury and Talbot*," H. VON HERKOMER, R.A.
 (*sketch*, p. 76).

281, "*Lorna and Dorothy, daughters of W. Heward Bell, Esq.*," J. J. SHANNON, A.

282, "*A terrace, Lake of Como : afternoon*," J. MACWHIRTER, R. A.
 (*sketch*, p. 78).

283, "*Sir John Neilson Cuthbertson, D.L., LL.D., presentation portrait*," J. SEYMOUR LUCAS, R.A.

284, "*The end of the day : Samaria*," HERBERT SCHMALZ (*sketch*, p. 79).

286, "*An autumn evening*," J. Coultts Michie.

287, "*The Rev. C. Silvester Horne*," HUGH G. RIVIERE.

Presented by the Church and Congregation at Kensington Chapel.

288, "*Sleep*," CHARLES W. PITTARD (*sketch*, p. 77).

Girl in diaphanous blue draperies. Purple poppies strewn over the figure.

290, "*Knowledge putting the garment of sorrow on to 'Everyman'*," I. L. GLOAG.

291, "*Secrets*," PERCY TARRANT.

Girl in a marone dress and hat clasping a letter to her breast, while a younger girl with a basket of wild flowers on her arm looks up enquiringly into her face.

292, "*Isabella and the pot of basil—Keats*," ARTHUR T. NOWELL.

Isabella, wearing a heavy dress of crimson velvet, kneels on a tessellated pavement encircling the pot with her arms.

296, "*The errant hen*," H. H. LA THANGUE, A.

Girl in a sunlit meadow, taking from their hiding-place the eggs of a hen that has laid astray.

297, "*From a Ligurian spring*," H. H. LA THANGUE, A. (*sketch*, p. 80).

Child drinking water from her hands. In the background a woman filling the panniers of an ass with oranges.

298, "*The departure of the herring fleet, Portree, Skye*," LOTA BOWEN
 (*sketch*, p. 81).

301, "*Mrs. Wertheimer*," JOHN S. SARGENT, R.A.

In black, seated facing the spectator. Three quarter length.

302, "*Sea melodies*," HERBERT J. DRAPER (*sketch*, p. 82).

"And rippling through the plash of waves
The merman's pipe shall sound."

306, "*The 'prentice*," NORMAN GARSTIN.

Interior of a smithy with a man shoeing a horse. Glimpse of a village street through the doorway.

307, "*Arthur Wilson, Esq.*," ARTHUR S. COPE, A.

309, "*Hard to spell*," M. KLANG.

Two boys seated at the table doing their lessons.

310, "*The birch, the rowan, and the pine, Aviemore*," J. MACWHIRTER, R.A.

311, "*The Rev. E. S. Roberts, M.A., Master of Gonville and Caius College, Cambridge*," ARTHUR HACKER, A.

312, "*Geraniums*," MARY D. HOLMES.

314, "*A dreamer*," C. E. PERUGINI.

Girl in mauve and salmon pink draperies, reclining on a marble seat beside a fountain.

Other pictures noted are :—260, "*My children and their pets*," WRIGHT BARKER ; 266, "*The coming shower*," FRANK CALDERON ; A herd of cattle, headed by a bull, being driven along a rough track on a rainy day ; 274, "*Walton-on-the-Naze*," CHARLES SMITH ; 300, "*Fire on Walberswick Common*," PARKER HAGARTY ; 303, "*A portrait*," R. GRANVILLE EVES ; 313, "*Dorothy*," EDWIN HARRIS.

GALLERY V. (Illustrations pp. 83-88).

The positions of honour in this room are taken by Mr. Abbey's "*panel of the Crucifixion*," and Miss Kemp-Welch's "*Timber-Hauling in the New Forest*."

315, "*Robert Hall, Esq.*," ROSE D. BONNOR.

316, "*Heather*," W. R. SYMONDS.

Little girl in a white frock and blue sash, with her arm round the neck of a pet dog. Landscape background.

317, "*The return of the privateers*," J. L. WIMBUSH (*sketch*, p. 83).

A party of sailors carrying booty won from the French up the street of a seaport town on the south coast. Period about 1745.

318, "*Homewards*," CHARLES E. STEWART.

A flock of sheep, followed by a shepherd descending a hill. Sunset.

321, "*William Hughes, Esq.*," HAROLD SPEED (*sketch*, p. 85).

324, "*Lord Ashley*," HARRINGTON MANN.

325, "*Twilight*," EDWARD KING.

Two cows and a calf in a meadow. Sun setting behind trees.

326, "*The heat of the day : Flatford, Suffolk*," DAVID MURRAY, A.

(*sketch*, p. 84).

328, "*The wane of winter*," JOSE WEISS.

329, "*T. L. Devitt, Esq., President of the Shipping Federation*," JOHN S. SARGENT, R.A.

Presented by the shipowners of the United Kingdom in recognition of his eminent services to the shipping interest.

- 330, "*Timber-hauling in the New Forest*," LUCY KEMP-WELCH.
A team of horses dragging a tree trunk up a steep ascent.
- 332, "*Solemn solitude*," CHARLES STUART (*sketch*, p. 86).
- 333, "*Lieut-Colonel F. Shuttleworth*," WALTER W. OULESS, R.A.
- 334, "*Morning at Montreuil, Pas-de-Calais*," ALFRED EAST, A. (*sketch*, p. 89)
- 337, "*Bernard, son of P. Rexford Parsons, Esq.*," RALPH PEACOCK
(*sketch*, p. 85).
- 338, "*The dulse-gatherers, co. Donegal*," WILLIAM H. BARTLETT.
Man and woman gathering sea-weed in a shallow bay. Cottages and hills in the distance.
- 339, "*Colonel Sir Howard Vincent, K.C.M.G., M.P.*," M. ETHELDREDA GRAY (*sketch*, p. 87).
- 342, "*J. Whiteley Ward, Esq., presentation portrait*," WALTER W. OULESS, R.A.
- 343, "*A Sussex farm*," H. H. LA THANGUE, A.
Girl feeding calves. Strong sunlight effect.
- 345, "*Wieniawski's 'Legende'*," BERNARD PARTRIDGE.
- 346, "*A Ligurian cradle*," H. H. LA THANGUE, A.
A child rocking a baby's hammock slung between two trees. Women gathering olives in the middle distance.
- 347, "*The Earl Bathurst*," WALTER W. OULESS, R.A.
- 348, "*Little fish are sweetest*," INNES FRIPP.
- 351, "*Mr. and Mrs. Stuart*," WILLIAM LOGSDAIL.
- 352, "*The peacemakers*," H. GILLARD GLINDONI.
- 355, "*In spring-time*," W. ARTHUR HOWGATE.
- 356, "*Tco late*," F. SPENLOVE-SPENLOVE (*sketch*, p. 88).
French peasant returned from his wanderings finds his parents' house shut up, and signs of mourning on the door.
- 357, "*The Earl Cadogan, K.G.*," SOLOMON J. SOLOMON. A.
- 358, "*Flatford: scene of Constable's picture of 'The Hay-wain,' as at the present time*," DAVID MURRAY, A.
- 360, "*Wending homeward*," HARRY WATSON.
- 361, "*The central panel of a reredos for the Church of the Holy Trinity, Paris*," E. A. ABBEY, R.A.
- 362, "*A frosty night*," GEORGE H. BOUGHTON, R.A.
Boys sliding on a pond under a starry sky. Cottages in background.
- 363, "*Mrs. Bernard F. Gribble*," BERNARD F. GRIBBLE.
- 365, "*Lobster fishers*," ARTHUR J. BLACK.
- 366, "*G. W. Palmer, Esq., M.P.*," ARTHUR S. COPE, A.
- 367, "*Preparing for work: winter*," CLAUDE HAYES.
- 368, "*The peace and quiet of Chorley Wood*," J. BUXTON KNIGHT.
- 371, "*The nightingale*," HERBERT HORWITZ.
Girl in white blouse and brown skirt seated on a grassy bank with an expanse of water in the background.
- 374, "*A lady and her pigeons*," ARTHUR H. BUCKLAND.
- 375, "*October morning*," JAMES HENRY.
Harnessing horses in a snowy landscape.

376, "*Margaret, daughter of J. C. im Thurn, Esq.,*" FRANK DICKSEE, R.A.

377, "*The talisman,*" HARRY E. J. BROWNE.

Girl draped in transparent black muslin with a blue gem dependent from her necklet.

Other pictures noted are : 322, "*The black hat,*" ALLAN DAVIDSON ; 327, "*Miss Myra Robinson,*" J. DICK PEDDIE ; 341, "*Rejoicing in the law,*" ALFRED A. WOLMARK ; 344, "*A family group,*" ST. GEORGE HARE ; 370, "*Eventide : St. Ives' harbour,*" HAYLEY LEVER ; 372, "*Mrs. Alfred W. Sikes,*" ALPHÆUS P. COLE.

GALLERY VI. (Illustrations pp. 89-100.)

379, "*Moonlight at Beccles,*" VINCENT P. YGLESIAS (*sketch, p. 89*).

380, "*The pitiless sea,*" ROBERT W. ALLAN.

A top-sail schooner stranded on rocks on the N.E. coast of Scotland.

381, "*Looking into Portsmouth,*" EDWIN HAYES.

War ship St. Vincent at anchor (*sketch, p.*).

382, "*Greenan, on the Ayrshire coast,*" KATE M. COLLS.

383 "*An autumn day, near Derwentwater,*" ALBERT E. BOTTOMLEY
(*sketch p. 90*).

384, "*The heirloom,*" THOMAS C. GOTCH (*sketch, p. 91*).

"The gems perennial lustre shed,
The wearer in a span is sped."

387, "*The coast of the Desert of Tarapaca,*" THOMAS SOMERSCALES.

Sailing-ship off the coast of Chili.

391, "*Songs of the morning,*" HENRIETTA RAE.

Purple poppies and diaphanous white draperies (*sketch, p. 92*).

394, "*Winter day in Norway,*" FITZ THAULOW.

Red brick houses by dark mill-stream contrasted with snow.

395, "*In the heart of great London,*" FREDERICK J. WAUGH.

View from the "Surrey side," near Waterloo.

396, "'*Haul aft,*" C. NAPIER HEMY, A.

A racing yacht returning with wind-distended sails after rounding the mark-boat.

397, "*Charles Stewart, 6th Marquess of Londonderry, K.G., carrying the great Sword of State at the Coronation, August 1902, and Mr. W. C. Beaumont, his page on that occasion,*" JOHN S. SARGENT, R.A.

In the Abbey's "dim religious light," wearing the insignia of the Garter.

398, "*Off to the wars,*" BERNARD F. GRIBBLE (*sketch p. 90*).

Officers embarking on a battle ship of the time of George II., amid the acclamations of idlers in boats. Intended as a decorative mural inset.

399, "*The river Dordogne,*" FRITZ THAULOW.

Seen from above a weir : purple and gold tones.

401, "*My lady's toilette,*" S. MELTON FISHER.

The lady in salmon-colour satin with crimson cloak (*sketch, p. 91*).

402, "*Portrait of a lady,*" ALBERT H. COLLINGS.

403, "*Village waits,*" LEXDEN L. POCOCK (*sketch, p. 93*).

- 404, "*The destroyers*," HERBERT DICKSEE (*sketch*, p. 93).
 405, "*Madame Albanesi*," SAM. G. ENDERBY.
 406, "*Herring-fishers: St. Ives*," HELEN KNAPPING.
 409, "*The scout*," E. MATTHEW HALE.
 410, "*The Invincible Armada: 'Man proposes. God disposes,'*" ALBERT GOODWIN.

Lurid sunset over wrecked galleons on sandy shore.

- 413, "*The escape*," FRANK O. SALISBURY.

An incident in the destruction of Pompeii. A young nobleman in a gold-embroidered toga, with his two panic-stricken daughters, putting off in a galley.

- 414, "*Death and the woodcutter*," WILLIAM LOGSDAIL.

Old Italian peasant seated by pine bole touched by skeleton figure.

- 416, "'*One rose, but one*'" C. HAIGH-WOOD.

Girl in Empire costume pinning rose on beau.

- 420, "*Mares of the Boulonnais*," H. W. B. DAVIS, R.A.

Sunset gambols of mares and foals in poppy-strewn fields, near the Channel. (*sketch*, p. 95).

- 421, "*A life's byway*," J. L. PICKERING (*sketch* p. 96).

A goatherd wending his way up a steep mountain path leading to Calvary. Painted at Piana, in Corsica.

- 424 "*En voyage*," ANTONIA MANCINI.

- 425, "*Sunny moments*," ALFRED MORGAN.

- 426, "*The fortune-teller: 'Beware of a dark lady,'*" J. HENRY HENSHALL.

- 427, "*The storm-cloud*," LESLIE J. SKELTON.

- 430, "*A long story*," J. WALTER WEST.

A maiden of the Georgian period embroidering, while her father reduces to boredom a youth beyond.

- 431, "*In an old garden*," HENRY S. KORTRIGHT.

Girl standing by a pond.

- 432, "*Mrs. Norman Fraser*," ANNA WINGATE (*sketch*, p. 98).

- 435, "*Vox Populi*," E. BLAIR LEIGHTON (*sketch* p. 97).

Margaret of Anjou, wife of Henry VI., showing her son, the Prince of Wales, to the people in order to gain adherents to the Lancastrian cause. The Prince was slain at the battle of Tewkesbury, and Margaret at the same time taken prisoner.

- 436, "'*Well stopped!*'" T. BLINKS.

- 437, "*Via Dolorosa and Tower of Antonia, Jerusalem*," J. DOYLE PENROSE.

Since the 14th century this street has been associated with the Passion: the Tower was part of the Fortress of the Temple.

- 438, "*St. Elizabeth of Hungary*," HENRY E. CROCKET.

The saint (1207-1231) engaged in an act of charity: the rose is a miraculous testimony to her virtues.

- 441, "'*Now is the pilgrim year fair autumn's charge*,'" BYAM SHAW.

Autumn hands the faltering pilgrim into her boat, over which Time presides. Her ample train extends across to three maidens, representing August, September, and October. Autumn mists, represented by the nude figure, rise from

the stream of Time, and touch Love, who turns regretfully to the sunny fields left behind.

442, "The old nurse," MARGUERITE TORPEY.

443, "Twilight and the dawn," HARRY WATSON (*sketch*, p. 99).

444, "Rhododendrons," WILLIAM J. MUCKLEY.

445, "On a Surrey common," GEORGE RANSOM.

446, "Julia and Rosie, daughters of W. Harrison Cripps, Esq.," WM. LLEWELLYN.

447, "Storm clouds and mist: Forest of Dean," HAROLD GOLDTHWAIT.

449, "Morning in the vale of Rushen, Isle of Man," CHARLES J. FOX.

450, "The fallen oak," EDGAR BARCLAY.

452, "A lane at Little Easton," FRANK CARTER.

453, "A message," T. BLINKS.

Two pointers at attention on a heathery moor.

457, "The gambler's victim," ARTHUR C. COOKE.

Dejected young *roué* at daybreak gazing at card-table.

Other pictures noted are: 390, "Look! this is my dada," ALEXANDER S. BUCHANAN; 392, "The Marchioness of Tullibardine," GEORGE HENRY; 393, "Peacemakers," ALLAN DEACON; 400, "The noon-day rest, India," CHRISTINA M. STODDART; 419, "A Normandy Farm," DOROTHEA SHARP; 423, "Charles Wertheimer, Esq.," WILLIAM ORPEN; 428, "The daughter of mine host of the inn," NEWTON BRABY; 440, "A portrait," FLORENCE E. CASTLE; 448, "T. Bullough, Esq.," LOUISE JOPLING; 445, "Shadows flee o'er land and sea," OWEN BOWEN; 459, "Through the orchard," ARTHUR BECKINGHAM.

GALLERY VII. (Illustrations pp. 101-109.)

460, "The joy of life," A. M. SHRIMPTON.

Two girls dancing to music of a harp.

461, "Silver and gold," FRED HALL.

Frost and dewdrops relieved against sunny hill (*sketch*, p. 102).

462, "The dancing lesson," ARTHUR C. COOKE.

A class of girls in Empire dress watching the poses of a dancing-master fiddling.

463, "On the allotments," ERNEST WALBOURN.

464, "A forgiveness," H. YATES JACKSON.

"As I turned, there stood
In face of me, my wife, stone-still, stone-white,"

—"A Forgiveness," Browning.

465, "'When we were boys together,'" JOHN R. REID (*sketch*, p. 101).

466, "Gladys, daughter of G. A. Storey, Esq., A.R.A.," G. A. STOREY, A.

467, "Late afternoon on the Cornish coast," HON. DUFF TOLLEMACHE
(*sketch*, p. 102).

468, "Miss Maxime Elliott," RICHARD HALL.

469, "Homewards," JOSEPH FARQUHARSON, A.

Lighted by sun's last gleam a peasant traverses snowy field road to cottage beside a dark coppice.

470, "*Mrs. Kendal, Miss Ellen Terry and Mr. Tree in 'The Merry Wives of Windsor,'*" HON. JOHN COLLIER. (*Sketch p. 103.*)

Mistress Ford (Mrs. Kendal) laughingly endeavours to drag Falstaff (Mr. Beerbohm Tree) away from Mistress Page (Miss Ellen Terry), who has hold of his right hand, and is affectionately resting her chin on his shoulder.

471, "*The new moon,*" LOUIS GRIER (*sketch, p. 104.*)

472, "*Through mist and rain,*" JOSEPH FARQUHARSON, A. (*sketch, p. 104.*)

473, "*M. H. Spielmann, Esq.,*" J. H. F. BACON, A.
The Editor of the "Magazine of Art," and writer on art.

474, "*Norfolk,*" W. WESTLEY MANNING (*sketch, p. 106.*)

A wooded landscape with cattle drinking in the foreground, a strong note of poppies in the middle distance and a characteristic old windmill beyond. Effect of evening glow.

475, "*Sir Francis Mowatt, G.C.B.,*" CHARLES W. FURSE, A.

Member of Senate, London University, and member of the Patriotic Fund Commission.

476, "*The harvest home,*" W. DENDY SADLER.

"To plow and sow, To reap and mow, And be a farmer's boy."

Harvesters gathered in farmer's kitchen, singing a chorus, while the mistress prepares refreshments.

477, "*In the garden of roses,*" R. WILLES MADDOX.

479, "*Towards the sunset,*" LINDSAY G. MACARTHUR.

480, "*Autumn,*" P. MORTON TEASDALE.

481, "*The old mill,*" ERNEST CHRISTIE.

482, "*Hay-time,*" ARTHUR HOPKINS.

483, "*Edward Nicholls, Esq., J.P.,*" SIR W. B. RICHMOND, R.A.

485, "*Miss Dove,*" SIR W. B. RICHMOND, R.A.

In black with white lace, against pale blue background.

486, "*The Dowager Duchess of Abercorn, in her 92nd year,*" HERBERT J. DRAPER.

487, "*Seeking situations,*" RALPH HEDLEY (*sketch, p. 106.*)

488, "*Woodland nymphs,*" E. PHILLIPS FOX (*sketch, p. 105.*)

489, "*In doubt,*" J. H. F. BACON, A.

A young man choosing a partner, not for a dance only, but for life, hesitates between a proud beauty in a rich dress sewn with jewels and her simpler sister. The attitude of the latter suggests that she is coyly conscious that the choice will fall on her.

490, "*Abducted,*" P. HARLAND FISHER.

Geese, one of which is carried by cottage girl.

491, "*Marsh marigolds,*" WILLIAM AYRTON.

Lush meadows with blue waters and sky contrasted with gold flowers.

492, "*Hugh and Eustace, sons of G. F. Chance, Esq.,*" W. R. SYMONDS.

493, "*A tale of Balaclava,*" LEONARD SKEATS.

495, "*'Lonely sea cliffs where the gannet finds a home,'*" PETER GRAHAM, R.A.

496, "*T. P. O'Connor, Esq., M.P.,*" J. H. F. BACON, A.

Editor of "M.A.P." and "T.P.'s Weekly," late Editor of the "Sun," and "Weekly Sun," founder of "The Star," etc.; shewn in his working "gown."

497, "*The Breithorn and Gerner Glacier,*" HARRY W. ADAMS (*sketch, p. 107.*)

Mounts Castor and Pollux in distance.

499, "Abandoned," JOHN CHARLTON.

"During the Peninsular War, the British fleet in convoying British troops from Jutland back to Spain, were compelled to abandon the horses on the sea-shore. When liberated they formed into squadrons and charged each other with loud cries, and when last seen from the ships were fighting on the beach." *Alison's "History of Europe," end of chap. liv.*

500, "Mr. and Mrs. F. S. Oliver," CHARLES W. FURSE, A.

Mr. Oliver is shown in fishing attire playing a fish: Mrs. Oliver lies on a rock above, an interested spectator.

501, "Phosphorescence and Moonrise." DANIEL A. WEHRSCHMIDT.

"All the sea looks as if one saw embers."

—*Frithjof-saga.*

503, "From southern seas and the Spaniard's yoke," EDGAR BUNDY

(*sketch, p. 108*).

504, "Passive resistance," W. FRANK CALDERON (*sketch, p. 109*).

A dignified black and white spotted (Royal Harlequin) Great Dane and an impudent white terrier at play in an old stable.

505, "Peeling potatoes," JOHN SCOTT.

509, "The Avon," JOHN SOWERBY.

510, "The bend of the river," OSMUND PITTMAN.

511, "Hay harvest," ARNESBY BROWN, A.

Sunset light on farm-boys raking hay towards a high-piled waggon.

512, "A welcome," L. C. NIGHTINGALE.

Dove alighting on hand of yellow-robed girl beside a lake.

Other pictures noted are:—494, "This is her very guise; and upon my life, fast asleep," *Macbeth*, INNES FRIPP; 502, "Trespassers," YEEND KING; and 508, "Contentment," WALTER HUNT.

GALLERY VIII. (Illustrations pp. 110-116.)

The post of honour is filled by Mr. Sauber's large picture, No. 540, which is visible through the last galleries.

514, "A consultation of engravers," HENRY J. HALEY (*sketch, p. 110*).

515, "Near Strome Ferry: sunset after rain," G. H. BOUGHTON, R.A.

Lake viewed from rising ground: stormy effect.

516, "The Viaticum," A. CHEVALLIER TAYLER.

A priest, fetched by a little girl, is hastening to administer the Sacrament to a person *in extremis*. An Italian, who guesses the priest's errand, stands hat in hand while the cleric passes, but the remainder of the crowd are too busy to notice the presence of the Host (*sketch, p. 111*).

517, "In from the sunlit sea," ROBERT W. ALLAN.

520, "In the park," JAMES WALLACE.

521, "Milking-time in Wiltshire meadows," JAMES P. BEADLE.

522, "Mrs. Gerald Beddington," SOLOMON J. SOLOMON, A.

In gold chair; dull blue background.

523, "A Wessex moorland," ARTHUR MEADE (*sketch, p. 110*).

525, "The land of the Rising Sun: Fuji-Yama from above Hakone," ALFRED EAST, A.

A brilliantly lighted landscape, the scene of "The Darling of the Gods."

526, “ ‘*Despised and rejected of men,*’ ” SIGISMUND GOETZE.

“All we like sheep have gone astray ; we have turned every one to his own way ; and the Lord hath laid on Him the iniquity of us all.”

A cold blue light pervades the upper portion of the picture (*sketch*, p. 112).

527, “ *Summer floods, Flatford, Suffolk,* ” DAVID MURRAY, A.

Strong sunlight dapples the Stour with rosy light.

528, “ *H. Trentham Butlin, Esq., F.R.C.S.,* ” HON. JOHN COLLIER.

529, “ *The tempest,* ” JULIUS OLSSON (*sketch*, p. 113).

530, “ *Sir Nevile Lubbock, K.C.M.G.* ” H. VON. HERKOMER, R.A.

Chairman of the West India Company.

531, “ *Miss Thea Proctor,* ” GEORGE W. LAMBERT.

534, “ *Low tide,* ” HARRY M. WILSON (*sketch*, p. 113).

536, “ *Lieut.-Colonel A. W. Brewill,* ” N. DENHOLM DAVIS.

537, “ *Bonnie Scotland,* ” ALFRED PARSONS, A.

Azalea and may blossoms frame a bright sea. Its blueness is repeated in hyacinths in foreground.

538, “ *South Downs, near Wilmington,* ” THE LATE A. F. GRACE.

539, “ *Mrs. William Eyre,* ” EDWARD PATRY (*sketch*, p. 114).

540, “ *Mammon,* ” ROB SAUBER.

Mammon, typified by a knight in gold armour, rides rough-shod through a city. Courage is overthrown, and Love itself is about to be trampled. Poetry, art, and music, with bowed heads, lend their presence to the triumphal entry. Labour and poverty wait for Justice and Death, who follow closely the rider.

541, “ *The visitor,* ” GABRIEL NICOLET.

542, “ *A cottage garden : Kent,* ” HELEN WOORE.

543, “ *The connoisseur,* ” CHARLES VAN HAVERMAET.

544, “ *The deep purple of the twilight air,* ” JOSEPH FARQUHARSON, A.

Cattle at the margin of a sandy shore : the setting sun breaks through purple clouds and reflections.

545, “ *The mill stream,* ” MARK FISHER.

546, “ *Miss Edith Smith,* ” ALFRED F. PALMER (*sketch*, p. 114).

547, “ *Studdland Bay, with Poole Harbour* ” H. HUGHES STANTON.

548, “ *The meeting of Alexander and Diogenes,* ” WILL C. PENN.

A picture competing last year for the Gold Medal of the Academy.

549, “ *Verlaine's friend,* ” SOPHIE PEMBERTON.

“When I remember all the friends now gone for ever.”

550, “ *W. D. Scott-Moncrieff, Esq.,* ” WILLIAM LOGSDAIL.

553, “ *Moses viewing the promised land,* ” SIR W. B. RICHMOND, R.A.

A white robed figure standing on a solitary peak of Pisgah. Rose-tinged mists disperse at dawn, and rolling aside, disclose distant blue mountain crags. Following the Vulgate interpretation of the glory of Moses he is represented “horned.”

554, “ *Hal, son of Lieut.-Colonel Gundry, R.A.,* ” HENRY S. TUKE, A.

555, “ *A windy day,* ” HELEN M. PLEWS.

558, “ *The bride-elect,* ” J. YOUNG HUNTER (*sketch*, p. 115).

559, “ *A Welsh river,* ” B. W. LEADER, R.A.

The Llugwy, breaking into foam at a small cataract ; beyond, it mirrors the hills at Bettws-y-coed.

560, “ *H.M. The King.* ” For Wellington College, H. WEIGALL.

561, "*Our young defenders : children collecting for the Widows' and Orphans' Fund, May, 1900,*" ARTHUR J. FOSTER.

Boys and girls dressed in kharki and as Army nurses, marching through gateway.

565, "*Harvesting near Lewes, Sussex,*" GERALD ACKERMANN (*sketch, p. 116*).

566, "*Shelley at Marlow, writing the dedication of 'The Revolt of Islam' to his wife on its completion in 1817,*" EYRE CROWE, A.

"To Mary — — —"

"So now my summer task is ended, Mary,
And I return to thee, mine own heart's home."

In boat close to bank.

567, "*A daughter of Eve,*" FREDERICK D. WALENN.

568, "*The breakfast room,*" WALTER W. RUSSELL.

Lady in dark green velvet : pale tones in room.

569, "*'Pensive she sits ; but in the full brown eyes a timorous gaze,'*"
KATHLEEN PEAKE.

572, "*Out of repair,*" JAMES CHARLES.

574, "*An old woman,*" SYBIL DOWIE.

575, "*A sunny shore,*" LIONEL P. SMYTHE, A.

Small figures of bathers, etc., on pale stretch of sand. Lady in foreground plays ball with her children.

576, "*Home,*" CARLTON A. SMITH.

Other pictures noted are : 513, "*W. Watson Rutherford, Esq., M.P., Lord Mayor of Liverpool, 1902-3,*" G. HALL NEALE ; 532, "*Among the Western Isles,*" A. FULLER MAITLAND ; 557, "*The Bishop of Peterborough,*" ARNOLD MOUNTFORT ; 571, "*With sheeny moss o'ergrown,*" ALFRED MITCHELL.

GALLERY IX. (Illustrations pp. 116-120.)

581, "*Kentish farmyard,*" OWEN DALZIEL.

582, "*The Piazza di Spagna,*" C. J. PRAETORIUS.

583, "*The first chapter,*" M. SEYMOUR LUCAS.

584, "*Summer-time,*" EDWARD DAVEY.

586, "*The sea-cave,*" SIR E. J. POYNTER, BART., P.R.A.

A nude figure reclining and playing with a crab.

587, "*Der Alte Fritz,*" ANDREW C. GOW, R.A.

Frederick II., King of Prussia, riding a white charger below a hill.

592, "*Amberley Mount,*" THOMAS E. FRANCIS.

593, "*Light Refreshment,*" ALFRED B. BAMFORD.

594, "*Low tide : Newport, Pembrokeshire,*" SARAH A. MIRFIELD.

596, "*At the baths,*" STUART G. DAVIS.

599, "*An intruder,*" PHILIP E. STRETTON.

601, "*The miller's daughter,*" ARTHUR H. BUCKLAND.

603, "*A violin solo,*" FRANK G. HEATH.

604, "'Cuckoo ! Cuckoo !'" E. THOMAS HALE.

605, "*The crucifix,*" ALFRED SANGSTER.

610, "*Farm labourers,*" KATHLEEN LAURENCE.

611, "*Autumn at Delft,*" FRANK BATSON.

612, "*A fair breeze,*" FRANK KELSEY.

613, "*The hour when labour ceases*," HILDA PORTER.

617, "*The rainbow*," MARGARET PAGE.

618, "*Boreas*," J. W. WATERHOUSE, R.A.

In wind-blown draperies of slate-colour and blue, a girl passes through a spring landscape accented by pink blossom and daffodils.

619, "*Winter : North of France*," CHARLES D. BROCKMAN.

620, "*Mouth of the Conway River*," FREDERIC A. WINKFIELD.

621, "*Marianne*," GUY WILTHEW.

624, "*The evening star*," THOMAS GRAHAM.

625, "*Old houses, Caudebec*," ETHEL MARTIN.

627, "*The minstrel's silent song*," R. W. MACBETH, R.A.

Wandering minstrels resting on steps of village cross at sundown.

628, "*A Venetian fruit-stall*," GEORGE C. HAITE.

629, "*A summer's day*," G. S. FOSTER.

632, "*After a wet night : St. Andrews*," LUCY GEIKIE.

633, "*The Canning Dock, Liverpool*," MARY C. PALETHORPE.

635, "*The village wheelwright's*," JOHN H. INSKIP.

636, "*The end of the voyage*," FRANK KELSEY.

638, "*Abraham and Isaac : the sacrifice*," HARRY R. MILEHAM (*sketch*, p. 117)

639, "*The farm girl*," CAMPBELL L. SMITH.

640, "*A flash in the pan*," F. J. TORROME.

[and grey.]

641, "*The sword : a twice-fought battle*," G. W. JOY. Harmony : green

643, "*On the Riviera di Levante*," RUDOLPH GUNTHER.

644, "*A memory of the Marne*," STANLEY PIERPONT.

645, "*After service : an old Dutch church*," JOSEPH Y. DAWBARN

(*sketch*, p. 116).

650, "*A proposal*," ROWLAND HOLYOAKE.

652, J. H. F. BACON, A.

"To gallant speech and bearing a fair ear bendeth low."

An old beau, with rings outside his gloves and diamonds in his hair, sits forlorn and neglected, while a poor but gallant young Austrian Hussar engrosses the whole attention of the beautiful girl beside him. Directoire period.

653, "*St. Malo*," EMILY A. LANG.

654, "*The power of fancy*," DENIS EDEN.

A country girl in a copse, rapt in the imagination of elves sporting in foliage.

659, "*Derwent Vale*," JOHN WALLACE.

662, "*Durham*," ALBERT GOODWIN.

663, "*Field daisies*," DOROTHEA SHARP.

666, "*A Venetian afternoon*," LESLIE J. SKELTON.

667, "*Fiesole*," ALFRED DE BREANSKI, JUN.

668, "*Mary, daughter of George W. Agnew, Esq.*," FRANK DICKSEE, R.A.

669, "*Lucentio and Bianca : from 'The Taming of the Shrew'*," SIR JAMES D. LINTON.

670, "*Vesuvius in the moonlight : Torre Annunziata*," ALBERT GOODWIN.

672, "*Autumn*," DAVID DAVIES.

673, "*Jack-o'-lanterns*," MABEL HEWETT.

680, "*Lingering about the thymy promontories*," FRANCIS I. BARGMAN.

681, "*Orpheus and the Naiads*," HENRY T. JARMAN.

- 682, "The blue pool," ADRIAN STOKES.
 688, " 'Listen to a little child' " JOSEPH CLARK.
 689, "The thief," STUART G. DAVIS.
 690, "The Duke's daughter," W. DOUGLAS ALMOND.
 691, "Autumn leaves," OSWALD DUNNETT.
 692, "A tea-party," M. WALLACE DUNLOP.
 694, "A little cottage child," M. E. KINDON (*sketch*, p. 117).
 696, "Lorna," FREDERICK D. WALENN.
 697, "Tristan and Iolanthe," ANDREW W. TURNBULL.

Tristan. How many roses have I in my hand?
Iolanthe. Give me them, then. How can I tell without touching?
Tristan (aside). Alas! alas! she's blind!—'King René's Daughter.'

- 698, "A bit of old Amsterdam," CHARLES E. BASKETT.
 699, "Hurley, on the Thames," JAMES SANT, R.A.
 700, "True blue," CHARLES E. RICHARDSON.
 702, "A summer's day : off Whitby," J. RICHARD BAGSHAWE (*sketch*, p. 118).
 703, "Melons and tomatoes : Rimini," TERRICK WILLIAMS.
 704, "The lass that a sailor loves," *diploma work, deposited on his election as an Academician*, R. W. MACBETH, R.A.

At the end of a small jetty a fisher-girl stands looking out to sea. Masonry of quay behind her.

- 706, "On the moors : Kilbryde, Scotland," JAMES SANT, R.A.
 709, "Coals for the 'Galeka,'" POWELL CHASE (*sketch*, p. 118).
 Painted at the East India Docks from a Union Castle Liner.
 710, "On the south coast," GEORGE L. HARRISON.
 711, "Chatham reach : midday," W. L. WYLLIE, A.
 712, "The old miniature," ALPHAEUS P. COLE (*sketch*, p. 120).
 713, "Mrs. Westlake," MARIANNE STOKES.
 714, "Sövde, Norway," W. G. DAFFARN.
 718, "A tuft of harebells," ELIZA WOODWARD.
 719, "Mrs. St. John Hornby," MARRIANNE STOKES.
 723, "Psyche," G. A. STOREY, A. (*sketch*, p. 119).

Psyche is depicted exploring the wondrous palace of pleasure to which she has been conveyed by command of Eros, who has fallen in love with her.

- 724, "Pink roses," R. CRAFTON GREEN.
 728, "Firs and furze," ANNA MCLEAN.
 729, "The collector," JOHN A. LOMAX.
 731, "Polo at Rugby," GEORGE WRIGHT.
 733, "Diplomacy," G. OGILVY REID.
 A salon of the Georgian period thronged with both sexes in conversation.
 734, "The castle, Cape Town," A. HENRY FULLWOOD.
 737, "The village inn," DAVID DAVIES.
 739, "The Right Hon. John Bright, M.P., at the Reform Club, 1883," EYRE CROWE, A.R.A.

- 741, "The nursery," J. HENRY HENSHALL.
 742, "Jean, youngest daughter of Sir Marteine Lloyd, Bart.," JAS. SANT, R.A.
 764, "Holy Island," WILLIAM KEELING.
 747, "Reverie," E. PHILLIPS FOX.

748, "A faithful friend," H. T. SCHAFER (*sketch*, p. 120).

A young girl draped in deep green and white, feeding goldfish in a marble court.

751, "After rain," GEORGE PONTIN.

754, "Rear-Admiral Britten," ARTHUR S. COPE, A.

755, "A quiet corner in Katwyk," M. AGNES COHEN.

756, "A frosty March morning," GEORGE CLAUSEN, A.

757, "A farm pond," WILLIAM DICKSON.

GALLERY X. (Illustrations pp. 121-130.)

Mr. Roberts' large painting, No. 763, dominates the wall facing the main entrance.

760, "Caravan life : winter," CLAUDE HAYES.

761, "The greeting," WALTER LANGLEY (*sketch*, p. 122).

762, "Lilium longiflorum," M. H. SHAW.

763, "Breaking cover," GEORGE WRIGHT.

746, "Sir Ralph Littler, C.B., K.C.," BEATRICE OFFOR.

765, "Miss Ruby Lindsay," HUGH DE T. GLAZEBOOK.

766, "Winter sunshine," E. HARRISON COMPTON.

Russet foliage and reeds contrasted with snow-covered bank of river.

767, "Lady in black" THOMAS C. DUGDALE. (*Sketch* p. 130).

768, "The opening of the First Parliament of the Australian Commonwealth, by H.R.H. The Prince of Wales, on May 9, 1901," presented by the commonwealth Government to H.M. The King. Exhibited by command of H.M. The King, TOM ROBERTS.

The pavilion in which this new birth of a great Commonwealth took place is filled with light : 12,000 people were present at this ceremony (*sketch*, p. 123).

769, "The fisherman's evening," TERRICK WILLIAMS (*sketch*, p. 124).

770, "The lilac gown," CHARLES W. FURSE, A.

Lady with parasol, in garden : her face and dress in shade.

771, "A summer afternoon," WILLIAM M. PALIN.

772, "Mirror, mirror on the wall, Am I most beautiful of all?" MOUAT LOUDAN.

Maiden in low-cut brocaded gown, regarding herself in mirror.

773, "Master Derek Elliot Wood," KATE PERUGINI.

774, "The price of a song," FRANK M. BENNETT.

A troubadour stabbed by a rival suitor.

778, "Clodgy Point, St. Ives," EDMUND G. FULLER.

779, "The sweetstuff-shop," MAY FURNISS.

780, "An English landscape," STEWART WOOD.

781, "Magpies," CATHERINE H. GRIEG.

782, "Mrs. James Harris," G. SPENCER WATSON.

786, "The end of the vintage : Rhone valley," ALFRED EAST, A. (*sketch*, p. 125)

787, "Mrs. W. Oswald Watt," FRANK S. EASTMAN.

790, "After rain," ALGERNON TALMAGE (*sketch*, p. 122).

791, "A bridge at Walberswick," HENRY J. THOMPSON.

792, "Shadows," EMILY EYRES.

796, "Cattle market : Holland," CHARLES W. BARTLETT.

Villagers leading cattle, and gossiping in quaint cobbled street.

797, "An old waterway," FRED HALL.

798, "The old barge," EDWARD STOTT.

799, "Mrs. Mackay," FRANK BRAMLEY, A.

800, "Mary, daughter of C. A. Trevit, Esq.," ROBERT E. MORRISON.

803, "Master Horace Wortley," HORACE MIDDLETON.

804, "After rain : Bury, Sussex," HAROLD GOLDTHWAIT.

805, "A peep into the future," C. HAIGH-WOOD.

806, "When in the west fast fades the lingering light," ARTHUR D.

RENDALL.

807, "Butterflies," CHARLES SIMS.

A young mother in white with her little son in white sailor suit, chasing butterflies on a cliff. Grey day.

811, "The nut-brown maid," ALLAN DAVIDSON.

"Ye must do more, dear heart, before I let you go with me,
Your hair must sheer above your ear, Your kirtle 'bove your knee."

812, "A primrose copse," BERTHA NEWCOMBE.

813, "Mrs. T. Binnie Gibbs," THOMAS B. GIBBS.

814, "Mute sympathy," R. G. HINCHLIFFE.

818, "Leila, daughter of Edward Marcus, Esq.," WILLIAM E. G. SOLOMON
(*sketch*, p. 126).

819, "Londonderry," NIELS M. LUND (*sketch*, p. 127).

Looking northward over the winding Foyle. The old and new cathedrals are prominent on the left and in the distance are the heights of Donegal.

820, "Beethoven in his study," CARL SCHLOESSER (*sketch*, p. 128).

The piano at which Beethoven is seated was painted from that made by Messrs. Broadwood and sent to him in 1818. The larger portrait on the wall is that of the composer's father, which accompanied him in all his wanderings.

821, "The late Mr. Justice Byrne," C. EDMOND BROCK (*sketch*, p. 121).

822, "Pluto's messenger," G. A. STOREY, A.R.A.

"When summer leaves have changed their tender green
To melancholy autumn's red and gold,
Then Proserpina knows 'tis time to leave
The joyous earth, and once again descend
To Pluto's silent realm."

Proserpine was abducted by Pluto and compelled to pass a third of every year in the infernal regions. Pluto's emissary offers her a faded leaf to remind her that it is time once more to leave the upper world.

823, "Children of Samuel Butler, Esq.," ARTHUR HACKER, A.

825, "The goose girl," FREDERICK D. BARNES (*sketch*, p. 129).

827, "The vale of Conway," HERBERT W. NEVILLE.

828, "Lady Monk-Bretton," HUGH G. RIVIERE.

829, "Got him !!!" ARTHUR WARDLE.

Other pictures noted are : 759, "Solitary shoes," ARTHUR MEADE ; 783, "Eat to live," DENIS EDEN ; 788, "The enchanted valley," A. PAYNE GARNETT ; 789, "The Croft," THOMAS GRAHAM ; and 795, "The brewer's dray," C. GILBERT HOLIDAY.

GALLERY XI. (Illustrations pp. 130-144.)

831, "Autumn in Borrowdale," FRANK T. CARTER (*sketch*, p. 130).

832, "To our next merry meeting," C. HAIGH-WOOD.

An old time Mayor proposing a toast.

833, "The Menai Strait," A. SALUSBURY WOOD.

834, "St Paul's Cathedral," W. L. WYLLIE, A.

Viewed from opposite bank of Thames. In the foreground is a tug towing lighters: beyond, hay barges and other craft.

835, "Old and broken," J. MCINTYRE.

836, "The gambler," ELLEN G. COHEN.

839, "Miss Nixon Grey," HENRY J. HUDSON (*sketch*, p. 132).

840, "Fate," ARTHUR WARDLE.

A leopard that has just caught a bird.

841, "After dinner, rest awhile," W. DENDY SADLER.

Three men of varying ages in front of dining-room fire. Time, early nineteenth century.

842, "The Royal Standard," P. MORTON TEASDALE.

845, "The bridal of the earth and sky," TOM GRIFFITHS.

846, "F. B. Mildmay, Esq., M.P.," RALPH PEACOCK.

847, "Famine," J. C. DOLLMAN.

Grey green scheme of colour: a mysterious figure marching slowly and silently, accompanied by flocks of starving wolves and four crows.

848, "Not death, but love," T. FREDERIC CATCHPOLE (*sketch*, p. 131).

"Guess now who holds thee? 'Death,' I said; but there
The silver answer rang,—'Not Death, but Love.'"

—E. B. Browning.

850, "Flowers of the grass," J. CLAYTON ADAMS.

851, "Professor E. Ray Lankester, LL.D., F.R.S., HON. JOHN COLLIER.

Lecturing at the Royal Institution on King-crabs and scorpions.

852, "The black sheep," F. D. MILLET.

A Puritan reprimanding a too light-hearted daughter perched on a stool. The rest of the family pause in their mid-day meal.

853, "Golden threads," PHILIP J. THORNHILL.

857, "Sir Walter Butler, K.C.M.G., F.R.S.," ETHEL MORTLOCK.

858, "The borderland," J. AUMONIER.

861, "Tired out," J. ERNEST BREUN.

862, "The Hon. Diana Lister, daughter of Lord Ribblesdale," H. HARRIS BROWN (*sketch*, p. 129).

863, JAMES P. BEADLE. (*sketch* p. 133).

"George II. knighting Trooper Brown of the 3rd Dragoons on the battlefield of Dettingen for the following gallant action. With bridle-hand disabled by the loss of two fingers, having been carried by his runaway horse through the French lines, he there re-captured the standard of his regiment, and fought his way back single-handed."

864, "A spate on the river Dochart," G. OGILVY REID.

865, "W. Dillworth Howard, Esq.," PERCY BIGLAND.

- 866, "*Physalis*," SYBIL DOWIE (*sketch*, p. 132).
 867, "*Sweet sultan*," A. F. W. HAYWARD.
 869, "*Maud, daughter of J. W. Waring, Esq.*," FRANK T. COPNALL.
 870, "*Decorators*," FRANK W. W. TOPHAM.
 871, "*Memories*," WALTER E. WEBSTER.
 872, "*Our future defenders*," EVA ROOS.
 873, "*Portrait of a lady and children*," T. B. KENNINGTON.
 875, "*The beach-comber*," THOMAS H. HEATH.
 876, "*A candidate for the guild*," RALPH HEDLEY.

A youth submitting a specimen of iron work to a committee.

"By hammer and hand All artes do stand."

- 877, "*The keeper's cottage*," SEYMOUR MECREDDY.
 878, "*The Hon. Victoria Bruce, daughter of Lord Balfour of Burleigh*,"
 MARY L. WALLER (*sketch*, p. 13).
 880, "*Charity*," M. H. SHAW (*sketch*, p. 137).
 881, "*The wanderer*," MARY Y. HUNTER (*sketch*, p. 134).

"With travel far your feet are sore,
 Your brows with gold are crowned,
 But is there peace the wide world o'er,
 Such as the hedges bound?"—*Perceval London*.

- 882, "*The Earl of Mount-Edgcumbe*," STANHOPE A. FORBES, A.
 In peer's robes, holding coronet.
 885, "*Darsham Vale: Autumn*," F. SPENLOVE-SPENLOVE.

"Clouds that follow the storm."

- 886, "*Who strays into love's dominion?*" WILLIAM H. MARGETSON
 (*sketch*, p. 135).
 887, "*The Hon. Mrs. Godfrey Williams*," J. SEYMOUR LUCAS, R.A.
 888, "*The Saint of the island*," GEORGE MORROW.
 889, "'Puffs, powders, patches, bibles, billets-doux.'"—"*The Rape of the
 Lock*," I. L. GLOAG.
 890, "*The rolling Zuider Zee*," EDWIN HAYES.
 Strong effect of light on ships and distance.
 891, "*Mrs. W. J. A.*," WILLIAM A. F. ABLETT.
 892, "*Sunshine in a shady place*," FRANK WALTON.
 893, "*The wind, the rain, and struggling spring: Cornwall*," GARDNER
 SYMONS.
 895, "*The rivals*," P. HARLAND FISHER.
 896, "*Mrs. J. Ward*," ARTHUR T. NOWELL.
 897, "*Summer afternoon*," VIGNOLES FISHER.
 898, "*Sir John McDougall*," G. SPENCER WATSON.
 899, R. THORNE-WAITE.

"'Tis merry ov a zummer's day
 Where vok be out a meaken hay."—*Dorset Poem*.

Group of rustics at stile in hayfield. Tumbled hay under breezy clouds
 scudding over blue distance.

901, "*Design for a frieze*," ERNEST NORMAND.

"The dead oar'd by the dumb went upward with the flood."
—Tennyson, "*Lancelot and Elaine*."

Evening light. Elaine in white, and covered with gold embroidered coverlet.

Other pictures noted in this gallery are : 837, "*The knave of hearts*," ALFRED SANGSTER ; 843, "*Crossing the bar*," EDMUND G. FULLER ; 854, "*Windsor*," ARTHUR STREETON ; 860, "*Greyhound and young setter*," EDWIN NOBLE ; 879, "*From foreign lands*," JAMES KAY ; and 883, "*After long vigil, dawn*," T. NOYES LEWIS.

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WORKS IN BLACK AND WHITE : ETCHINGS, DRAWINGS AND ENGRAVINGS. Nos. 1296–1428.

ARCHITECTURAL DRAWINGS. Nos. 1429–1635.

SCULPTURE. Nos. 1666–1842. including the bronze equestrian statue by MR. G. F. WATTS, R.A., "*Physical energy*," placed in courtyard.

The following Academicians and Associates do not exhibit this year.

AITCHISON, G., R.A., 150, Harley-street, W.

FILDES, L., R.A., 11, Melbury-road, Kensington, W.

FRITH, W. P., R.A. 114, Clifton-hill, St. John's-wood, N.W.

GOODALL, F., R.A. 36, Goldhurst-terrace, N.W.

GREGORY, E. J., R.A., 8 Greville-place, Maida-vale, W.

HOOKE, J. C., R.A., Silverbeck, Churt, near Farnham.

HUNGER, C. A., 14 Melbury-road, Kensington, W.

LE JEUNE, H., A., 155 Goldhurst-terrace, N.W.

SHAW, R. N., R.A., 6 Ellerdale-road, Hampstead, N.W.

STACPOOLE, F., A., 1 Nassau-gardens, Church-road, Barnes, S.W.

WATERHOUSE, A., R.A., 20 New Cavendish-street, W.

YEAMES, W. F., R.A., 4 Campbell-road, Hanwell, W.



7 × 9

No. 1305. "*The Birth of the Red Rose*." JOHN S. ELAND.

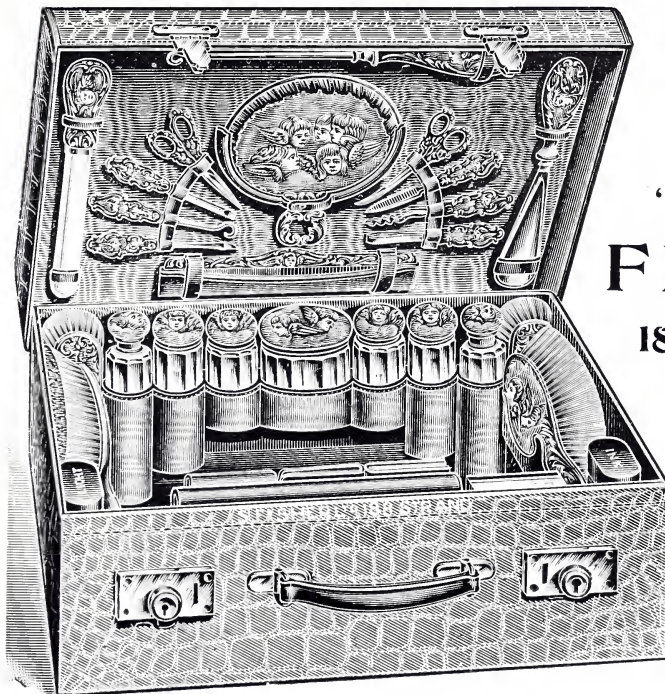
(Panel: silver.)

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THE
ACADEMY NOTES

ILLUSTRATIONS.

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GALLERY I.



60 x 40

No. 58. "*Don Quixote and Maritornes at the Inn.*"

ROWLAND WHEELWRIGHT.

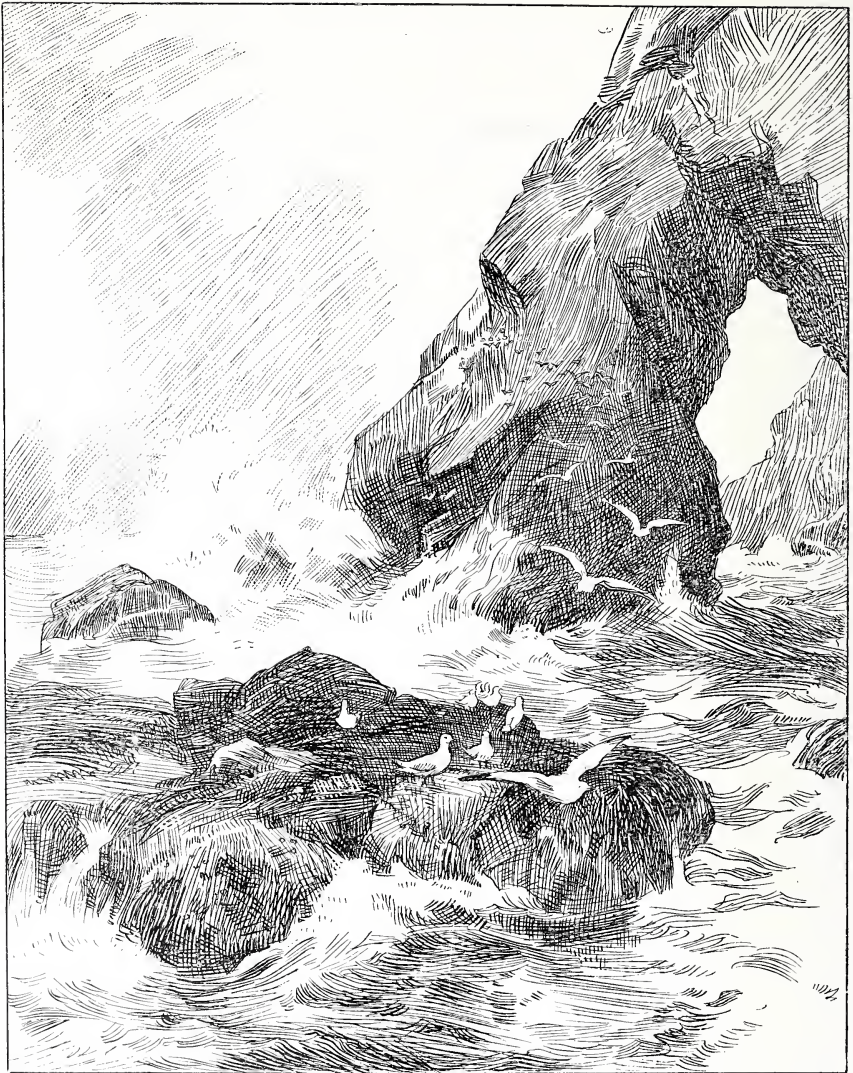


No. 17. "Youth." BRITON RIVIERE, R.A.
 "In gret peril is set youthe
 Delite so doth his bridill leede." — *Chaucer.*

57 x 84



No. 38. "*In the Morning Sun.*" HENRY S. TUKE, A.R.A.



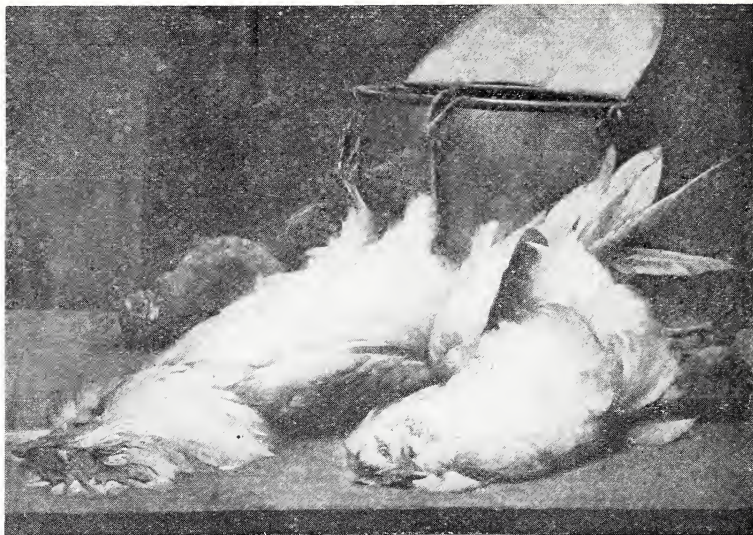
72 × 60

No. 56. "And there is never silence on that shore." PETER GRAHAM, R.A.

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No. 50. "*The Hon. Mr. Justice Bigham*" HUGH DE T. GLAZEBROOK. 67 x 40.



No. 64. "Fowls." IDA M. BOLTON.

22 x 30



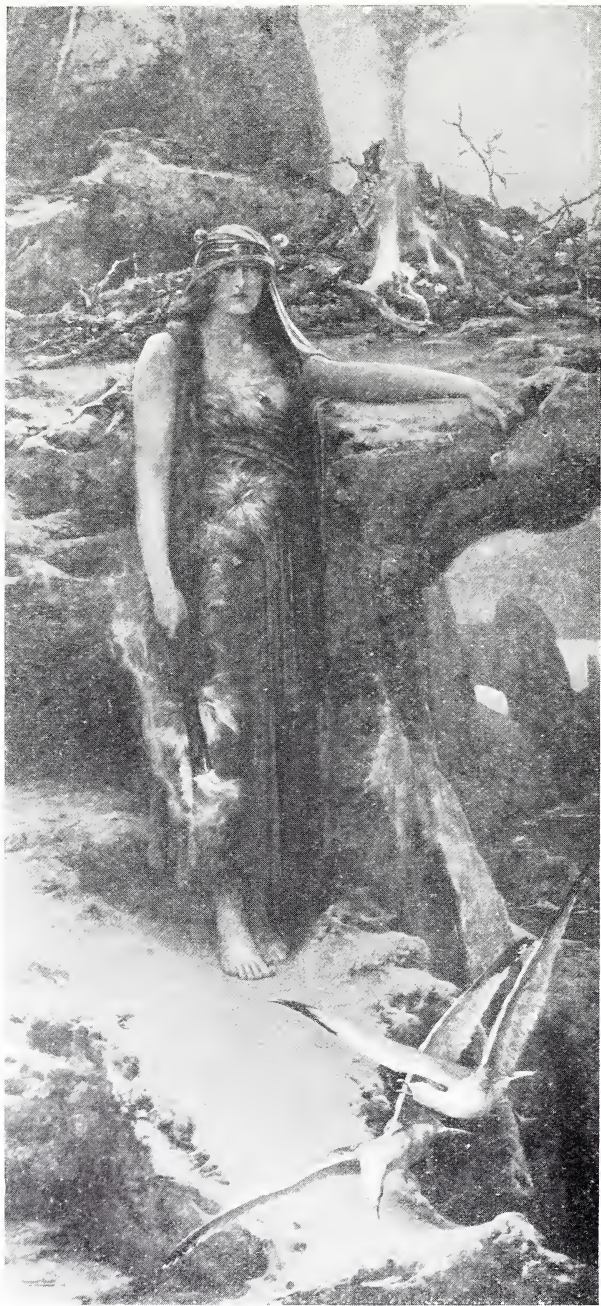
No. 5. "Calves in a pasture." HENRY HOLMES.

24 x 32



No. 66. "*In the Wizard's Garden.*" G. D. LESLIE, R.A.

43 × 31



No. 67. "*Pro Patria.*" HERBERT GANDY.

GALLERY II.



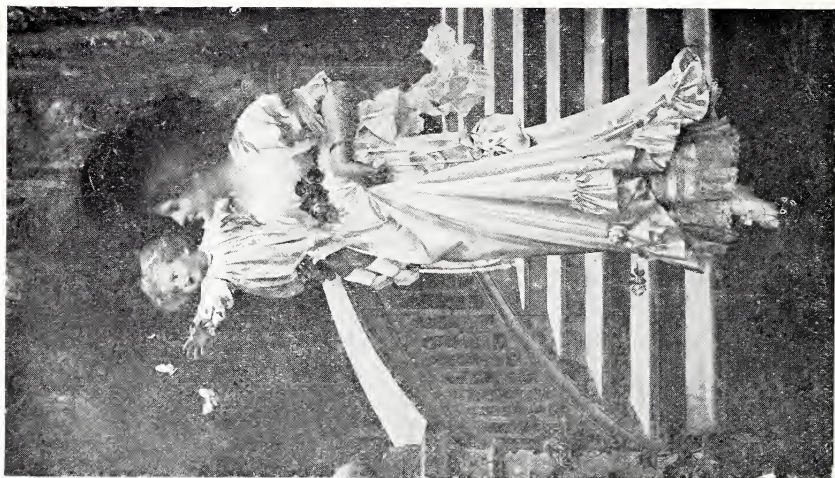
25 X 19

No. 83. "*Spring's Message.*" JOSEPH CLARK.



42 x 36

No. 71. "Pomona's Blossom."
G. HILLYARD SWINSTEAD.



12 x 24

No. 124. "Butterflies." ISAC SNOWMAN.

[By permission of Messrs. Lauderer & Brown, 28 & 30 Worslip St., London, E.C., who are publishing a large engraving of this picture



No. 99. "The Eve of Santa Claus." A. HOLLAND.



No. 88. "The year's at the spring,
And day's at the morn." GEORGE WETHERBEE.



No. 115. "A Portrait Group." W. MOUAT LOUDAN.

78 x 64



No. 121. "Lt.-Col. Luis Figuerola y Ferretti, ex-Chamboulain
to H.M. King Alfonso XIII." ANNIE I. CHALLICE.
30 x 25



No. 110. "A Portrait." THOS. HUNT.



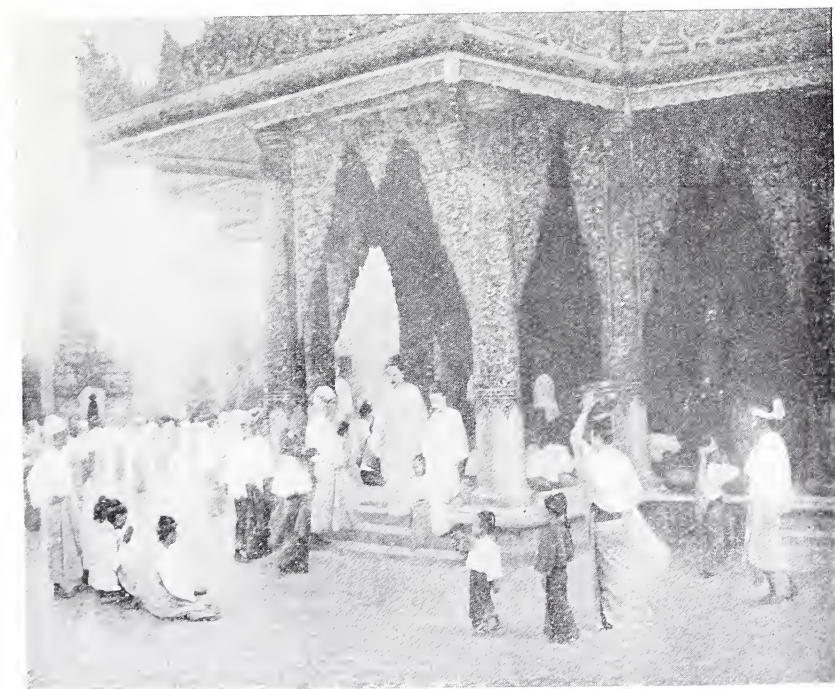
48 X 72

No. 120. "The Wild-Forster." J. HERBERT SNELL.



No. 132. "*The South Downs, near Lewes, Sussex.*"
MARMADUKE A. LANGDALE.

12 × 20



No. 127. "*Worshippers at the shrine of Gaudama.*" JAMES R. MIDDLETON.

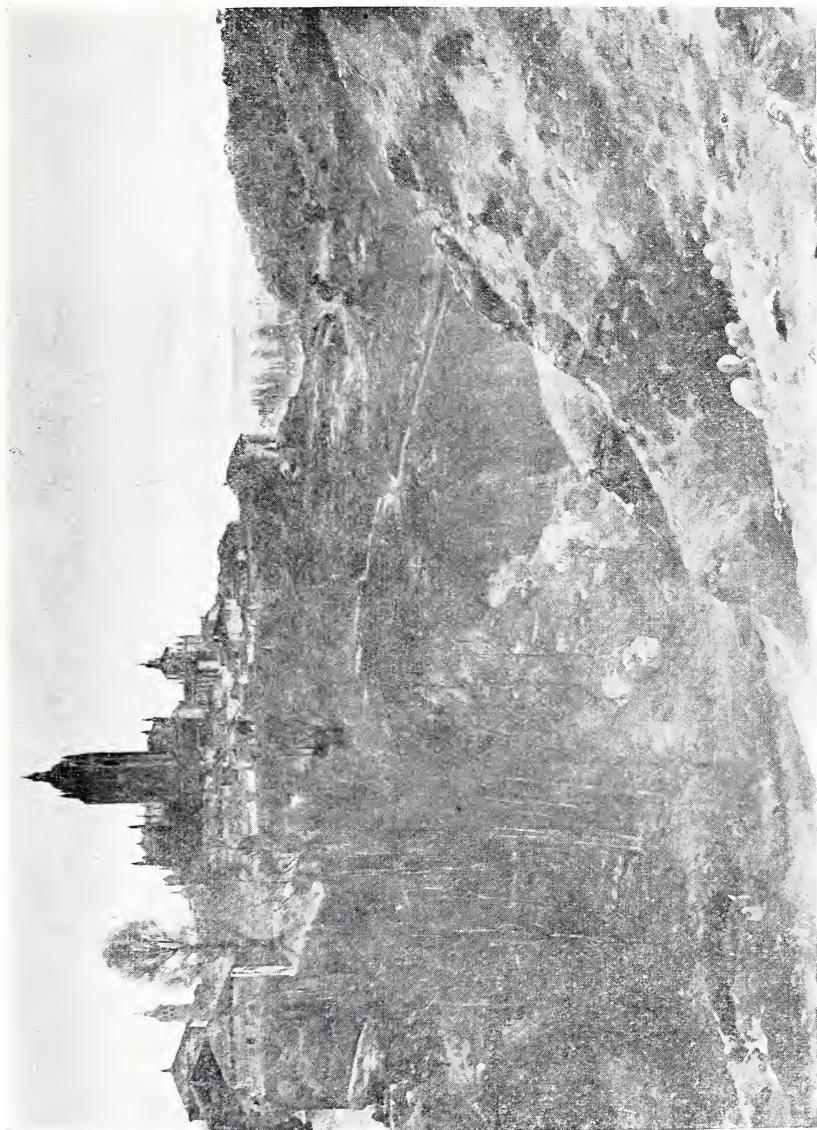
30 × 42



25 x 35

No. 130. "*St. Francis of Assisi and the Heavenly Melody.*" FRANK C. COWPER.
See "*Fior.tti di S. Francesco.*"

(Property of the Right Hon. Lord Northbourne).



26 x 35

No. 155. "Spring is Coming: Segovia, Spain." FRANCIS E. COLTHURST.



No. 131. "Finis" J. SEYMOUR LUCAS, R.A.

21 x 19

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GALLERY III.



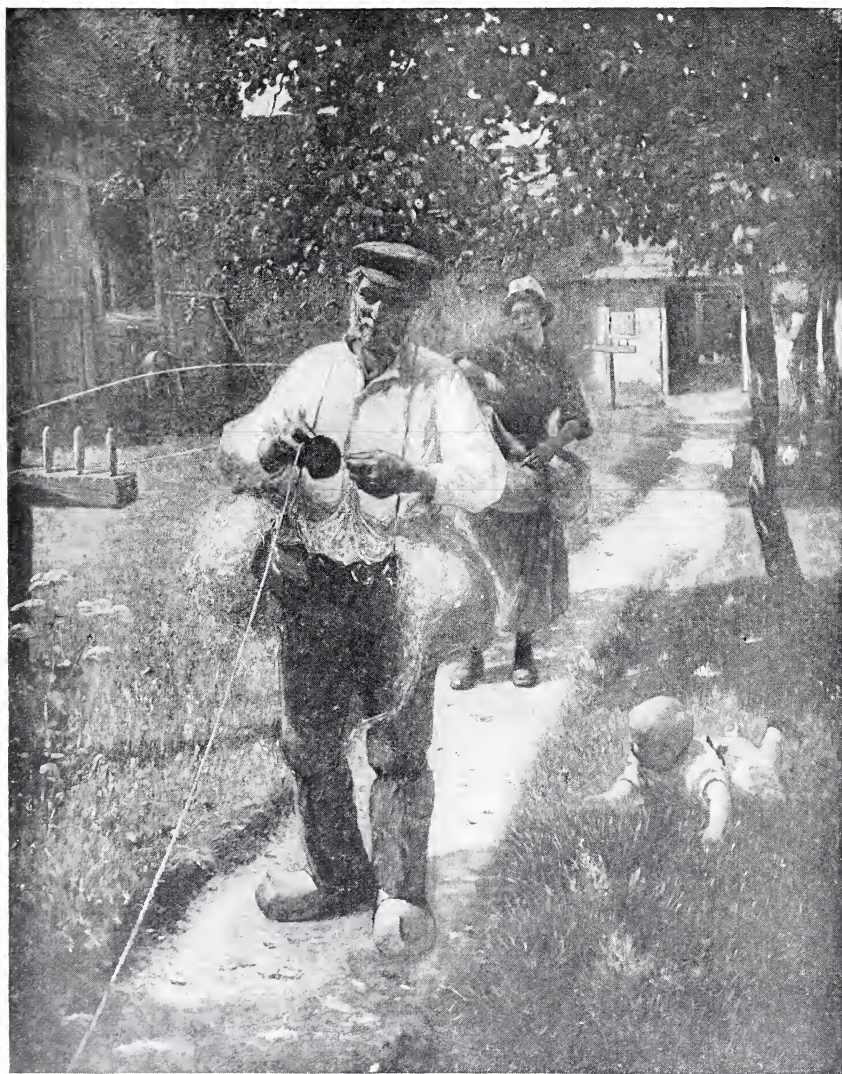
No. 246. "Asteridè." SIR E. J. POYNTER, BART., P.R.A.

'Prima nocte domum claude, neque in vias sub cantu querulæ despice tibiæ'—*Hor. Ode iii. 7.*



46 x 62

No. 167. "The Seine boat." STANHOPE A. FORBES, A.R.A.



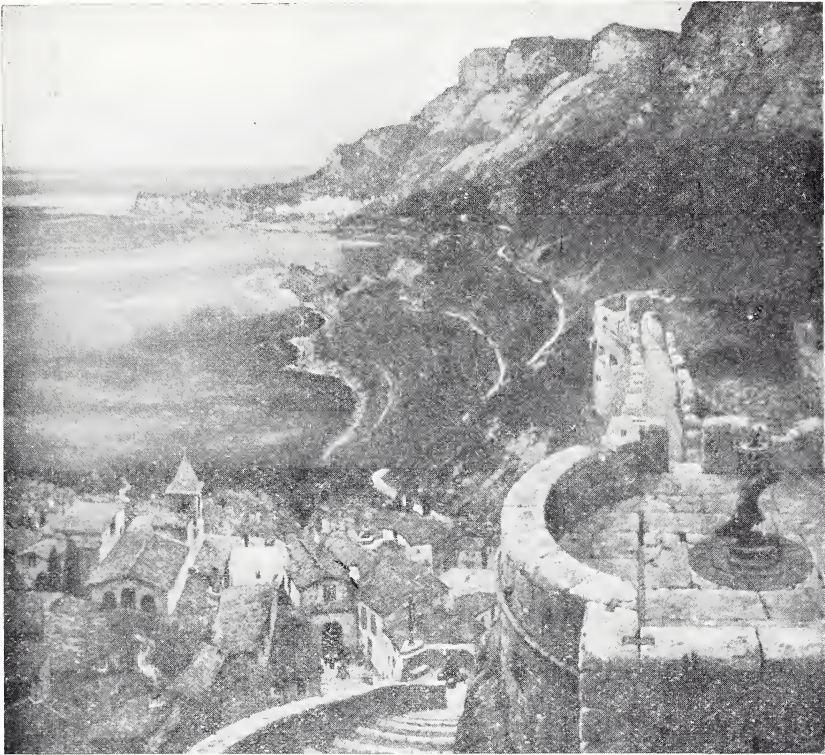
No. 174. "*The Ropemakers.*" WALTER DONNE.

102 × 72.



56 x 72.

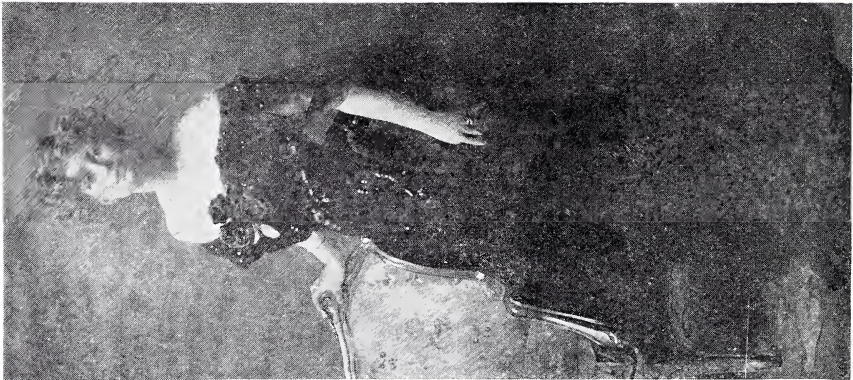
No. 170. "An English Landscape." REX VICAT COLE.



No. 176. "Golden Dawn." WALTER DONNE. 72 x 76.

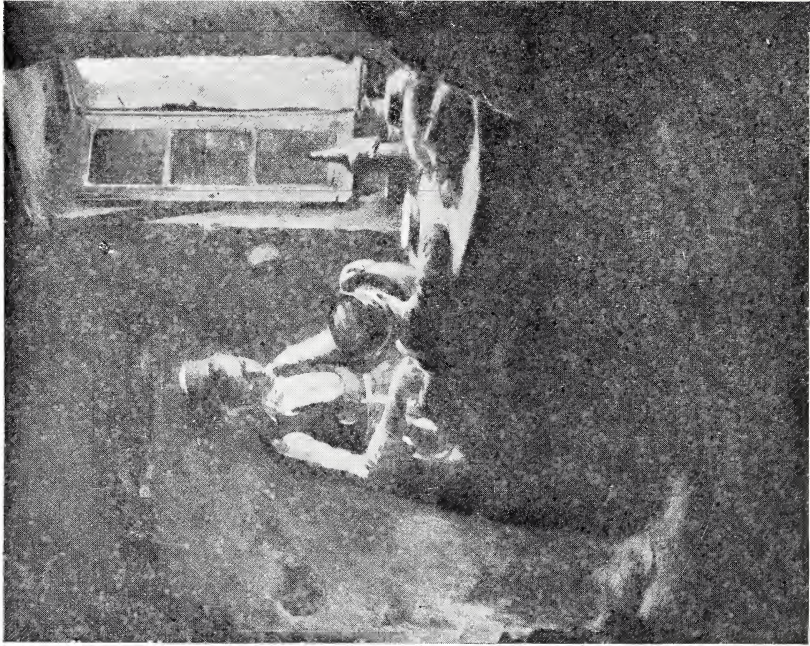


No. 216. "A Message from the Gods—Iris & Neptune." FRANK O. SALISBURY. 48 x 76.
 "Attend the Mandate of the Sire above!
 In me behold the Messenger of Love, | He bids thee from forbidden wars repair
 To thine own deep."—*The Iliad*, Book xv.



No. 193. "Mrs. Allan Daly."
LAWRENCE KOE.

78 x 36



36 x 30

No. 225. "The Housewives." GUY WILTHEW



No. 181. "*Marquess of Linlithgow, K.T.*" ROBERT BROUGH.

107 x 58



78 x 96

No. 195. "Full moon and spring tide." DAVID FARQUHARSON.



No. 189. "*Miss Marie Studholme.*"
HARRINGTON MANN.



No. 196. "The departure of Lancaster for the East Indies." FRANK BRANGWYN, A.R.A.
120 X 120
 (Decorative panel. One of the series for the Skinners' Company.)



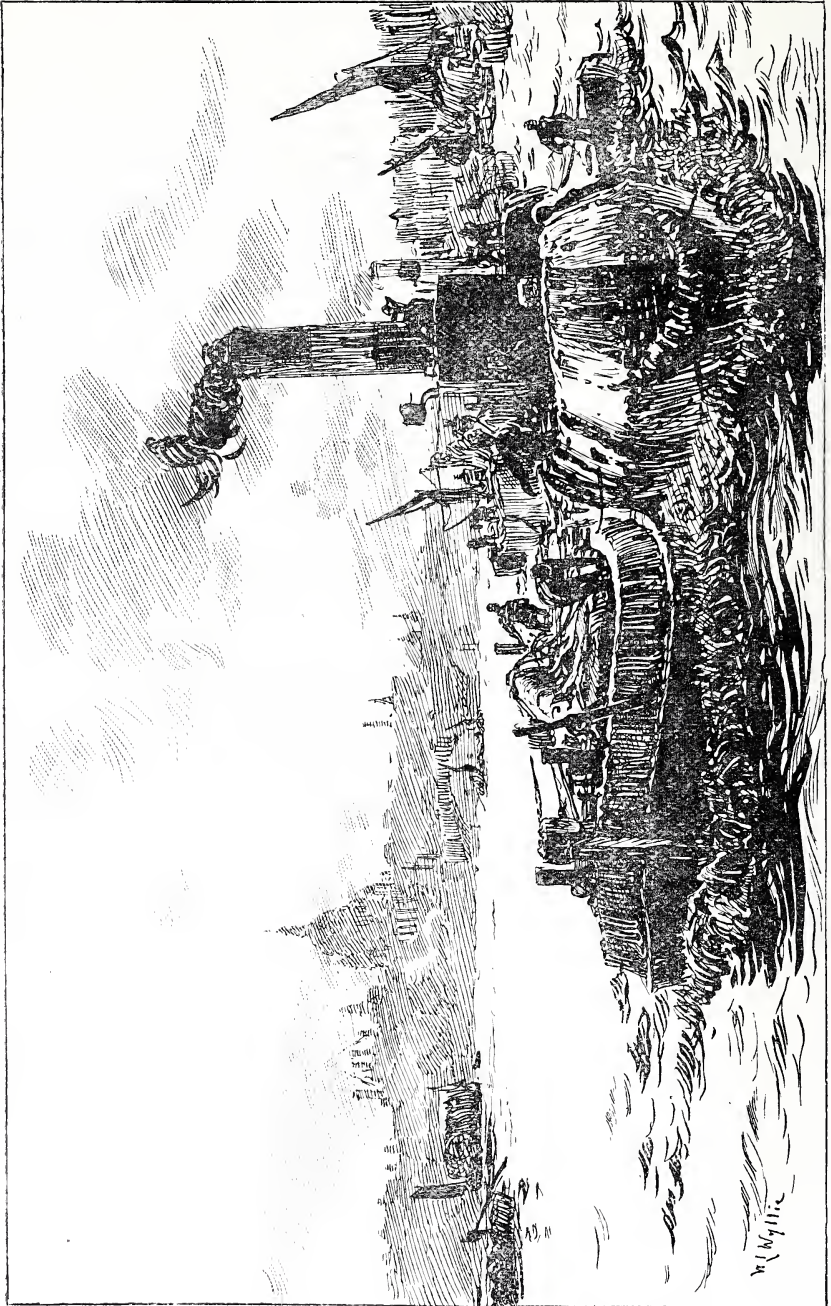
No. 232. "Dartmoor." ANNETTE ELIAS.

40 X 50



54 × 38

No. 190. "*Mrs. Frank Shuttleworth.*" FRANK DICKSEE, R.A.



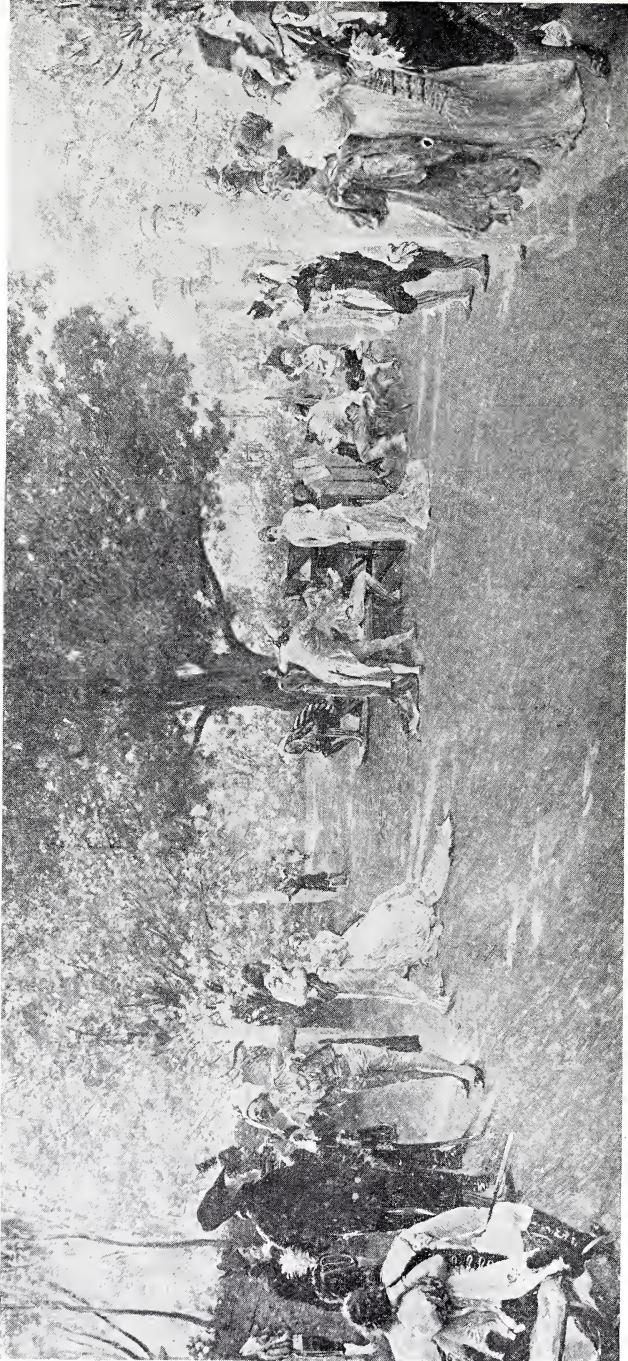
No. 203. "Towing past the city." W. L. WYLLIE, A.R.A.

27 x 48



No. 205. "*Bread-winners.*" ROBERT MCGREGOR.

72 × 54

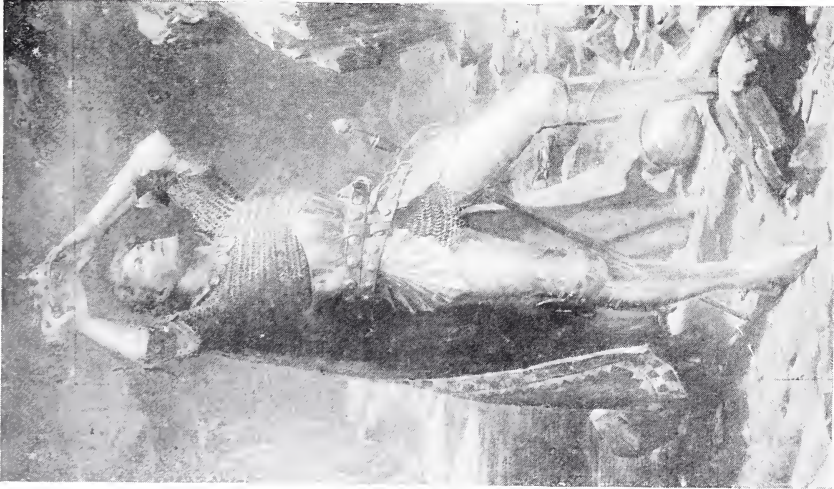


30 x 65

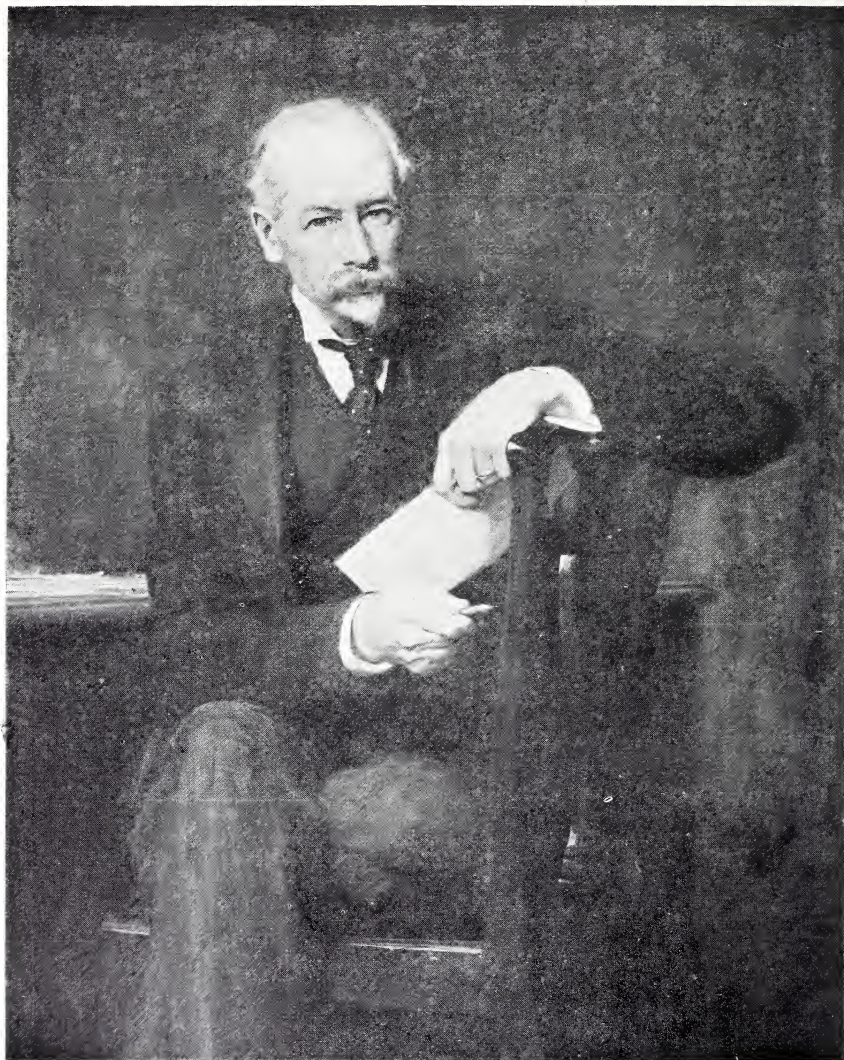
No. 207. "A Voice." J. H. F. BACON, A.R.A.



84 x 51
 No. 237. "The Very Rev. F. Marshall Lang, D.D.,
 Principal of Aberdeen University."
 EDW. R. CATTERNS.

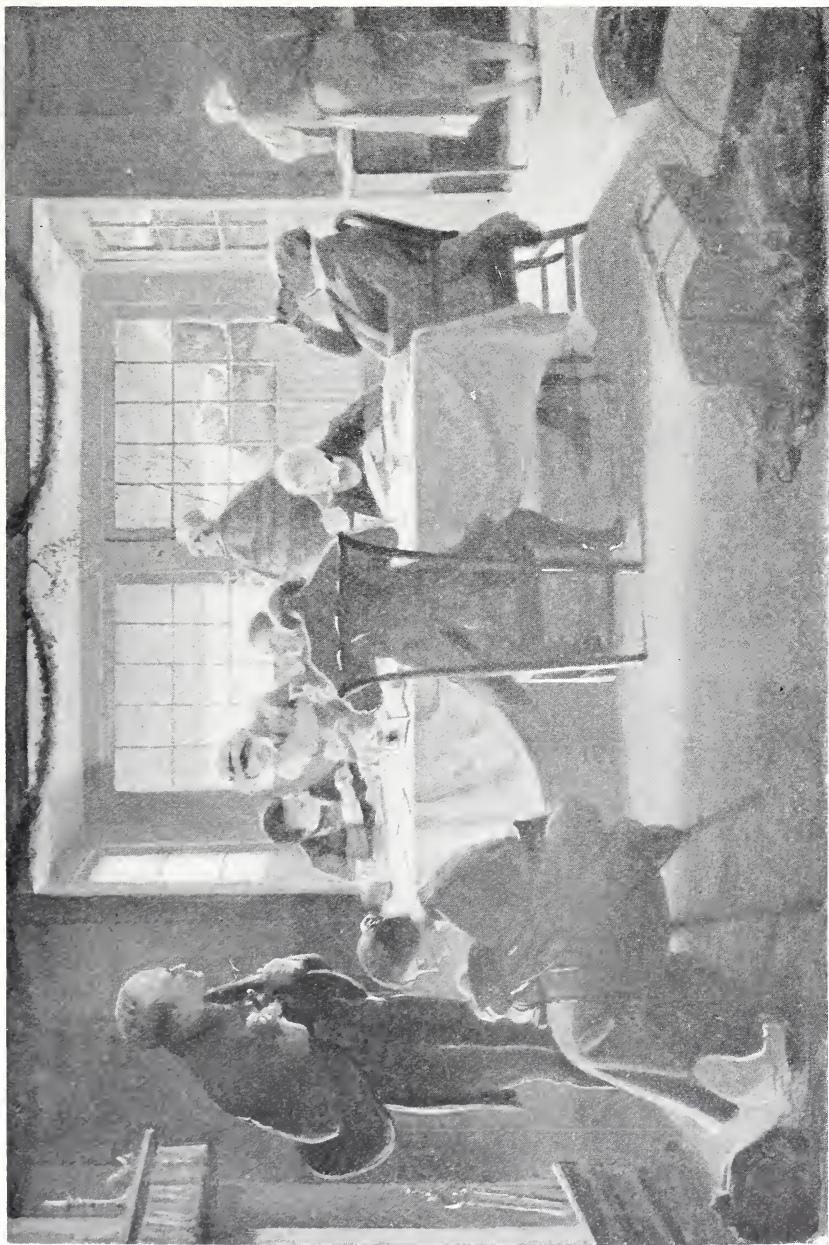


50 x 30
 No. 209. "Arthur." CHARLES BUTLER.
 And down the shingly scarp he plunged, and caught
 And set it on his head, and in his heart
 Heard murmurs, "Lo, thou likewise shalt be King."
 (*Lancelot and Elaine*) TENNYSON.



43 × 31

No. 218. "H. W. Worsley Taylor, Esq., K.C., M.P." HUGH G. RIVIERE.



22 x 31

No. 212. "In the Midst of Plenty." FRANCIS BARRAUD.



No. 222. "*Diana of the Uplands.*" CHARLES W. FURZE, A.R.A.



60 x 40

No. 251. WILLIAM L. TURNER.

“Land of brown heath and shaggy wood.
Land of the mountain and the flood.”



No. 245. "*Friends in deed.*"

72 x 57

ARTHUR J. BLACK,

GALLERY IV.



No. 267. "The City Fathers' welcome to King Edward VII." W. HATHERELL.

"My Lords and Gentlemen, the toast is, 'His Majesty the King.'"

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No. 279. "A Critical Moment—Smugglers Surprised." GEORGE E. ROBERTSON.

54 x 80



No. 258. "*Gleaners coming home.*" GEORGE CLAUSEN, A.R.A.

35 × 47



No. 270. "*Maids of the Sea.*" EDWARD SLOCOMBE.

40 × 60



No. 280. *The Rt. Hon. The Earl of Shrewsbury and Talbot.*
H. VON HERKOMER, R.A.



No. 272. "*Bound for their Island Home.*" WILLIAM H. BARTLETT.



No. 288. "*Sleep.*" CHARLES W. PITTARD.

40 × 53

"... Slumbrous influence cast
From Poppies breath'd."

—Thomson.



47 × 31

No. 282. "A Terrace, Lake of Como: Afternoon." J. MacWhirter, R.A.



48 x 72

No. 284. "End of the Day, Samaria." HERBERT SCHMALZ.



No. 297. "From a Ligurian Spring."

H. H. LA THANGUE, A.R.A.

36 × 52

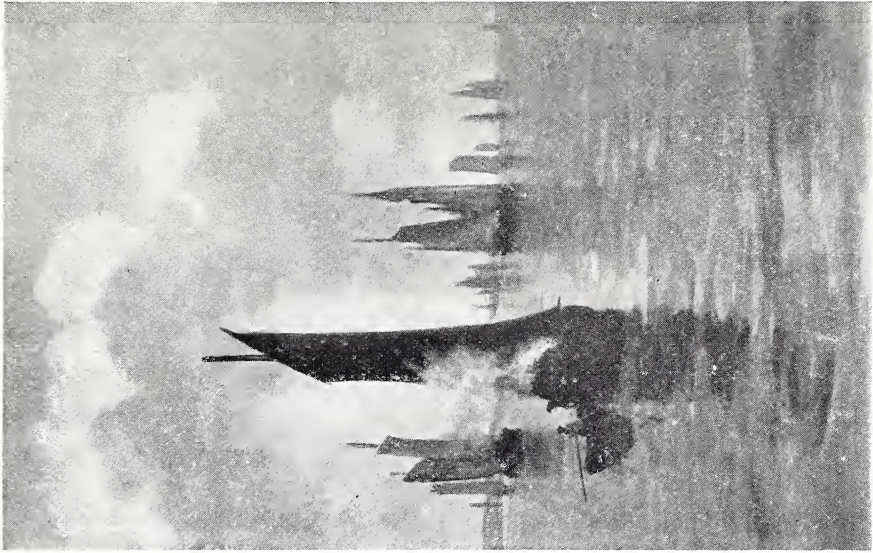


66 x 47

No. 268. "*The Sun had closed the Winter's Day.*"

JOSEPH FARQUHARSON. A.R.A.

[By permission of Messrs. Frost & Reed, Art Publishers, Bristol, Clifton and London, who are publishing an engraving of important size.]



52 x 32.

No. 293. "*The Departure of the Herring Fleet, Portree, Skye.*" LOYA BOWEN.



No. 302. "Sea Melodies." HERBERT J. DRAPER. 34 × 24

"And rippling through the plash of waves
The merman's pipe shall sound."

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GALLERY V.



No. 317. "The Return of the Privateers." J. L. WIMBUSH.

30 × 40

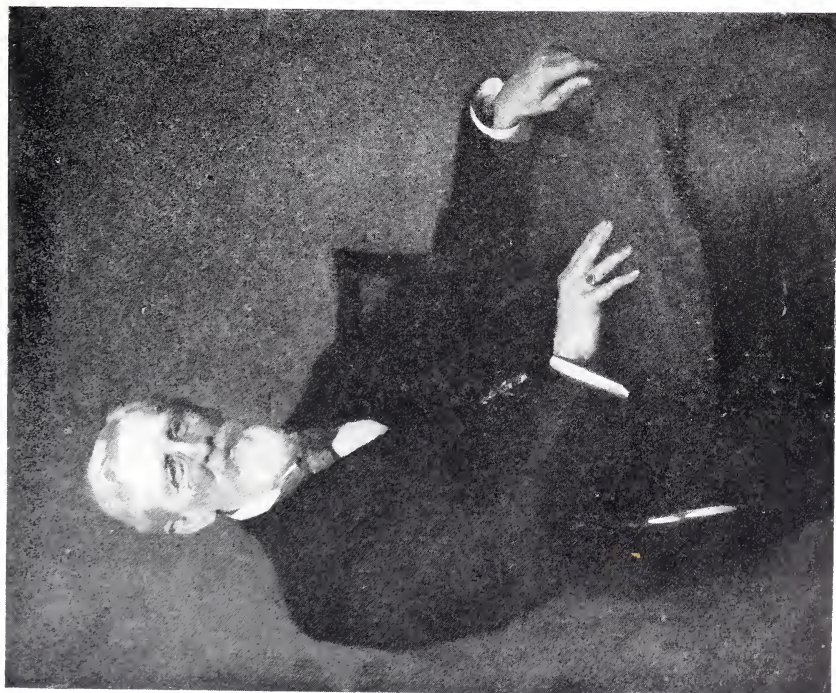


47 × 72

No. 326. "The Heat of the Day : Catford, Surrey." DAVID MURRAY, A.R.A.



52 X 29
No. 387. "*Bernard, son of Rexford Pursons, Esq.*"
RALPH PEACOCK.



44 X 36
No. 321. "*William Hughes, Esq.*"
[*President of the Institute of Actuaries, 1902-3.*]
HAROLD SPEED.

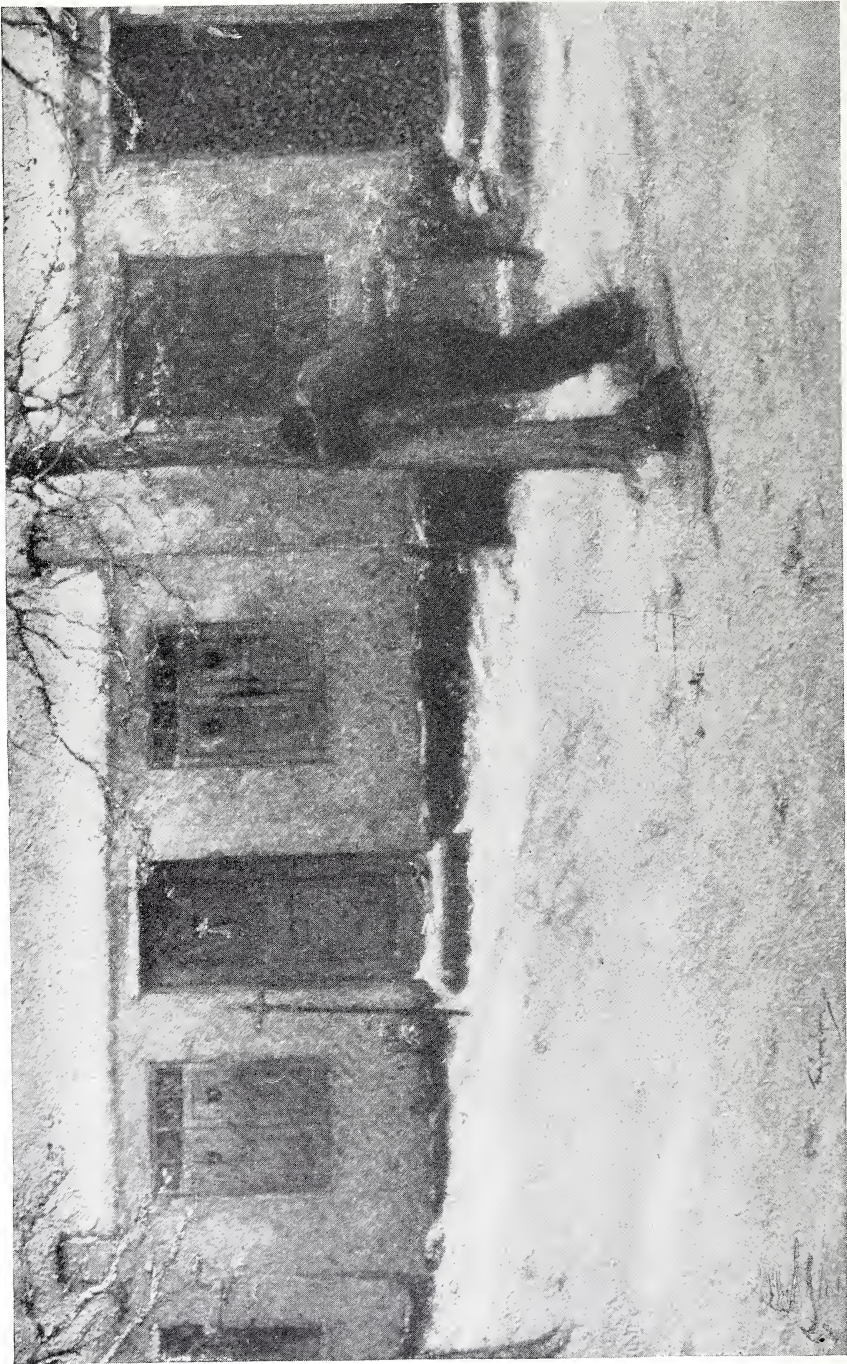


48 x 72

No. 332. "Solemn Solitude." CHARLES STUART.



No. 339. "Col. Sir Howard Vincent, K.C.M.G., M.P."
M. ETHELREDA GRAY.



48 x 72

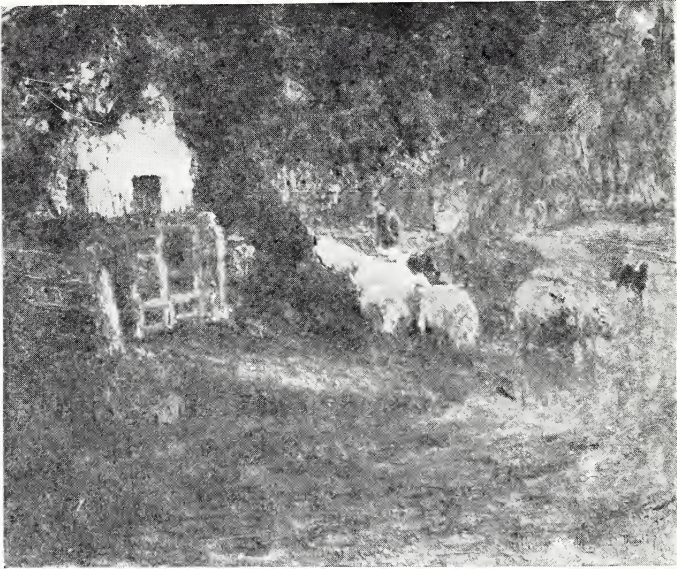
No. 356. "Too late," F. SPENLOVE-SPENLOVE.



No. 334. "Morning at Montreuil, Pas-de-Calais" ALFRED EAST, A.R.A. ⁵⁷ × ⁷²



No. 379. "Moonlight at Beccles." VINCENT P. IGLASIAS. ²⁸ × ³⁶



No. 383. "*An autumn day, near Derwentwater.*"^{25 × 30}
ALBERT E. BOTTOMLEY.



No. 398. "*Off to the wars*" BERNARD F. GRIBBLE.

60 × 72



No. 384. "*The Heirloom.*" THOMAS G. GOTCH.

44 × 35

"The gems perennial lustre shed,
The wearer in a span is sped."



No. 391. "*Songs of the morning.*"
HENRIETTA RAE (MRS. NORMAND).

72 × 44



41 × 47

No. 404. "*The Destroyers.*" HERBERT DICKSEE.

[By permission of Messrs. Frost & Reed, Art Publishers, Bristol, Clifton and London, who are publishing an engraving of important size.]



40 × 50

No. 403. "*Village waits.*" LEXDEN L. POCOCK.



No. 401. "My lady's toilet." S. MELTON FISHER

71 x 51



No. 420. "Mares of the Boulonnais." H. W. B. DAVIS, R.A.



46 x 67

No. 421. "A Life's By-way." J. L. PICKERING.

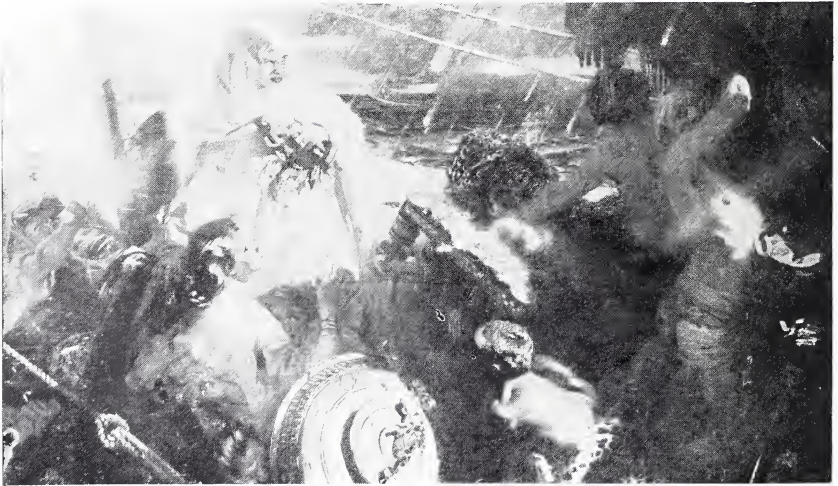


69 × 55

No. 435. "*Vox Populi*." E. BLAIR LEIGHTON.



50 x 40

No. 432 "*Mrs. Norman Fraser.*" ANNA WINGATE.No. 413. "*The Escape; an Incident from the Destruction of Pompeii.*"
FRANK O. SALISBURY.

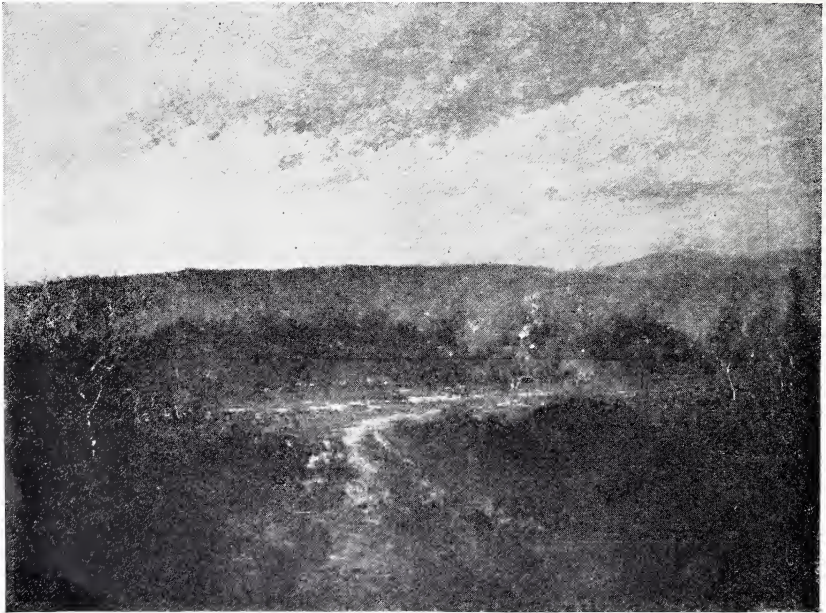


No. 448. *Twilight and the Dawn.* HARRY WATSON.



20 × 18

No. 458. "*Mrs. H. H. Lloyd.*" J. BARNARD DAVIS



40 × 60

No. 447. "*Storm, clouds and mist: Forest of Dean.*"
HAROLD GOLDTHWAIT.

GALLERY VII.



40 x 50

No. 465. "When we were boys together." JOHN R. REID.



No. 461. "Silver and Gold." FRED HALL.

38 × 48



No. 467. "Late Afternoon on the Cornish Coast,"
HON. DUFF TOLLEMACHE.

57 × 72.



72 x 86

No. 470. "Mrs. Kendal, Miss Ellen Terry and Mr. Tree in 'The Merry Wives of Windsor.'" HON. JOHN COLLIER.

[By permission of H. Beerholm Tr. Co., Esq.]



No. 471. "*The New Moon.*" LOUIS GRIER.

59 × 85



No. 472. "*Through Mist and Rain.*" JOSEPH FARQUHARSON, A.R.A.

40 × 59

[By permission of Messrs. Frost & Reed, Art Publishers, Bristol, Clifton and London, who are publishing an engraving of important size.]



No. 488. "Woodland Nymphs." E. PHILLIPS FOX.



No. 487. "Seeking Situations." RALPH HEDLEY.

38 x 52



No. 474. "Norfolk." W. WESTLEY MANNING.

60 x 72



48 × 72

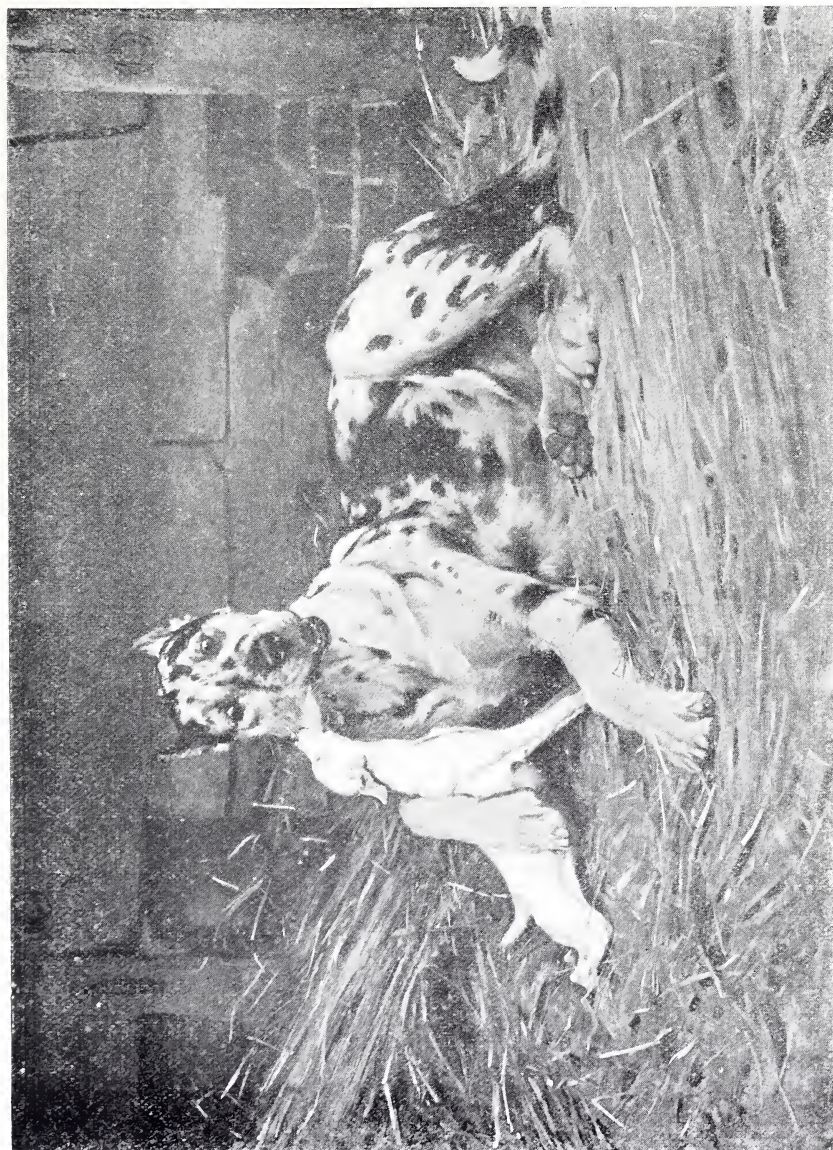
No. 497. "The Breithorn and Gornet Glacier." HARRY W. ADAMS.



60 x 44

No. 503. "From Southern Seas and the Spaniard's Yoke."

EDGAR BUNDY.



39 x 55

No. 504. "Passive Resistance." W. FRANK CALDERON

GALLERY VIII.



No. 523. "*A Wessex Moorland.*" ARTHUR MEADE.

52 × 78



No. 514. "*A Consultation of Engravers.*" HENRY J. HALEY.

40 × 50



31 x 60

No. 516. "The Viaticum," A. CHEVALLIER TAVLER.



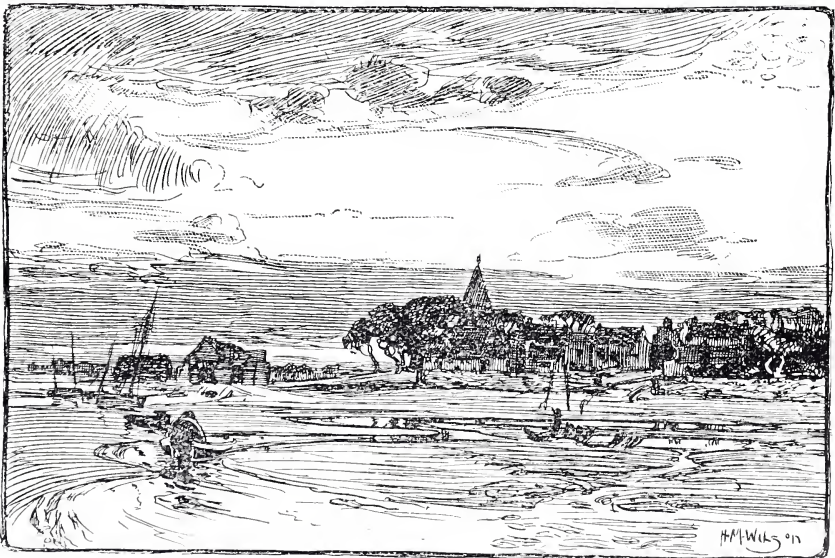
No. 526. "*Despised and rejected of men.*" SIGISMUND GOETZE.

"All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all."



No. 529. "*The Tempest.*" JULIUS OLSSON.

48 × 72



No. 534. "*Low tide.*" HARRY M. WILSON.

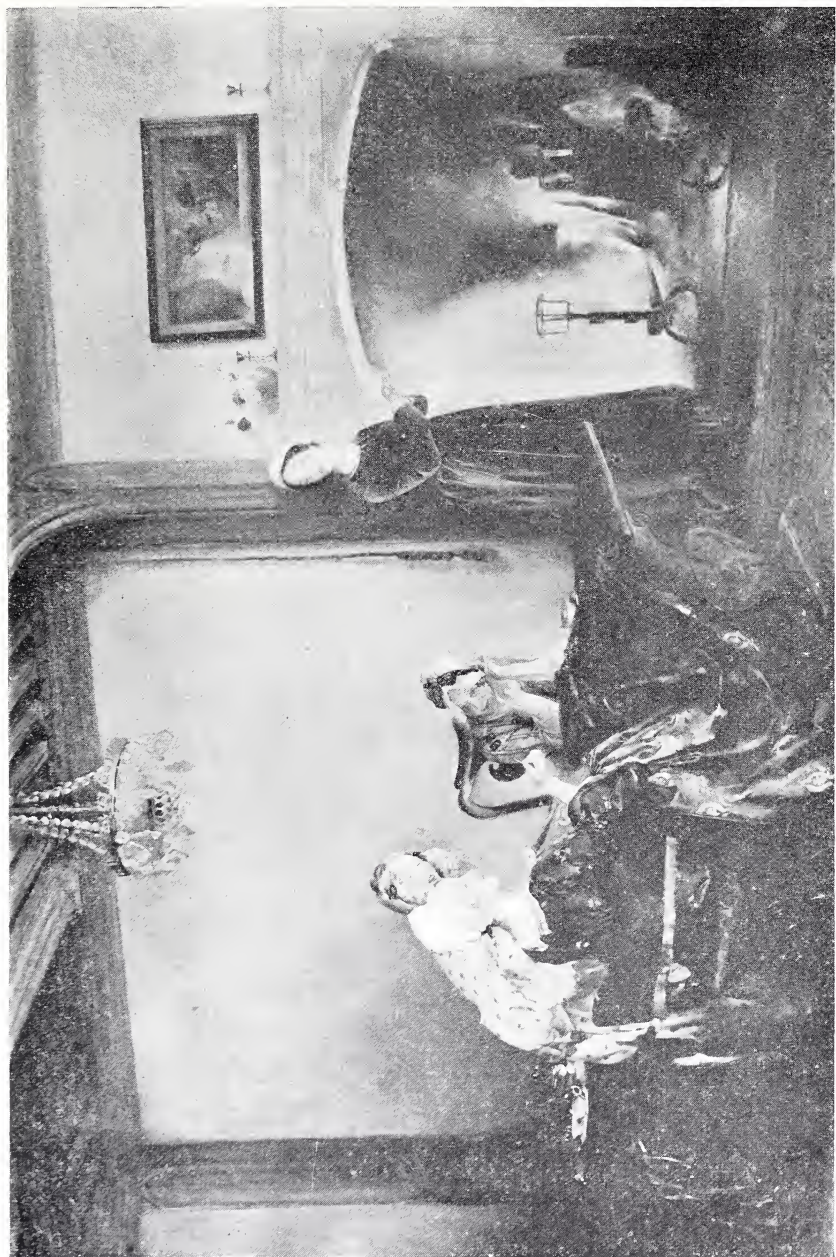
40 × 60



No. 546. "*Miss Edith Smith.*" ALFRED F. PALMER. 50 x 40



No. 589. "*Mrs. William Eyre.*" EDWARD PATRY. 54 x 36



No. 558. "The Bride-elect." J. V. G. Coxton.



No. 565. "Harvesting, near Lewes, Sussex." 36 x 54 GERALD ACKERMANN.

GALLERY IX.



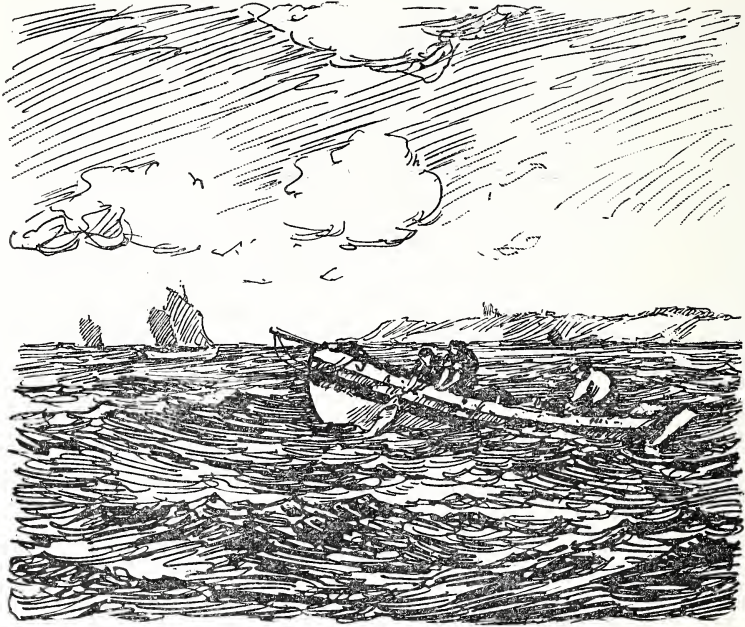
No. 645. "After Service: An old Dutch Church." 20 x 30 JOSEPH Y. DAWBARN.



No. 694. "A little Cottage Child." M. E. KINDON. 18×14

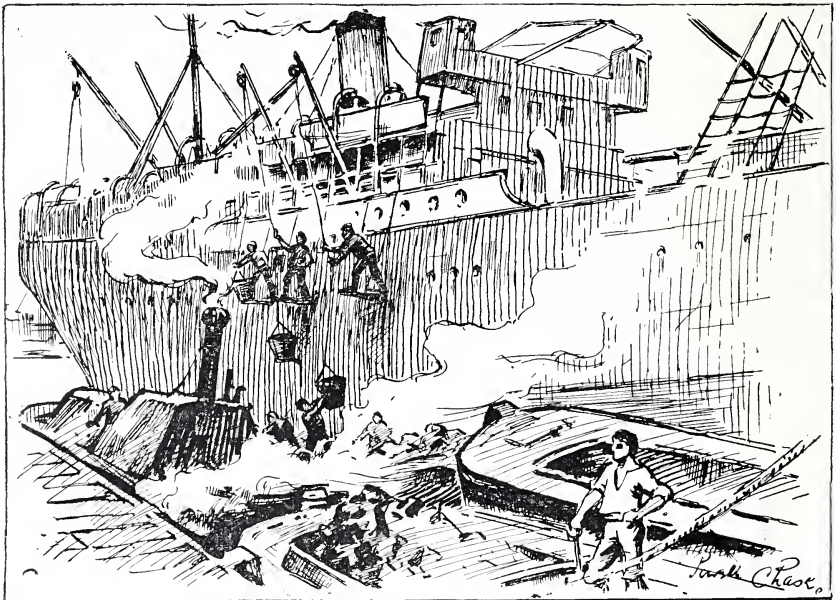


No. 638. "Abraham and Isaac: The Sacrifice." HARRY R. MILEHAM. 24×30



24 x 32

No. 702. "A Summer's Day: off Whitby." J. RICHARD BAGSHAWE.



20 x 27

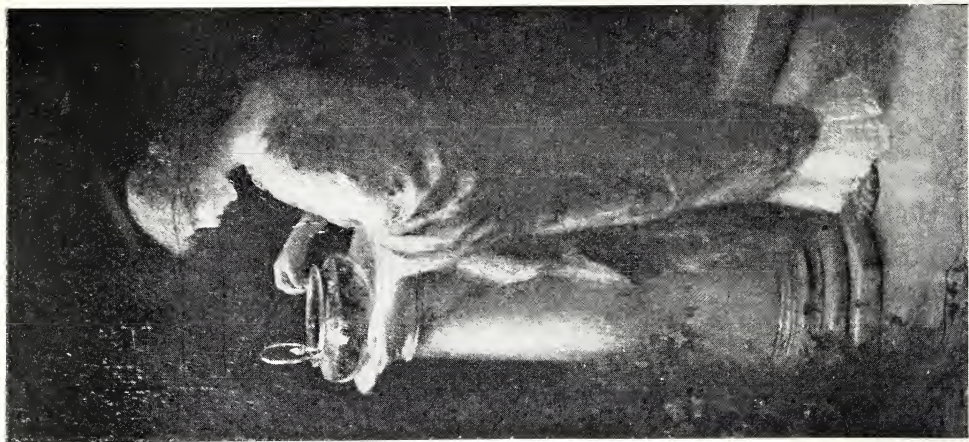
No. 709. "Coal for the Galeka." POWELL CHASE.



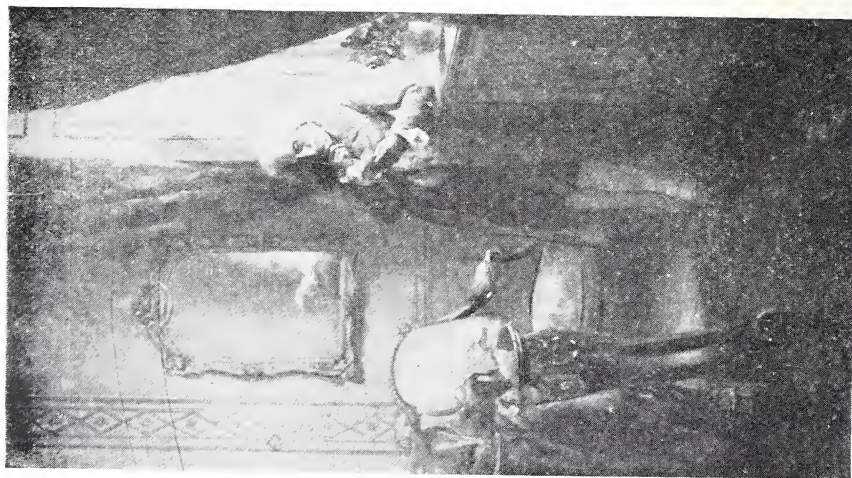
No. 723. "Psyche."

G. A. STOREY, A.R.A.

24 x 20



No. 748. "A Faithful Friend,"^{9 x 4}
H. THOMAS SCHAEFFER,



No. 712. "The Old Miniature,"^{24 x 10}
ALPHAËUS P. COLE,

GALLERY X.



No. 821. 'The Late Mr. Justice Byrne.'

50 × 40

C. EDMOND BROCK.



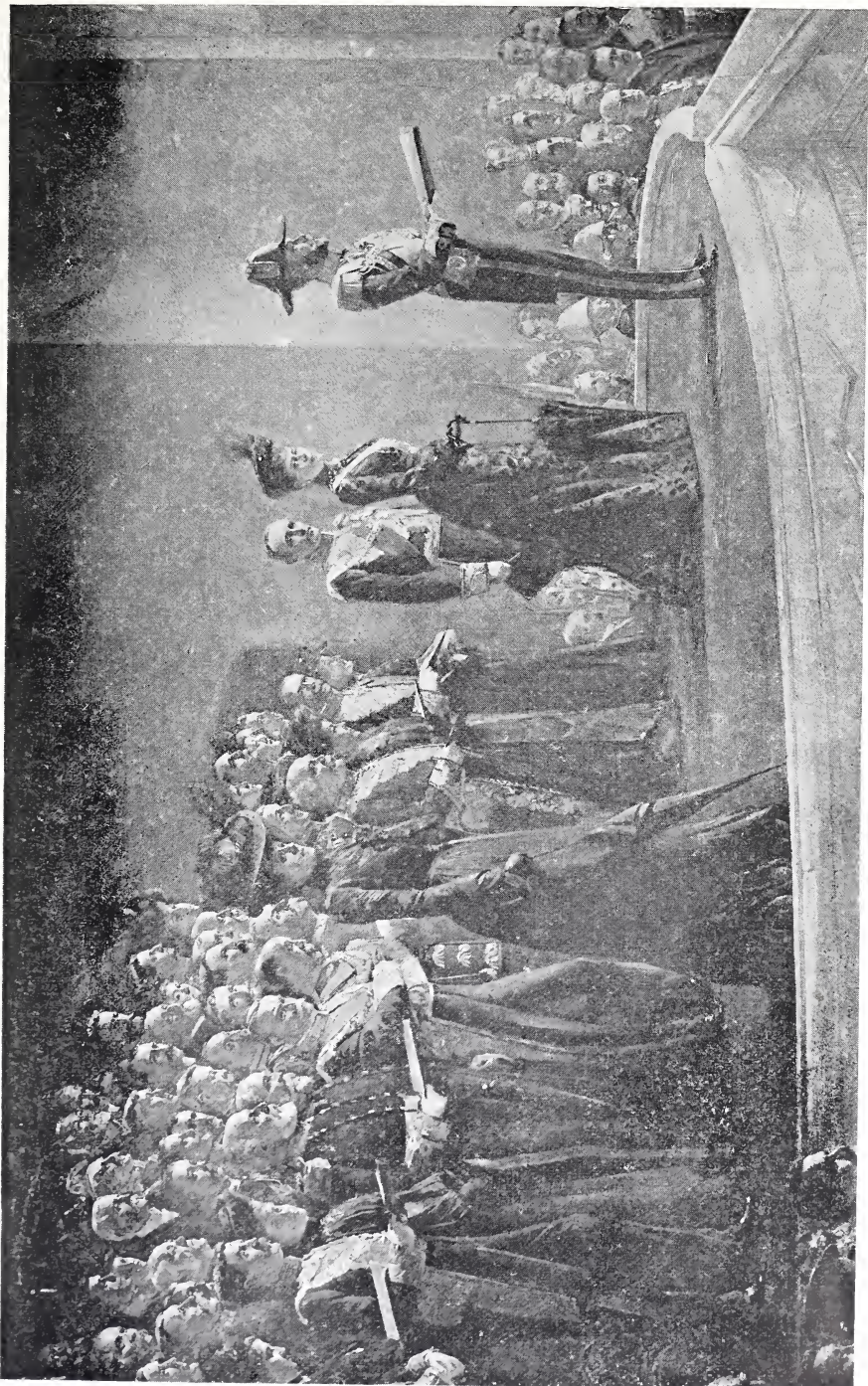
No. 761. "The Greeting." WALTER LANGLEY.

48 x 60



No. 790. "After Rain." ALGERNON TALMAGE.

48 x 66



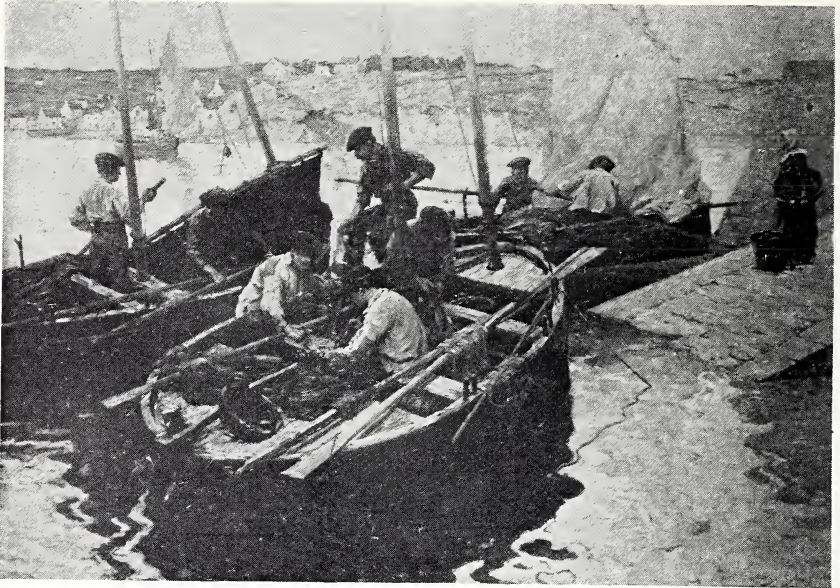
No. 763. "The opening of the Australian Commonwealth, with, by H.R.H. the Prince of Wales, on May 9th, 1901.

TOM ROBERTS.

Presented by the Commonwealth Government to H.M. the King.

[This section of the picture is published by permission of Messrs. Goupil & Co., by whom a photograph of the picture will be published.]

Exhibited by command of H.M. The King.



42 × 60.

No. 769. "*The Fisherman's Evening, Concarneau.*" TERRICK WILLIAMS.



28 × 40.

No. 780. "*An English Landscape.*" EMMIE S. WOOD.



66 x 86

No. 786. "The End of the Vintage : Rhoue Valley." ALFRED EAST, A.R.A.



36 x 28

No. 818. "*Leila, daughter of Ed. Marcus, Esq.*" WILLIAM E. G. SOLOMON.



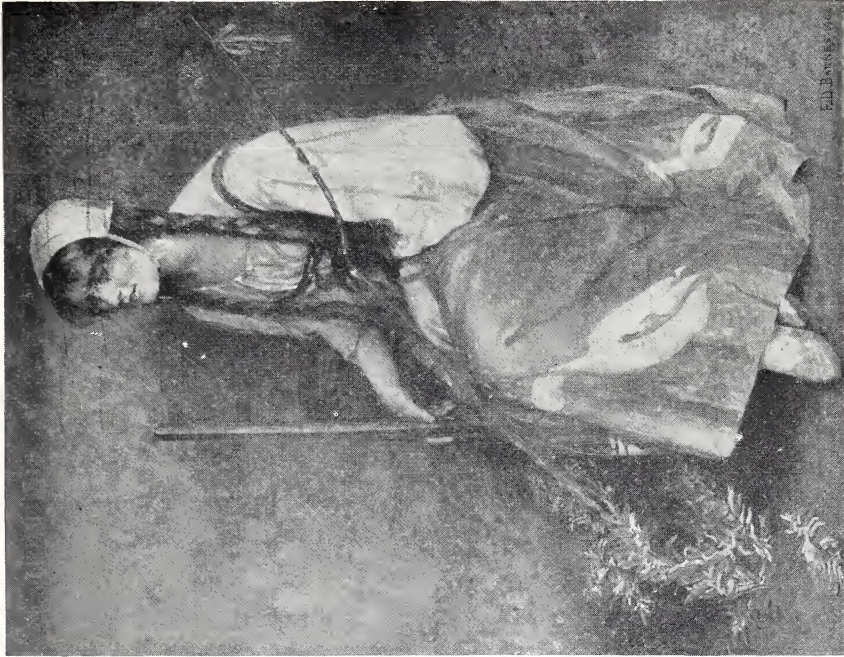
48 x 72

No. 819. "Londonderry," NIELS M. LUND.



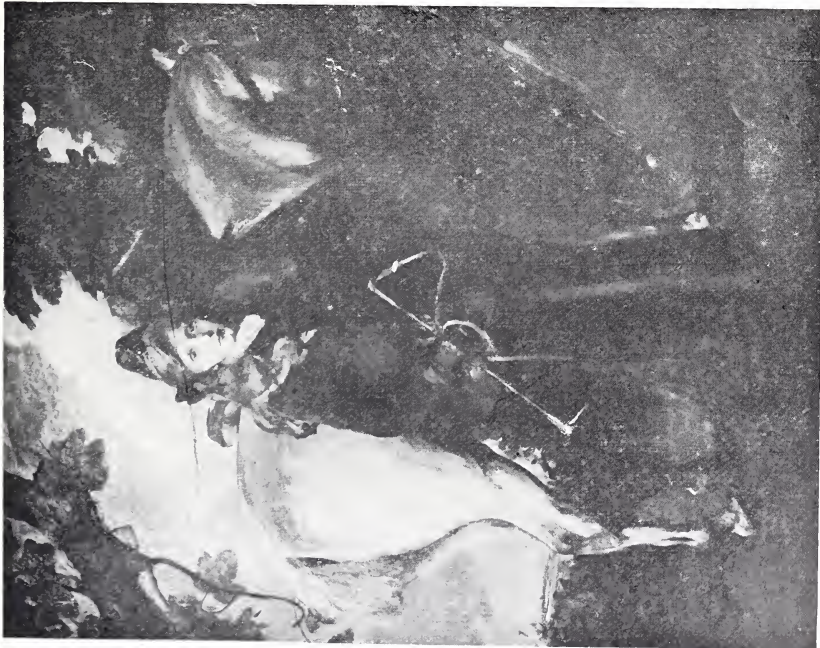
No. 820. "Beethoven in his study." CARL SCHLOESSER.

48 × 36



58 x 24

No. 825. "The Goose Girl." FREDERICK D. BARNES.



No. 862. "The Hon. Diana Lister,
Daughter of Lord Ribblesdale," H. HARRIS BROWN.



No. 767. "*Lady in black.*" THOMAS DUGDALE. 56×56

GALLERY XI.



No. 831. "*Autumn in Borrowdale.*" FRANK T. CARTER. 48×72



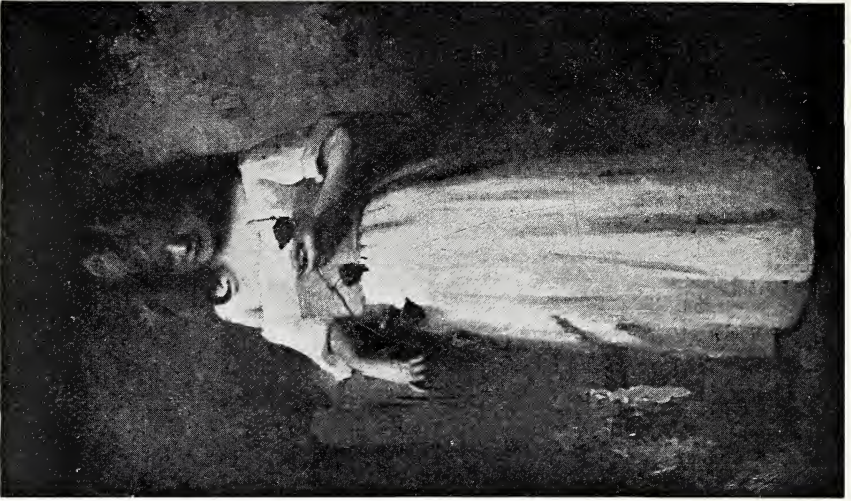
No. 848. "Not death, but love." T. FREDERIC CATCHPOLE.

94 x 52

—drew me backward by the hair
 And a voice said in mastery while I strove, ...
 "Guess now who holds thee?"—"Death!" I said. But, there,
 The silver answer rang, ... "Not death, but love."—*E. B. Browning.*



No. 889. "Miss Nixon Gray." HENRY J. HUDSON.



No. 866. "Physalis." SYBIL DOWIE.

50 x 30



No. 863. "George II. knighting Trooper Brown, of the 3rd Dragoons, on the battlefield of Dettingen, for the following gallant action. With bridle-hand disabled by the loss of two fingers, having been carried by his runaway horse through the French lines, he there re-captured the standard of his regiment and fought his way back single-handed." JAMES P. BEADLE.

23 X 50



No. 881. "The Wanderer." MARY Y. HUNTER.

34 x 36

"With travel far your feet are sore,
Your brows with gold are crowned;
But is there peace the wide world o'er,
Such as the hedges bound?"—*Perceval Landon.*



45 x 80

No. 886. "Who strays into love's dominion?" W. H. MARGETSON.



No. 878. "The Hon. Victoria Bruce, Daughter of Lord Balfour of Burleigh."
MARY L. WALLER.

55 × 34

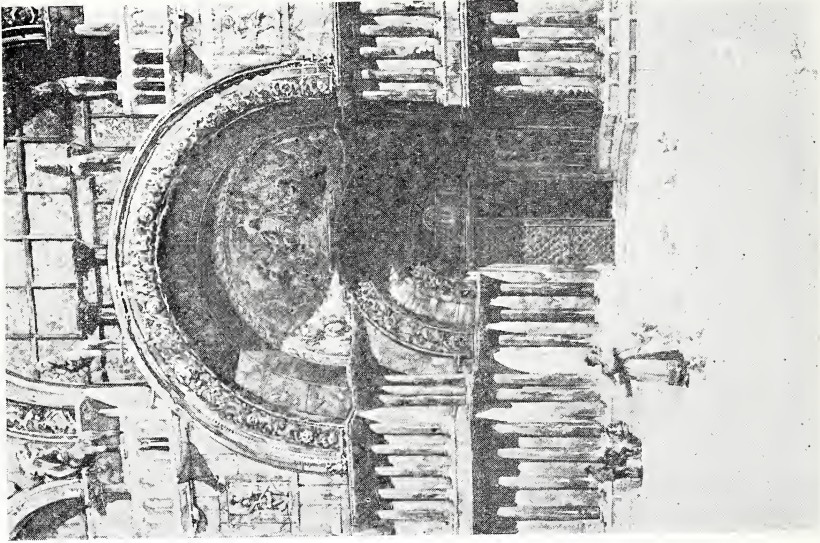


No. 880. "Charity." M. H. SHAW. ^{70 x 41}

WATER COLOUR ROOM.



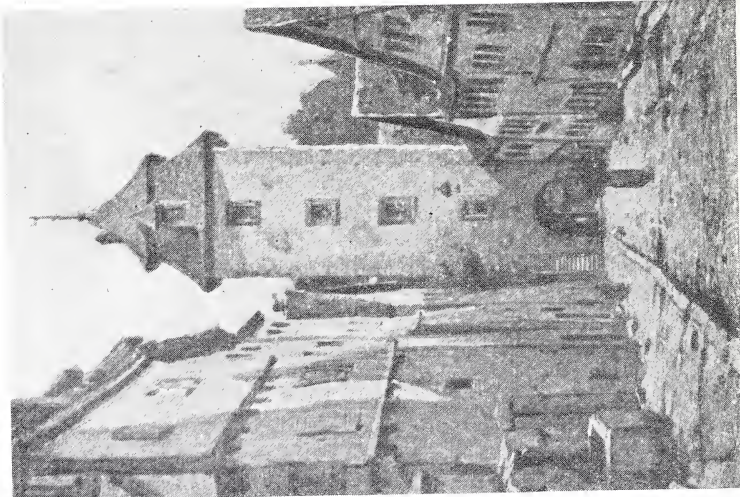
No. 1076. "Appledore Quay." HUBERT COOP.



22 X 13

No. 929. "Entrance to St. Marks', Venice."

REGINALD BARRATT.



40 X 25

No. 909. "Die Koboldzeller Steige, Rothenburg, 'Bavaria.'" ELIAS BANCROFT.



No. 913. "Tree felling." (Pastel). HENRY R. ODDY.

35 × 45



No. 916. "Lady Annie Bothwell's Lament." ERNEST E. BRIGGS.

22 × 28

Bairne, sin thy cruel father is gane,
 Thy winsome smiles maun ease my paine;
 My babe and I'll together live,
 He'll comfort me when cares doe grieve:
 My babe and I right saft will be,
 And quite forget man's cruelty.



24 × 38

No. 940. *'The Floating Harbour, Bristol: Winter.'* CHARLES B. BRANWHITE.



24 × 34

No. 949 *"In the Happy Days of Childhood."* WILLIAM AFFLECK.



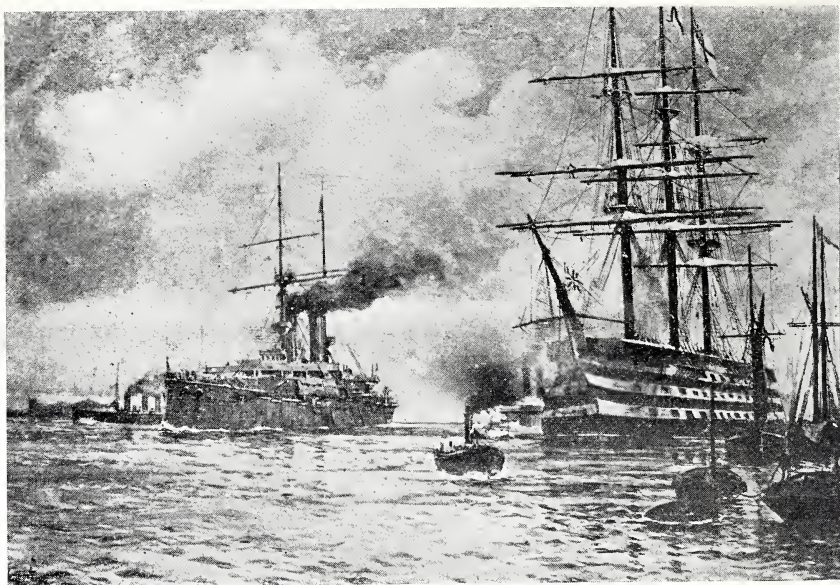
18 x 20

No. 996. "*Doris, Daughter of H. Ethridge, Esq.*"
FLORENCE E. CASTLE.



20 x 30

No. 961. "*The Cliff Path, St. Ives, Cornwall.*"
JOHN M. BROMLEY.



No. 982. "Oak and Steel." HAYWARD M. DAVENFORD.

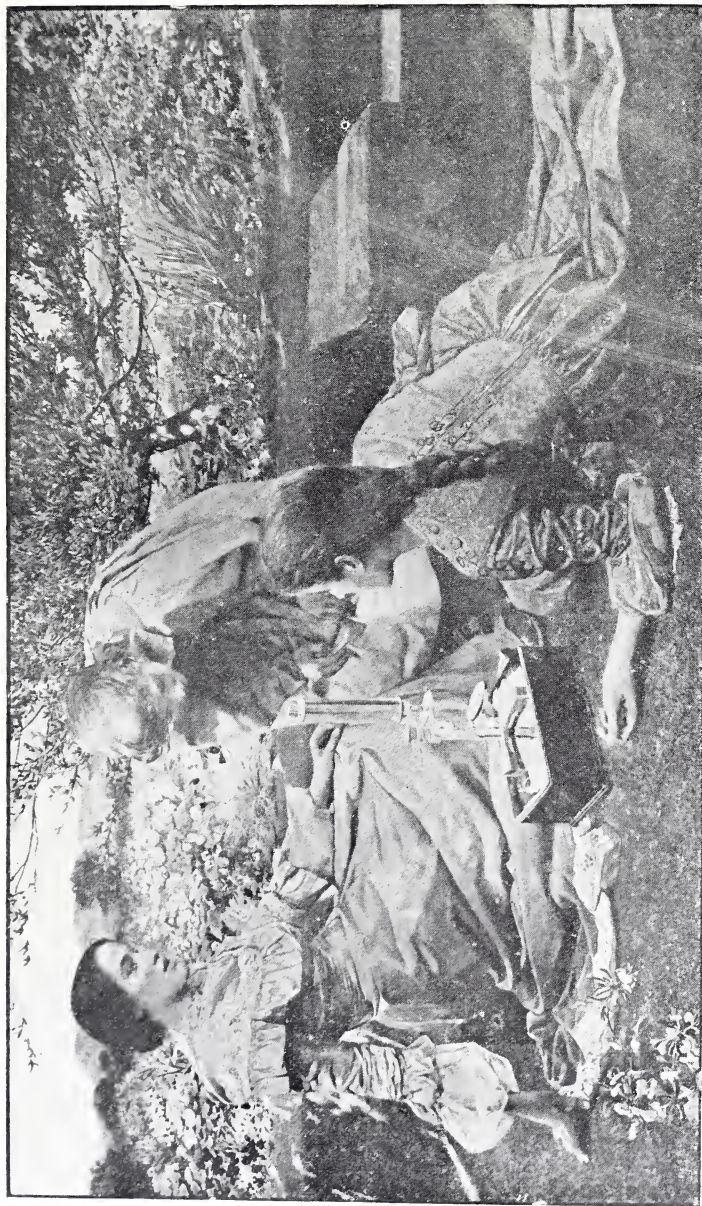
19 x 29



Sylvester Stannard R.B.A.

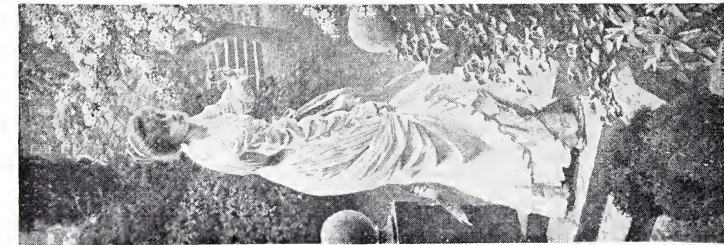
No. 1003. "A March Morning." H. SYLVESTER STANNARD.

25 x 40



3¹ × 53

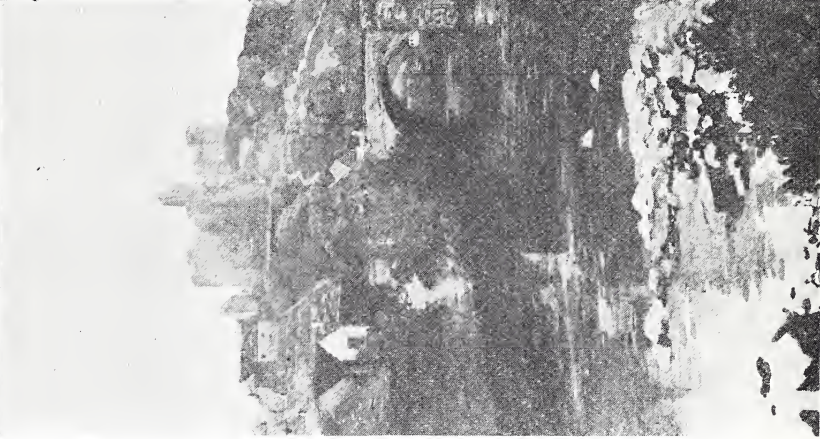
No. 972. "The Microscope." "Consider the Lilies." LEENDEN L. POCKOCK.



36 x 15

No. 991. "May Blossom,"
LUCIEN DAVIS.

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14 x 5

No. 1083. "Richmond Castle, Yorks."
(Water Colour) MIMA NIXON.



36 x 13

No. 997. "Lilies,"
LUCIEN DAVIS.

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MINIATURES.



No. 1142. "*Olivia, daughter of L. Vernon Harcourt, Esq., M.P.*" WINIFRED H. THOMSON.

No. 1143. "*Renee, daughter of Arthur du Cros, Esq.*" WINIFRED H. THOMSON.



No. 1129. "*H.R.H. Princess Mary of Wales.*" G. (VISCOUNTESS) MAITLAND.



No. 1194. "*Miniature of Miss Amy Turner.*" DAVID L. RAIMBACH.



No. 1196. "*Mrs. Selby.*" E. MARGARET SELBY.



No. 1238. "*Miss Rose Zeffertt.*"
HELENA HORWITZ.



No. 1130. "*The Hon. Ian Maitland.*"
G. (VISCOUNTESS) MAITLAND.



No. 1196. "*L'Automne.*" LUCIE M. HILL.



No. 1128. "*Mrs. Leonard Avery.*"
G. (VISCOUNTESS) MAITLAND.



No. 1141. "*Miss Blanch Casberd Boteler.*"
WINIFRED H. THOMSON.

BLACK AND WHITE ROOM.



No. 1383. "A Portrait." NINA BAIRD.
23 x 18



No. 1332. "Twilight." ALFRED HARTLEY.

SCULPTURE



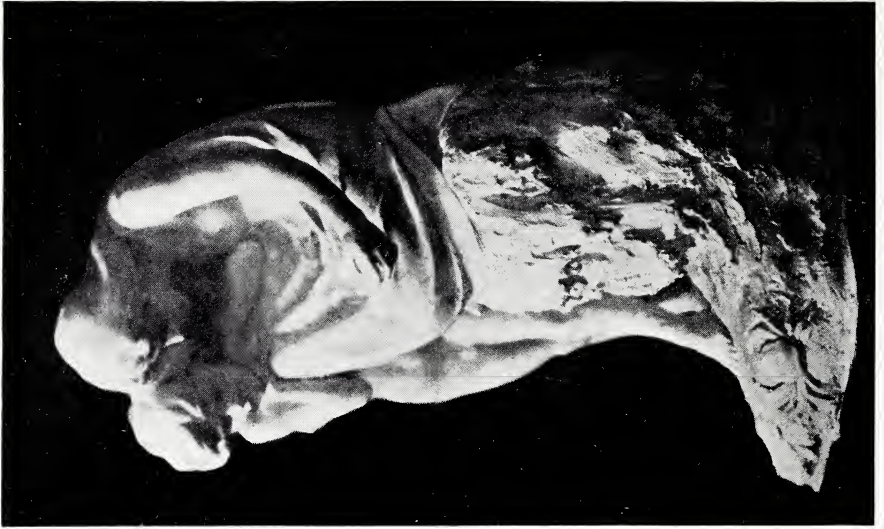
No. 1694. "*Sibylla Fatidica.*" HENRY PEGRAM, A.R.A.



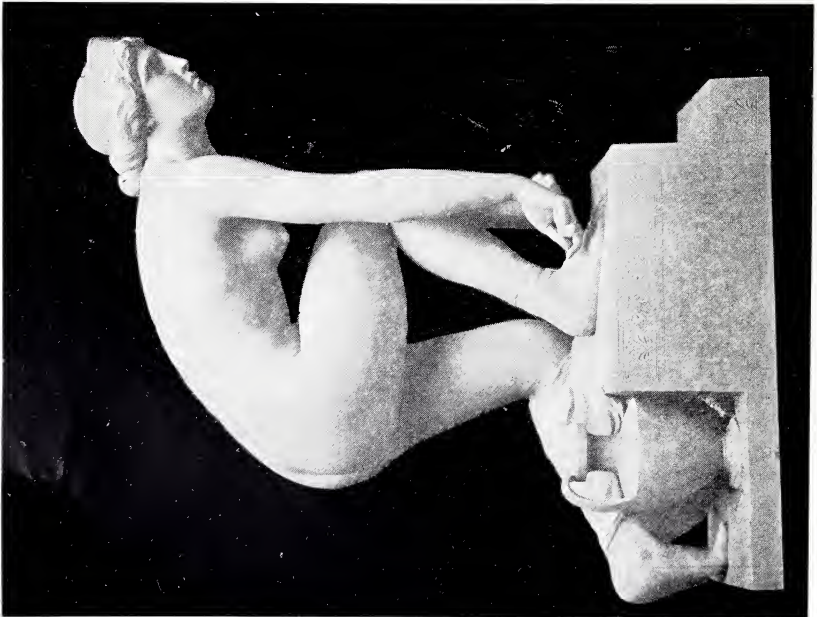
No. 1724. "Evelyn and Gloria."
Children of Sir Rennell and Lady Roald.
 Marble group, Life size. EDITH C. MARYON.



No. 1666. "The Messenger of Death."
'One shall be taken, the other left.'
 Life size, Plaster.
 EDITH C. MARYON.



No. 1761. "The Unforeseen," FRANCES DARLINGTON.
Plaster group.



No. 1672. "The Sandal: (Statue)," F. MOWBRAY TAUBMAN.



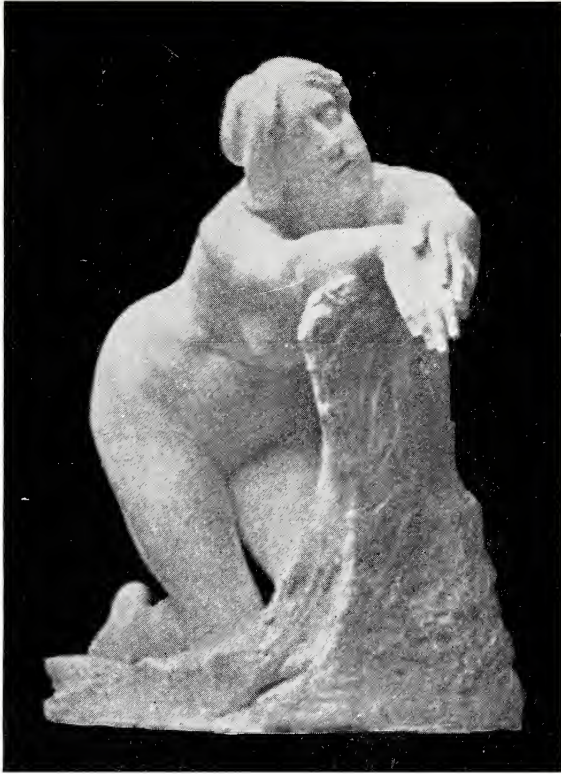
No. 1832. "Miss Beale." Bronze medallion. LILIAN V. HAMILTON.



No. 1831. "Vulture." OLIVER WHATLEY



No. 1770. "Harold H. Hilton, Esq." Amateur Champion Golfer, 1900-1901. (Statuette, bronze). JOHN CASSIDY.



No. 1836. "*Ariadne*." HAROLD PARKER.



No. 1772. "*James Gresham, Esq.*"
(Bronze). JOHN CASSIDY.



No. 1753. "*Father Rufino*." (Bronze). BASIL GOTTO.



No. 1768. "*H.M. the late Queen Victoria*" (Bust).
FEODORA (Countess) GLEICHEN.



No. 1755. "*The Beggar Maid of King Cophetua*" (Bust).
L. GWENDOLEN WILLIAMS.



No. 1771. "My mother" (bust, bronze).
CHARLES L. HARTWELL.



No. 1781. "Study for a memorial to the
memory of officers and men of the Royal
Sussex Regiment who fell in S. Africa."
CHARLES L. HARTWELL.



No. 1773. "At Play." Group.
FRANCIS JAHN.



No. 1778. "Bronze group presented to the
Duchess of Bedford by Members of the
Princes Club." FLORENCE H. STEEL.



12 X 11

No. 1802. "*Love in her eyes sits playing.*" PICKFORD MARRIOTT.
Panel in Gesso and Mother-o'-Pearl



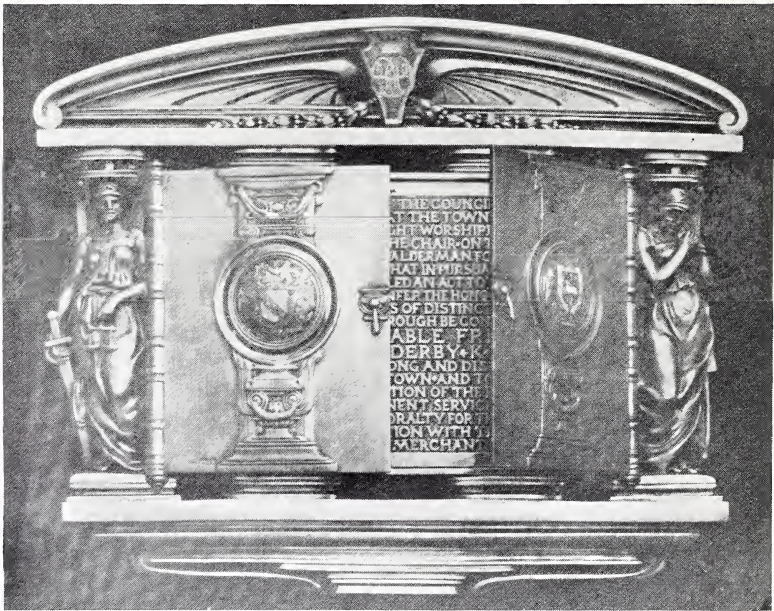
No. 1784. "*Lamia.*" WINIFRED HUNT.
"Then with a frightened scream she vanished"—Keats.
Ivory Statuette.



No. 1824. "*The Pearl.*"
E. LOWTHER DUNKLEY.



No. 1791. "Titania." FREDERICK MARIOTT.
Panel, gesso and mother-o'-pearl.



No. 1814. "Triptych: silver and enamel." MISS FLORENCE H. STEELE.
[Presented to the Earl of Derby with the Freedom of the Town of Preston]

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THIRTY-FIRST YEAR.

ACADEMY NOTES 1905.



With Illustrations
of the
PRINCIPAL PICTURES

ORIGINATED BY

HENRY
BLACKBURN

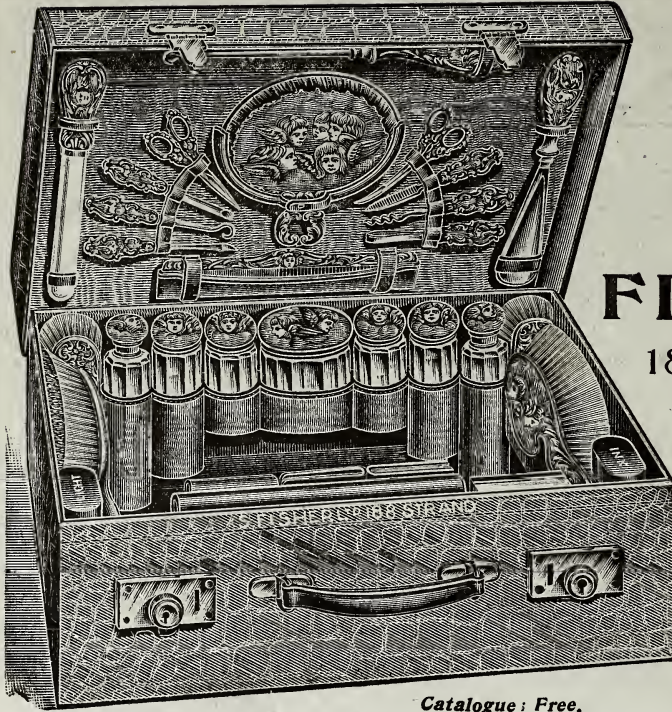
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THE
ACADEMY NOTES

(With which is incorporated "Academy Sketches"),

1905



35 × 29.

No. 86. "The sweet solace of our labours."

ROSE D. BONNOR.

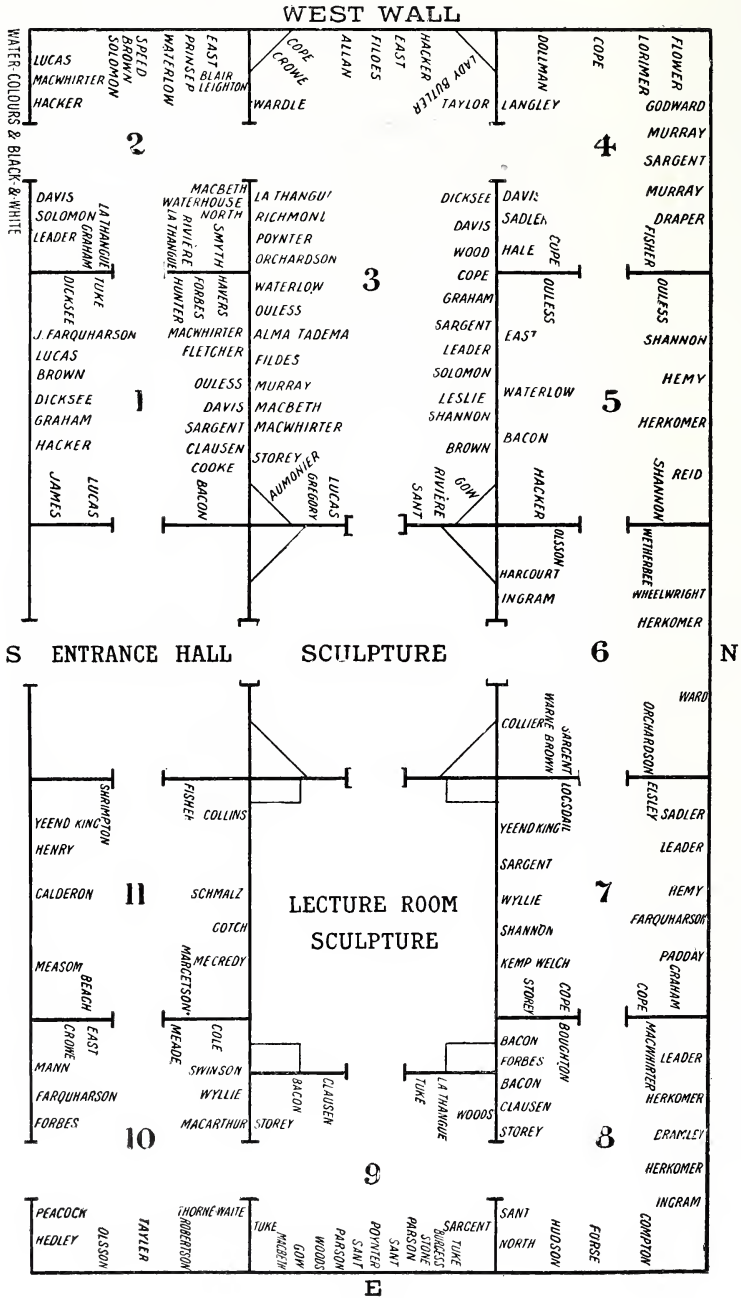
WELLS GARDNER, DARTON & CO., LTD.,
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MAY, 1905,

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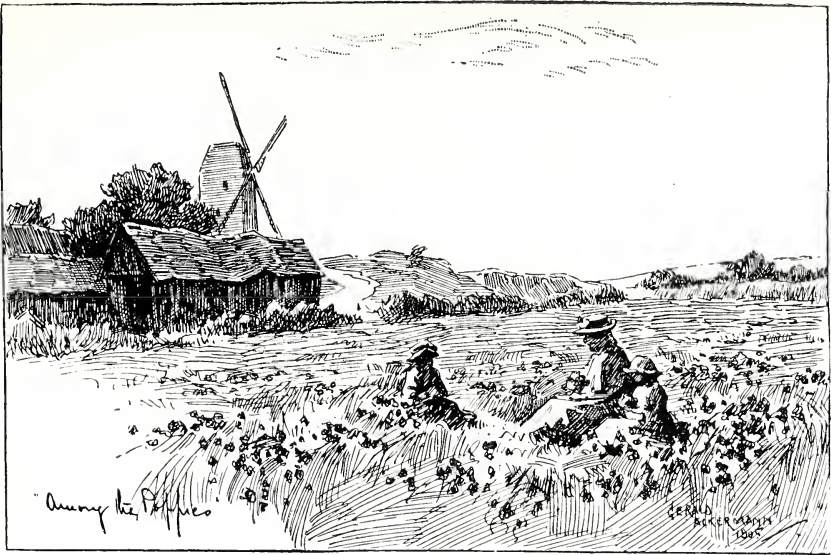
PLAN OF THE GALLERIES.

SHOWING THE APPROXIMATE POSITION OF SOME OF THE PRINCIPAL WORKS.



* * * The Exhibition opens on Monday, May 1st, and closes

Monday, August 7th.



No. 45. "Among the Poppies." GERALD ACKERMANN.

12 x 18

PREFACE.

NO. XXXI., 1905.

"ACADEMY NOTES," which made its first appearance in 1875, and is therefore by far the oldest publication of its class, is intended to form a supplement to the Official Catalogue which shall be at once interesting as a record and useful for purposes of reference. The explanatory notes are in many instances compiled from material furnished by the artists themselves; the illustrations are as far as possible representative of the principal works in the Exhibition.

This book is still the only one appearing complete on the opening day, with a summary of the contents of the Galleries, reproductions of works in the order in which they are to be found in the Official Catalogue, the sizes of the canvases and other information; and it thus possesses a peculiar advantage over publications containing illustrations of works which may or may not be hung in the Exhibition, without any indication of their order or relative importance.

The Editor regrets that he has been unable to express his acknowledgments individually to the many artists who, by placing sketches and photographs at his disposal, and in many other ways, have afforded him invaluable assistance in the preparation of the book, and he takes this opportunity to ask their kind indulgence for his omissions and to render them his sincerest thanks.

71, PENTONVILLE ROAD, LONDON, N.,

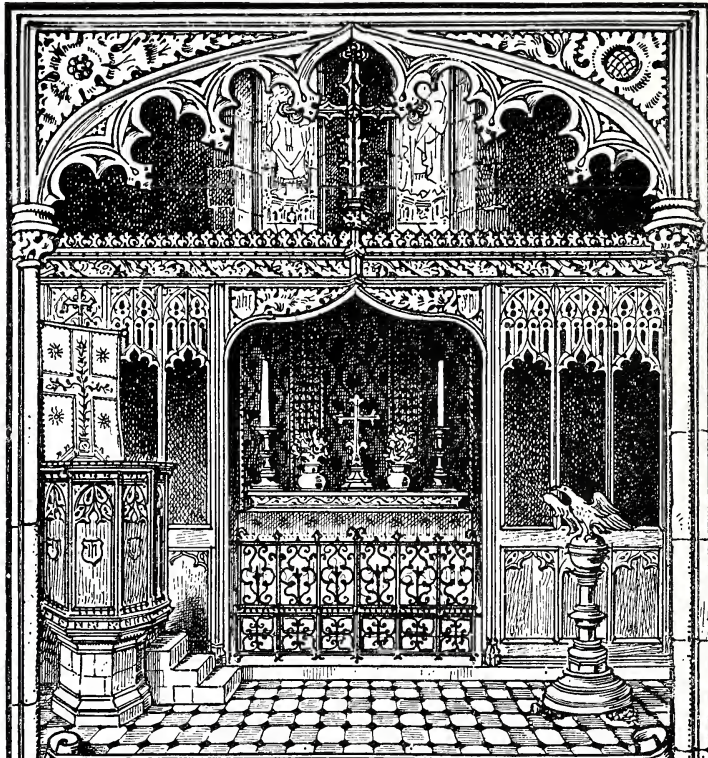
May, 1905.

P.N.

"Black and White."

. The STUDIO, opened under the direction of the late Editor of *Academy Notes*, is continued with the same facilities for study. Particulars can be obtained by letter, addressed to the SECRETARY, THE HENRY BLACKBURN STUDIO, 123 VICTORIA STREET, S.W.

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(Opposite the British Museum).

79, EDMUND STREET, BIRMINGHAM.

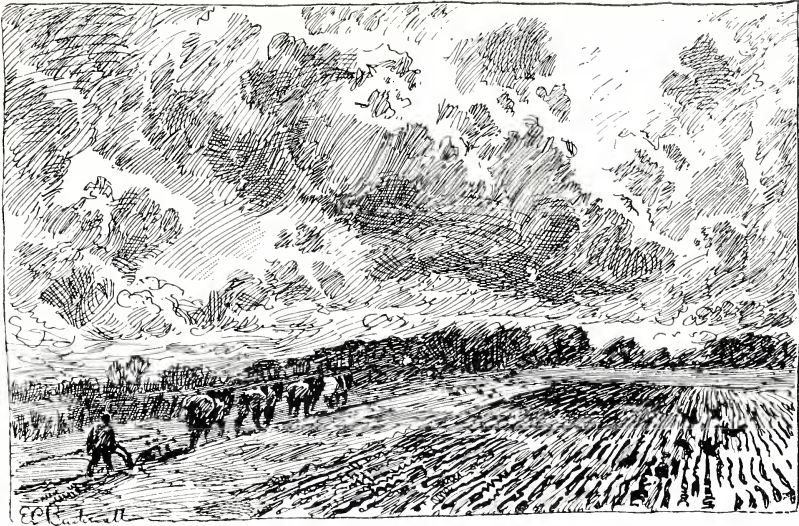
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No. 150. "The Opening Year." E. P. BUCKNALL.

45 × 72

ACADEMY NOTES, 1905.

THE one hundred and thirty-seventh Summer Exhibition of the Royal Academy contains 1832 works, including Oil Paintings, Water-Colours, Miniatures, Etchings, Engravings, Architectural Drawings, and Sculpture.

GALLERY I. [Illustrations, pp. 39-48].

The positions of honour in this room are taken by Mr. Dicksee's "*The Ideal*" and Mr. Davis's "*The Farm Gate*."

1, "*The lookers on*," EMILY EYRES (sketch, p. 39).

2, "*Reaping in Berkshire*," ROBERT GALLON.

3, "*Love reigns everywhere*," PERCY R. CRAFT.

Evening scene in a churchyard. Gravestones casting long shadows across the grass.

4, "*Dawn after the storm*," W. AYERST INGRAM.

5, "*The interval*," J. SEYMOUR LUCAS, R.A. (sketch, p. 40).

A violoncellist gazing affectionately at a girl with whom he has been playing a duet. The spinet behind them was painted from one supposed to have belonged to Nell Gwynn. Restoration costumes.

6, "*Off duty*," FLORENCE JAY.

8, "*Major A. G. Baljourn, 2nd H.L.I.*," JOHN H. LANDER.

9, "*The cut finger*," FREDERICK W. ELWELL (sketch, p. 41).

10, "*Adrift*," JOHN M. SWAN, R.A. ELECT.

11, "*J. S. Phillpotts, Esq., M.A., B.C.L.*," ARTHUR HACKER, A.

12, "*The garden of sleep*," CLAUDE HAYES (sketch, p. 41).

- 13, "*Mrs. Lionel Monckton*," ALBERT H. COLLINGS (*sketch*, p. 42).
 14, "*By the Lochside*," PETER GRAHAM, R.A.
 15, "*The Ideal*," FRANK DICKSEE, R.A. (*sketch*, p. 43).

"The passion that left the ground to lose itself in the sky."—*Browning*.

A youth kneeling at the extreme edge of a precipitous rock stretches out his arms towards a beautiful maiden who hovers, tantalisingly, beyond his reach, elusive as the rainbow on which her feet are resting.

- 18, "*Sundown*," ARNESBY BROWN, A.

Herd of cows feeding in a meadow.

- 19, "*Alfred F. Bird, Esq.*," J. SEYMOUR LUCAS, R.A.
 20, "*The silence of the woods*," ERNEST PARTON.

"Silence reigns in woodland scene,
 Burnham's pools are still.
 Where is now the gold and green
 Of one daffodil?"—*R. C. M.*

- 22, "*A winter's eve*," JOSEPH FARQUHARSON, A.

A drove of sheep passing along a road beside a cottage, from whose glowing windows yellow shafts of light are cast across the snow.

- 23, "*The mitherless bairn*," HENRY HENSHALL.
 24, "*Meadows in the vale: Trefriw, N. Wales*," WALTER EMSLEY.
 26, "*Dawn: Gordon's Bay, False Bay, Cape Colony*," G. CROSSLAND ROBINSON.
 27, "*A Capri cortile*," HORACE FISHER.
 28, "*Isabel, daughter of George W. Agnew, Esq.*," FRANK DICKSEE, R.A.
 29, "*The three companions*," HENRY S. TUKE, A. (*sketch*, p. 44).
 31, "*A la Santé de Mme. la Marquise, 1793*," FRANCIS BARRAUD (*sketch*, p. 45).

The terrified Marchioness, dressed in a rich canary-coloured gown, sits in a splendid apartment of her country chateau surrounded by a group of Revolutionists, who are ironically drinking her health in wine that has been brought from the cellar. Lying in a doorway behind the Marchioness is the murdered body of her husband.

- 32, "*Mrs. Jerrold Robertshaw*," CHARLES G. ANDERSON (*sketch*, p. 42).
 33, "*Honours divided*," H. GILLARD GLINDONI.
 34, "*The island of Scalpay, N.B.*," The late COLIN HUNTER, A.
 35, "*The woodman*," STANHOPE A. FORBES, A.
 39, "*The world forgetting, by the world forgot*," MARGARET COLLYER.

A boy with two dogs asleep at the foot of a sand dune. Bright sunshine.

- 40, "*A Spring fantasy*," VAL HAVERS.
 41, "*A young Celt, Isle of Skye*," J. MACWHIRTER, R.A.
 A Highland youth fishing in the Isle of Skye. Storm-clouds racing overhead.
 42, "*The ebb-tide: winter*," WILLIAM H. BOND.
 45, "*Among the Poppies*," GERALD ACKERMANN (*sketch*, *Preface*).
 46, "*When the leaves fall the summer has flown*," BLANDFORD FLETCHER.

An old man in a smock frock sweeping chestnut leaves off the lawn of an old-fashioned red-brick house. A woman and a little girl strolling in the background.

- 47, "*Peter Reid, Esq.*," WALTER W. OULESS, R.A.

48, "*Hilda and Thomas, children of R. A. Egerton, Esq., C.B.,*" ALICE GRANT (sketch, p. 40).

49, BYAM SHAW.
"The Greatest of all Heroes is One."—*Carlyle's 'Heroes and Hero Worship.'*

50, "*The farm gate,*" H. W. B. DAVIS, R.A.

51, "*Señor Manuel Garcia,*" JOHN S. SARGENT, R.A. (sketch, p. 47).

52, "*Mrs. Henry Compton,*" ROSE D. BONNOR (sketch, p. 46).

54, "*A morning in June,*" GEORGE CLAUSEN, A.

Effect of brilliant sunshine on a gently undulating landscape framed in trees.

55, "*Une mésalliance,*" ARTHUR C. COOKE.

An old man in a green silk dressing gown reading his morning paper while his neglected wife, a young girl, sits moodily beside him, unheeding the advances of a collie who endeavours to express his sympathy with her loneliness.

59, "*Tales of wonderland,*" ELSIE HIGGINS (sketch, p. 45).

61, "*The candlestick,*" HENRY T. SCHAFER.

62, "*The late General Sir Michael Biddulph, G.C.B., R.A., Black Rod,*" ANNIE G. FLETCHER.

63, "*The harvest time of June,*" FLORENCE A. SALTMER.

64, "*His own poems,*" J. H. F. BACON, A.

An old man complacently reading to a number of people sitting under a tree in a garden. His listeners are in various attitudes of indifference and weariness, induced partly, no doubt, by the prosiness of the verses, and partly by the heat of the day. Costumes of the Directoire period (sketch, p. 48).

65, "*Fallen acorns,*" S. J. LAMORNA BIRCH.

Pigs feeding in an oak wood.

66, "*On Maas at Willemsdorp,*" W. BAGNALL GELDER.

68, "*Oiseau pour modes,*" JANE A. RAM.

69, "*In Wensleydale,*" JAMES HENRY.

Other pictures noted are: "*Irene, daughter of J. Bridgman Evans, Esq.,*" HAL HURST; **21**, "*London street children,*" EDWARD KING; **37**, "*Ptarmigan ground: Norway,*" GEORGE E. LODGE; **44**, "*Under the beeches,*" LOUISA STARR CANZIANI.

GALLERY II. (Illustrations, pp. 49-59.)

The positions of honour in this room are taken by Mr. Speed's portrait of the King, and Mr. Solomon's portrait group.

70, "*Boyhood of Abraham Lincoln,*" HARRY WATSON (sketch, p. 49).

"What they did I too may do."

71, "*Showery morning: alive to scent,*" J. BUXTON KNIGHT.

72, "*A Sussex orchard,*" H. H. LA THANGUE, A.

Woman and boy loading a cart with apples.

73, "*Rising mists*," PETER GRAHAM, R.A.

74, "*The village smithy*," W. B. FORTESCUE (*sketch, p. 53*).

75, "*Foddering sheep*," JOHN PEDDER (*sketch, p. 49*).

78, "*A Brittany lavoir*," GUY WILTHEW (*sketch, p. 50*).

Sunlit landscape with women and girls washing clothes in a pool.

79, "*Sunshine and shower on the South Coast*," B. W. LEADER, R.A.

Stretch of sandy shore near Littlehampton; cloud rack passing across the sky.

80, "*Papa painting!*" SOLOMON J. SOLOMON, A. (*sketch, p. 50*).

81, "*A fight with the Sally Rover*," BERNARD F. GRIBBLE (*sketch, p. 51*).

82, "*Wood gleanings*," WILLIAM S. JAY (*sketch, p. 51*).

83, "*The good Samaritan*," J. DOYLE PENROSE.

"Inasmuch as ye have done it unto one of the least of these
My brethren, ye have done it unto Me."

84, "*The fields in early May*," H. W. B. DAVIS, R.A. (*sketch, p. 52*).

85, "*M. H. Spielmann, Esq.*," ARTHUR HACKER, A.

Examining drawings in a portfolio.

86, "*The sweet solace of our labours*," ROSE D. BONNOR (*sketch on title-page*).

Girl in a black dress seated at an embroidery frame under a window.

89, "*Loch Katrine and Ellen's Isle*," J. MACWHIRTER, R.A.

90, "*Mrs. Walter*," J. SEYMOUR LUCAS, R.A.

91, "*A book*," HELENA M. SWAFFIELD.

94, "*The crabbers' return*," JOHN R. REID.

95, "*The stairway of Barbarossa*," HORACE FISHER.

A peasant girl with a pitcher on her head descending a flight of rough stone steps in the face of a cliff.

96, "*Portrait of a gentleman*," SOLOMON J. SOLOMON, A.

97, "*Dorothy Maude*," G. SPENCER WATSON.

99, "*The yacht race*," J. FRASER.

100, "*The by-way*," ARNESBY BROWN, A.

Peasant girls walking along a lane in the dusk.

101, "*His Majesty the King*," HAROLD SPEED (*sketch, p. 55*).

103, "*Falkland*," SAMUEL REID (*sketch p. 57*).

104, "*An old cottage*," GREVILLE MORRIS.

105, "*Moonrise on the Ouse*," SIR ERNEST WATERLOW, R.A.

106, "*Washing day*," CHARLES SIMS.

107, "*Thoby, son of the late Val. C. Prinsep, Esq., R.A.*" The late VAL. C. PRINSEP, R.A.

103, "*In the Thames Valley*," ALFRED EAST, A.

110, "*Have you heard . . . ?*" M. E. KINDON (*sketch, p. 54*).

111, "*The journey's end*," E. HOWARD SHEPARD.

113, "*Mrs. Hugh Cowburn*," SYDNEY KENDRICK.

In black evening dress, standing by a table on which is a glass vase containing gladiolus flowers.

114, "A foundling," E. BLAIR LEIGHTON (*sketch*, p. 56).

115, "Cinderella," P. HARLAND FISHER (*sketch*, p. 53).

117, "Milking-time," SIDNEY MOORE.

118, "Fruits of the earth," C. E. PERUGINI.

119, "Flowers in Alsace," R. W. MACBETH, R.A.

120, "The canal: sunset after rain," L. CAMPBELL TAYLOR.

121, "The brimming river: the Arun at Houghton," R. VICAT COLE.

The Arun at high tide flowing past the chalk cliffs of Houghton. Arundel Park in the distance. In the foreground a group of elms, some cattle, and a fisherman's punt (*sketch*, p. 57).

124, "The enchan'd knight," W. DACRES ADAMS.

125, "Lamia," J. W. WATERHOUSE, R.A.

In a pink robe, kneeling at the feet of a knight in armour, into whose eyes she is gazing.

126, "The happy island of Salahat," ALBERT GOODWIN.

"Sinbad in the sixth voyage relates his adventures to the Sultan."

127, "Snow in spring," J. W. NORTH, A.

129, "A summer noon," LAURA B. S. CLUNAS (*sketch*, p. 58).

130, "The moat bridge at Mandalay," JAMES R. MIDDLETON (*sketch*, p. 58).

132, "Blanche, daughter of Victor Cavendish, Esq.," WILLIAM CARTER.

133, "April bloom," LIONEL P. SMYTHE, A.

Little girl in a sunny landscape minding cows.

134, "Lost or strayed," BRITON RIVIERE, R.A. (*sketch*, p. 59).

A panic-stricken collie rushing through a bewildering crush of vehicles in search of its lost friends.

135, "A Ligurian mill-race," H. H. LA THANGUE, A.

Peasant girl, in a salmon-coloured dress, leaning over a cascade to drink.

137, "Sunny Boulogne," FRED ROE (*sketch*, p. 54).

Other pictures noted are: 88, "Miss Juliet Ogilvie, with her brothers Max and Will," MAXWELL BALFOUR; 98, "River calm," SYDNEY LEE; 116, "Sympathy," W. HENRY GORE; 128, "Crofters' harvest," J. COUTTS MICHIE.

GALLERY III. (Illustrations, pp. 60-68.)

The positions of honour in this room are taken by Mr. Fildes' portrait of the Queen, Mr. Sargent's portrait of the Countess of Warwick, and Sir L. Alma-Tadema's "The finding of Moses."

138, "Sea urchins: Cornish coast," EDWARD ERTZ.

Boys bathing in a cove. Foreground in shadow, sunlight on distant cliffs.

139, "Coming events," ARTHUR WARDLE.

140, "The Seven Sisters, Vale of Elwy, N. Wales," EYRE CROWE, A.

141, "Miss Maud Reckett," RICHARD JACK.

143, "The late Rt. Hon. Sir William V. Harcourt," ARTHUR S. COPE, A.

144, "Home and shelter," ROBERT W. ALLAN.

145, "Ethel, Daughter of the late A. W. Carrick, Esq.," E. PHILLIPS FOX.

Standing against a red curtain, in a white silk evening dress, and holding a black fan (*sketch* p. 61).

146, "*Her Majesty Queen Alexandra.*" *The State portrait. Painted by command of H.M. The King.* LUKE FILDES, R.A.

Standing on marble steps beside a table on which her crown is resting, Her Majesty wears a cloth of gold dress, a purple cloak embroidered with golden crowns and lined with ermine, the insignia of the Garter, and many jewels. A gold-brown curtain stretches across the background.

148, "*Dance and Provençal song,*" ALFRED EAST, A. (*sketch, p. 63*).

149, "*Daisy, Daughter of T. C. Dewey, Esq.,*" ARTHUR HACKER, A.

Seated figure in a black hat, white silk dress and furs.

150, "*The opening year,*" ERNEST BUCKNALL.

151, "*Mrs. Rodocanachi,*" S. MELTON FISHER (*sketch, p. 65*).

152, "*Rescue of wounded: Afghanistan,*" ELIZABETH (LADY) BUTLER.

153, "*Chelsea pensioners at home,*" G. P. JACOMB-HOOD.

156, "*Miss Mair,*" G. SPENCER WATSON.

157, "*Una and the Red Cross Knight,*" L. CAMPBELL TAYLOR (*sketch, p. 60*).

158, "*The Lady Hillingdon,*" FRANK DICKSEE, R.A.

160, "*Aphrodite,*" G. SPENCER WATSON.

161, "*Coming down to the low ground,*" H. W. B. DAVIS, R.A.

162, "*A Venetian vintage,*" HENRY WOODS, R.A.

163, "*The sundial,*" MOUAT LOUDAN.

"I mark only sunny hours."

A girl in pink and two in white dresses standing by a sundial in an old world garden (*sketch, p. 64*).

165, "*A dream of fair women,*" GEORGE W. JOY.

" . . . In every land
I saw, wherever light illumineth,
Beauty and anguish walking hand in hand
The downward slope to death."—*Tennyson.*

166, "*John Devonshire Ellis, Esq.,*" ARTHUR S. COPE, A.

167, "*Passing showers,*" PETER GRAHAM, R.A.

Highland cattle beside a torrent in a mountainous landscape.

168, "*The Countess of Warwick,*" JOHN S. SARGENT, R.A.

In an oyster-coloured gown, standing beside a pedestal, on which the Hon. Maynard Greville is sitting. Landscape background.

170, "*Swanage Bay: from Barrow Down, Dorset,*" H. HUGHES STANTON.

171, "*Out into the west as the sun went down,*" TERRICK WILLIAMS.

172, "*The silvery Thames,*" B. W. LEADER, R.A.

173, "*Henry Van den Bergh, Esq.,*" SOLOMON J. SOLOMON, A.

174, "*Iphigenia in Tauris,*" MRS. MARY F. RAPHAEL.

Iphigenia, priestess in the Temple of Artemis at Tauris, where she has to perform the rite of human sacrifice, and where no strangers, on pain of death, are permitted to land, receives the glad yet tragic tidings of the arrival of two Grecians from her own home, whence she has been exiled for many years (*sketch, p. 68*).

175, "*Midsummer morn: Bushey Park,*" G. D. LESLIE, R.A.

176, "*Blue-bow,*" J. J. SHANNON, A.

179, "*The harbour*," ARNESBY BROWN, A.

180, "*La Reine Clotilde*," T. C. GOTCH.

Half length of a girl in a yellow robe and wearing a diadem in her hair. Red background.

181, "*The Campo dei Fiori, Rome*," CHARLES J. PRAETORIUS.

182, "*A Roman triumph*," A. C. GOW, R.A.

The Emperor Severus returning to Rome after a campaign in Asia, at the end of the 2nd, or the beginning of the 3rd century A.D. After his second Asiatic campaign, Severus came to Britain in 208 to quell a rebellion, and died at York on the 4th of February, 211.

183, "*His Highness the Khedive*," J. WATSON NICOL.

184, "*Morning gossip*," ADAM E. PROCTOR.

186, "*The king of the causeway*," BRITON RIVIERE, R.A.

A masterful bull terrier standing on a raised stone footway, dominating the dog society of a little country town, and exciting the jealousy and indignation of its less powerful neighbours.

187, "*Scouts*," WILLIAM B. WOLLEN.

188, "*A music lesson*," JAMES SANT, R.A.

191, "*Mrs. Clay-Ker-Seymer*," HARRINGTON MANN.

193, "*Lady Blois*," J. SEYMOUR LUCAS, R.A.

194, "*The morning of Sedgemoor*," EDGAR BUNDY.

Peasants sleeping in a barn with their improvised weapons stacked beside them.

195, "*Leaving the fair*," ALFRED J. MUNNINGS.

197, "*H. A. Simonds, Esq.*," EDWARD J. GREGORY, R.A.

198, "*The Black Mountains*," J. LUMONIER.

199, "*Major Viscount Garnock*," SYDNEY W. WHITE.

201, "*Griselda*," G. A. STOREY, A.R.A.

Griselda, the daughter of a peasant, was chosen by a great lord to be his wife, but after living with her happily for many years, he, for no apparent reason, loaded her with insult, ordered her children to be taken from her, and sent her back naked to her father's house. Here without repining she resumed her hard peasant life, until her lord and husband, having by her behaviour under his cruel treatment sufficiently assured himself of her obedience and patience, reinstated her as his wife, gave her back her children, and thenceforward treated her with a kindness and affection as remarkable as the hardships he had formerly compelled her to suffer.

202, "*A winter morning*," JOHN MACWHIRTER, R.A.

205, "*The nightingale's song*," ROBERT W. MACBETH, R.A.

"Last night the nightingale woke me, last night when all was still,
It sang in the golden moonlight, from out of the woodland hill,
I opened my window so gently; I look'd on the dreaming dew,
And oh! the bird, my darling, was singing of you, of you."

206, "*The river meadow*," DAVID MURRAY, R.A. Elect.

208, "*The harvest field*," E. PHILLIPS FOX (*sketch*, p. 66).

209, "*Sir C. Lawes-Witterwonge, Bart.*," FRANK O. SALISBURY.

In greenish velvet coat seated beside a table on which are some pieces of armour (*sketch*, p. 62).

210, "*Heaving the log*," RALPH HEDLEY (*sketch*, p. 66).

211, "*Mrs. Frederick Struben*," LUKE FILDES, R.A.

212, "*The finding of Moses*," SIR LAURENCE ALMA-TADEMA, R.A.

"She saw the child . . . And she had compassion on him."—*Exodus* ii. 6.

The daughter of Pharaoh is returning in a litter to the palace along a terrace by the Nile, and Moses, in a rush cradle, is carried by her side. On the far bank of the river Jewish captives are making bricks, while in the distance the Pyramids of Ghizeh reflect the morning sun.

This picture is to be reproduced as an important plate by the Berlin Photographic Co.

213, "*He emptied Himself of His glory*," SIGISMUND GOETZ.

215, "*The hooded hawk*," PERCY R. CRAFT.

216, "*H.R.H. The Prince of Wales, Treasurer of Lincoln's Inn, 1904*."—*Painted for the Benchers of the Society*, WALTER W. OULESS, R.A.

217, "*Evening at Warkworth, Northumberland*," SIR ERNEST WATERLOW, R.A.

Cattle coming along a road beside the river. Castle in distance.

219, "*Early winter morning*," ELMER SCHOFIELD.

220, "*Peter Mackie, Esq.*," BEATRICE BRIGHT (*sketch*, p. 61).

221, "*Howard Colls, Esq.*," *Presentation portrait*, W. Q. ORCHARDSON, R.A.

222, "*The Cup of Tantalus*," SIR E. J. POYNTER, Bart., P.R.A. (*sketch*, p. 67):

The background for this picture was studied from the garden of the Villa d'Este, on the lake of Como, whose blue waters may be seen through the trees beyond the fountain.

223, "*Mrs. Nicholls*," SIR W. B. RICHMOND, R.A.

225, "*Hier ruht in Gott*," SAVAGE COOPER (*sketch*, p. 68).

226, "*Selling oranges in Liguria*," H. H. LA THANGUE, A.

Other pictures noted are: **142**, "*On the fringe of the tide-way*," FRED. E. BODKIN; **147**, "*The thorn*," HARRIETTE F. A. SUTCLIFFE; **159**, "*An underground station*," SEPTIMUS E. SCOTT; **177**, "*For those in peril on the sea*," ERNEST H. RIGG; **185**, "*Tea-time*," LEWIS J. M. GRANT; **189**, "*Hampshire meadows*," MARK FISHER; **203**, "*Sunshine and life*," GERALD MOIRA; **218**, "*Homewards*," LIONEL BIRCH.

GALLERY IV. (Illustrations, pp. 69-78.)

The positions of honour in this room are taken by Mr. Cope's "*Portrait of the German Emperor*," and Mr. Sargent's "*Portrait group of the Marlborough family*."

228, "*The woman's part*," WALTER LANGLEY (*sketch*, p. 69).

Newlyn fisherwomen carrying baskets of fish along a path by the sea-shore. Grey morning light.

229, "*Portrait of a naval officer*," HUGH DE T. GLAZEBROOK (*sketch*, p. 70).

230, "*Spring in the Pass of Leny, Callander*," ARCHIBALD KAY.

231, "*Rest and gossip by the way*," HORACE FISHER.

Two peasant girls resting near the shore. Bright cliffs and brilliant blue water under an ardent sun.

232, "*The coppersmith*," WILLIAM BRAMLEY.

235, "*Miss McNabb*," HENRY J. HUDSON (*sketch*, p. 70).

236, "*Harvest*," J. C. DOLLMAN.

Carts conveying the wounded after a battle along a country road skirting a cornfield, in which the sheaves lie ready tied.

237, "*The Contessa Riccardi-Cubitt*," ARNOLD MOUNTFORT (*sketch*, p. 72).

238, "*Mid noon-day's summer glow*," HENRY HOLMES (*sketch*, p. 69).

239, "*The hour of softened splendour*," HELY SMITH (*sketch*, p. 72).

240, "*The harbour bar*," BYRON COOPER.

241, "*H.I.M. The German Emperor*," ARTHUR S. COPE, A.

In the uniform of a British field-marshal. Background of a marble plinth and a purple curtain (*sketch*, p. 71).

242, "*Midsummer's eve; a reverence to roses*," J. H. LORIMER.

Qui que tu sois
Voici ton maître.
Il est, le fut,
Ou le doit être.

Eight maidens in white robes kneeling round a bed of roses with a cupid on a pedestal in the centre. Sunset.

243, "*Hampstead Heath*," MONTAGUE SMYTH (*sketch*, p. 73).

246, "*Scots Guards*," GODFREY MERRY.

247, "*Mrs. Noel*," NOEL FLOWER.

248, "*By Norfolk Pastures*," MILLER SMITH.

251, "*The mill fool*," T. HODGSON LIDDELL.

Early evening in late autumn. Gold-crown foliage and crescent moon.

252, "*Flabellifera*," JOHN W. GODWARD.

In red and purple draperies against a background of gold and green marble. Holding a fan of peacock's feathers behind the head.

253, "*Cleeve mill*," T. HODGSON LIDDELL (*sketch*, p. 73).

255, "*The tithe-barns*," DAVID MURRAY, R.A. Elect.

256, "*The Marlboroug's Family*," JOHN S. SARGENT, R.A.

The Duke and Duchess of Marlborough, the Marquess of Blandford and Lord Ivor Spencer-Churchill.

257, "*Swedes*." *Diploma work, deposited on his election as an Academician.* DAVID MURRAY, R.A. Elect.

259, "*The Jasper column in the Mosque of Omar, Jerusalem*," JOHN FULLEYLOVE (*sketch*, p. 74).

260, "*Ariadne deserted by Theseus*," HERBERT J. DRAPER.

Ariadne, daughter of Minos, King of Crete, having fallen in love with Theseus, assisted him to slay the Minotaur, and fled with him to the Island of Naxos. Here Theseus abandoned her and here she was found by Dionysius, who subsequently married her (*sketch*, p. 75).

261, "*Lady Godiva*," ALLAN DAVIDSON.

Casting off her cloak before setting out on her ride through Coventry. Her horse may be seen through the half-open door.

262, "*The strong winds of day do mingle sea and clouds*," JOHN F. SLATER (*sketch*, p. 74).

265, "*The white horse*," G. HILLYARD SWINSTEAD.

266, "*The prelude*," S. MELTON FISHER.

- 267, "*A Breton market*," NORMAN GARSTIN.
 272, "*Sher Beck*," F. E. FITZJOHN CRISP.
 273, "*Pigshoot Ford, Hampshire*," WILLIAM T. WOOD (*sketch, p. 76*).
 274, "*Mrs. Edward Joicey*," ARTHUR S. COPE, A.
 275, "*The pick of the flock*," WRIGHT BARKER (*sketch, p. 78*).
 278, "*A keen angler*," JOHN MCGHIE.
 279, "*The invaders*," E. MATTHEW HALE.

An army marching through a snow-bound valley, the summits of the enclosing mountains resplendent in the sun.

- 281, "*On the road to Trafalgar*," BERNARD F. GRIBBLE (*sketch, p. 76*).
 282, "*The dower*," W. DENDY SADLER.
 283, "*Glen Docherty*," H. W. B. DAVIS, R.A.
 284, "*The sonnet*," GEORGE E. ROBERTSON (*sketch, p. 77*).

Other pictures noted are: 227, "*In fancied security*," GWENYTH HEMY; 234, "*The low meadows*," ALFRED J. MUNNINGS; 258, "*The passage perilous*," SIDNEY PAGET; 268, "*Coming home on furlough*," HARRY PAYNE; 276, "*Winter*," WILLIAM A. BREAKSPEARE.

GALLERY V. (Illustrations, 78-87.)

The positions of honour in this room are taken by Mr. Hemy's seascape and Sir Ernest Waterlow's landscape.

- 285, "*Day dreams*." *Decorative panel.* ETHEL WRIGHT.
 286, "*Proserpine*," KATE R. COUGHTRIE.
 Two nude girls in an idyllic landscape.
 287, "*In the wood*." ALFRED J. RUSHTON (*sketch, p. 80*).
 289, "*Good-night!*" ARTHUR J. ELSLEY.
 290, "*Sir John Kelk, Bart.*," WALTER W. OULESS, R.A.
 292, "*Gabriel the Archangel*," BERNARD PARTRIDGE.
 294, "*The king!*" W. A. BREAKSPEARE.
 295, "*Balaclava: The charge of the Light Brigade*," JOHN CHARLTON.

"At the part of the Battery entered by these men of the 17th Lancers, the Russian artillerymen were making great exertions to carry off their guns."—*Kinglake*.

The battle of Balaclava was fought on the 25th of October, 1854. The Russians had already been forced to retire when, owing to an unfortunate mistake, Lord Cardigan (shown in the middle distance) received the order to charge the Russian army with the light cavalry, comprising 670 men. Of these only 198 returned. Lord Tredegar is the prominent officer in foreground.

- 297, "*The banks of the Avon*," ALGERNON TALMAGE (*sketch, p. 78*).
 298, "*Lady Dickson-Poynder and her daughter Joan*," J. J. SHANNON, A.
 299, "*Betrayed by the moon*," C. NAPIER HEMY, A.
 302, "*W. A. Bell, Esq.*," H. VON HERKOMER, R.A.

Half-length standing figure in brown coat, green waistcoat and riding breeches.

- 303, "*A little Cornish fisherman*," JOHN R. REID (*sketch, p. 79*).

305, "*Waking Day—London,*" WALTER DONNE.

A view of London looking westward from the Tower. Immediately beneath the Tower itself are the quaint old King's Houses, and beyond them the City and the River, spanned by the London, Cannon Street, Blackfriars, and Waterloo Bridges. Among the more conspicuous landmarks to the right of the picture are St. Paul's, the Monument, St. Dunstan's in the East, and Bow Church (*sketch, p. 80*).

306, "*The fairy story,*" W. LLEWELLYN (*sketch, p. 84*).

307, "*An upland harvest,*" FREDERICK W. JACKSON.

308, "*An Essex highway,*" ETHEL M. WRIGHT.

Two cart horses in a country lane.

310, "*An interior,*" HANNAH MYERS.

312, "*Norah, daughter of Eliot Long, Esq.,*" J. J. SHANNON, A. (*sketch p. 81*),

313, "*A fair wind,*" A. J. PAZOLT.

314, "*A sylvan bather,*" HAROLD SPEED.

Nude female figure in grey light. Blue irises in foreground.

315, "*A reverie,*" HERBERT HORWITZ (*sketch, p. 315*).

316, "*A pensive shepherd,*" GEORGE WETHERBEE.

Sunny landscape in which sheep are feeding. Shepherd reclining under the shade of a large tree (*sketch, p. 82*).

317, "*Autumn,*" ARTHUR HACKER, A.

Half-length figure of a girl with auburn hair and green draperies (*sketch, p. 83*).

320, "*All in a garden fair,*" HILDA PORTER.

321, "*The Right Hon. Sir Spencer Ponsonby Fane, G.C.B.,*" SHOLTO J. DOUGLAS.

Presented to the Governor of I Zingari by the members (*sketch, p. 85*).

323, "*Vanity,*" HARRY E. J. BROWNE.

Girl in transparent black muslin draperies looking at herself in a mirror.

324, "*Lady Hamilton's last sitting to George Romney,*" FRED. ROE (*sketch, p. 82*).

325, "*Mrs. Americ Flaxman and her white Scotch terriers,*" WILL C. PENN (*sketch, p. 85*).

326, "*'Tween the gloamin' and the mirk,*" DAVID MURRAY, R.A. Elect.

327, "*Ivy and Jamie, children of C. W. Bartholomew, Esq.,*" J. H. F. BACON, A.

328, "*In sheltered vale,*" ERNEST WALBOURN (*sketch, p. 86*).

330, "*The Thames from Richmond Hill,*" SIR ERNEST WATERLOW, R.A.

331, "*The Archbishop of Canterbury.*" *Presentation Portrait,* HUGH G. RIVIERE.

Presented to Trinity College, Oxford, by his college friends and contemporaries (*sketch, p. 86*).

332, "*Fading into night,*" F. SPENLOVE-SPENLOVE.

Twilight scene on the banks of the Seine. Church and village in the distance. Figures landing from a ferry-boat in the foreground (*sketch, p. 84*).

333, "*The Rt. Rev. Bishop Mitchinson, Master of Pembroke College, Oxford.*" *Presentation portrait,* MARMADUKE FLOWER.

334, "*Early morning in the Cotswolds,*" ALFRED EAST, A.

- 335**, "*Blue fantails*," MARY Y. HUNTER.
Two girls in a sunlit garden feeding pigeons. Sunny fields beyond.
- 337**, "*Summer*," W. LLEWELLYN.
- 339**, "*Soldiers*," WALTER CHRISTIAN SYMONS.
- 340**, "*Thomas Pilkington, Esq.*," WALTER W. OULESS, R.A.
- 341**, "*Hand-loom weaving, Algeria*," J. W. BROOKE.
- 342**, "*When all the world was young*," FRANK O. SALISBURY.
- 345**, "*The guardian*," J. WALTER WEST.

Other pictures noted are: **291**, "*Amid the dim melodious pines*," FRANK WALTON; **293**, "*The haven under the hill*," ARTHUR J. RYLE; **296**, "*Hon. Mrs. William Watson*," OSWALD BIRLEY; **300**, "*On the sands: a portrait group*," HAL HURST; **322**, "*Night in Flanders*," FRITZ THAULOW; **336**, "*He leadeth me beside the still waters*," FRANK CRAIG; **343**, "*Riverside pasture*," T. AUSTEN BROWN.

GALLERY VI. (Illustrations, pp. 87-97.)

- 346**, "*Mrs. Pennington*," EDWARD PATRY (*sketch*, p. 93).
- 347**, "*In the Lambourne valley*," OSMUND PITTMAN.
- 348**, "*Apricale*," T. B. GARVIE.
- 349**, "*'Hark! hark! the lark'*," GEORGE WETHERBEE.

A man harrowing silhouetted against the sunrise as a cottage girl fetches water from a brook.

- 350**, "*The last watch*," CHARLES E. STEWART.

Collie at his master's death-bed.

- 351**, "*Home of the swans*," FRED MORGAN (*sketch*, p. 88).

- 352**, "*Waiting for the waggon*," GEORGE O. OWEN.

- 353**, "*'With thought and love, companions of her way'*," MINNA TAYLER
(*sketch*, p. 88).

- 355**, "*The Dead Neuk Pool*," C. E. JOHNSON.

- 356**, "*Dawn*," ALFRED HICHENS.

- 357**, "*Market day*," ROWLAND WHEELWRIGHT.

Horse being put through its paces in a crowded village market.

Opposite the entrance to the sculpture room, and occupying the greater part of the North wall, is

- 358**, "*Communal sitting of the Burghers of Landsberg, Bavaria*," H. VON ERKOMER, R.A. (*sketch*, p. 89).

Life-size painting of a meeting of the Town Council of the painter's birthplace, to be hung in the chamber represented, together with its pendant of the same subject exhibited here in 1895.

- 359**, "*A vale in Monmouthshire*," EDWARD DAVIES (*sketch*, p. 90).

- 360**, "*Dixisti*," OSWALD MOSER (*sketch*, p. 87).

- 363**, "*Consolation*," FLORENCE SMALL (*sketch*, p. 94).

- 364**, "*Fires in the fall*," EDWARD W. WAITE.

"In the other gardens, and all up the vale,
From the autumn bonfires, see the smoke trail!
Sing a song of seasons, something bright in all!
Flowers in the summer, fires in the fall."—R. L. Stevenson.

- 365, "*The progress of spring*," CHARLES D. WARD (*sketch, p. 91*).
- 366, "*Bridesmaid roses*," FLORENCE W. WHITFIELD.
- 367, "*Blue-bells*," AUGUSTO G. STOPPOLINI.
- 368, "*Mrs. P. Berney Ficklin*," FRANK S. EASTMAN.
- 369, "*An unfinished symphony*," CHARLES M. Q. ORCHARDSON.
- 370, "*Towing the Spanish prize*," J. RICHARD BAGSHAW (*sketch, p. 92*).
- 373, "*Mrs. Laurence Guillemard*," HON. JOHN COLLIER.
Wife of the Deputy-Chairman of the Board of Inland Revenue, wearing black velvet gown. Dark blue tapestry background.
- 374, "*Sunshine and shadow*," OWEN BOWEN (*sketch, p. 92*).
- 375, "*The harrow follows harsh: a scene in Hampshire*," KATHLEEN LAURENCE.
- 376, "*A vele gonfie*," JOHN S. SARGENT, R.A.
A black-cloaked masquerader "in full sail."
- 379, "*Simon's Town and Bay, Cape Colony*," A. J. WARNE-BROWNE.
- 380, "*Fugitives*," VAL HAVERS.
- 381, "*W. Goscombe John, Esq., A.R.A.*," GEORGE ROILOS.
- 382, "*The bitter-sweet of memories*," EDWIN L. SCANES.
- 383, "*An April moon*," BERTHA NEWCOMBE.
- 384, "*Sir John Furley, C.B.*," HUGH DE T. GLAZEBROOK.
For many years a leader in the Red Cross Association.
- 385, "*Where the water-lilies grow*," FRANK P. WILD (*sketch, p. 90*).
- 386, "*Breezy pastures*," ARTHUR MEADE.
- 387, "*The cheat*," HON. JOHN COLLIER (*sketch, p. 97*).
- 388, "*Comrades*," FLORA M. REID (*sketch, p. 96*).
- 389, WINNIE CHAMBERS.
"How he sleepeth, having drunk
Weary childhood's mandragore."—*E. B. Browning*.
- 390, "*Her pet*," GEORGE E. HICKS.
Girl holding dead bullfinch.
- 391, "*Lady Thornycroft*," ARTHUR T. NOWELL.
- 394, "*The Hon. Mrs. Charles Forester*," MARK MILLBANKE.
- 395, "*What cat's averse to fish?*" *Gray's "Ode to the Cat and the Golden Fish*," HENRIETTA WARD (*sketch, p. 95*).
- 396, "*The Duchess of Gloucester and the King's effigy*," ERNEST BOARD.
"They (at the request of the said Duchesse) had devised an image of wax representing the King, which by their sorcerie by little and little consumed."—*Hollinshed (sketch, p. 94)*.
- 397, "*A spanking breeze*," W. AYERST INGRAM.
- 398, "*Melody*," GEORGE HARCOURT.
Lady playing spinet by candle-light.
- 401, "*Sir John Thornycroft*," ARTHUR T. NOWELL.
- 402, "*A chip of the old block*," JOSEPH CLARK.
A married daughter visiting her old parents (*sketch, p. 63*).
- 403, "*Rev. A. F. Bird*," GEORGE F. BIRD.

- 404, "*Borrowed plumes*," CHARLOTTE MURA.
 405, "*Lost—and found*," JAMES SANT, R.A.
 Pet lamb in a disused quarry.
 406, "*Quiet evening steals mysterious o'er the land*," JESSIE HALL.
 407, "*The winding river*," W. WESTLEY MANNING (*sketch*, p. 95).
 Late afternoon effect with brilliant golden sky.
 409, "*Winter gale: Cornish coast*," JULIUS OLSSON (*sketch*, p. 97).
 410, "*The flood tide*," CHARLES W. WYLLIE.
 Barges and small boats: boys bathing: old church beyond.
 411, "*Fisher-girl*," NORNA LABOUCHERE.
 Other pictures noted are:—Nos. 371, "*The Remorse of Judas*," WALTER S. STACEY; 378, "*Rescued*," ARTHUR WARDLE; 393, "*Miss Hardcastle: 'She stoops to conquer'*," J. R. DICKSEE; and 399, "*A storm on the Cornish Coast*," HON. DUFF TOLLEMACHE.

GALLERY VII. (Illustrations, pp. 98-106.)

- 412, "*A restless spirit*," EMILY J. HARRINGTON (*sketch*, p. 98).
 414, "*Waiting for the island boat: Co. Donegal*," WILLIAM H. BARTLETT (*sketch*, p. 102).
 415, "*Summer's homely mellowing change*," H. MITTON WILSON (*sketch*, p. 103).
 416, "*Baby's turn*," A. J. ELSLEY (*sketch*, p. 98).
 420, "*Doris, daughter of Ernest F. Gossage, Esq.*" ROBERT E. MORRISON.
 421, "*Poppies*," EISMAN SEMENOWSKI.
 422, "*The Giudecca Canal and the Church of the Salute: early morning*," WILLIAM LOGSDAIL.
 423, "*A mothers' meeting*," W. DENDY SADLER.
 An old-fashioned parlour in which women are working gaily-coloured patchwork, while the parson reads aloud.
 424, "*Under the greenwood tree*," PHILIP S. STREATFEILD (*sketch*, p. 100).
 427, "*The evening hour*," B. W. LEADER, R.A.
 Children lighting a fire under a group of pines: vista of Surrey hills beyond.
 428, "*Escape of the destroyer*," C. NAPIER HEMY, A.
 Evening effect: The stricken ship fires an ineffectual shot.
 430, "*Rock and Wild Cascade*," NIELS M. LUND.
 Painted at the Falls of Tummel in Perthshire.
 431, "*Now came still evening on*," JOSEPH FARQUHARSON, A. (*sketch*, p. 99).
 432, "*Alone*," C. M. PADDAY.
 A buccanier, the sole survivor of a wreck, grimly surveys the bodies of his companions. Strong sunlight.
 433, "*Macpherson's Brigade assaulting Pir Paimal, the right of Ayub Khan's position at Kandahar, 1st September, 1880.*" VEREKER M. HAMILTON.

437, "November in Italy," ALFRED HARTLEY.

438, "Molly, daughter of Arthur Pease, Esq.," MARY L. WALLER

(*sketch*, p. 104).

441, "Summer," JOHN FINNIE.

442, "The restless tide," PETER GRAHAM, R.A.

Spars from a wreck cast up among rocks.

443, "The late Earl of Northbrook, G.C.S.I.," ARTHUR S. COPE, A.

444, "Sir Walter Pease, K.C.M.G.," ARTHUR S. COPE, A.

445, "Venus, lamenting the loss of Adonis, transforms him into a flower," G. A. STOREY, A.R.A.

Adonis, the beloved of Venus, was killed by a boar whilst hunting, and the goddess on discovering his mangled body changed his blood into flowers.

" . . . Thou shalt not lack,
Adonis, such Eternal monument,
Of Love as Love can give . . ."—Ovid (*King's translation*).

446, "Windsor," NIELS M. LUND (*sketch*, p. 101).

Seen on an autumn afternoon from near where the Great Western Railway bridge spans the River Thames. On the left is the Brocas Meadow with its great clump of elms, and between the trees appears a glimpse of the bridge connecting Eton with Windsor.

447, "Ronald, son of Herbert Pike Pease, Esq.," MARY L. WALLER

(*sketch*, p. 104).

448, "Granny's secretary," ASSUR MICHAELSON.

Cottage dictating to a little girl at window.

449, "Celia, Joan and Mac," J. YOUNG HUNTER.

450, "Gwen," FRANK BROOKS (*sketch*, p. 103).

451, "Cooling a cruiser: H.M.S. Good Hope, Berhaven, Feb., 1905, T. HASTED HEATH.

454, "Under the greenwood tree," G. SHERIDAN KNOWLES.

455, "Mixed company at a race meeting," LUCY KEMP-WELCH.

Row of hacks and cart horses tethered to a rail: race-course in the distance.

456, "Mrs. Cecil Sebag Montefiore and children," J. J. SHANNON, A.

458, "Flora's bower," ROBERT CHRISTIE.

459, "The Battle of Trafalgar," W. L. WYLLIE, A.R.A. (*sketch*, p. 105).

2.30 p.m., 21st of October, 1805. In the foreground are Nelson's flagship the *Victory*, the *Redoubtable*, and the *Téméraire*, on the left is the *Royal Sovereign*, and on the right are the *Santissima Trinidad* and the *Bucentaure*.

The British fleet, under Nelson, consisted of 27 sail of the line, 4 frigates, 1 schooner, and 1 cutter; the combined French and Spanish fleets, under Villeneuve and two Spanish admirals, comprised 33 sail of the line (18 of these being French), 5 frigates, and 2 brigs. Nelson was wounded early in the engagement, but lived long enough to see victory secured for the British. Collingwood succeeded to the command, and by the end of the day Villeneuve and the two Spanish admirals were taken prisoners, and their fleets practically annihilated.

460, "*The Lady Helen Vincent*," JOHN S. SARGENT, R.A.

Standing with arm on pillar, three-quarter length, in black satin with salmon-coloured cloak. Red curtain background.

464, "*The Saxon shore from Thanet, near the landing-place of St. Augustine*," YEEND KING.

Across the estuary of the Stour.

465, "*In Tuscany*," ARTHUR LEMON.

White oxen at water.

466, "*The kite*," CHARLES SIMS.

Girl in white sitting on sand dune backed by blue sky, watching a child flying a kite.

467, "*Alfred Bigland, Esq.*," PERCY BIGLAND.

471, "*Rival boat builders*," JOHN R. REID (*sketch*, p. 106).

472, "*Moorland: Dorsetshire*," ARTHUR HOPKINS.

Brilliant purple heather, near the sea.

473, "*Lincoln Cathedral, from the Castle Hill*," WILLIAM LOGSDAIL,

(*sketch*, p. 102).

Looking towards the west front and the Close.

Other pictures noted are: **429**, "*Upward to liberty and life: Excelsior*," FRED APPEYARD; **440**, "*Mrs. Godfrey Benson and daughter*," FRANK S. EASTMAN; **457**, "*On the banks of the Devon, Dollar, N.B.*," ALBERT G. BOWMAN.

GALLERY VIII. (Illustrations, pp. 107-120.)

This room is dominated by two large canvases: that of "*The late C. W. Furse*," which is visible through the last four galleries, in the place of honour, and, on the North wall, F. Bramley's "*Rushbearing*."

476, "*Nature's jewels*," NIELS M. LUND (*sketch*, p. 108).

477, "*Lake of Como from above Lenno*," JOHN MACWHIRTER, R.A.

(*sketch*, p. 109).

Picturesque figures on a terrace overlooking Lake Como. Painted near Trezzozzo. Bellaggio in the distance.

481, "*Bread winners*," THOMAS BLINKS.

Harvesting with a machine; a man binding sheaves.

482, "*Salmon-fishing on the Tweed*," JAMES WALLACE.

Villagers netting the stream: yellow evening glow.

483, "*Home*," J. RICHARD BAGSHAWE (*sketch*, p. 114).

485, "*The incoming tide on the Cornish coast*," B. W. LEADER, R.A.

Smooth sands and cave-worn cliffs near Newquay.

488, "*A favourite study*," CHARLES G. ANDERSON (*sketch*, p. 108).

491, "*Lady Gorst*," H. VON HERKOMER, R.A.

492, "*Grasmere rushbearing*," FRANK BRAMLEY, A. (*sketch*, p. 107).

An ancient ceremony in Westmorland connected with the old custom of providing rushes for the mud floor of the church.

495, "*The voiceful sea*," ALEX. MACLEAN (*sketch*, p. 110).

497, "*Sir Albert Kaye Rollit, LL.D., M.P.*" *Presentation portrait*, H. VON HERKOMER, R.A.

498, "*The Isles of Shoals*," W. AYERST INGRAM.

The sea, and sails of schooner in distance, suffused with ruddy light.

499, "*Thespian lovers*," T. B. KENNINGTON.

500, "*Britannia's glory*," ARTHUR J. W. BURGESS (*sketch*, p. 110).

501, "*Thirsty calves*," FRED. MORGAN (*sketch*, p. 114).

502, "*The Rev. Stopford A. Brooke*," W. ONSLOW FORD.

503, "*Fireworks: Venice*," MARCARET MOSCHELES.

504, "*May morning*," ELSIE HIGGINS (*sketch*, p. 112).

505, "*Gentilhomme: Louis XIII.*," JEAN CASSE.

506, "*A Corsican upland*," J. L. PICKERING (*sketch*, p. 111).

Painted near Ajaccio. Late afternoon effect.

507, "*Motherhood*," CUTHBERT E. SWAN (*sketch*, p. 113).

509, "*Katwijk sands*," F. STUART RICHARDSON.

510, "*An ode from Pindar*," ISAAC SNOWMAN (*sketch*, p. 112).

511, "*Autumn in the North Country*," E. HARRISON COMPTON (*sketch*, p. 113).

515, "*Cubbing with the York and Ainsty: children of the master, Lycett Green, Esq.*," The late CHARLES W. FURSE, A.

Two boys and two girls riding down hill, preceded at some distance by a huntsman with pack. The dark coats and habits of the riders, and the chestnut mount of the nearest boy, are strongly contrasted with the white horse ridden by his sister, in the centre of the composition. Three hounds in foreground.

516, "*A scattered harvest*," ARTHUR J. BLACK (*sketch*, p. 116).

517, "*The meadow by the sea*," OWEN BOWEN (*sketch*, p. 118).

518, "*Miss Lena McNaughton*," HENRY J. HUDSON (*sketch*, p. 116).

519, "*October sunshine*," ARTHUR FRIEDENSON.

522, "*September*," LINDSAY G. MACARTHUR.

523, "*In time of trouble*," ALFRED MORGAN.

An old lady, the recipient of bad news, sadly looks out of a studio window, parting yellow curtains.

524, "*Won't you try?*" A. J. ELSLEY.

Child playing with fox terrier and pups.

525, "*Morning*," J. W. NORTH, A.

Peasants in cornfield.

526, "*F. Elliott, Esq.*" JAMES SANT, R.A.

527, "*Theseus returning to Ariadne after killing the Minotaur*," W. E. GLADSTONE SOLOMON (*sketch*, p. 115).

Theseus carries in his right hand the sword given him by Ariadne with which to slay the Minotaur and in his left the clew that has enabled him to find his way out of the Labyrinth. Prone on the left of the picture lies the insensible body of one of the guards, drugged by Ariadne, and in the background the Athenian youths and maidens sent as a tribute to the Minotaur are hastening to put off in a boat.

- 529, "*The end of the shower*," ALGERNON TALMAGE (*sketch*, p. 118).
 531, "*Mrs. H. G. Mainwaring*," G. A. STOREY, A.
 In oyster-white satin, against gold embroidered curtain.
 532, "*The ploughman's breakfast: November*," GEORGE CLAUSEN, A.
 Hazy light streaming through willows, and dappling a pair of plough horses resting.
 534, "*Sir Alfred Gelder*." *Presentation portrait*. J. H. F. BACON, A. (p. 117).
 A prominent citizen of Hull.
 535, "*Home along*," STANHOPE A. FORBES, A. (*sketch*, p. 119).
 536, "*Then came still evening on*," THOMAS T. BLAYLOCK.
 538, "*The golden shore*," R. G. GOODMAN (*sketch*, p. 120).
 539, "*Sunlight and shadow*," E. STEWART WOOD (*sketch*, p. 120).
 540, "*George Henry Heilbuth, Esq.*" *Presentation portrait*. J. H. F. BACON, A.
 541, "*Nature's cathedral aisle*," J. BUXTON KNIGHT.
 542, "*Zorahayda*," WILLIAM WONTNER.
 545, "*The bride*," FORTUNEE DE LISLE.
 546, "*Winter in the marshes*," The late G. H. BOUGHTON, R.A.
 Moon rising over desolate strand; an ice-bound pool in foreground.
 Other pictures noticed are:—484, "*The Baronne de Neufville*," HENRY FLOYD;
 487, "*Windsor*," ARTHUR STREETON; 496, "*Clearing after rain*," JOSEPH KNIGHT;
 505, "*Gentilhomme: Louis XIII.*" JEAN CASSE; 512, "*Mrs. Chas. Buchel and her son, Brian*," CHARLES A. BUCHEL; 513, "*In the Stour valley*," FRED WHITEHEAD;
 514, "*An allegory from 'Omar'*," ARTHUR STREETON; 521, "*Adopted*," WALTER HUNT; and 545, "*The bride*," FORTUNEE DE LISLE.

GALLERY IX. (Illustrations pp. 121-129.)

- 548, "*A joiner's shop*," HAROLD KNIGHT.
 549, "*Picking up gold and silver*," ALEXANDER MANN.
 550, "*Chess*," L. CAMPBELL TAYLOR (*sketch*, p. 121).
 551, "*Changing horses*," GEORGE WRIGHT.
 553, "*Monsieur Léon Delafosse*," JOHN S. SARGENT, R.A.
 Half length, with hand on hip.
 554, "*Forbidden fruit*," ERNEST BOARD (*sketch*, p. 123).
 557, "*A blue morning: Concarneau*," TERRICK WILLIAMS.
 558, "*An old sand pit*," JAMES V. JELLEY.
 560, "*The Piazza, Apricale*," T. B. GARVIE.
 564, "*Hey ho! the wind and the rain*," W. G. DAFFARN.
 565, "*In the Cathedral, Tarragona*," JOHN S. MACLAREN.
 566, "*A wet day in winter*," JAMES TOWNSHEND.
 567, "*The goblin story*," ALICE E. MANLY.
 569, "*Cathedral: Fuenterrabia, Spain*," SAMUEL FRY (*sketch*, p. 126).
 571, "*Piping Spring*," ARTHUR H. BUCKLAND (*sketch*, p. 122).

- 572, "*Westminster Abbey and School from Dean's Yard*," ÆLFRED FAHEY.
 574, "*Mrs. Stanley Boyd, M.D.*" *Presentation portrait*. HENRY S. TUKE, A.
 578, "*The waning of his greatness.*" INNES FRIPP.
 579, "*The reef*," ARTHUR J. W. BURGESS (*sketch, p. 122*).
 581, "*Fit for every mood of mind*," CATHERINE M. WOOD.
 583, "*A dry pump*," SYDNEY HAYES.
 584, "*The lock : winter*," CHRISTOPHER W. STRANGE.
 586, "*Miss Violet Drower*," PHILIP S. STREATFEILD (*sketch, p. 123*).
 588, "*Absence makes the heart grow fonder*," MARCUS STONE, R.A.

Finished study for a picture.

- 591, "*Water mill : South Wales*," JAMES SANT, R.A.
 592, "*Thornham mill : stormy evening*," ALFRED PARSONS, A.

Flat country on the Norfolk coast.

- 593, "*Evening*," ANNIE E. J. WITHERS.
 596, "*St. John*," CH. VAN HAVERMAET.
 597, "*Mrs. Guy Sebright*," Sir E. J. POYNTER, BART., P.R.A.

In creamy lace and silk dress; standing near a flight of stone steps leading to a river.

- 599, "*Westward Ho !*" JAMES SANT, R.A.

A typical Devonshire lane, with peasant children.

- 601, "*The mill and old port, Thornham*," ALFRED PARSONS, A.
 602, "*The apple tree*," EVA ROOS.
 606, "*The High Street, Serra Valle, Veneto*," HENRY WOODS, R.A.
 609, "*A moorland farm*," FRANK SHELLEY.
 610, "*The news*," STEPHEN LEWIN.

A booted cavalier reading a news sheet.

- 612, "*View down a valley*," HENRY HOLMES (*sketch, p. 124*).
 614, "*A day dream*," VAL HAVERS.

A shallow stream : girl bathers on the bank.

- 617, "*Beauty's garden*," DUDLEY HARDY.
 618, "*Fleurs et fruits*," ARTHUR CHAPLIN.
 619, "*Frederick Relfe, Esq.*," ANDREW C. GOW, R.A.
 621, "*The artist*," HENRY T. SCHAFER (*sketch, p. 126*).
 622, "*Miss Rita Macbeth-Raeburn*," R. W. MACBETH, R.A.
 623, "*The village forge*," JOHN H. INSKIP (*sketch, p. 121*).
 624, "*Exit*," DENIS EDEN.

A raven perches on and pierces with his beak a water-skin carried by a monk.

- 625, "*For he had spoken lightly of a woman's name*," JOHN A. LOMAX.

A quarrel between young roués settled at the rapier point.

- 626, "*Lucy, daughter of the late General Worthy Bennett, R.M.L.I.*," HELY SMITH (*sketch, p. 125*).

- 627, "*Armour*," IDA M. BOLTON (*sketch, p. 124*).

628, "*The first lesson*," M. SEYMOUR LUCAS.

A lady teaching a child to spin. Period of Charles I.

629, "*A tempting offer*," JOSEPH CLARK.

Young mother smiling at her baby, who holds out the tube of his feeding-bottle.

630, "*A village street*," E. LESLIE BADHAM.

634, "*Waiting for the master*," GEORGE A. HOLMES.

635, "*The milkmaid's song*," INNES FRIPP.

A milkmaid sitting on willow-shaded grass singing to a Puritan and a Cavalier angler.

636, "*St. Agnes receives the Shining White Garment from Heaven*," F. C. COWPER.

St. Agnes, a beautiful Christian maiden of the time of Diocletian, having declined to marry the heathen son of the prefect of Rome, was denounced as a Christian and cast into prison. She was there stripped of her clothing by the soldiers, but in response to her prayers her hair immediately grew, and became as a veil about her. During her subsequent confinement a "shining white garment" was sent from Heaven, in which she joyfully clothed herself. She was eventually beheaded, an attempt to burn her at the stake having failed through miraculous intervention.

637, "*W. Montgomery, Esq.*," HENRY S. TUKE, A.

639, "*Two of a trade*," FANNIE MOODY (*sketch*, p. 127).

640, "*Sweet and twenty*," C. HAIGH-WOOD.

641, "*An old barque*," FRANK KELSEY.

643, "*Spring*," JAMES CHARLES.

644, "*After a day of rain*," ALBERT E. BOTTOMLEY (*sketch*, p. 125).

645, "*The sunbonnet*," JOHN GRAY (*sketch*, p. 125).

646, "*Chrysanthème*," G. A. STOREY, A. (*sketch*, p. 128).

649, "*Braes o' Balquhiddy*," E. BALDWIN WARN.

650, "*The cowslip ball*," ELSIE HIGGINS.

652, "*The great awakening*," WILLIAM STRUTT.

653, "*Old Dutch people*," JOSEPH OPPENHEIMER.

655, "*Hours of leisure*," CH. VAN HAVERMAET.

657, "*Evening*," HENRY E. CROCKET.

658, "*A labour of love*," JAMES N. LEE.

660, "*Maud, daughter of Colonel Temple*," J. H. F. BACON, A.

Playing a harp.

662, "*Winter willows: South Tyrol*," ADRIAN STOKES (*sketch*, p. 127).

663, "*Motherhood*," EDGAR H. FISCHER.

665, "*The listener*," GEORGE CLAUSEN, A.

Head of a cottage woman.

666, "*Mrs. Reginald Pott*," EDWARD KING.

668, "*The white fan*," THOMAS COWPER.

669, FRANK CRAIG.

A lady in a red costume of the time of Richard II. is seated amongst dead leaves listening sadly to a little page in grey jerkin who plays a mandoline.

"Alas, that spring should vanish with the rose!
That youth's sweet-scented manuscript should close,
The nightingale that in the branches sang—
Ah, whence, and whither flown again, who knows?"—*Оттѣ Кхалыган.*

670, "An anxious mother," FLORA M. REID.

671, "On the road," EMILY L. LONG.

673, "Peggy," HENRY S. TUKE, A.

674, "The shepherd," EDWARD STOTT (*sketch*, p. 129).

679, "A little shepherdess," T. AUSTEN BROWN.

680, "Milling cider apples," H. H. LA THANGUE, A.

Boy and girl turning mill. The scene flecked with sunlight.

681, "The blue carpet," JOSEPH OPPENHEIMER.

682, "The church of St. Mark, Venice," ALICE VON BERG.

683, "Henley regatta," SAMUEL REID.

686, "Monica, daughter of W. H. Greufell, Esq., M.P.," RALPH PEACOCK (*sketch*, p. 129).

687, "A Catalan market place," TREVOR HADDON.

688, "Firelight harmonics," JAMES CLARK.

A girl singing to the accompaniment of a lady in black. Artificial light.

691, "Low tide," JOHN A. PARK.

692, "A poor man's farm," ROBERT MCGREGOR.

694, "In the shade of the Redentore," HENRY WOODS, R.A.

697, "Playmates," PERCY TARRANT.

698, "On the Mendip hills," EDITH KEMP-WELCH.

GALLERY X. (Illustrations, pp. 130-137).

699, "Marguerite," SYBIL DOWIE (*sketch*, p. 132).

701, "A Country Road," R. THORNE-WAITE.

Cows herded at milking time down a lane. Sea and white cliffs in background.

702, "December," S. J. LAMORNA BIRCH.

Snow-covered farm road running beside a narrow brook, overhung by pines.

703, "Edward Walter, Esq.," C. K. ROBERTSON.

704, "A Berkshire landscape," DAVID NEAVE.

707, "Influences," HENRY J. STOCK.

Facing Gallery XI. and stretching nearly across this wall is—

709, "Easter Morn—Matthew xxviii. 9," HERBERT A. OLIVIER.

The angel is shown at the door of the sepulchre, with its sleeping Roman soldiers. A group of faithful dark-robed women greet the risen Lord, at whose feet Mary Magdalen has thrown herself. Spring blossoms and irises are still dim in the dawning light.

710, "*The stream of our valley*," FRANK WALTON.

711, "*Sisters*," A. CHEVALLIER TAYLER (*sketch*, p. 131).

712, "*Crossing the beck*," ERNEST BUCKNALL (*sketch*, p. 132).

713, "*J. W. Philipps, Esq., M.P.*," ARTHUR T. NOWELL.

714, "*The Bath*," A. DAMPIER MAY.

In thin, lilac-coloured draperies a girl is trying the temperature of the water with one foot.

715, "*Rising moon: St. Ives Bay*," JULIUS OLSSON (*sketch*, p. 130).

716, "*In spring time, the only pretty ring-time*," JULIET N. WILLIAMS.

718, "*The old school*," RALPH HEDLEY.

720, "*Simon the Cellarer*," ALBERT W. HOLDEN (*sketch*, p. 137).

721, "*Breakfast*," HAROLD KNIGHT.

722, "*Portrait of a child*," RALPH PEACOCK (*sketch*, p. 134).

723, "*Dan, son of Sir James Clark*," LUCY GEE.

724, "*Michael Lee, Esq.: Indian Mutiny*," ANNA AIRY.

725, "*Autumn glory, afternoon effect: Picardy*," F. SPENLOVE-SPENLOVE (*sketch*, p. 130).

On the banks of the River Somme: strong October sunlight on poplars.

726, "*Lady Critchett*," HUGH G. RIVIERE.

727, "*Whiffing*," STANHOPE A. FORBES, A.

A fisherman holding a line in the stern of a brown-sailed boat, watched by a girl and boy.

728, "*Evening on Loch Duich*," JOSEPH FARQUHARSON, A. (*sketch*, p. 135).

Pink and gold reflections of sunlit mountains.

729, "*The Widow*," T. B. KENNINGTON.

731, "*So delicate with her needle*," MYRA E. LUXMOORE (*sketch*, p. 133).

732, "*Teneriffe*," THOMAS SOMERSCALES (*sketch*, p. 133).

733, "*Good Morning!*" HARRINGTON MANN.

Two children wearing night-dresses in a nursery.

734, "*The Pass of Leny*," CHARLES E. STEWART.

Flock passing through birch grove as the last rays of the sun illumine snow-crested mountain beyond.

735, "*Mrs. Spencer-Wilkinson*," EYRE CROWE, A.

736, "*In the golden weather*," CHARLES W. M. LEWIS.

"Through the shining mist of morning."

737, "*Miss Ethel K. Casson*," ROWLAND HOLYOAKE (*sketch*, p. 137).

738, "*Sympathy*," PHILIP E. STRETTON (*sketch*, p. 136).

741, "*Autumn in the valley of the Ouse*," ALFRED EAST, A.

Foreground in cool shadow relieving saffron tones of autumn foliage.

742, "*The merry spring-time*," ARTHUR MEADE.

Hyacinth-covered ground, in strong sunlight, overhung with tangle of new leaf and blossom.

743, "*Jessica*," ALPHAEUS P. COLE (*sketch*, p. 134).

744, "An English homestead," FRANCIS E. COLTHURST (*sketch*, p. 136).

747, "Late autumn's gold," EDWARD W. WAITE.

Bare silver birches bordering a river mirroring russet trees.

748, "The musician," R. WILLES MADDOX.

749, "Château d'Uzerche," ETHEL MARTIN.

750, "In dock," FRANK WRIGHT.

751, "A flaw," EDWARD S. SWINSON.

A connoisseur examining a curio.

752, "The village choir," LEGHE SUTHERS.

755, "The painter's family," GEORGE HARCOURT (*sketch*, p. 137).

756, "Half-holiday in North Devon," CHARLES J. FOX.

Boys bathing in a shallow brook that reflects a blue sky.

757, "Homeward bound," W. L. WYLLIE, A.

Divided into two parts: in the upper a full-rigged ship heels over to a favouring breeze; while in the lower compartment, in sharp perspective, girls are seen hauling at a cable on a flower-lined path.

"When fair winds blow we all do know
That the girls have got hold of the ropes:
So! shake out your reefs and stow your grie's,
For the girls have got hold of the ropes."—*Sailors' Chant y.*

758, "May," LINDSAY G. MACARTHUR.

White cattle luxuriating in a sunny orchard bursting into blossom.

759, "Dorothy," WILLIAM WONTNER.

700, "Rating a stowaway: the skipper's decision," HERBERT E. BUTLER.

Other pictures noted are: 717, "The swan maiden," HUGH RAINEY; 719, "Twixt sleeping and waking," VALENTINE T. GARLAND; 740, "Clarice, daughter of James H. Edwards, Esq.," W. R. SYMONDS; and 754, "A congregation of crowded cranes," SIR HARRY H. JOHNSTON.

GALLERY XI. (Illustrations, pp. 138-147).

63, "Pierrette," JOHN DA COSTA.

761, CHARLES E. MARSHALL (*sketch*, p. 139).

"Ah, Love to speak was impotent
Till music did a tongue confer."—*Coventry Patmore.*

765, "The bay: cloudy day," JOHN A. PARK.

768, "A West Highland pastoral," THOMAS HUNT (*sketch*, p. 140).

769, "Chelsea pensioners at play: a match at 'Spanish pool,'" G. P. JACOMB-

HOOD.

770, "Old houses, Toledo," TREVOR HADDON.

771, "At Asolo," ALFRED HARTLEY.

772, "Bird skins from Central America," CATHERINE M. WOOD.

774, "Peonies," MARY H. SHAW (*sketch*, p. 140).

776, "Fisher folk," LAURA KNIGHT (*sketch*, p. 142).

777, "A. Vickers, Esq.," WILLIAM F. MEASOM.

- 778, "*Joyous spring*," C. HAIGH-WOOD (*sketch*, p. 145).
 779, "*Mrs. Stewart Dawson*," JOHN LONGSTAFF.
 783, "*Surrey pastures*," BENJAMIN E. LEADER.
 784, W. FRANK CALDERON (*sketch*, p. 141).

". . . on the sea-beat coast
 Where hardy Thracians tame the savage horse."

- 785, "*Thos. W. Meates, Esq.*," W. LLEWELLYN.
 786, "*A pilot*," W. H. Y. TITCOMB.

A padre, attended by a crucifer, addressing a crowd of fishermen on a quay :
 background a forest of masts, and a misty town.

- 787, "*The Chinese kilim*," GEORGE HENRY.

Harmony in brown : a lady holds and looks down at a white china grotesque
 ornament.

- 788, "*The watering place*," JAMES HENRY.

- 789, "*A portrait*," FRANK DANIELL.

- 792, "*Loiterers*," YEEND KING.

Children in a Sussex lane ; a distant glimpse of the South Downs.

- 793, "*Mrs. Walter Prideaux*," CATHERINE OULESS.

- 794, "*The woodcutter's little daughter*," ELIZABETH FORBES (*sketch*, p. 142).

The child, too poor to possess a Christmas-tree of her own, finds one
 miraculously provided when gathering pine-cones.

- 795, "*Phyllida*," HAROLD WAITE.

- 796, ALEX. MACLEAN.

"In full-orbed glory, yonder moon divine
 Rolls through the dark blue depths."

- 799, "*Lieut.-Gen. Sir John French, K.C.B., K.C.M.G.*," EDMUND BROCK.

- 801, "*The letter of condolence*," ELLEN G. COHEN.

- 802, "*A village confirmation, 1860-1870*," ADA M. SHRIMPTON (*sketch*,
 p. 147).

- 804, "*Henry, son of Alfred Mond, Esq.*," MOUAT LOUDAN.

- 806, "*Sunlight and shadow*," MARK SENIOR.

- 807, "*Evening off Newhaven*," WILLIAM PARKYN.

A schooner yacht beating up Channel.

- 808, "*Genesta, daughter of Cuthbert E. Heath, Esq.*," WILLIAM R. SYMONDS.

- 811, "*Hindhead : February*," VIGNOLES FISHER.

- 812, "*The widower*," ELLA M. COCROFT.

"O, for the touch of a vanished hand,
 And the sound of a voice that is still."—*Tennyson*.

- 813, "*On the beach*," ARTHUR C. E. HILL.

- 814, "*Portrait of a lady*," CAMPBELL L. SMITH.

- 815, "*Near neighbours*," CHARLES COLLINS.

Calves watching the proceedings of a bull from whom they are separated
 by a wide river.

- 816, "*By the shores of old romance*," CATHERINE OULESS.

- 818, "A portrait," F. MABEL HOLLAMS.
 819, "The land of McNab," G. OGILVY REID.
 820, "Studland, Dorset," H. HUGHES STANTON.
 821, "The author's focs," G. OGILVY REID.

A group of Georgian critics in a library.

- 822, "Betrothed," PERCY TARRANT.
 826, "The murder charge," CRESWELL DESMOND (*sketch*, p. 138).
 827, "The Mount of Temptation," HERBERT SCHMALZ (*sketch*, p. 143).
 "Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil."—*St. Matthew* iv., 1.

The picture shows the view from the traditional scene of the Temptation of Christ, the Quarantina or Mount of Temptation, a mountain overlooking Riha, the village that now stands on the ancient site of Jericho. Beyond the plains of Jericho, through which the River Jordan flows into the Dead Sea, rise the Mountains of Moab, from whose highest point, Mount Nebo, Moses saw the Promised Land. The trees to the left are of the kind called "Nubk," from which the Crown of Thorns is supposed to have been made.

- 828, "In the orchard," MARK FISHER.

Girl hanging clothes in blossom time.

- 829, "Charity," FRANK W. W. TOPHAM (*sketch*, p. 144).

830, "Bend of the River Wharfe, Woodhall, Wetherby," OWEN BOWEN (*sketch*, p. 144).

- 831, "They'll want us again," ALFRED W. STRUTT.

A group of horses, the interested spectators of a much-damaged motor and its owners.

832, "Hilda and Margaret, daughters of Professor Poulton, F.R.S.," T. C. GOTCH.

- 833, "The doctor," CHARLES E. STEWART (*sketch*, p. 146).

- 834, "Morning in the meadows," J. HERBERT SNELL, (*sketch*, p. 146).

- 835, "In the outlying coverts," SEYMOUR MECKREDY.

- 836, "Grey weather and flat country," HAROLD WAITE.

- 837, "A cup of tea," HAROLD KNIGHT (*sketch*, p. 138).

- 838, "Kitty," BEATRICE OFFOR (*sketch*, p. 145).

- 841, "The postman," ARTHUR BECKINGHAM.

- 842, "To read or not to read, that is the question," LOUISA STARR CANZIANI.

- 843, "Chrysanthemums," R. WILLES MADDOX.

- 844, "The year's at the spring; the day's at the morn," W. H. MARGETSON.

Damsel in white stooping to gather marsh-marigolds. A light scheme of colour.

- 846, "I do believe in fairies," RICHARD JACK (*sketch*, p. 147).

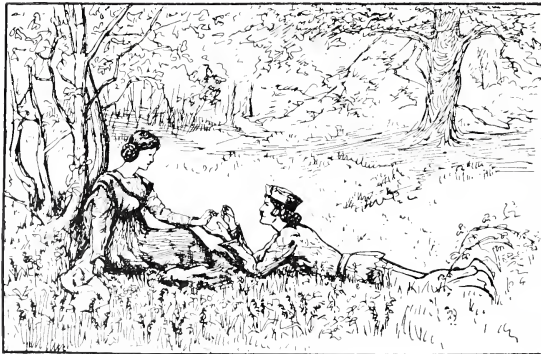
- 847, "Blythborough, Suffolk: autumn evening," CHARLES I'ANSON.

Other pictures that may be noted are: 766, "The kiss," ALICE BEACH; 791, "A small catch," EDMUND G. FULLER; 798, "The land of the heather," CLAYTON ADAMS; 800, "A summer morning," ARNOLD PRIESTMAN; 805, "Shorcham," GABELL SMITH; 810, "An autumn evening," HARRY SPENCE; and 825, "The haunt of the heron: Co. Galway," DOUGLAS ADAMS.

WATER COLOURS AND MINIATURES. Nos. 848-1293.
 WORKS IN BLACK AND WHITE: ETCHINGS, DRAWINGS, AND
 ENGRAVINGS. Nos. 1294-1405.
 ARCHITECTURAL DRAWINGS. Nos. 1406-1643.
 SCULPTURE. Nos. 1644-1832.

The following Academicians and Associates do not exhibit this year:—

ABBEY, E. A., *R.A.*, Chelsea Lodge, 42, Tite Street, S.W.,
 and Morgan Hall, Fairford, Gloucestershire.
 AITCHISON, G., *R.A.*, 150, Harley Street, W.
 ARMSTEAD, H. H., *R.A.*, 52, Circus Road, St. John's Wood, N.W.
 BELCHER, J., *A.*, 20, Hanover Square, W.
 BRANGWYN, F., *A.*, Temple Lodge, Queen Street, Hammersmith, W.
 BROCK, T., *R.A.*, The Studio, 30, Osnaurgh Street, Regent's Park, N.W.
 CROFTS, E., *R.A.*, Burlington House, Piccadilly, W.
 FARQUHARSON, D., *A.*, Sennen Cove, Cornwall.
 FRITH, W. P., *R.A.*, 114, Clifton Hill, St. John's Wood, N.W.
 GILBERT, A., *M.V.O.*, *R.A.*, Bruges, Belgium.
 HOOK, J. C., *R.A.*, Silverbeck, Churt, near Farnham.
 JACKSON, T. G., *R.A.*, 14, Buckingham Street, Strand, W.C.
 SHAW, R. N., *R.A.*, 6, Ellerdale Road, Hampstead, N.W.
 STACPOOLE, F., *A.*, 88, Clarendon Road, Putney, S.W.
 WATERHOUSE, A., *R.A.*, 20, New Cavendish Street, W.
 YEAMES, W. F., *R.A.*, 4, Campbell Road, Hanwell, W.



30" x 50.

No. 716. "*In spring-time, the only pretty ring-time.*" MISS JULIET N. WILLIAMS.

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AND QUEEN.

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“THE LAST DAYS OF RABBI BEN EZRA,” by Alfred A. Wolmark.

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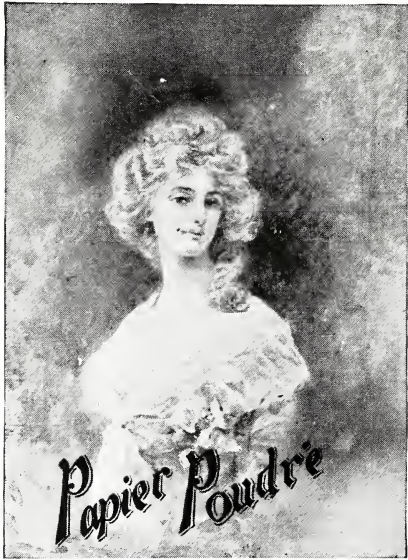
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THE
ACADEMY NOTES

ILLUSTRATIONS.

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GALLERY I.



36 × 26

No 1 "The Lookers on," MISS E. EYRES.



No. 5. "The Interval." SEYMOUR LUCAS, R.A.

24 x 34



No. 12. "*The Garden of Sleep.*" CLAUDE HAYES. 56 × 44



No. 9. "*The Cut Finger.*" FREDERICK W. ELWELL. 54 × 69



72 x 52

No. 13. "Mrs. Lionel Monckton." ALBERT H. COLLINGS, R.B.A.
(Miss Gertrude Millar.)



44 x 34

No. 32. "Mrs. Jerrold Robertshaw" C GOLDSBOROUGH ANDERSON.



NO. 15. "The Ideal." FRANK DICKSEE, R.A.

90 × 58

"The passion that left the ground to lose itself in the sky."—BROWNING.



24 x 34

No 29. "Three Companions." H. S. TUKE, A.R.A.



No. 30. "*A la Santé de Madame la Marquise*" (1793). FRANCIS BARRAUD. 29 × 37



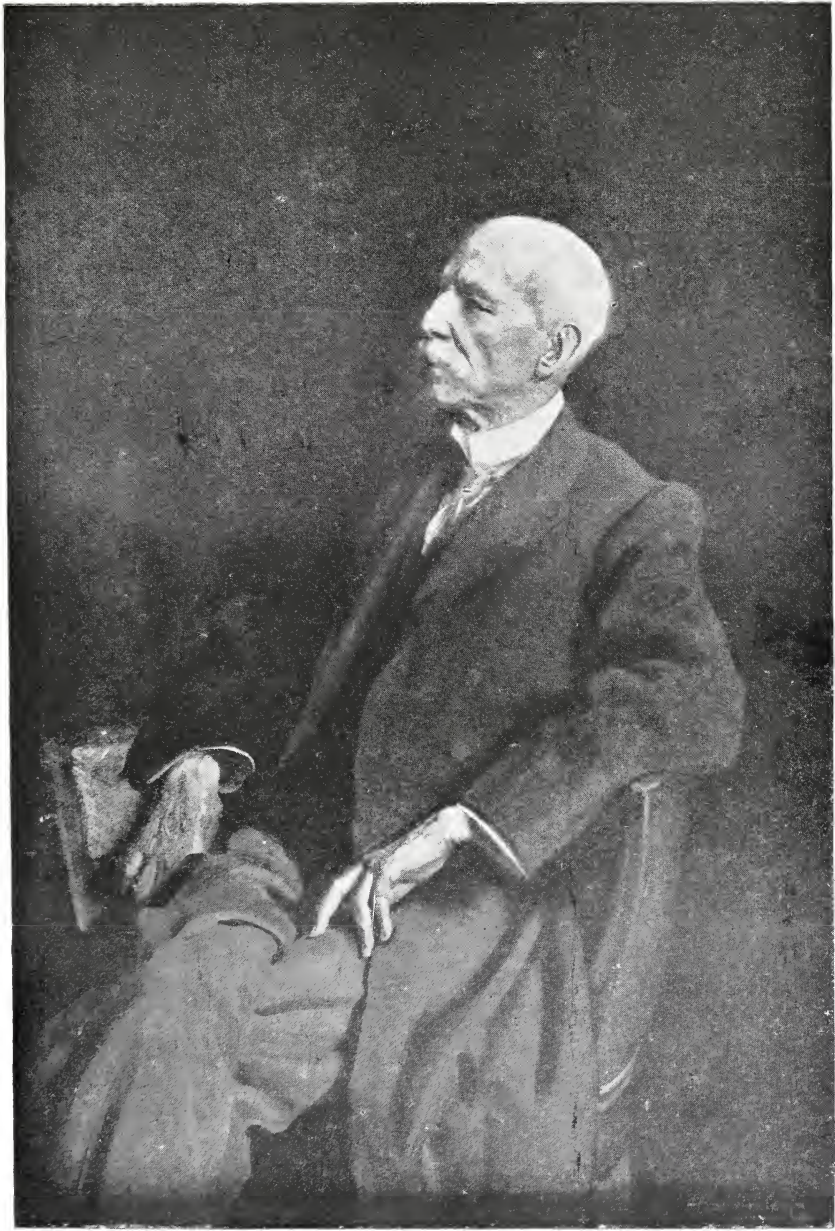
No. 59. "*Tales of Wonderland*." MISS ELSIE HIGGINS. 33 × 44



No. 48. "Hilda and Thomas, children of R. A. Egerton, Esq., C.B." MISS ALICE GRANT.
72 x 48.



No. 52. "Mrs. Countton." MISS ROSE D. BONNOR.
70 x 48.

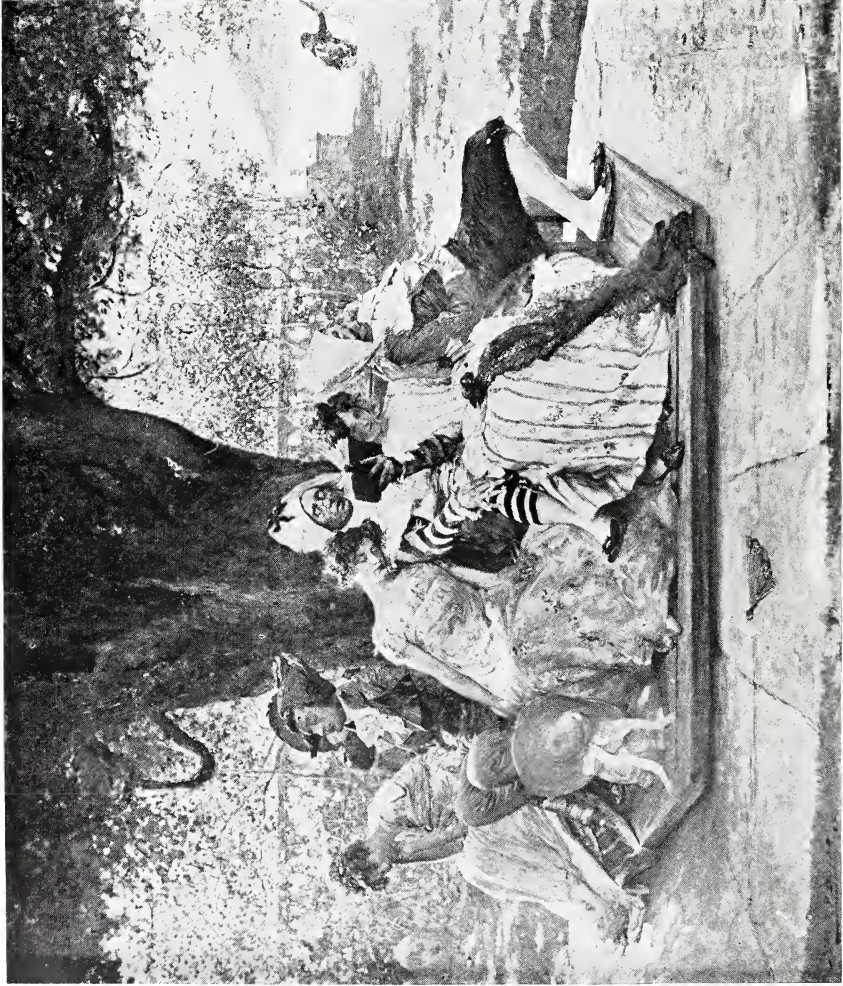


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52 x 34

No. 51. "The Centenary Portrait of Senor Manuel Garcia." JOHN S. SARGENT, R.A.

[By permission of the Berlin Photographic Company, of 133, New Bond St., London, W., the publishers of an engraved proof, on hand-made Japanese paper, signed by Senor Manuel Garcia and Mr. J. S. Sargent, R.A.]



No. 64. "His Own Poems." T. H. F. BACON, A.R.A.
 "He, with kind intent, one hot summer day,
 Aloud to them did read poems of his own invent."

5 X 3

GALLERY II.



30 x 50

No. 70. *"The Boyhood of Lincoln. 'What they did, I too may do.'"* HARRY WATSON.



34 x 48

No. 75. *Foddering Sheep.* JOHN PEDDER



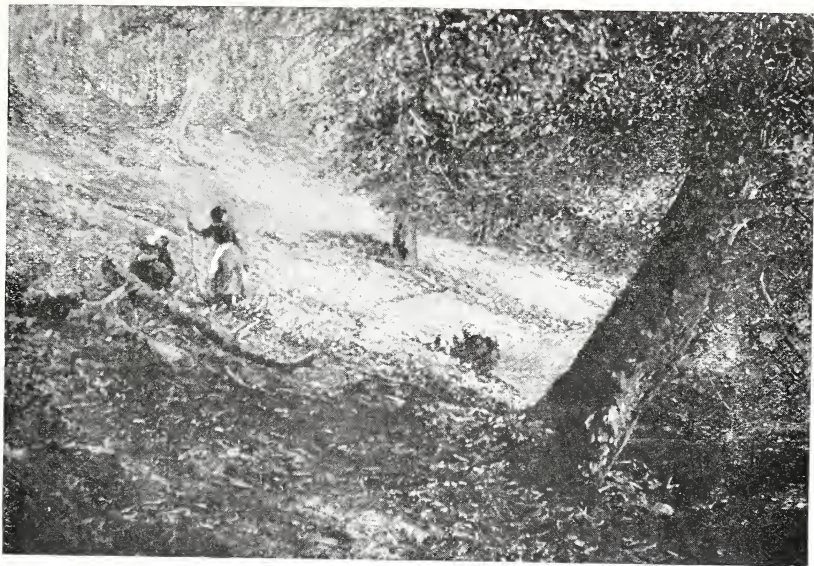
No. 78. "*A Brittany laivoir.*" GUY WILTHEU.

38 × 56

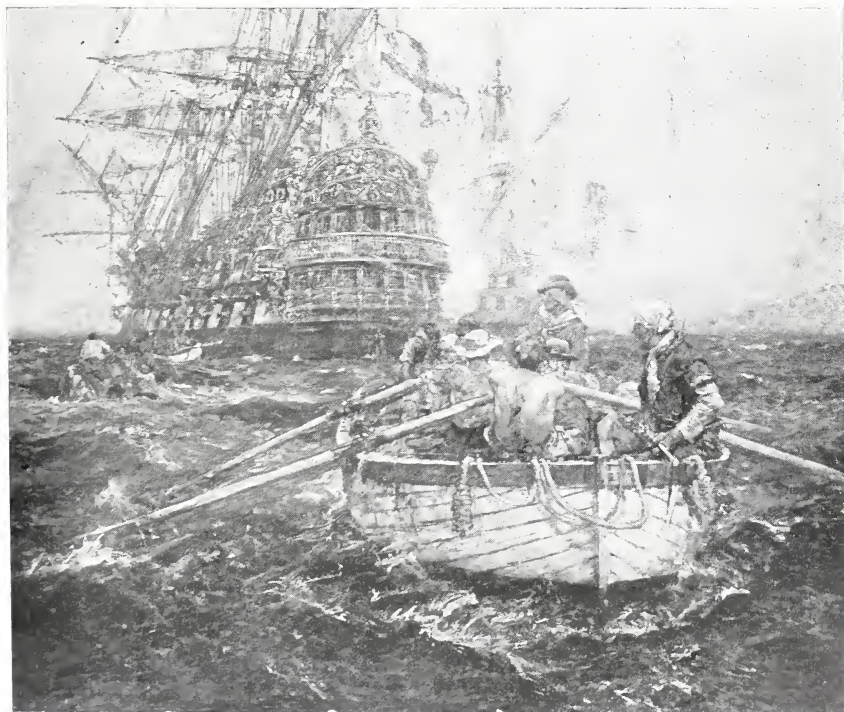


No. 80. "*Papa Painting!*" SOLOMON J. SOLOMON, A.R.A.,

54 × 60



No. 82. "Wood Gleanings." WILLIAM S. JAY, R.B.A. ^{35 × 48}

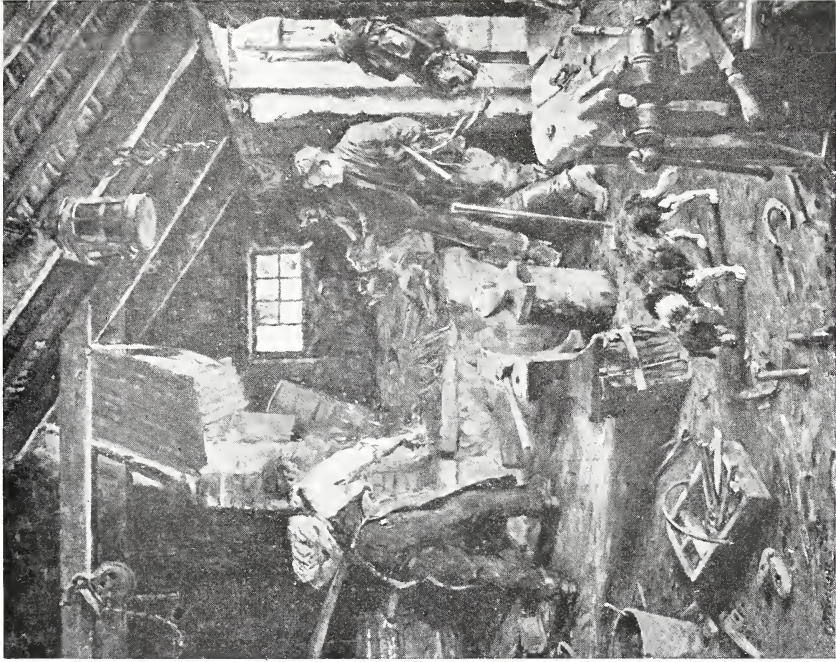


No. 81. "A Fight with the 'Sally Rover.'" BERNARD F. GRIBBLE. ^{60 × 72}



30 x 60

No. 84. *The Fields in Early May.* H. W. B. Davis, R.A.



36 x 28

No. 74. "The Village Smithy." W. B. FORTESCUE.



50 x 34

No. 115. "Cinderella." P. HARLAND FISHER.



30 × 40

No. 110. "Have You Heard?" MISS M. E. KINDON



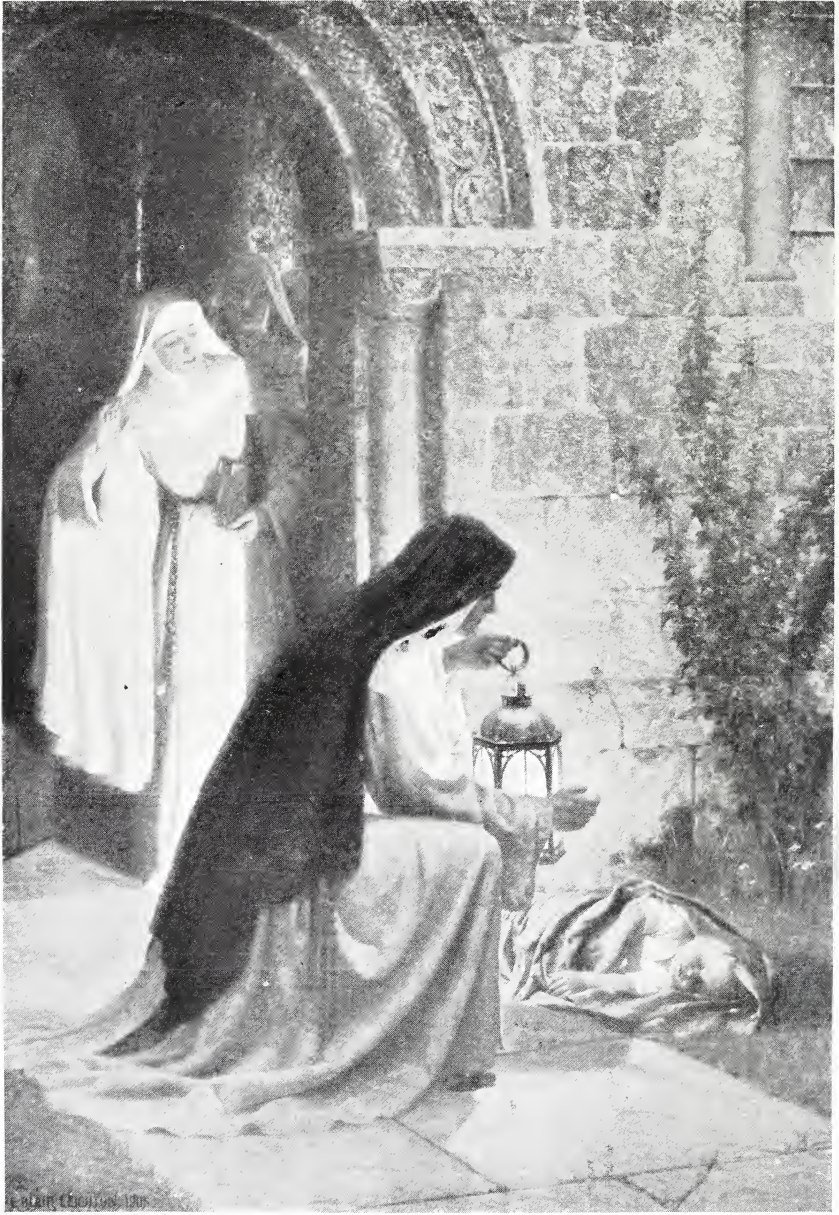
36 × 54

No. 137. "Sunny Boulogne," FRED ROE,



108 x 60

No. 101. "His Majesty King Edward VII" HAROLD SPEED.
[Painted for Bel'ast.]



60 × 41

No. 114. "A Foundling." E. BLAIR LEIGHTON.



No 103.

"Falkland."

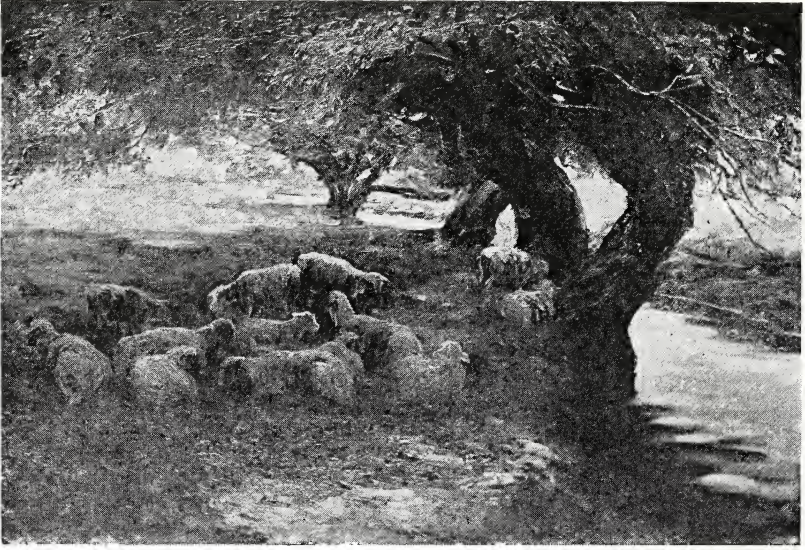
SAMUEL REID.

48 × 72



50 × 72

No. 121. "The Brimming River. The Arun at Houghton." REX VICAT COLE, R.B.A.



34 x 46

No. 129. "*A Summer Noon.*" LAURA B. S. CLUNAS.

20 x 24

No. 130. "*The Moat Bridge at Mandalay.*" JAMES R. MIDDLETON.



No. 134. "*Lest or Strayed.*" BRITON RIVIERE, R.A.

35 × 32

GALLERY III.



38 x 30

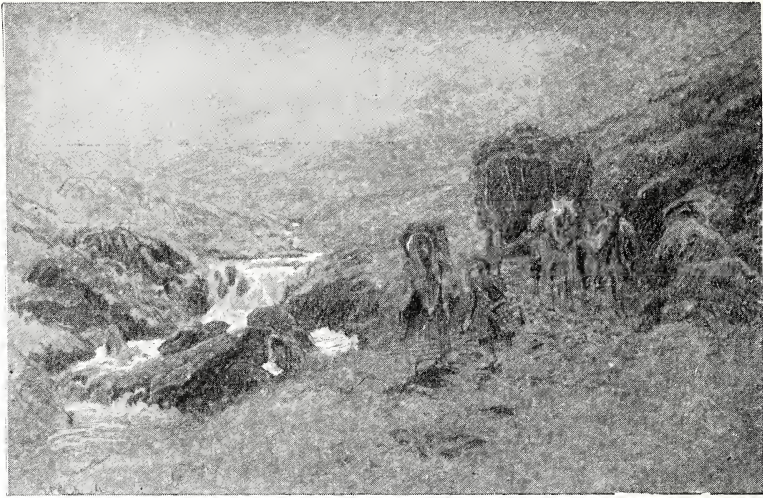
No. 157. "*Una and the Red Cross Knight.*" L. CAMPBELL TAYLOR.
[By permission of H. Roberts, Esq.]



No. 220. "*Peter Mackie, Esq.*"
MISS BEATRICE BRIGHT.



No. 145. "*Ethel, Daughter of the late A. W. Carrick, Esq.*"
E. PHILLIPS FOX.



No. 164. "The Peat Cart" E. P. BUCKNALL. 48 x 72



No. 209. "Sir Charles Lawes-Willewonge, Bart." FRANK O. SALISBURY, R.B.A. 50 x 40



59 x 72 ... 2 0 0

No. 148. "Song and Provençal Dance." ALFRED EAST, A.R.A.]



No 163. "The Sun Dial. 'I mark only sunny hours.'" MOUAT LOUDAN.



No. 151. "Mrs. Rhodocanachi." S. MELTON FISHER,

94 × 54



No. 208. "*The Harvest Field*." E. PHILLIPS FOX.

45 × 60



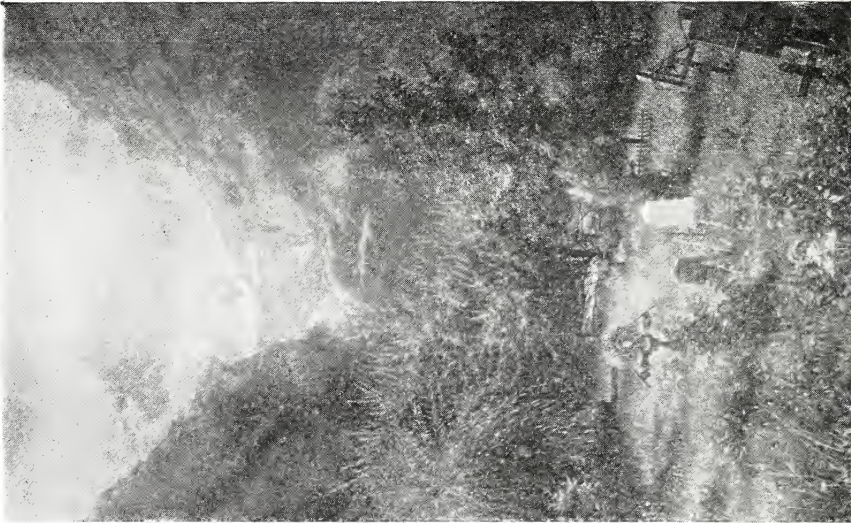
No. 210. "*Heaving the Log*." RALPH HEDLEY, R.B.A.

40 × 50



43 x 28

No. 222. "The Cup of Tantalus." SIR E. J. POYNTER, BART., P.R.A



50 x 30

No. 225. "Hier rult in Gott."

SAVAGE COOPER.



84 x 48

No. 174. "Iphigenia at Tauris."

MRS. MARY F. RAPHAEL

GALLERY IV.



No. 233. "Mid Noon-day's Summer Glow." HENRY HOLMES. 30 × 36



No. 228. "The Woman's Part." WALTER LANGLEY 36 × 54



No. 299. "Flag-Commander Fuller, R.N."
HUGH DE T. GLAZEBROOK.

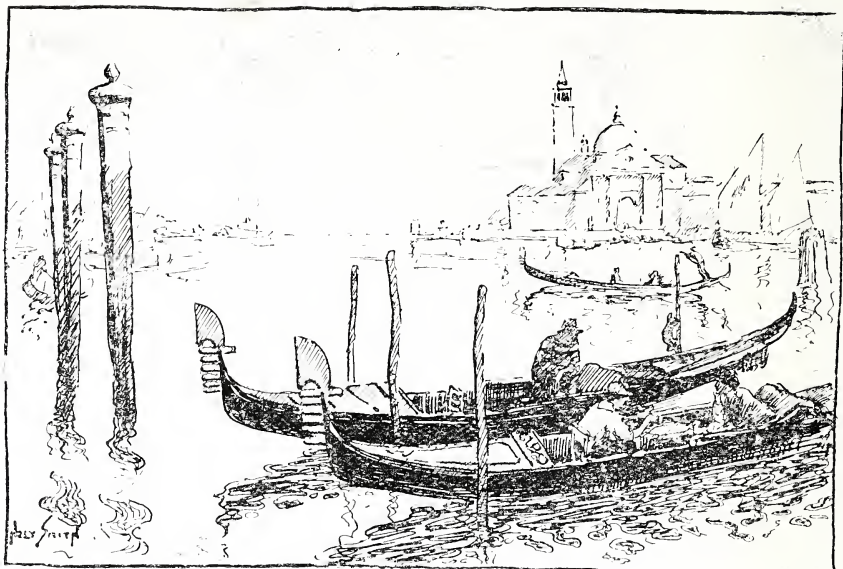


No. 285. "Miss McNabb." HENRY J. HUDSON.
50 x 40



100 x 58

No. 241. "H.I.M. William II., Emperor of Germany." ARTHUR C. COPE, R.A.



No. 239. "*The Hour of Softened Splendour.*" HELY SMITH, R.B.A. 40 × 64



No. 237. "*The Contessa Riccardi-Cubitt.*" ARNOLD MOUNTFORT, 36 × 28.



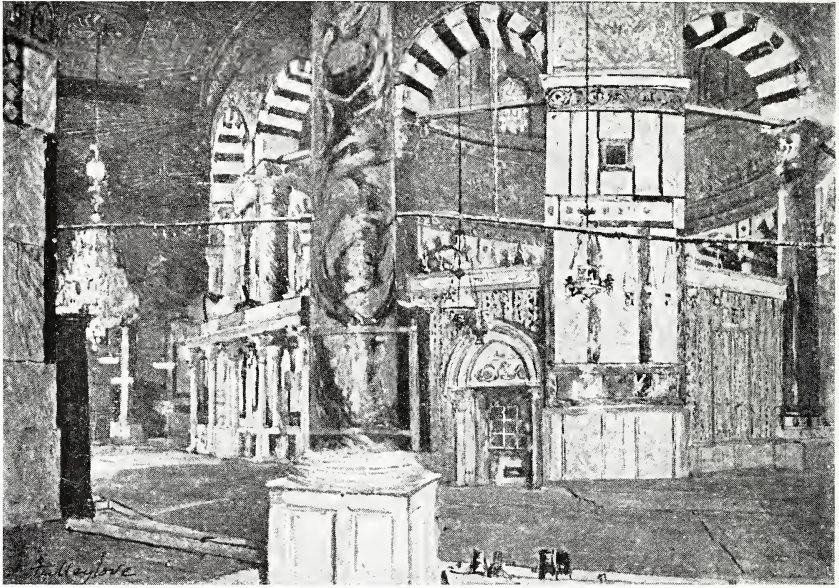
No. 243. "*Hampstead Heath.*" MONTAGUE SMYTH.

28 × 40



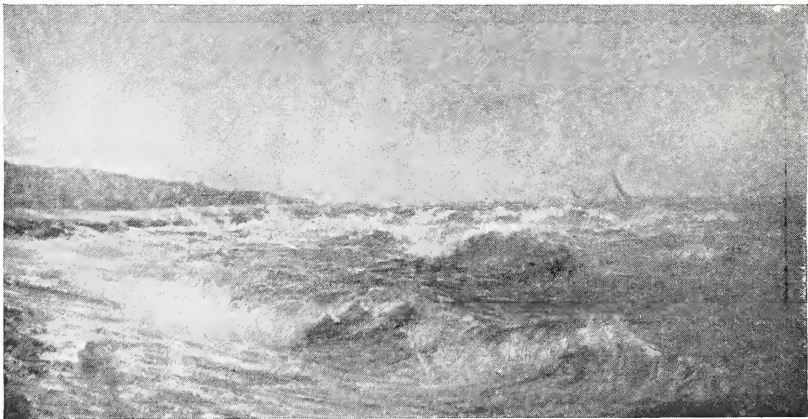
No. 253. "*Cleeve Mill.*" J. HODGSON LIDDELL.

54 × 72



53 × 73

No. 259. "*The Jasper Column in the Mosque o Omar, Jerusalem.*" JOHN FULLEYLOVE, R.I.



40 × 75

No. 262. "*The Strong Winds of Day do Mingle Sea and Clouds.*" JOHN F. SLATER.



44 x 74

No 260 "*Ariadne Deserted by Theseus*," HERBERT J. DRAPER.



36 × 72

No. 272. "*Pigshcot Ford, Hampshire.*" WILLIAM T. WOOD.



68 × 84

No. 281. "*On the Road to Trafalgar.*" BERNARD F. GRIBBLE.



No. 284. "The Sonnet" GEORGE E. ROBERTSON.]

54 x 39

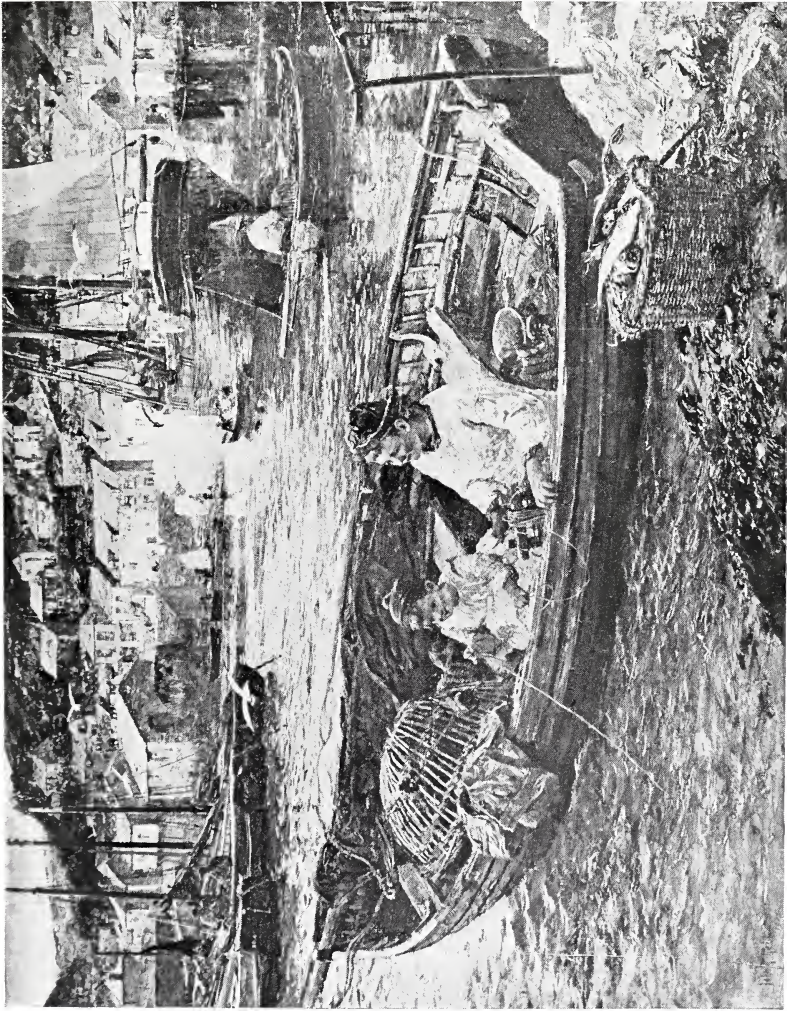


No. 275. "*The Pick of the Flock.*" WRIGHT BARKER, R.B.A. ^{50 × 66}

GALLERY V.



No. 297. "*Banks of the Avon.*" ALGERNON TALMAGE. ^{48 × 66}



40 x 52

No. 303. *A Little Cornish Fisherwoman.* JOHN R. REID.

"By sports like these are all cares beguiled ;
The sports of children satisfy the child."



No. 287. *In the Wood.* ALFRED J. RUSHTON, A.R.C.A.

12 x 16



No. 305. "Waking Day, London." W. DONNE.

69 x 74



56 x 37

No. 312. "Norah, Daughter of Eliot Long, Esq" J. J. SHANNON, A.R.A.



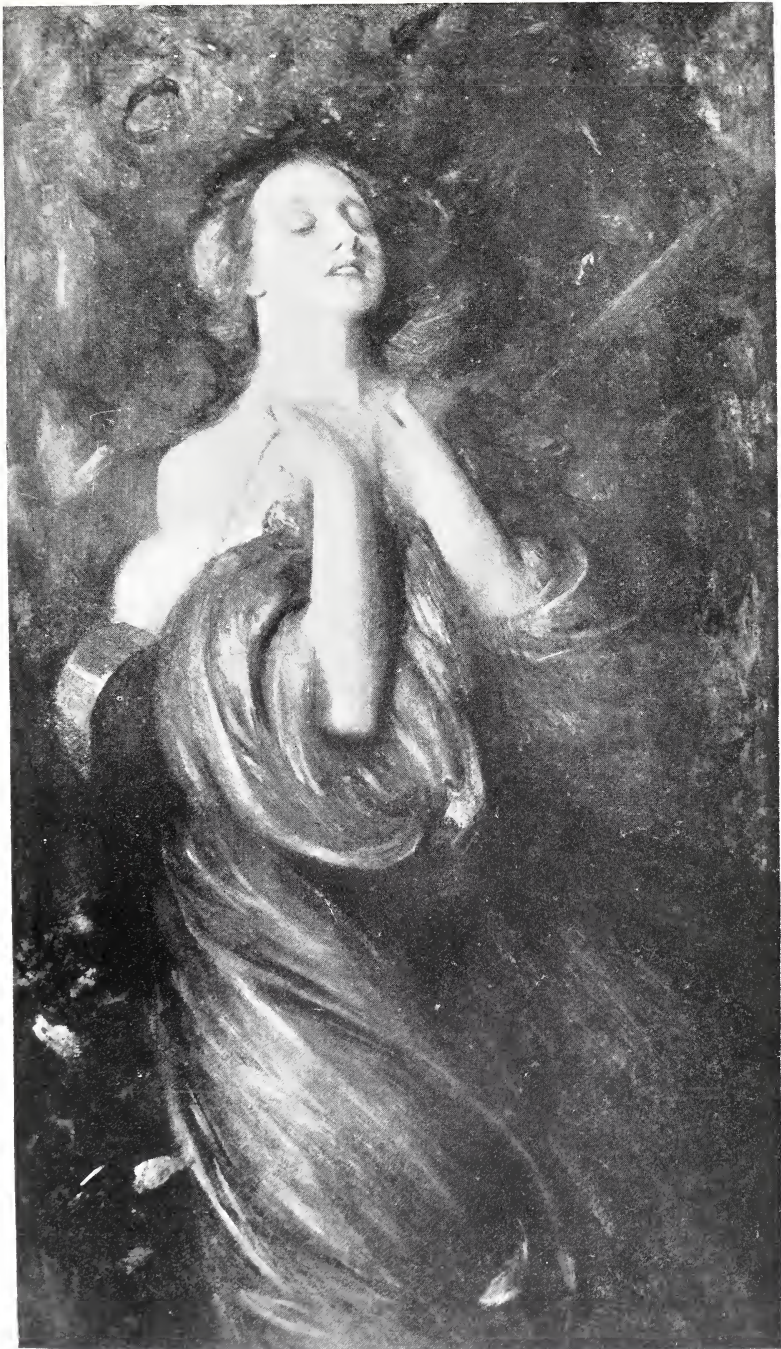
38 x 48

No 324. "Lady Hamilton's last Sittings to George Romney, R.A." FRED ROE.



29 x 3

No. 316. "A Pensive Shepherd." G. WETHERBEE.



NO. 317. *"The Passing of Autumn"* 54 × 31
ARTHUR HACKER, A.R.S.



50 × 40

No. 306. "*The Fairy Story.*" W. LLEWELLYN.



48 × 72

No. 322. "*Fading into Night.*" FRANK SPENLOVE-SPENLOVE, R.B.A., A.R.C.A.



40 x 50

No. 325 "Portrait of Mrs. Americ Flaxman and her White Scotch Terriers." WILL C. PENN.



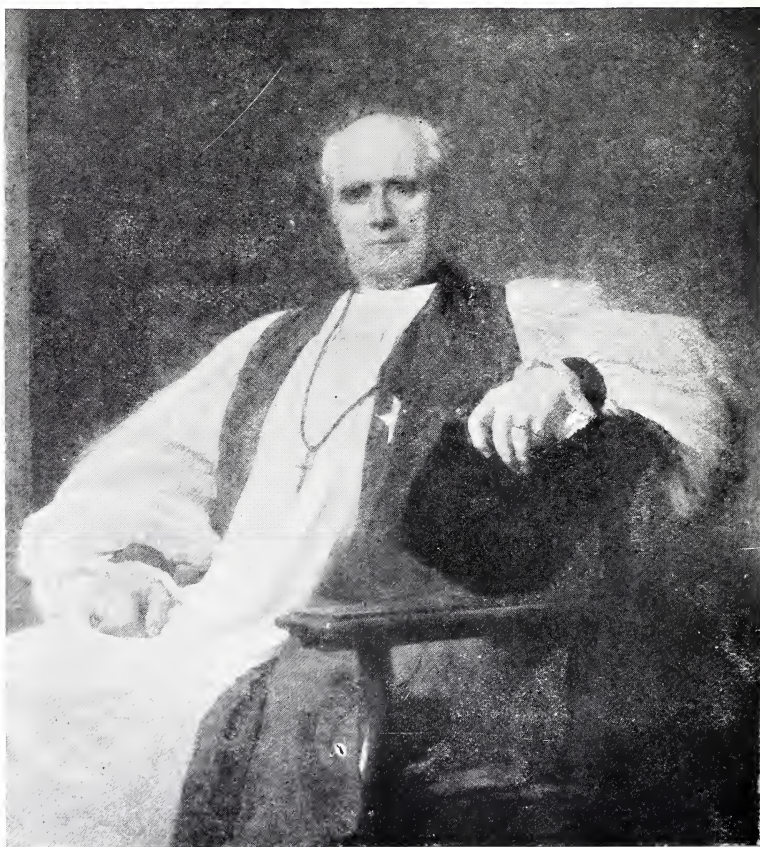
48 x 36

No. 324. "The Right Hon. Sir Spencer Ponsonby Fane, G.C.B." SHOLTO JOHNSTONE DOUGLAS. (Presentat on Portrait.)

No. 328. *"In Sheltered Vale"*

ERNEST WALBOURN.

48 × 72

No. 331. *"The Archbishop of Canterbury"*

HUGH G. RIVIERE

(Presentation Portrait.)

51 × 41



No. 315. "A Reverie." HERBERT HORWITZ.

GALLERY VI.



No. 360] "Dixisti" OSWALD MOSER.

45. x 79.8



45 x 25

No. 353. 'With Thought and Love, Companions of Her Way.' MISS MINNA TAYLER.



50 x 34

No. 354. "The Home of the Swans." FRED MORGAN. [By permission of Messrs. C. W. Fa'f'ner & Co., 79, Golden Lane London, E.C., owners of the copyright.]

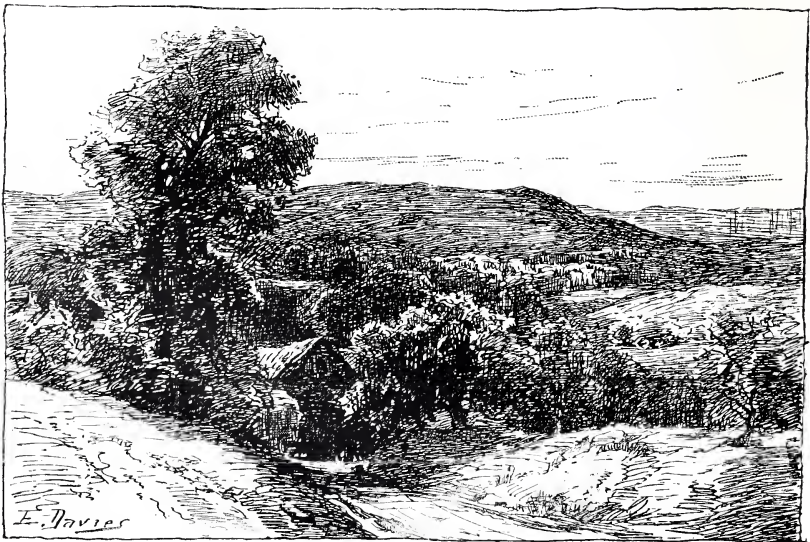


No. 358. "Communal Sitting of the Burgers of Landsberg, Bavaria." Prof. Hubert von Herkomer, R.A. 24 f. x 8 t. 6 in.
[Gift of the Artist to the Town Hall.]



50 × 40

No. 385. "Where the Water-lilies Grow." FRANK PERCY WILD, R.B.A.



43 × 72

No. 359. "A Vale in Monmouthshire." E. DAVIES, R I

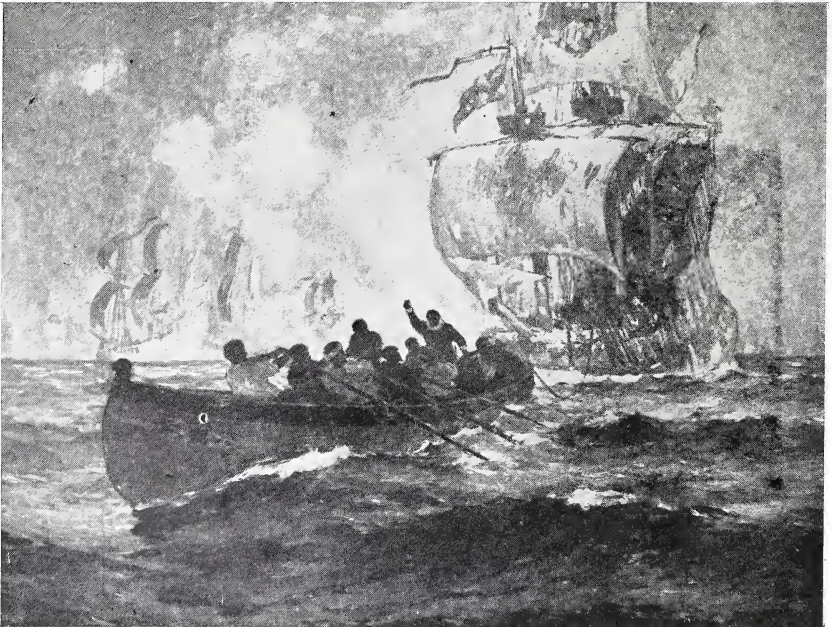


36 x 72

No. 365. "The Progress of Spring." CHAS. D. WARD.



No. 374. "*Sunshine and Shadow.*" OWEN BOWEN A.R.C.A. 25 × 42



No. 370. "*Towing the Spanish Prize.*" J. RICHARD BAGS JAWE 45 × 52



27 x 20

No. 402. "Culp of the Old Block." JOSEPH CLARK.



51 x 36

No. 386. "Mrs Pennington." EDWARD PATRY.



No. 363. "Consolation." FLORENCE SMALL
(Mrs. Deric Hardy).

43 x 28



No. 396. "The Duchess of Gloucester and the King's Effigy."
"They (at the request of the said Duchess) had devised an image of wax, representing the king, which by their sorcerie, by little and little consumed, intending thereby in conclusion to waste and destroy the king's person."—HOLINGSH
ERNEST BOARD.

29 x 22



No. 395. "What Cat's Averse to Fish?" MRS. E. M. WARD. 22 x 30
 [Gray's Ode to a Bowl of Goldfish.]



No] 407. "The Winding River." W. WESTLEY MANNING.
 Where streams of light pour down the golden west."



24 x 36 1/2

No 388. "Comrades." MISS FLORA M. REID.



No. 409. "A Winter Gale on the Cornish Coast." JULIUS OLSSON. 48x72



No. 387. "Cheat." THE HON. J. COLLIER

GALLERY VII.



No. 412. "A Resolute Spirit." By clouds surrounded and by whirlwinds borne." 33 x 50
MISS EMILY J. HARRINGTON.



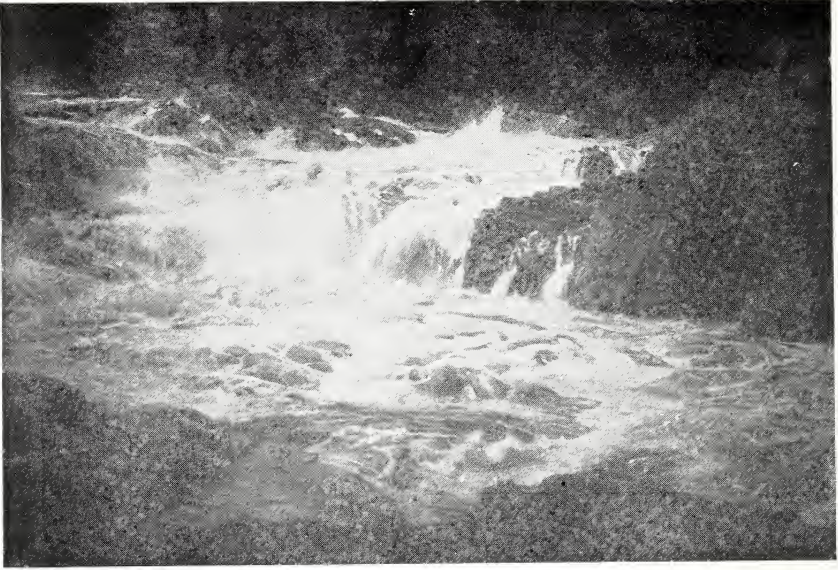
No. 416. "Baby's Turn." 42 x 150
A. J. ELSLEY.
[By permission of Messrs. C. W. Faulkner & Co., 79, Golden Lane, London, E.C., owners of the Copyright.]



64 × 46

No. 431. "Now came still evening on." J. FARQUHARSON, A.R.A.

[By permission of Messrs. Frost & Reed, Fine Art Publishers, Bristol, who are publishing an Etching
[of important size.]



No. 420. "Rock and Wild Cascade." NIELS M. LUND.

48 × 72



No. 424. "Under the Greenwood Tree." PHILIP STREETFEILD.

40 × 50

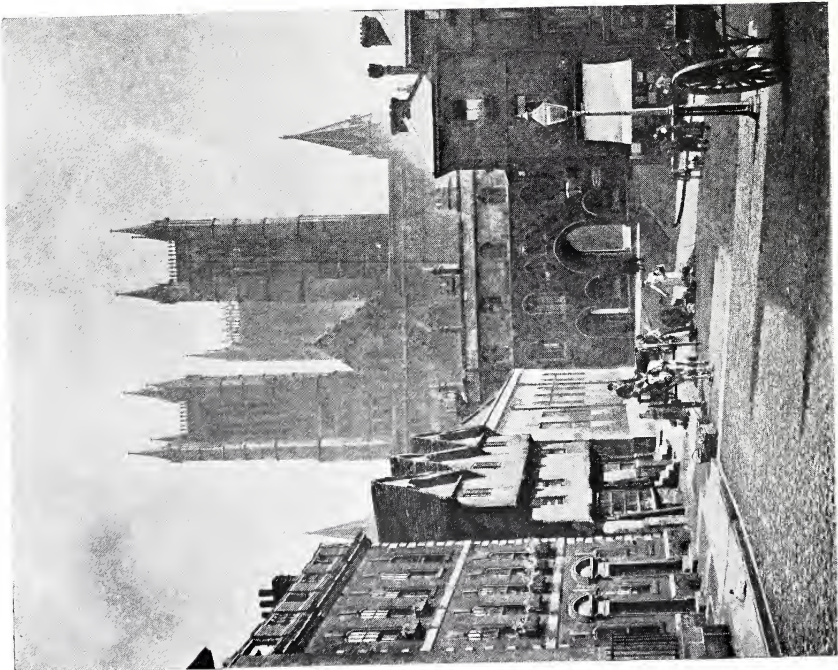


48 x 72

NIELS M. J. LUND.

“Windsor.”

No. 446.



61 x 47

No. 473. "Lincoln Cathedral." WILLIAM LOGSDAIL.



50 x 40

No. 414 "Awaiting the Island Boat, Co. Donegal." W. H. BARTLETT



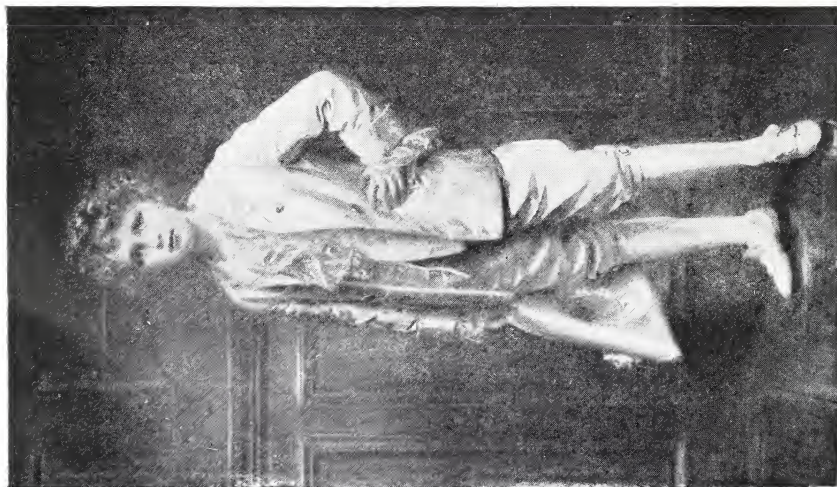
No. 450. "Gwen" FRANK BROOKS 46 x 25



No. 415. "Sinner's Homely Mellowing Change." H. MITTON WILSON, 40 x 30



54 x 30
No. 438. "Molly, daughter of Arthur F. Pease, Esq."
MRS. WALLER.



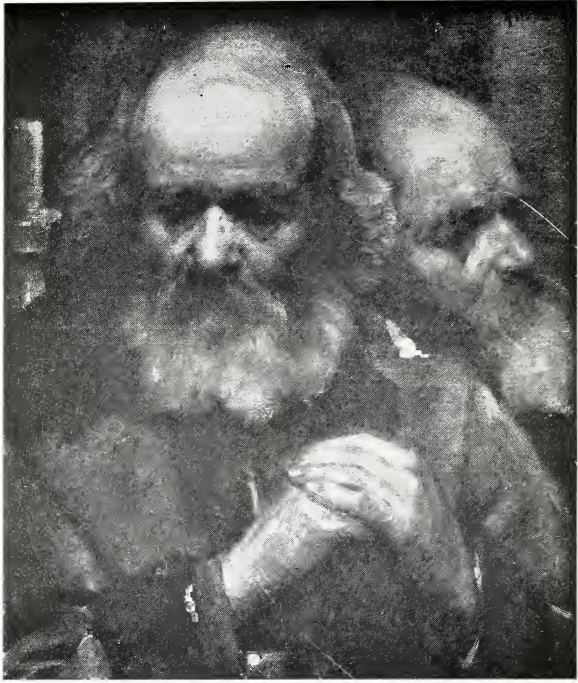
60 x 33
No. 447. "Ronald, son of Herbert Pyke Pease, Esq."
MRS. WALLER.



60 x 108

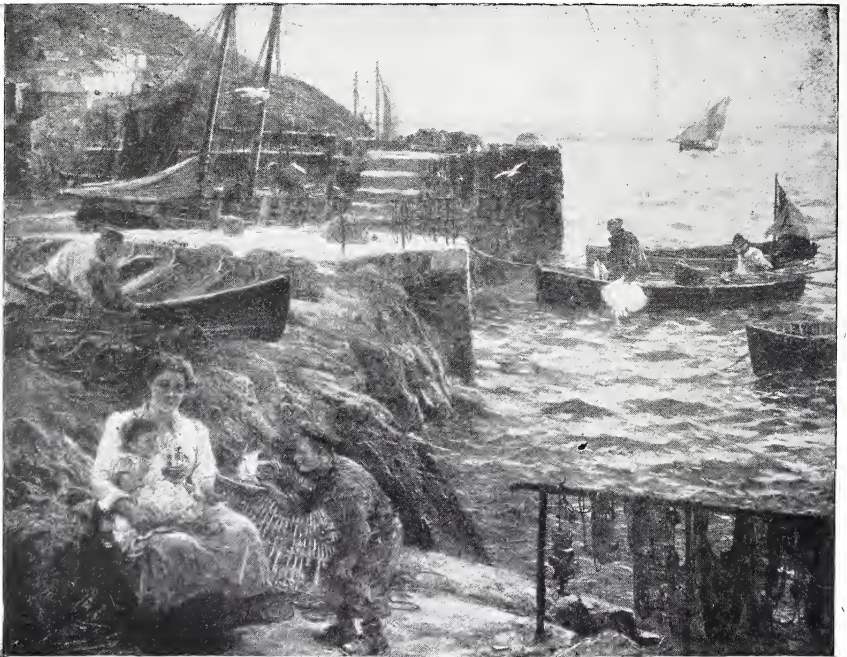
No. 459. "Trafalgar." W. L. WYLLIE, A.R.A., A.R.E.

[By permission of the Art Union of London.]



24 x 20

No. 436. "In a Polish Church." ALFRED A. WOLMARK.



40 x 50

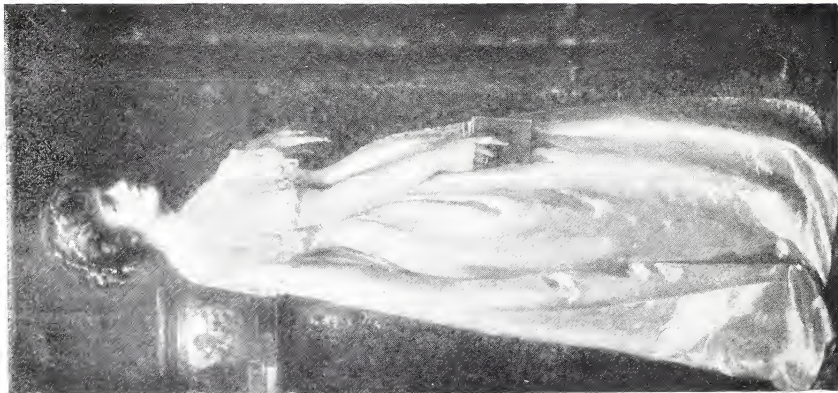
No. 471. "Rival Boa Buiders." JOHN R. REID.

GALLERY VIII.



No 492. "*Grasmere Rushbearing.*" F. BRAMLEY, A.R.A.

125 x 13



No. 488. "A Favourite Stud."
C. GOLDSBOROUGH ANDERSON.

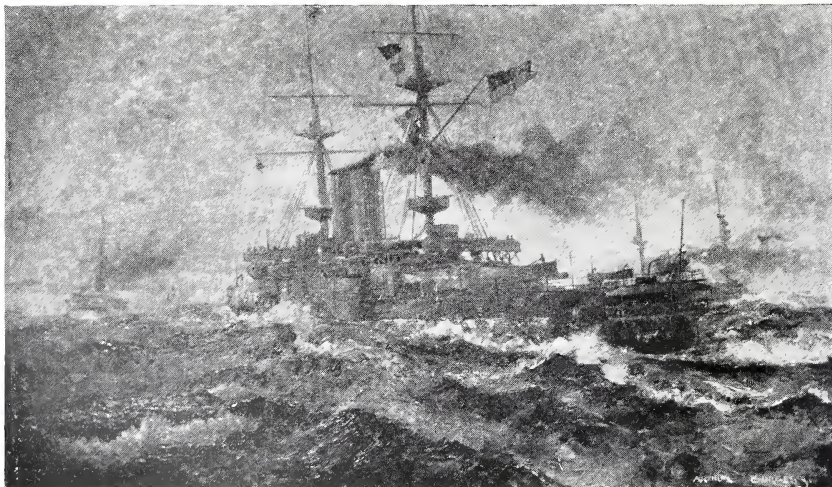


No. 476 "Nature's Jewels."
NIELS M. LUND.



56 x 48

No. 477. "Lake of Como, from above Lenno." J. MACWHIRTER, R.A., R.I., A.R.S.A.

23 $\frac{1}{2}$ × 44No. 495. "*The Voiceful Sea*," ALEX. MACLEAN

36 × 60

No. 500. "*Britannia's Glory*," ARTHUR J. W. BURGESS.



33 x 55

No. 506. "A Corsican Upland." J. L. PICKERING.



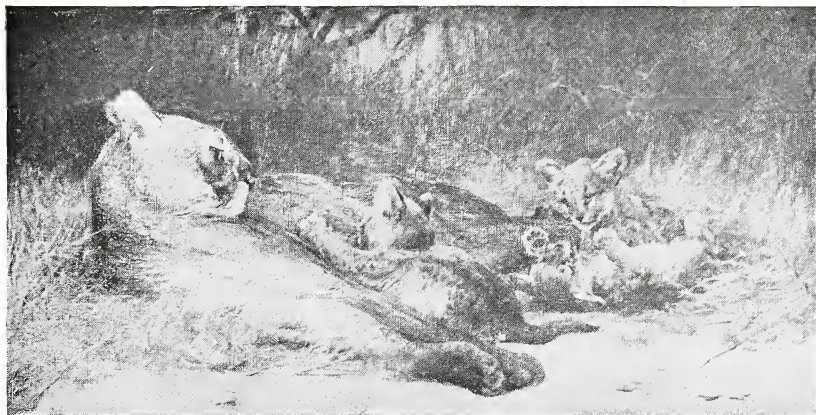
30 x 20

No. 501. "*May Morning*,"
Miss ELSIE HIGGINS



70 x 49

No. 510. "*An Ode from Pindar*," ISAAC SNOWMAN
[By permission of Messrs. C. W. Faullner & Co., 79, Golden Lane, London, E. C.,
the owners of the copyright.]



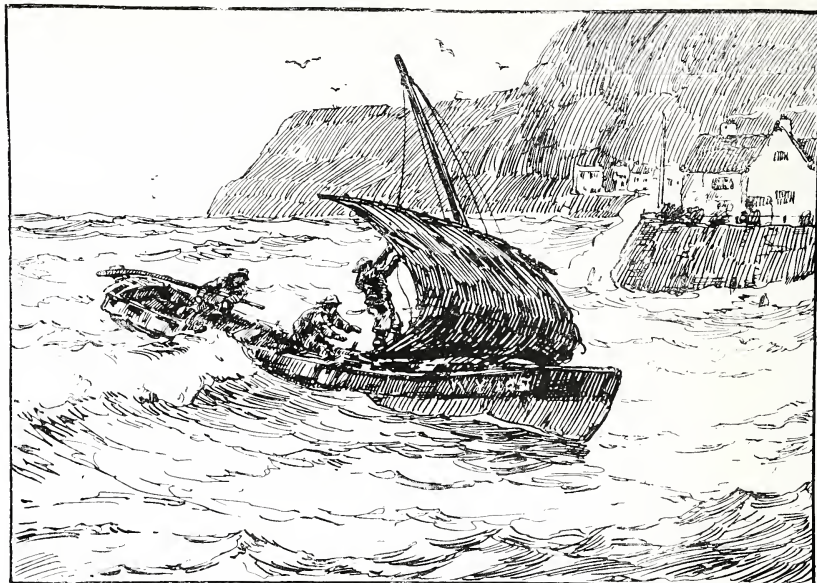
No. 507. "*Motherhood.*" C. E. SWAN.

25 x 50



No. 511. "*Autumn in the North Country.*" E. HARRISON COMPTON.

30 x 55



No. 483. "Home." T. RICHARD BAGSHAW.

19 × 22



No. 501. "Thirsty Calves." FRED MORGAN.

33 × 51



49 x 72

No. 527. "Theseus returning to Ariadne after killing the Minotaur." W. E. GLADSTONE SOLOMON. 3



No. 518. "*Miss Lena McNaughton.*" HENRY J. HUDSON. 80 × 56



No 516 "*A Scattered Harvest.*" A. J. BLACK.

45 × 81



No 534. "Sir Alfred Gelder." J. H. F. BACON, A.R.A.
[Presentation portrait.]

99 × 66



No. 517. "*The Meadow by the Sea.*" OWEN BOWEN, A.R.C.A. ^{40 × 60}



No. 529. "*The End of the Shower.*" ALGERNON TALMAGE. ^{48 × 72}



48 x 72

No. 533. "Home Along." STANHOPE A. FORBES, A. R. A.



No. 532. "*The Golden Shore.*" R. GWELD GOODMAN.

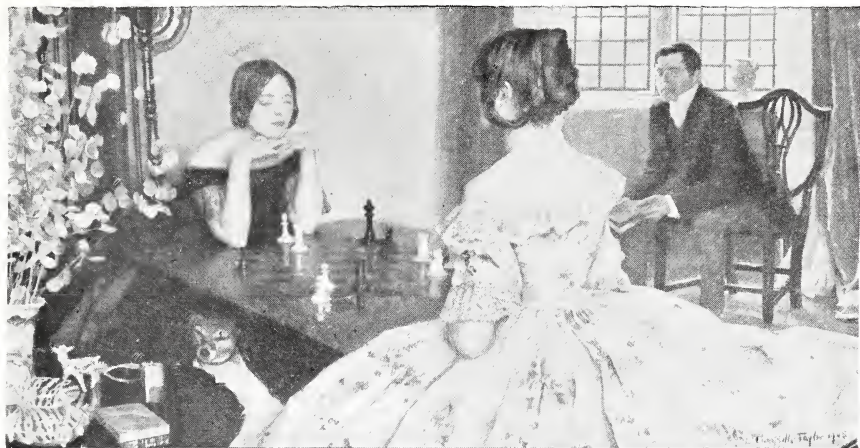
48 × 72



No. 539. "*Sunlight and Shadow.*" MISS E STEWART WOOD.

30 × 56

GALLERY IX.



No. 550. "Chess." L. CAMPBELL TAYLOR.
 [By permission of H. Roberts, Esq.]

3 x 6



No. 623. "The Village Forge." J. HENRY INSKIP, R.B.A.

28 x 18



No. 571. "*Piping Spring.*" ARTHUR H. BUCKLAND. 24 x 20



No. 579. "*On the Reef.*" ARTHUR J W BURGESS

x 30



27 x 20

No. 554. "*Forbidden Fruit.*" ERNEST BOARD.



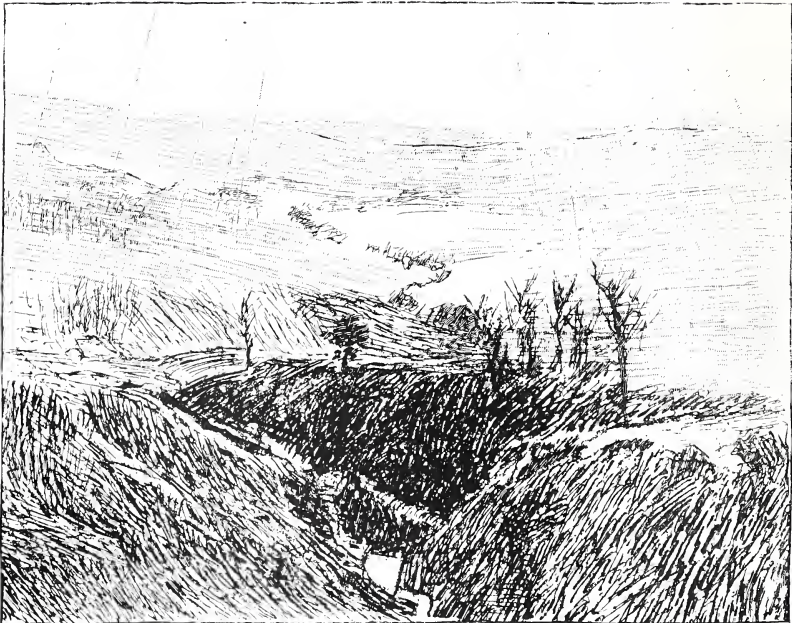
34 x 27

No. 586. "*Miss Violet Drover.*" PHILIP STREATFIELD.



28 × 20

No. 627. "Armour." MISS IDA MARY BOLTON



No 612. "View Down a Valley" HENRY HOLMES ^{14 × 18}



18 × 22

No. 644. "After a Day of Rain." ALBERT E. BOTTOMLEY, A.R.C.A.



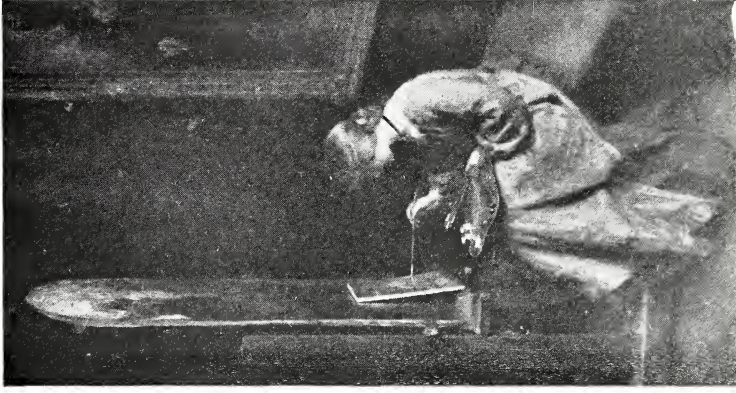
24 × 20

No. 645. "The Sunbonnet." JOHN GRAY.



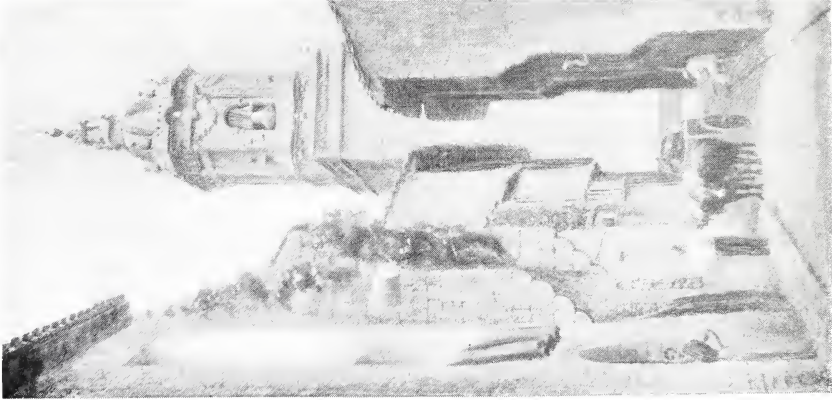
24 × 20

No. 626. "Lucy, daughter of the late General Worthy Bennett, R.M.L.I." HELY SMITH, R.B.A.



54 x 16

No. 621. "The Artist." HENRY T. SCHÄFER.



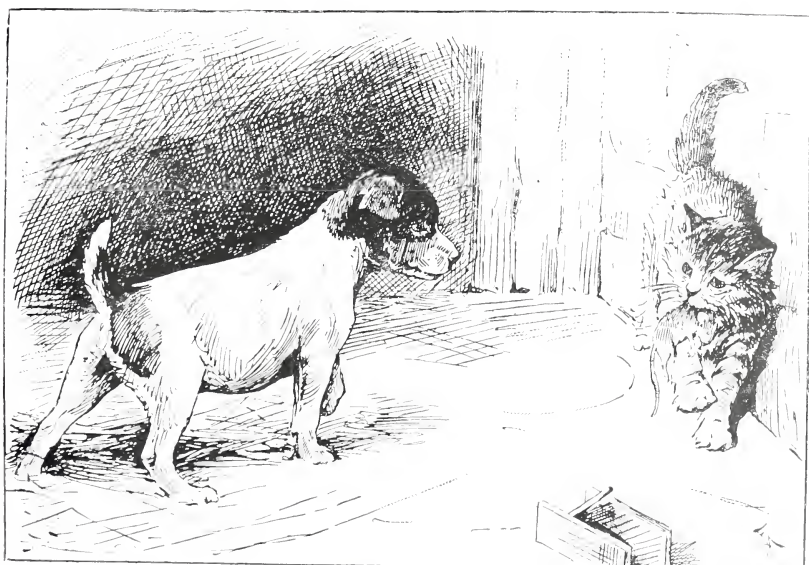
25 x 12

No. 569. "Cathedral: Fuenterrabia, Spain." SAMUEL FRY.



28 x 32

No. 662. "*Winter Willows, South Tyrol.*" ADRIAN STOKES.



18 x 21

No. 639. "*Two of a Trade.*" MISS FANNIE MOODY.

K 2



No. 646. *Chrysanthème.* G. A. STOREY, A.R.A

25 x 20



20 × 15

No. 636. "*Monica, daughter of W. H. Greyfell, M.P.*" R. PEACOCK.



No. 674. "*The Shepherd.*"

EDWARD STOTT

24 × 30

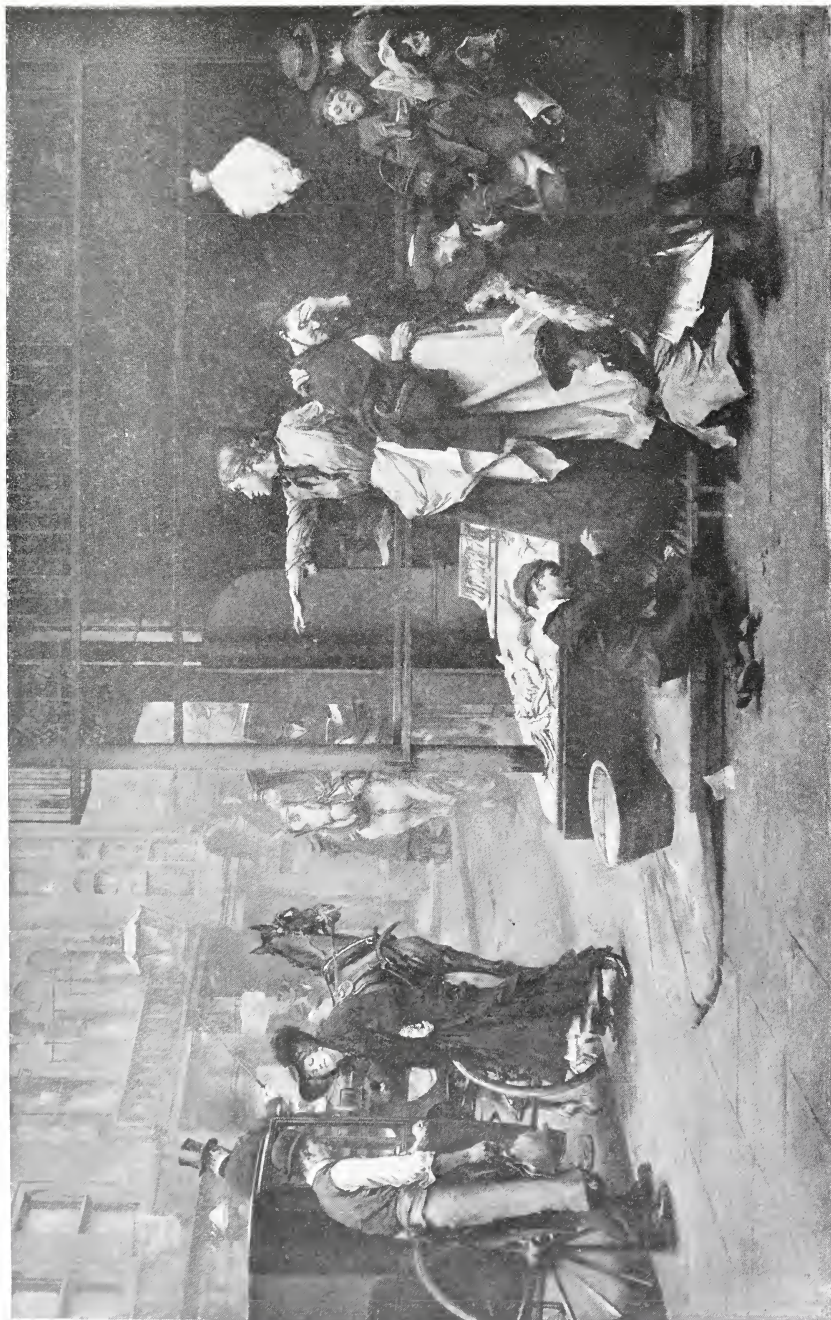
GALLERY X.



No. 715. "*Rising Moon, St. Ives Bay.*" JULIUS OLSSON. 46×60



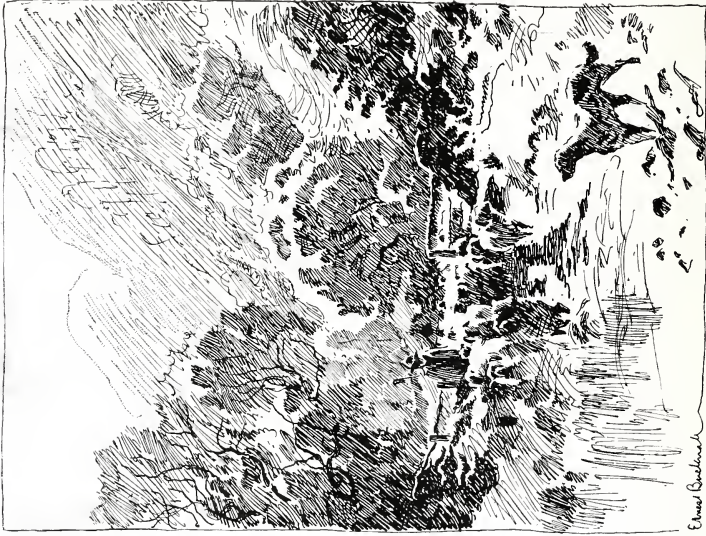
No. 725. "*Autumn Glory, Picardy.*" F. SPENLOVE-SPENLOVE, R.B.A., A.R.C.A.; 48×72



No. 711.

"Sisters." A. CHEVALIER TAYLER.

48 x 66



49 x 35

No. 712. "Crossing the Bach." ERNEST P. BUCKNALL.



54 x 30.

No. 699. "Marguerite." Miss SYBIL DOWIE.



No. 732. "Teneriffe." T. SOMERSCALES.

48 × 72



No. 731. "So delicate with her needle." MISS MYRA E. LUXMOORE

6 × 42



No. 722. "Portrait of a Child." RALPH PEACOCK.
53 x 32



No. 743. "Jessica." (Portrait of a Lady in Brown.)
ALPHAUS P. COLE.
49 x 32



42 x 60

No. 728. "Evening on Loch Ditch." J. FARQUHARSON, A.R.A.



No. 733. "Sympathy." PHILIP E. STRETTON.

25 x 30



No. 744. "An English Homestead." FRANCIS E. COLTHURST

28 x 36



10 × 7

No. 720. "*Simon, the Cellarer.*"

ALBERT W. HOLDEN.



24 × 20

No. 737. "*Miss Ethel K. Casson.*"

ROWLAND HOLYOAKE.



66 × 84

No. 755. "*The Painter's Family.*" GEORGE HARCOURT

GALLERY XI.

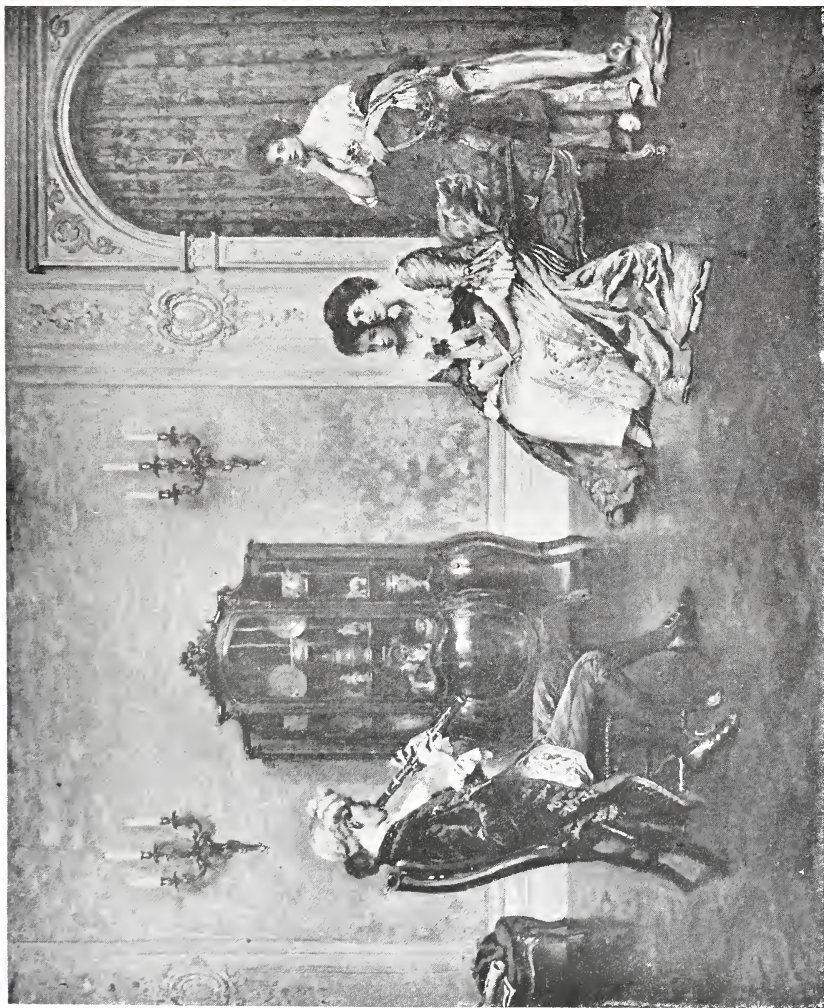


No. 826. "The Murder Charge." CRESWELL DESMOND. 27 × 4



No. 837. "A Cup of Tea." HAROLD KNIGHT.

C × 40



26 x 32

No. 764. CHARLES E. MARSHALL.

“Ah, Love to speak was impotent,
Till Music did a tongue confer.”—COVENTRY PATMORE.



40 x 30

No. 774. "Pionies,"
Miss M. H. SHAW.



50 x 30

No. 768. "A West Highland Pastoral,"
THOMAS HUNT.



No. 784. "On the Sea-beat Coast, where hardy Thracians tame the savage horse." W. F. CALDERON.

72 x 150



48 x 60

No. 776. "Fisher Folk." Mrs. H. KNIGHT.



42 x 32

No. 794. "The Woodcutler's little daughter."

Mrs. A. STANHOPE FORBES, A.R.W.S.



96 x 168

HERBERT SCHMALZ.

No. 827. "*The Mount of Temptation.*""Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil."—*St. Matthew iv. 1.*



No. 829. "*Charity.*" FRANK W. W. TOPHAM, R.I.

28 × 41



No. 830. "*Bend of the River Wharfe, Woodhall, Wetherby.*" OWEN BOWEN, A.R.C.A.

20 × 45



36 × 28

No. 838. "Kitty." BEATRICE OFFOR.
[Mrs. F. Littler.]



36 × 55

No. 778. "Joyous Spring." C. HAIGH-WOOD.

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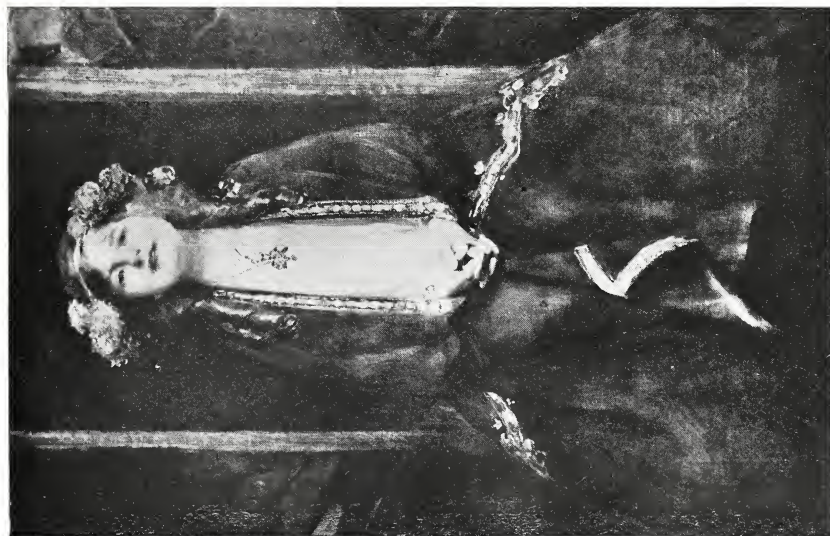
No. 833. "The Doctor." CHARLES E. STEWART.

36 × 48



No. 834. "Morning in the Meadows." J. HERBERT SNELL.

30 × 22



No. 846. "I do believe in fairies." R. JACK. 50 x 30



No. 802. "A Village Confirmation." ADA M. SHRIMPTON. 30 x 25

WATER COLOUR ROOM.



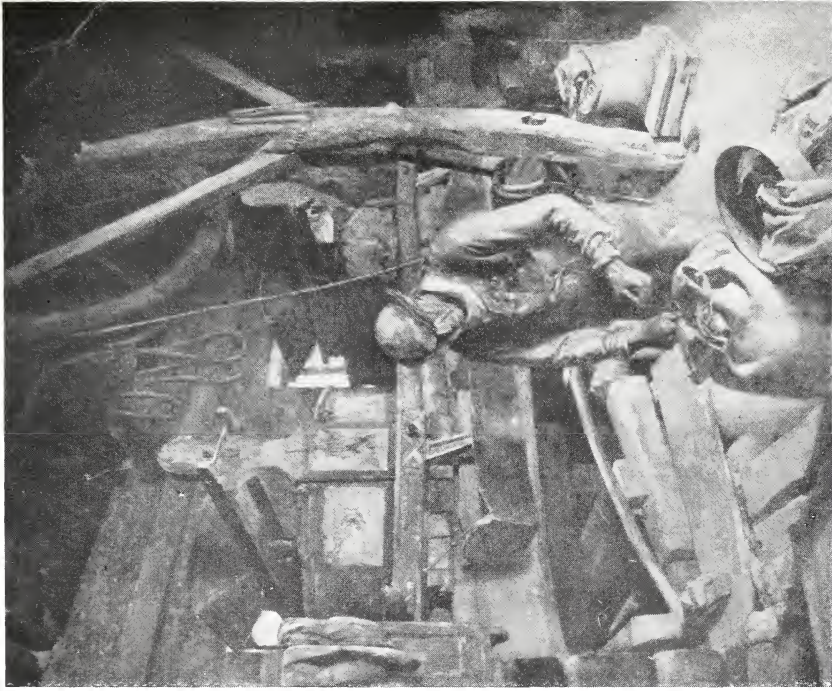
No. 855. "The Abbey, Middelburg" REGINALD BARRATT.

15 x 24



No. 856. "Breton Cider Press." S. CURNOW VOSPER.

17 x 21



24 x 19

No. 894. "A Breton Flour Mill." S. CURNOW VOSPER.



22 x 19.

No. 908. "The Blind Beggar." S. CURNOW VOSPER



No. 931.

"Water Lilies."

LUCIEN DAVIS, R.I.

36 x 36

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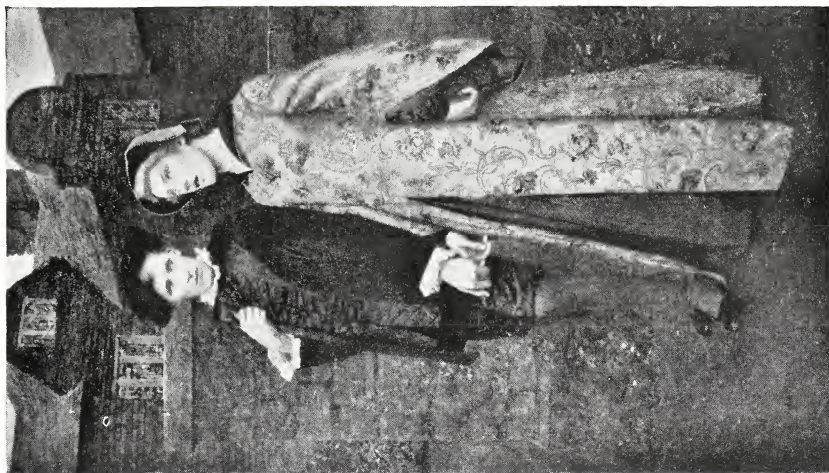


No. 937.

'The Blessing of the Children, Brittany.'

MISS M. W. FREEMAN.

20 x 30



42 x 24
No. 934. "Speech is silver, but Silence is golden."
LEXDEN L. POCCOCK.



41 x 30
No. 925 "The illuminated Missal."
LEXDEN L. POCCOCK.



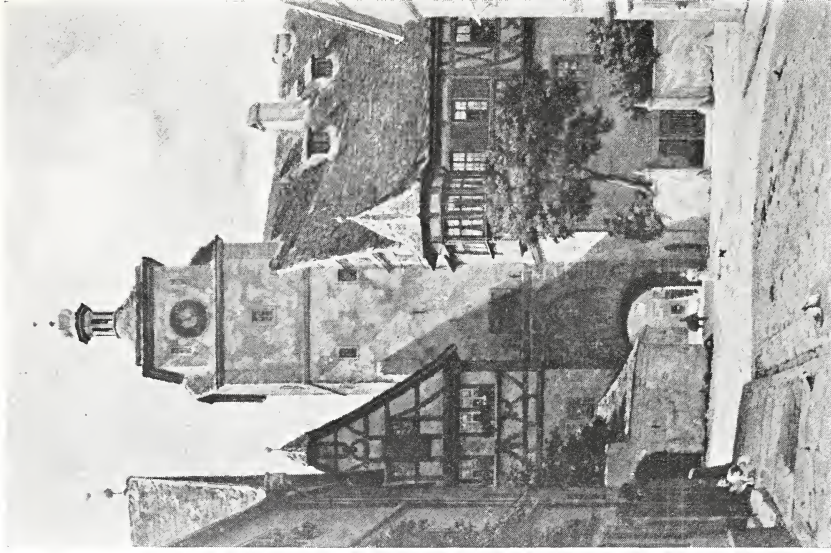
26 × 40

No. 965. "*When the daylight fades.*" CARLTON A. SMITH, R.I.



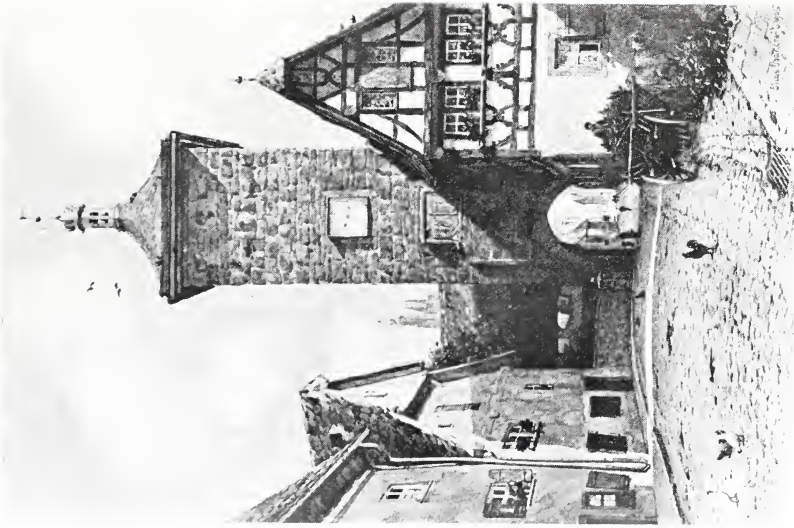
26 × 45

No. 968. "*By low rocks nigh unto the Sea.*" HUBERT COOP, R.B.A.



No. 988. "Der Weisserthurm, Rothenburg o-Tauber, Bavaria."
ELIAS BANCROFT, R.C.A.

48 x 30



No. 981. "Der Sickershurm, Rothenburg o-Tauber, Bavaria."
ELIAS BANCROFT, R.C.A.

30 x 22



No. 973. "*The First Breath of Spring.*" H. SYLVESTER STANNARD, R.B.A. 25 × 40

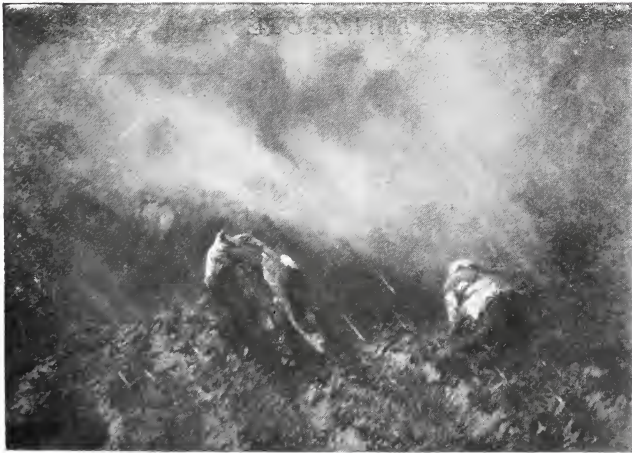


No. 982. "*A Summer Afternoon.*" A. GLENDENING, Junr. 24 × 36



15 x 11

No. 1014. "*Goldsmith's Tombstone in the Temple.*" GEORGE M. HENTON.



No. 954. "*Weavers in the Highlands.*" H. R. ODDY.



39 × 29

No. 995. "Pastel Portrait of Mrs. James Downs." FREDERICK W. ELWELL.

MINIATURES.



Miniature of

The Hon. Mr. Justice Bucknill

No. 1265. "The Hon. Mr. Justice Bucknill."
Miss JULIA B. BUCKNILL.



No. 1138. "The Bishop of Sodor and Man."
BLANCHE BUCKLEY.



No. 1097. "Mrs. C. M. Murray."
Miss BLANCHE BUCKLEY.



No. 1096. "Mrs. Ernest J. Beavis."
Miss HELENA HORWITZ.



No. 1109. "Nellie." Miss LOUISE B. HORWITZ.



No. 1144. "The Countess of Warwick."
LIONEL HEATH, R.H.S.



No. 1105. "Countess of Mar and Kellie."
Mrs. A. M. ARNOLD.



No. 1102. "Miss Laura Clark." JOHN STEWART CLARK.

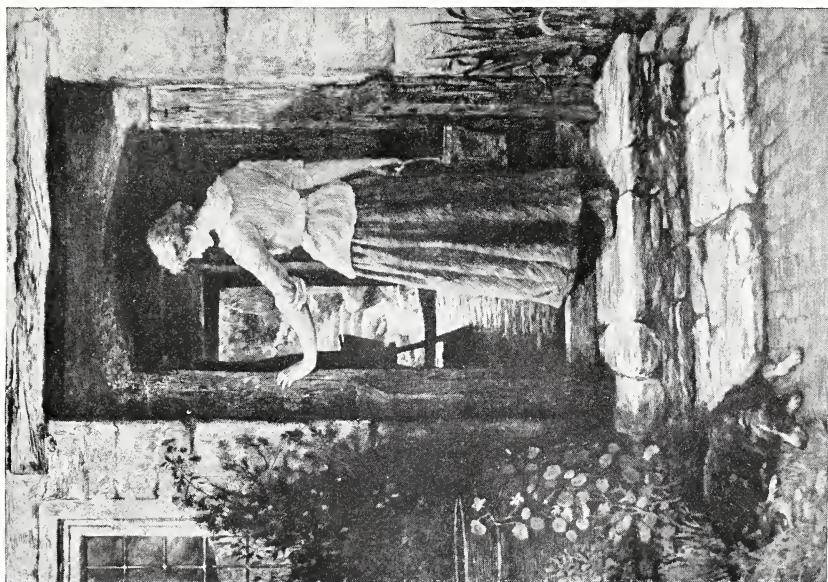
BLACK AND WHITE ROOM.

ETCHINGS, DRAWINGS, AND ENGRAVINGS.



No. 1311. "Destroyers." HERBERT DICKSEE, R.E.

[By permission of Messrs. Frost & Reed, Fine Art Publishers, Bristol, who are publishing an etching of important size.]



No. 1303. "On the Threshold." HERBERT DICKSEE, R.E.
 [By permission of Messrs. Frost & Reed, Fine Art Publishers, Bristol, who are publishing
 an etching of important size.]



No. 1317. "Loch-an-Eilan, Inverness-shire." ^{20 x 14}
 Etched by FRITZ KROSTEWITZ, after JOHN MACWHIRTER, R.A.
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No. 1360. "*Portrait of Mrs. Halford Hewitt.*" JOHN S. ELAND



22 in. circle

No. 1376. *Mary, daughter of A. O. Aylward, Esq* A. M. SHRIMPTON

SCULPTURE.



No. 1654. "Sisters." (Group, marble.) E. ROSCOE MULLINS.



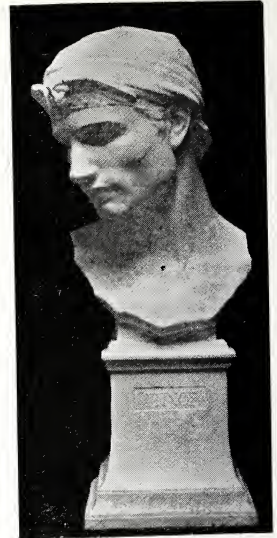
222 7 feet high. 3
 1652. "Death at d Innocence."
 ALFRED TURNER



No. 1813. "Madonna della Rosa." (Panel)
 MISS FRANCES DARLINGTON



No. 1675. "A Study."
CHARLES L. HARTWELL.



No. 1754. "Hypnos."
FREDERICK J. HALNON.



No. 1820. "Hebé." (6ft. high.)
MERVYN LAWRENCE.



No. 1683. "Ferdinand."
(Statuette, bronze.)
MISS L. GWENDOLEN WILLIAMS



No. 1799. "Miranda."
(Statuette, bronze.)
MISS L. GWENDOLEN WILLIAMS



No. 1687. "Seymour Hicks, Esq." (Bronze.)
ALBERT TOFT.



No. 1723. "Pro Patria." (Bronze.)
JOHN CASSIDY.



No. 1669. "The Reward of Valour."
(Panel in Modelled Gesso and Mother-o'-Pearl inlay.)
FREDERICK MARRIOTT.

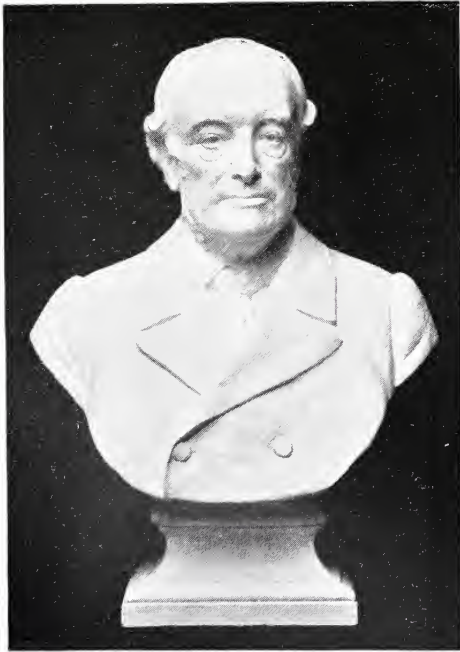


No. 1812. "A Praising Angel."
(Panel in Gesso, Mother-o'-Pearl and Precious Stones.)
PICKFORD MARRIOTT.

12 x 10



No. 1802. "Rose Bowl, Silver." Miss FLORENCE H. STEELE.



No. 1686. "Lord James of Hereford."
Marble;

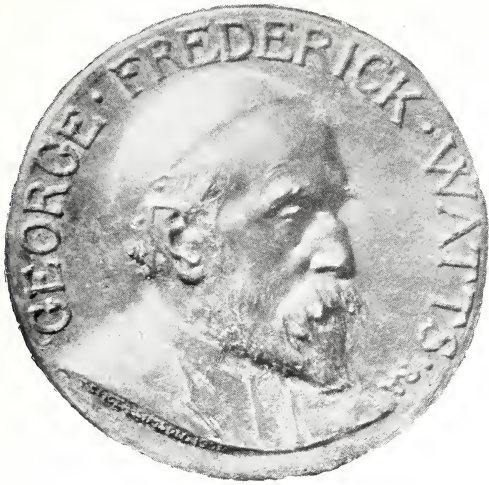
JOHN EDWARD HYETT.



No. 1681. "The Victor." ¹⁰ × 6

(Panel, Enamel)

MISS FANNY BUNN.



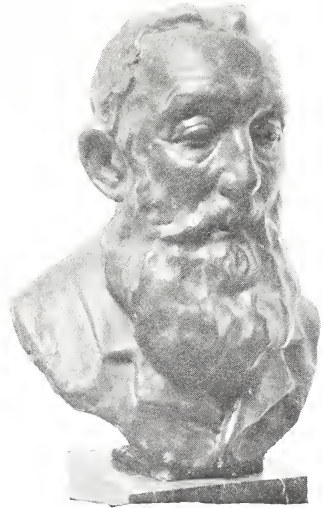
No. 1715.

"The late George Frederick Watts, Esq., R.A."

Bronze.

(Modelled from life, April, 1904.)

T. SPICER-SIMSON.



No. 1685.

"John Rinder, Esq." (Bronze.)

BASIL GOTTO.



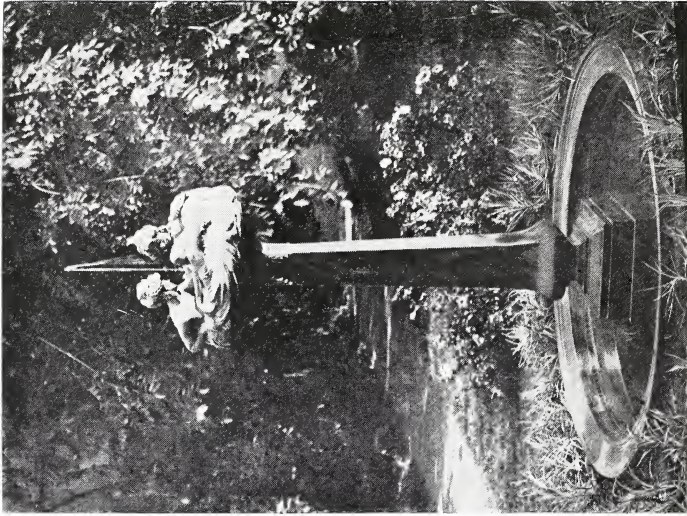
No. 1657. "Maternity." Relief. (Part of a memorial to Queen Victoria, to be erected at Nottingham.) ALBERT TOFT.



No. 1704. "The Whisper." (Group.) THOS. TYRRELL.



No. 1671. "*Persens*." (Statuette.)
 FREDERICK J. HALNON.



No. 1827. "*Marble and Bronze Fountain*."
 F. LYNN JENKINS.



No. 1676. "*Reverie*." (Bronze.)
 H. R. HOPE-PINKER



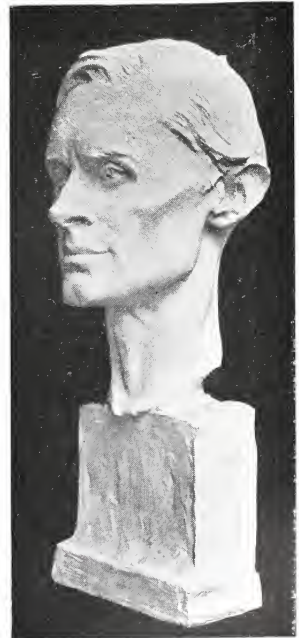
No. 1810.
 "The Rising Tide."
 (Statuette).
 CHAS. L. HARTWELL.



No. 1779. "The Reader." (Bronze.)
 (Statuette).
 MAX LEVI.



No. 1767. "John Shields, Esq., A.R.C.A."
 THOS. MEWBURN CROOK.



No. 1794. "The late Arthur Strong, Esq."
 (Librarian to the House of Lords.)
 COUNTESS FEODORA GLEICHEN.



No. 1709. "L'Eremita." Bronze. A. C. LUCCHESI



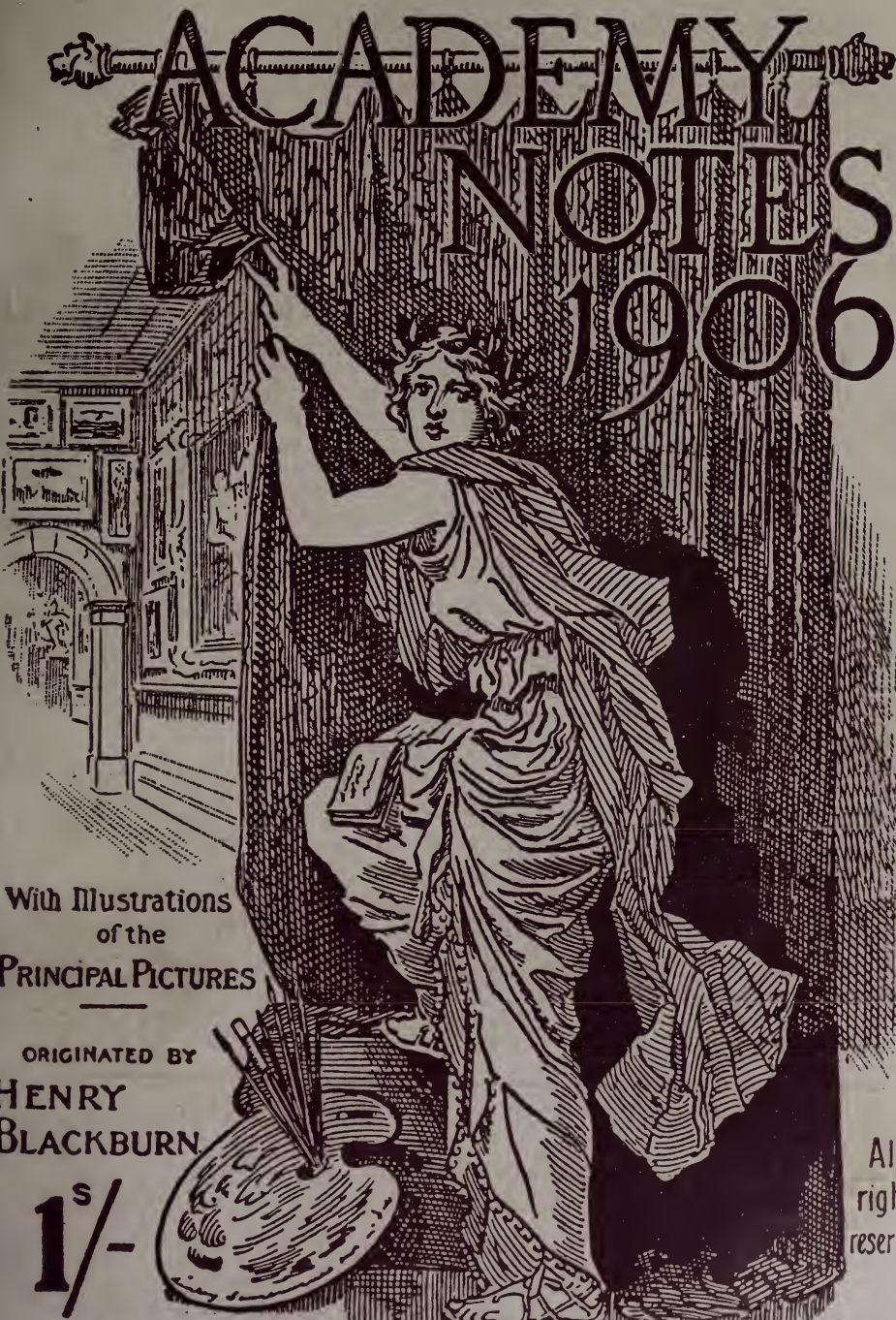
No. 181', "Rosa Mystica." Panel in plaster.
THOS. MEWBURN CROOK.

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THIRTY-SECOND YEAR.

ACADEMY NOTES 1906



With Illustrations
of the
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THE
ACADEMY NOTES

(With which is incorporated "Academy Sketches"),

1906



No. 1081. "Sybil." EMMANUEL HORWITZ. ^{5x4}

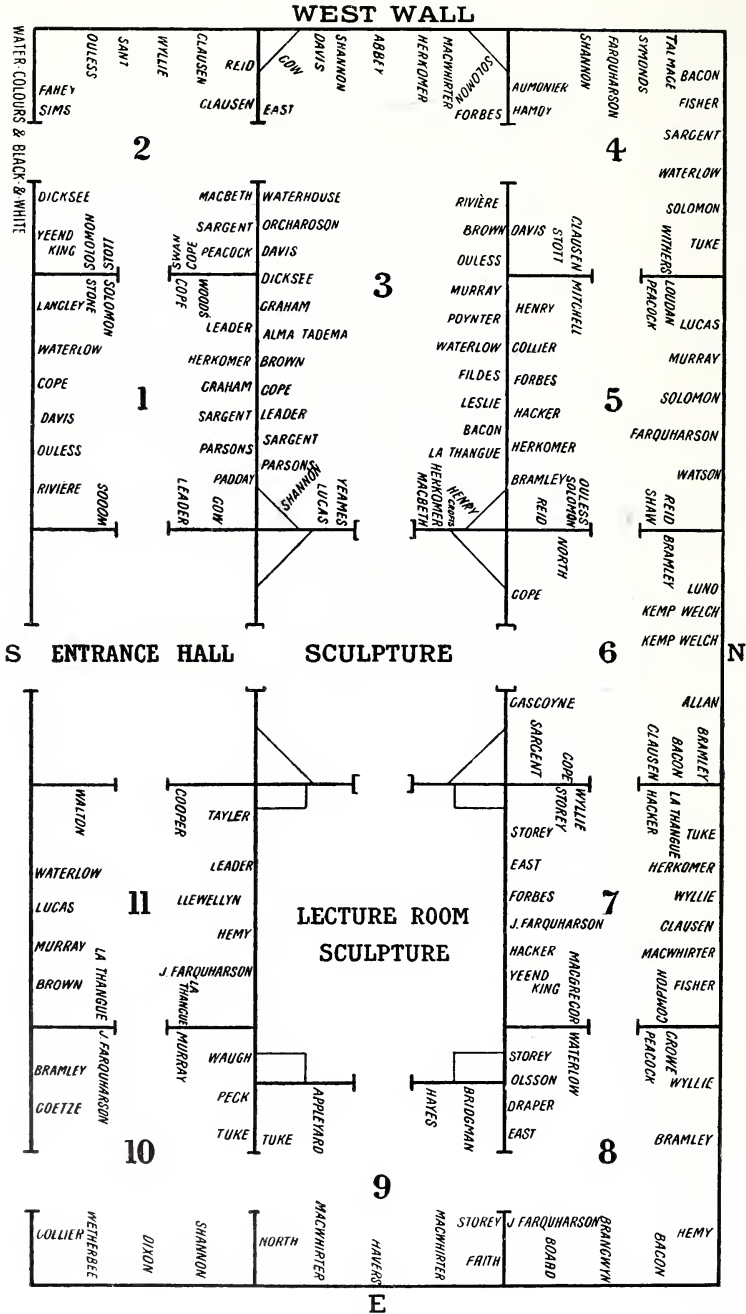
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MAY, 1906.

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PLAN OF THE GALLERIES.

SHOWING THE APPROXIMATE POSITION OF SOME OF THE PRINCIPAL WORKS.



** The Exhibition opens on Monday, May 7th, and closes Monday, August 6th.



No. 87. "The Vale of Taunton Dene." ERNEST BUCKNALL.

48 × 72

PREFACE.

NO. XXXII., 1906.

"ACADEMY NOTES," which made its first appearance in 1875, and is therefore by far the oldest publication of its class, is intended to form a supplement to the Official Catalogue which shall be at once interesting as a record and useful for purposes of reference. The explanatory notes are in many instances compiled from material furnished by the artists themselves; the illustrations are as far as possible representative of the principal works in the Exhibition.

This book is still the only one appearing complete on the opening day, with a summary of the contents of the Galleries, reproductions of works in the order in which they are to be found in the Official Catalogue, the sizes of the canvases and other information; and it thus possesses a peculiar advantage over publications containing illustrations of works which may or may not be hung in the Exhibition, without any indication of their order or relative importance.

The Editor regrets that he has been unable to express his acknowledgments individually to the many artists who, by placing sketches and photographs at his disposal, and in many other ways, have afforded him invaluable assistance in the preparation of the book, and he takes this opportunity to ask their kind indulgence for his omissions and to render them his sincerest thanks.

P.N.

71, PENTONVILLE ROAD, LONDON, N.,

May, 1906.

"Black and White."

. The STUDIO, opened under the direction of the late Editor of *Academy Notes*, is continued with the same facilities for study. Particulars can be obtained by letter, addressed to the SECRETARY, THE HENRY BLACKBURN STUDIO, 123, VICTORIA STREET, S.W.

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(ADDITIONAL CURATES SOCIETY.)

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o x 24

GALLERY II.—No. 64. "Before the North Wind." J. RICHARD BAGSHAWE.

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The following Academicians and Associates do not exhibit this year.

- AITCHISON, G., R.A., 150 Harley Street, W.
 GREGORY, E. J., R.A., 8 Greville Place, Maida Vale, N.W.
 HOOK, J. C., R.A., Silverbeck, Churt, near Farnham.
 SMYTHE, L. P., A.R.A., Château d'Honvault, par Wimereux, Pas-de-Calais, France.
 STACPOOLE, F., A.R.A., 88 Clarendon Road, Putney, S.W.



WATER-COLOUR ROOM.

15 x 11

No. 1009. "St. Paul's from Cannon Street: early morning."

GEORGE M. HENTON.



No. 613. "The Abbé's Salad." FRED ROE.

20 × 24½.

ACADEMY NOTES, 1906.

THE one hundred and thirty-eighth Summer Exhibition of the Royal Academy contains 1,799 works, including Oil Paintings, Water-Colours, Miniatures, Etchings, Engravings, Architectural Drawings, and Sculpture.

GALLERY I. (Illustrations, pp. 35-43.)

The positions of honour in this room are taken by Mr. DAVIS' "*Cerig-Gwynion*" and Mr. GRAHAM'S "*Morning*."

- 2, "*The old mill*," BLANDFORD FLETCHER (*sketch*, p. 36).
- 3, "*S. Giorgio, Venice*," ALBERT GOODWIN.
- 4, "*Playmates*," HENRY WOODS, R.A.
- 5, "*A sleeping shepherd*," GEORGE WETHERBEE (*sketch*, p. 37).
- 8, "*A song without words*," J. YOUNG HUNTER (*sketch*, p. 37).
- 9, "*The day after the storm*," BRITON RIVIERE, R.A. (*sketch*, p. 35).
- 12, "*A. R. Boughton-Knight, Esq.*," W. W. OULESS, R.A.

In a fur coat, seated in chair, holding a parchment.

- 13, "*Cerig-Gwynion*," H. W. B. DAVIS, R.A.

The Wye runs under a scarred and rugged hillside, and across its clear waters some cattle are wading, their white coats shining in the sunlight.

- 15, "*Moonlight in summertime*," W. LEE HANKEY

16, "*Viscount St. Aldwyn*," ARTHUR S. COPE, A.R.A.

Standing with his hand upon a brass-bound coffer, a green bench behind him.

17, "*Antibes*," SIR ERNEST A. WATERLOW, R.A.

18, "*Les dévideuses*," GUY WILTHEW (*sketch*, p. 38).

19, "*A winter morning*," H. MITTON WILSON (*sketch*, p. 38).

20, "*The fisherman's widow*," WALTER LANGLEY.

An old woman seated on boulders near a cave, in which a man is attending to his boat; children playing by a fire kindled on the rocks.

21, "*The Temple at Tivoli by moonlight*," HAROLD SPEED (*sketch*, p. 40).

24, "*A rough welcome*," F. STUART RICHARDSON, (*sketch*, p. 40).

25, "*Two lovers*," MARCUS STONE, R.A. (*sketch*, p. 39).
". . . whispering by an orchard wall."

26, "*Lord Davey*," S. J. SOLOMON, R.A. Elect.

Leaning against a green baize-covered table strewn with books and papers.

27, "*John Thornton, Esq.*," ARTHUR S. COPE, A.R.A.

28, "*San Trovaso, Venice*," HENRY WOODS, R.A.

A canal side, with a fruitseller and a hawker of wooden spoons and other kitchen implements waiting for customers in the cool shadow of the neighbouring houses.

29, "*The Church in Cornwall: Rogation Day procession*," W. H. Y. TITCOMB.

30, "*The Loire at Chaumont*," G. TORRANCE STEPHENSON.

31, "*Mrs. Charles Whittard*," ALICE GRANT (*sketch*, p. 42).

33, "*The fairy tale*," HARRINGTON MANN.

Girl in a blue dress, seated by a fire reading to two children.

34, "*Edinburgh's playground*," JAMES PATERSON.

36, "*Evening glow*," B. W. LEADER, R.A. (*sketch*, p. 41).

37, "*Sir Felix Semon, K.C.V.O.*," H. VON HERKOMER, R.A.

38, "*Evening silence*," R. GWELO GOODMAN (*sketch*, p. 43).

39, "*Flowers are like the pleasures of the world*"—Shakespeare.—CHARLES W. PITTARD.

40, "*Morning*," PETER GRAHAM, R.A.

Seagulls perched upon and flying round a rock lapped by the sea. The sun breaks through the clouds and strikes across the picture.

41, "*Field-Marshal Earl Roberts, K.G., V.C., Presentation portrait*," JOHN S. SARGENT, R.A. †

44, "*Calm before a storm*," ALFRED PARSONS, A.R.A.

A stretch of flat country, with a piece of water in the foreground, overhung with clouds.

45, "*Sinbad the sailor*," C. M. PADDAY.

Sinbad, kneeling on a rock at the mouth of a cavern, signals to a distant ship.

46, "*The bridge*," OSMUND PITTMAN.

47, "*Maud*," FRANK BROOKS, (*sketch*, p. 42).

48, "*The smithy*," FRED HALL.

White cottages and geese in the foreground. Behind is a smithy with a horse waiting outside it.

49, "*Marshal Ney*," ANDREW C. GOW, R.A.

"Courage, mes enfants!"

50, "*A grey day on a flowery stream*," B. W. LEADER, R.A.**51,** "*A royal fugitive : 1746*," ALLAN STEWART.

Other pictures noted are : **1,** "*The flock, summer afternoon*," ALFRED ELIAS ; **11,** "*Watching the dead in Ireland*," A. C. COLTHURST ; **32,** "*A bite*," FREDERIC YATES ; **35,** "*Reminiscences*," WILLIAM M. PALIN ; **43,** "*A tempting bait*," ARTHUR J. ELSLEY.

GALLERY II. (Illustrations, pp. 43-49.)

The positions of honour in this room are taken by Mr. Dicksee's portrait of Mrs. Henry Reiss, Mr. Sargent's portrait of the Hon. Mrs. Frederick Guest, and Mr. Sant's picture of the Linnæan Society.

54, "*Mrs. Bernard Partridge*," BERNARD PARTRIDGE.

Standing in white cloak, hat and veil, in white wainscotted room with rose wallpaper.

55, "*Lambing time*," EDWARD STOTT, A.R.A.

An old shepherd sitting on the steps of his hut, with his dog at his feet. In the darkening twilight the sheep and lambs can be dimly seen in the field.

56, "*Lilian Ruth, daughter of Herbert Bentinck, Esq.*," S. J. SOLOMON, R.A. Elect.

In white silk evening dress, seated.

57, "*Echo*," HENRIETTA RAE.**58,** "*Violette*," PERCY W. GIBBS.**59,** "*The day of reckoning*," C. E. SWAN.

Tiger drinking at a spring, unconscious that from a howdah in the jungle behind him a hunter is preparing to shoot him.

60, "*The bow in the cloud*," MARY Y. HUNTER (*sketch, p. 44*).**61,** "*R. B. D. Acland, Esq., K.C.*," CATHERINE OULESS.**62,** "*Spring in Worcestershire*," E. STEWART WOOD.**63,** "*Still waters*," YEEND KING (*sketch, p. 43*).**64,** "*Before the north wind*," J. RICHARD BAGSHAWE (*sketch, p. 5*).**67,** "*Mrs. Henry Reiss*," FRANK DICKSEE, R.A.**68,** "*Sheep dipping : River Dec, Kirkcudbright*," WILLIAM MACBRIDE.**69,** "*Mrs. Eve Walmesley*," CAROLUS DURAN.**70,** "*Departing day*," J. NOBLE BARLOW (*sketch, p. 45*).**71,** "*Hampstead Heath*," H. HUGHES STANTON.**74,** "*At Capri*," A. BROUGIER.**75,** "*D. Hildeschim, Esq.*," HERMANN HILDESHEIM.

76, "*The luxury of vain imagination*," DENIS EDEN.

A child in a red robe with a string of red and white beads round her neck, primroses in her hair, a gaudy cap on her head, and a piece of money in her lap, balancing a globe in one hand and holding a toy in the other, happy in the belief that she possesses everything to make life worth living.

77, "*The Land of Nod*," CHARLES SIMS.

A number of children in night attire wandering among the clouds and watched by the crescent moon from an ebon sky.

78, "*Elizabeth at Wemmergill*," ANNIE L. SWYNNERTON.

Small girl in a blue dress riding astride a Shetland pony.

81, "*James Labouchere, Esq.*," NORNA LABOUCHERE.

82, "*The conception of the Cross*," ÆLFRED FAHEY (*sketch*, p. 44).

"And the heart fanci'th as a woman's heart in travail."

83, "*The winter's tale*," ELIZABETH FORBES.

"When daffodils begin to peer,—
With heigh! the doxy over the dale,—
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale."

Three country girls plucking daffodils in a sun-flecked wood.

85, "*Sabbath morning in Burma*," J. R. MIDDLETON (*sketch*, p. 45).

86, JOHN F. SLATER (*sketch*, p. 46).

"You hear the breaker's sullen roar,
And watch the wave ascend in spray."

87, "*The Vale of Taunton Dene*," ERNEST BUCKNALL (*sketch*, p. 3).

88, "*The Rev. E. A. Atkinson, D.D., Master of Clare College, Cambridge*," W. W. OULESS, R.A.

89, "*Entrée du Château Royal à Copenhague*," FRITZ THAULOW.

90, "*Linnean Society of London: Admission of Lady Fellows. The first Lady Fellow (Mrs. Frank Crisp, wife of the Treasurer) being admitted by the President, Dr. Herdmann, F.R.S., 19th January, 1905.*" JAMES SANT, R.A.

91, "*Lt.-Gen. Lord de Ros, K.P., Colonel of the 1st Life Guards*," H. HARRIS-BROWN (*sketch*, p. 46).

92, "*The mill pond*," J. HERBERT SNELL (*sketch*, p. 49).

93, "*A song of string*," ARTHUR MEADE (*sketch*, p. 47).

94, "*A Medway fleet*," W. L. WYLLIE, A.R.A.

95, "*J. Williams Benn, Esq., M.P., late Chairman L.C.C.*," GEORGE CLAUSEN, A.R.A.

96, "*The Jewel*," WALTER W. RUSSELL.

Lady in grey shot-silk gown sitting at a table examining a turquoise she has taken from the jewel-box on her knee.

97, "*The Countess of Minto*," ROBERT HARRIS.

98, "*From English seas*," J. L. PICKERING (*sketch*, p. 47).

102, "*The tall foxglove*," HEATHER THOMPSON.

103, "*The Lord Bishop of Salisbury*," SIR GEORGE REID.

104, "*Lucien Anton di Balmé*," JOHN S. ELAND (*sketch*, p. 49).

In Austrian dragoon's uniform, holding the Austrian Imperial Standard.

105, "*Granada, Spain*," EDWARD MILLS.

108, "*Her seventh birthday*," EVA ROOS.

Mother embracing a small girl who is gazing in rapture at a doll that has been given her. The children gathered round the table regard her with interest and await the cutting of the birthday cake.

109, "*The green fields*," GEORGE CLAUSEN, A.R.A.

An upland in early June. A labourer about to commence hoeing in the young wheat, beckons to an old man who is resting in the shade of a haystack.

110, "*Henry Mitchell, Esq.*," ALFRED PRIEST.

111, "*The Countess de Lalaing*," JACQUES DE LALAING.

112, "*Steady!*" G. HILLYARD SWINSTEAD (*sketch*, p. 48).

113, "*Georgica*," AUGUSTO G. STOPPOLONI.

"Venite o Fauni, agresti Dei, venite
Fauni, e fanciulle Driade poi ch'io canto
I vostri onori, a dare al canto aita."—*Virgil, Georgics, Book I.*

114, "*A passing gleam*," JOHN BOWMAN.

115, "*Bathers*," R. W. MACBETH, R.A.

116, "*The Hon. Mrs. Frederick Guest*," JOHN S. SARGENT, R.A.

In white silk evening dress, wearing a necklace of pearls and holding in one hand a Japanese spaniel, in the other a straw hat. Landscape background.

118, "*The convalescent connoisseur*," W. CHRISTIAN SYMONS.

The connoisseur, in a dressing-gown and slippers, reclines in a long cane chair and lovingly contemplates the Oriental figure which he holds in his hand. His other treasures are grouped around him.

119, "*Mary*," RALPH PEACOCK.

120, "*The bouquet: portrait of the artist's wife*," FRANK O. SALISBURY.

122, "*Rita*," WALTER E. WEBSTER (*sketch*, p. 48).

123, "*Sweethearts and wives*," W. G. SIMMONDS.

124, "*Mrs. G. W. Palmer*," ARTHUR S. COPE, A.R.A.

125, "*The thorn*," F. NEWTON SHEPPARD.

129, "*Tigers drinking*." Diploma work, deposited on his election as an Academician. JOHN M. SWANN, R.A.

Other pictures noted are: 66, "*Ecce Ancilla Domini*," W. CHRISTIAN SYMONS; 101, "*Cupid bound*," ANNA LEA MERRITT; 107, "*Ripe fruit*," ISAAC SNOWMAN; 117, "*A quiet corner on the heath*," B. EASTLAKE LEADER; 121, "*S. Chujo, Esq.*," FRANK E. BERESFORD; 128, "*Fathma*," H. RANDOLPH ROSE.

GALLERY III. (Illustrations, pp. 50-67.)

The positions of honour in this room are taken by Mr. Abbey's picture of "*Columbus*," Sir Lawrence Alma-Tadema's classical picture, and the President's portrait of the "*Duchess of Northumberland*."

130, "*Cain*," HUGH R. RAINEY (*sketch*, p. 52).

"My punishment is greater than I can bear."

131, "*Evening in a midland valley*," ALFRED EAST, A.R.A. (*sketch*, p. 50).

Rich foliage under a grey sky.

132, "*Elijah*," ANDREW C. GOW, R.A.

"And the hand of the Lord was on Elijah : and he girded up his loins, and ran before Ahab to the entrance of Jezreel."—*1 Kings, xviii. 46,*

The prophet running before the chariot of Ahab in the heavy threatening gloom of the coming storm that is to bring the promised rain.

133, "*The end of the voyage*," W. AYERST INGRAM.**135,** "*King Henry V. : The dawn of Agincourt*," GEORGE E. HENDRY.

"O God of battles ! steel my soldiers' hearts."

136, "*The cloud*," MAX LUDBY.**137,** "*Spring morning*," H. W. B. DAVIS, R.A.

Sheep in a sunny country lane with swelling pastures on either side. A shepherd watching at a little distance.

138, "*Mrs. Untermeyer*," J. J. SHANNON, A.R.A. (*sketch, p. 51*).**139,** "*In sleep the world reposes*," BYRON COOPER (*sketch, p. 54*).**141,** "*Among the hills*," E. HARRISON COMPTON.**142,** "*Atalanta*," CHRISTOPHER WILLIAMS (*sketch p. 54*).

"Too fair to let the world live free from war."—*Earthly Paradise.*

143, "*Columbus in the New World*," EDWIN A. ABBEY, R.A.

Columbus, clad in armour, kneels on the shore, supporting with extended arms his sword, from which a standard flies. In front of him priests conduct a service, and behind kneel his followers holding banners. On the deep blue sea beyond his ship lies at anchor, and a flock of pink and green birds, low flying, make a peculiar pattern against the azure sky.

144, "*Mrs. Leopold Albu*," H. VON HERKOMER, R.A.

In a white lace dress and crimson velvet gown, seated in a chair. Curtain background.

148,

RICHARD HARTLEY.

"Ye clouds ! that far above me float and pause,
Whose pathless march no mortal may control."

149, "*A summer night, Lake of Como*," J. MACWHIRTER, R.A. (*sketch, p. 53*).

The moon is up, but a faint warmth still lingers in the sky. The steamer from Bellagio, grey in the twilight, approaches the Menaggio shore.

150, "*1870 : 'Les braves gens.' General Margueritte and his Chasseurs d'Afrique pay homage to the brave remnant of a regiment of Cuirassiers decimated at Reichshofen*," JAMES P. BEADLE.

151, "*The field*," S. J. SOLOMON, R.A. Elect.

Small girl in a red cloak seated astride a pony. Two dogs at her side.

152, "*Daphne, daughter of S. A. Hagben, Esq.*," ANNIE E. BOWLER (*sketch, p. 56*).

153, "*Oxen feeding : Piedmont*," J. L. PICKERING.**154,** "*Joseph Addison reciting his poem 'The Campaign'*," G. OGILVIE REID.**155,** "*Evening in the village*," STANHOPE FORBES, A.R.A.

View of Newlyn Harbour, with fishermen preparing for sea.

156, "*The hamlet : winter sunshine*," J. BUXTON KNIGHT.

157, "*A sylvan god*," ARTHUR WARDLE.

Young faun playing with two leopards on a bank covered with red poppies.

159, "*Sussex*," JOHN C. DOLLMAN.

Labourers eating in a half-ploughed stubble field with a team of black oxen standing beside them.

160, "*Lotty and a lady*," GEORGE W. LAMBERT.

161, "*Prof. Frank Clowes, D.Sc.*," BRITON RIVIERE, R.A.

162, "*Midsummer*," J. A. ARNESBY BROWN, A.R.A.

A meadow, with aspens shimmering in the sunshine. Coats of cattle in delicate tone against the light.

163, "*Field-Marshal Sir Evelyn Wood, G.C.B., V.C.*" Painted for the Fishmongers' Company. W. W. OULESS, R.A. (*sketch*, p. 55).

164, "*Hopeless: the morning after the gale*," ARTHUR J. W. BURGESS (*sketch*, p. 52).

165, "*In time of peace*," LEONARD SKEATS (*sketch*, p. 56).

167, "*Mrs. Norman Buzzard*," RUPERT C. W. BUNNY.

168, "*Farewell to the forest*," DAVID MURRAY, R.A.

A clearing in a wood covered with the trunks of felled trees. Two or three rustic figures in the foreground, and in the background a wagon laden with timber.

169, "*The Duchess of Northumberland*," SIR EDWARD POYNTER, Bart., P.R.A.

Seated on a couch and wearing a dress of white brocade and satin and many beautiful pearls. The red tapestry-hung walls in the background and the furniture and surroundings were painted at Syon House.

170, "*Major Ferguson, 2nd Life Guards*," H. HARRIS BROWN (*sketch*, p. 57).

171, "*A Cornish sea*," HON. DUFF TOLLEMACHE (*sketch*, p. 58).

172, "*Mrs. E. Hodgson Smart*," E. HODGSON SMART (*sketch*, p. 57).

173, "*Dorsetshire uplands*," SIR ERNEST WATERLOW, R.A.

A fine autumn day, the placid waters of Poole Harbour seen beyond a wide stretch of common land, sheep and gorse and a red-roofed farm nestling among trees in a hollow.

174, "*The Hon. Mrs. Burn*," LUKE FILDES, R.A.

In cream silk dress with red velvet train, seated. Red background.

175, "*The rescue of the crew of the sinking Russian barque 'Anna Mathilda,' by the Grimsby steam trawler 'Clyde,' October 9, 1905*," THOMAS SOMERSCALES.

176, "*Queen Philippa interceding for the burghers of Calais*," J. DOYLE PENROSE (*sketch*, p. 59).

On the surrender of Calais, Edward III. consented to spare the garrison on condition that six of the principal citizens should bring the keys, bareheaded and barefoot, with ropes round their necks. The lives of the patriots who volunteered were spared only at the intercession of Queen Philippa.

177, "*With eventide our toil is o'er*," ERNEST H. RIGG (*sketch*, p. 58).

178, "*Flowers of the field*," J. CLAYTON ADAMS.

179, "*The deserted mill*," G. D. LESLIE, R.A.

180, "*Lady Gelder*," J. H. F. BACON, A.R.A.

181, "*Carting bracken*," H. H. LA THANGUE, A.R.A.

182, "*Penelope*," J. DICK PEDDIE.

185, "*A bend of the river*," FRED. E. BODKIN.

186, "*The blue gown*," GEORGE HENRY.

Fair girl in a deep blue gown standing against a mahogany press and toying with a locket.

187, "*Near La Belle Alliance, at dawn, June 18th, 1815*," ERNEST CROFTS, R.A.

Napoleon with his staff reconnoitring the position of the Allied Armies before Waterloo.

188, "*Land of the mountain and the flood*," ERNEST BUCKNALL (*sketch*, p. 60).

192, "*Admiral of the Fleet Sir Edward Seymour, G.C.B., O.M.*," HERMANN G. HERKOMER.

193, "*When fair spring kisses dead winter away*," R. W. MACBETH, R.A.

Girl in a blue dress, black cloak, and an apron, carrying a basket of flowers along the bank of a stream. A shower of petals from a flowering hawthorn falls upon her as she passes.

194, "*W. R. Moberley, Esq.*," WILLIAM F. YEAMES, R.A.

195, "*Susan, daughter of John Clough, Esq.*," THOMAS M. HEATON.

196, "*A dusty road*," THOMAS T. BLAYLOCK.

198, "*Penolver, Cornwall*," A. J. WARNE BROWNE (*sketch*, p. 60).

199, "*Evening*," ARNOLD PRIESTMAN (*sketch*, p. 62).

200, "*The burning of Martin Luther's works outside Old St. Paul's, 1521*," J. SEYMOUR LUCAS, R.A. (*sketch*, p. 61).

Ludovico Spinelli, secretary to the Venetian Embassy in London, writing to his brother, Gasparo Spinelli, Secretary to the Embassy in France, in May, 1521, says:—

"On Sunday last, the 12th, the ambassadors Papal, Imperial, and Venetian, were taken to a palace of the Queen's, and there during two hours awaited the Cardinal of York, the legate. . . . On his arrival all went in procession to the cathedral church of St. Paul's, . . . and proceeded thus to the High Altar.

"After the oration . . . all went . . . into the churchyard, where there was a lofty platform, on which . . . the Cardinal and others having seated themselves, the Bishop of Rochester ascended the pulpit and delivered an English oration, two hours in length, against Friar Martin Luther. . . . Then the Cardinal made a speech, also in English, excommunicating and cursing Martin and his followers. During the delivery of these speeches, the Lutheran works were burnt."

On the extreme right, under a canopy of red and gold, sits Wolsey in the scarlet robes of a cardinal, supported by the Austrian and Venetian Ambassadors, the Bishop of Ascola, and a crowd of prelates, soldiers, and dignitaries. Before Wolsey is Fisher, Bishop of Rochester, preaching with passionate energy, while a monk feeds the flaming brazier with the forbidden books.

201, "*Mrs. Herbert M. Sears and her daughters*," J. J. SHANNON, A.R.A.

A lady in a blue silk dress seated in a chair between her two young daughters, one of them dressed in white, the other in black.

202, "*Early morning, Teme-dale*," ALFRED HARTLEY (*sketch*, p. 62).

204, "*Wind-swept*," WILLIAM DICKSON (*sketch*, p. 64).

205, "*The sleeping beauty*," ARCHIBALD WAKLEY.

206, "*The road to the shore*," ALFRED PARSONS, A.R.A.

207, "*Maud, daughter of George Coats, Esq.*," JOHN S. SARGENT, R.A.

Wearing a white dress and a red sash, with white roses at her breast and in her hand.

210, "*Mrs. Ralph Flower and child*," W. ONSLOW FORD.

211, "*The wooded banks of the Thames at Shillingford*," B. W. LEADER, R.A. (*sketch*, p. 64).

212, "*Sir J. Ure Primrose, Bart., Lord Provost of Glasgow*," ARTHUR S. COPE, A.R.A.

215, "*A spring morning*," WILLIAM WELLS.

216, "*Flowers for the fête*," ADAM E. PROCTOR.

An old man and a girl gathering flowers in a cottage garden.

217, "*The pier*," J. A. ARNESBY BROWN, A.R.A.

St. Ives Harbour at twilight, in November.

218, "*Ask me no more*," SIR L. ALMA-TADEMA, R.A. (*sketch*, p. 63).

"Ask me no more: thy fate and mine are seal'd:

I strove against the stream, and all in vain:

Let the great river take me to the main,

No more, dear love, for at a touch I yield;

Ask me no more."—Tennyson's "*Princess*."

Brilliant sunshine on a marble terrace high above the sea; a fair and stately Roman lady in pale sea-green robes sits with her lover, clad in a tunic of steely blue, who bends his dark head over her beautiful hand as he kisses it reverentially. The lady's fair hair gleams brightly under the summer sky: the sun casts tender shadows on the marble pavement: beyond, a sea of deepest blue stretching away to wooded islands faintly seen in the distance.

219, "*Mrs. Fletcher of Saltoun*," ALBERT H. COLLINGS (*sketch*, p. 65).

221, "*Hagar and Ishmael in the wilderness*," Gen. xxi. 17. 19. J. DOYLE PENROSE (*sketch*, p. 65).

222, "*Borovicus on the Roman wall, Northumberland*," ROBERT SPENCE (*sketch*, p. 66).

224, "*Asking the way*," PETER GRAHAM, R.A.

A horseman at the cross-roads questioning a shepherd. Mountainous landscape under a broken sky.

225, "*The Duchess of Westminster*," FRANK DICKSEE, R.A. (*sketch*, p. 67).

Standing on a terrace, with a background of marble wall and magnolia foliage and flowers, attired in a robe of pale salmon-pink, with a cloak of oyster-white silk lined with a deeper red.

228, "*St. George*," SEPTIMUS E. SCOTT.

229, "*Nightfall*," H. W. B. DAVIS, R.A.

230, "*Sir Francis Younghusband*," W. Q. ORCHARDSON, R.A.

Portrait of the commander of the late mission to Tibet, and well known as a traveller on the Pamirs, and as a political officer in Chitral, &c.

232, "*The Danaïdes*," J. W. WATERHOUSE, R.A.

The Danaïdes are engaged in the hopeless task (imposed upon them as a punishment for having killed their husbands) of filling a huge vessel of bronze, from which the water flows out as fast as it is poured in.

233, "*A woodland retreat*," L. C. NIGHTINGALE.

A girl in a yellow dress holding a Japanese parasol, seated at the foot of a marble terrace contemplating a placid lake.

Other pictures noted are: **134**, "*Benedicite*," W. H. Y. TITCOMB; **147**, "*An Urgent Call*," TUDOR ST. G. TUCKER; **184**, "*Adversaries*," C. E. SWAN; **189**, "*Winter's victim*," EDWIN ALEXANDER; **208**, "*A garden of dreams*," W. KEMP STEVENS; **220**, "*A Bacchante*," B. E. WARD; **231**, "*Shattered hopes*," MOUSSA AYOUB.

GALLERY IV. (Illustrations, pp. 68-76.)

The positions of honour in this room are taken by Mr. Farquharson's landscape and Mr. Sargent's portrait group.

237, "*Jeune Emir à l'étude*," OSMAN HAMDY.

238, "*Gentleness in a lion's skin*," DENIS EDEN.

A child clothed in a lion skin eating a pomegranate.

240, "*The home of the Contadina*," JAMES CHARLES.

Italian peasant watching poultry feeding in the yard of a white house. Blue sea behind.

242, "*The top of the common*," J. AUMONIER.

243, "*H.R.H. Princess Margaret, Duchess of Skåne*," J. J. SHANNON, A.R.A.

245, "*The springtime of life*" (portrait group), EDMOND BROCK.

Two girls and a youth in a boat. Meadows stretching away into the distance.

246, "*Birnam Wood*," DAVID FARQUHARSON, A.R.A.

"Macbeth shall never vanquish'd be, until great Birnam Wood to high Dunsinane hill shall come against him."—*Macbeth*.

A pine forest with deer at sunset.

247, "*Sheltering from the storm*," W. R. SYMONDS (*sketch*, p. 69).

Russet-haired peasant girl sitting beneath a tree with a milk-can and a basket of eggs beside her.

248, "*Mrs. Horridge*," ALICE GRANT.

250, "*The marsh road*," ALGERNON TALMAGE (*sketch*, p. 68).

Woman driving cows along a wet road. Gloomy sky barred by tall trees.

251, "*The nymphs' pool*," CHARLES W. WYLLIE.

Girls and children bathing.

252, "*Amalfi's glistening verge*," WALTER DONNE (*sketch*, p. 72).

A landscape, barred by dark cypress trees, the distance in warm evening sunlight.

253, "*Late afternoon*," W. ELMER SCHOFIELD (*sketch*, p. 68).

254, "*J. G. Wainwright, Esq.*," J. H. F. BACON, A.R.A.

255, "*Ponds at Bexley*," MARK FISHER.

256, "*Mrs. Nicholas Waterhouse*," LAURENCE KOE (*sketch*, p. 69).

257, "*Professors Wm. Welch, Wm. S. Halstead, Wm. Osler, and Howard A. Kelly, of the Johns Hopkins University, Baltimore.*" (Presentation portrait group.) JOHN S. SARGENT, R.A.

259, "*Morning at Warkworth,*" SIR ERNEST A. WATERLOW, R.A.

260, "*Sir Aston Webb, R.A.,*" S. J. SOLOMON, R.A. Elect.

261, "*The Reedness Woods,*" SEYMOUR MECREDDY (*sketch, p. 72*).

263, "*Spring in the Pass of Leny,*" ARCHIBALD KAY.

"Scotland is like a wet pebble."

264, "*Sailors yarning,*" HENRY S. TUKE, A.R.A. (*sketch, p. 70*).

265, "*Village children,*" ANNE E. J. WITHERS.

266, "*An interrupted sitting: daughters of the Rev. T. W. Little,*" ALEXANDER MACDONALD.

267, "*A derelict on the Downs,*" PERCY BUCKMAN.

An old windmill on the top of a hill with clouds behind it warmed by the sunset.

268, "*Al fresco,*" E. PHILLIPS FOX (*sketch, p. 71*).

269, "*Mrs. MacGeorge,*" MOUAT LOUDAN.

270, "*The bouquet,*" MARION POWERS.

A girl in a white dress holding up a basket of flowers and standing before an old-fashioned sideboard, which, together with the table in the foreground, is burdened with glass, china and metal vessels.

271, "*A winter morning,*" GEORGE CLAUSEN, A.R.A. (*sketch, p. 74*).

272, "*O world as God has made it, all is beauty,*" MOUAT LOUDAN.

An old water-garden in the sunshine, with clipped yew hedges, water lilies, and the nude figure of a girl standing on the brink of a pool.

273, "*'Sweet converse of innocent minds'*" W. LEE HANKEY.

274, "*Washing day,*" EDWARD STOTT, A.R.A.

A woman in dark grey-green dress stretching upwards to fasten on the line a sheet that fills up a great part of the foreground; young girl bending down to the washing-basket. A child and some ducks in the foreground.

275, "*Summer,*" BEATRICE BLAND.

276, "*The Lighthouse, Etaples, Pas-de-Calais, France,*" H. HUGHES STANTON (*sketch, p. 71*).

Sand dunes in evening light. A calvary in the foreground.

277, "*In North Holland,*" FLORENCE K. UPTON.

278, "*The fury of the gale,*" JULIUS OLSSON.

279, "*Ben Eay, Ross-shire,*" H. W. B. DAVIS, R.A.

Shaggy Highland cattle in the foreground standing knee-deep in a marsh.

280, "*The heretic,*" FRANK CRAIG (*sketch, p. 73*).

Young girl in white robe walking to her death through streets of a mediæval town, followed by monks and soldiers.

281, "*Dressing the children,*" LAURA KNIGHT.

Other pictures noted are: 241, "*Mrs. Patrick Campbell,*" WILLIAM B. E. RANKEN; 249, "*Hear, O Israel,*" LOUIS CONRAD; 275, "*Summer,*" BEATRICE BLAND.

GALLERY V. (Illustrations, pp. 77-84.)

The positions of honour in this room are taken by Mr. Solomon's "St. George" and Mr. Hacker's allegorical picture.

283, "Portrait of a lady," RALPH PEACOCK.

284, "Terence," MOUAT LOUDAN.

286, "Mrs. Boyd," MARGARET H. BOWMAN.

287, "There is no rose without its thorn," C. M. Q. ORCHARDSON (*sketch*, p. 82).

A woman in a silver opera-cloak, accompanied by a white Borzois hound, wandering among rose trees in a garden of a country house; in the background an open window disclosing a room filled with men smoking.

288, "The only child," ERNEST H. SHEPPARD.

290, "After rain: on the Dochart, Perthshire," WILLIAM L. TURNER (*sketch*, p. 74).

291, "Mrs. Graham Harris," J. SEYMOUR LUCAS, R.A.

In green velvet dress and sable cloak. Red curtain background.

292, "The Tees: Snow Hall Reach," DAVID MURRAY, R.A.

"I pined by Arno for my lovelier Tees."—

Epitaph on a Jacobite, by Macaulay.

294, "Lingering snows," S. J. LAMORNA BIRCH (*sketch*, p. 75).

295, "St. George," S. J. SOLOMON, R.A. Elect.

296, "Eventide," DAVID FARQUHARSON, A.R.A.

Hay-boat on a sluggish stream. Sun setting over flat country.

297, "Miss Mabel Love," RICHARD JACK (*sketch*, p. 78).

298, "The farm stream: Suffolk Lowlands," F. SPENLOVE-SPENLOVE (*sketch*, p. 75).

299, "Mrs. Harold Gardiner," G. SPENCER WATSON.

300, "An autumn morning," ARTHUR FRIEDENSON (*sketch*, p. 76).

304, "Mrs. Hugh Fairfax Cholmeley," H. M. PAGET.

305, "A fisherwife: Cornwall," JOHN R. REID.

306, "A portrait," LAURENCE KOE.

307, "In the dawn," J. RICHARD BAGSHAWE (*sketch*, p. 76).

310, "J. E. Wolfe, Esq.," ARTHUR HACKER, A.R.A.

311, "S. Gurney Buxton, Esq.," W. W. OULESS, R.A.

313, "An English Yum-Yum," ALLAN DAVIDSON (*sketch*, p. 34).

314, "Moonrise in Picardy," ALGERNON TALMAGE (*sketch*, p. 77).

315, "The Chief Rabbi," S. J. SOLOMON, R.A. Elect.

316, "An old sea-dog," JOHN R. REID (*sketch*, p. 77).

317, "Dorothy, daughter of Roderic Oliver, Esq." CATHERINE OULESS (*sketch*, p. 78).

318, "A century after," A. HENRY FULLWOOD.

Nelson column decorated for the centenary celebration.

319, "*Mrs. John Annin Bryce*," ETHEL WRIGHT (*sketch*, p. 79).

321, "*The Sun of Austerlitz*," W. B. WOLLEN (*sketch*, p. 80).

"Suddenly the sun rose, brilliantly piercing the mist—'The Sun of Austerlitz'—of which Napoleon ever after loved to recall the remembrance."—C. Stein, "*Battles of the Nineteenth Century*,"

322, "*Capture of James II. at Sheerness*," EDGAR BUNDY.

"At length the prisoners were put on shore and carried to an inn. A crowd had assembled there to see them, and James was at once recognised."—Macaulay.

323, "*The Weald of Sussex: from Brinkwells, Fittleworth*," R. VICAT COLE (*sketch*, p. 79).

324, "*Sir John H. Puleston*." *Presentation portrait*, H. VON HERKOMER, R.A.

325, "*The Hours*," ARTHUR HACKER, A.R.A. (*sketch*, p. 83).

The sad and happy hours once spent alike pass onwards, while those to come press hard upon their heels.

326, "*The Hon. Mr. and Mrs. Douglas Carnegie, with their sons, John and David*," SHOLTO J. DOUGLAS (*sketch*, p. 81).

327, "*The Vale of Evesham*," T. HODGSON LIDDELL (*sketch*, p. 81).

328, "*Julian C. Rogers, Esq.*," STANHOPE A. FORBES, A.R.A.

329, "*Indeed, indeed, repentance oft I swore*," HON. JOHN COLLIER (*sketch*, p. 84).

Interior of a room at night, with a mantelpiece of yellowish marble and white stone, before which a woman has flung herself on an Empire couch, and, leaning with her bare arms on a cushion, gazes into the fire, whose gleams light up her face and golden hair and the vivid reds of some azaleas in the background. Her robe is of heavy gold brocade.

330, "*A Yorkshire moorland village*," JAMES HENRY.

331, "*The late Mrs. Fox*," ARNOLD MOUNTFORD.

332, "*The secret path*," MARIQUITA J. MOBERLY (*sketch*, p. 82).

333, "*The viking's farewell*," HERBERT GANDY.

334, "*Margaret*," T. BLAKE WIRGMAN.

Girl in wheaten-coloured dress and black mantle seated in a landscape.

335, "*Knockbrev Moor*," JOHN C. MITCHELL.

Other pictures noted are: **285**, "*Fire!*" CHARLES E. STEWART; **303**, "*Winter in the Pass of Leney*," ARCHIBALD KAY; **309**, "*The shut door*," BYAM SHAW; **320**, "*The Lady Armstrong*," MARY L. WALLER; **327**, "*The Vale of Evesham*," T. HODGSON LIDDELL.

GALLERY VI. (Illustrations, pp. 85-91.)

337, "*Dawn*," EDGAR H. FISCHER.

339, "*Summer*," FRANK BRAMLEY, A.R.A.

340, "*Luggers*," MABEL S. LUCK.

341, "*An English pastoral*," HENRY F. W. GANZ.

342, "*Turning the harrow*," ARTHUR E. CURWEN.

343, "*Antony Traill, Esq., M.D., LL.D., Provost of Trinity College, Dublin,*" H. HARRIS BROWN.

344, "*The winding road,*" LIONEL BIRCH.

345, "*The Cuckmere Valley, Sussex,*" DOROTHY CHEESMAN.

346, "*An island strand, county Donegal,*" WILLIAM H. BARTLETT.

Cattle being driven over sands at low tide.

347, "*Llanbedros,*" HAWORTHE CHADBURN.

348, "*The soul of the harp,*" MADELAINE IRWIN.

350, "*The Braes o' Breadalbane,*" NIELS M. LUND (*sketch, p. 85*).

351, "*Obstructionists,*" EDITH KEMP-WELCH.

A group of geese hissing at approaching cattle.

352, "*The harbour, Ajaccio,*" MABEL S. LUCK.

353, "*The purple scarf,*" H. CREAMER.

354, "*Alderman Redman, Mayor of Southwark.*" *Presentation portrait,* ANNIE E. SPONG.

356, "*The joy of life,*" LUCY KEMP-WELCH.

"In the very May-morn of his youth,
Ripe for exploits and mighty enterprises."—*Henry V.*

Carthorses galloping over a hill; vista of spring meadows and lush grass.

357, "*A woodland glade, Woolverstone Park, Suffolk,*" WALTER D. BATLEY.

358, "*Islands of the Adriatic,*" ADRIAN STOKES.

359, "*Among the poplars, Picardy,*" F. COUTTS MICHIE.

362, "*F. J. O. Montagu, Esq.*" *Presentation portrait,* WILLIAM CARTER.

364, "*Joan of Arc taken prisoner,*" ROWLAND WHEELWRIGHT (*sketch, p. 87*).

365, "*Seaward bound,*" ROBERT W. ALLAN.

Fishermen's wives and children on a jetty watching the departure of a smack.

368, "*The shell,*" ELSIE M. WALKER.

371, "*Fergus, son of Walter Graham, Esq.,*" FRANK BRAMLEY, A.R.A.

375, "*Sir John Pound, Bart., Lord Mayor of London, 1904-5.*" *Presentation portrait,* J. H. F. BACON, A.R.A.

In ermine tippet and robes of office.

377, "*The barn-door,*" GEORGE CLAUSEN, A.R.A. (*sketch, p. 86*).

380, "*Lieut.-Col. Sir F. W. Carden, Bart.*" ARTHUR S. COPE, A.R.A.

383, "*The mountains of Moab,*" JOHN S. SARGENT, R.A.

An arid stretch of hot sandy desert, bounded far off by blue-shadowed mountains.

384, "*A herald,*" GEORGE W. JOY (*sketch, p. 88*).

Time of Edward III. Brilliantly lighted uniform; the tabard pale blue and red, with fleur de lis and lions worked upon it, in cloth of gold, the loose fit of the tabard contrasting with the well-fitting coat under it; the latter, as well as the stockings and shoes, being of different shades of red.

385, "*Sir John W. Wallington, K.C.B.*" ERNEST SPENCE (*sketch, p. 91*).

386, "*Reconciliation,*" MINNA TAYLER (*sketch, p. 86*).

389, "*Nancy, daughter of Arthur Tooth, Esq.*" MARY L. WALLER. (sketch, p. 89).

391, "*Snowdonia*," H. CLARENCE WHAITE.

392, "*Battle-dawn*," GEORGE GASCOYNE.

Armoured horsemen in bright sunlight on crest of hill.

393, "*The ruins of the Amphitheatre, Pompeii*," O. WYNNE APPERLEY (sketch, p. 85).

396, "*A May morning: the Gull's Chapel, Sark*," JANE INGLIS (sketch, p. 90).

397, "*Percy G. Gates, Esq.*" Presentation portrait, M. ETHELDREDA GRAY. (sketch, p. 91).

400, "*The Marquess of Bristol*." Presentation portrait, ARTHUR S. COPE, A.R.A.

403, "*The top of the hill*," BASIL WOODHOUSE (sketch, p. 90).

405, "*Country pilgrimage of the Virgen del Rocio of Seville passing through the Sierra Morena*," JOSÉ M. CARBONERO.

Procession of peasants in white covered wagons, and on horseback, entering a stream, preceded by a shrine with lighted candles, drawn by oxen.

406, "*The flowing river*," EDWARD T. LINGWOOD.

407, "*Dauné, daughter of Edward and Mrs. O'Neill*," F. MARKHAM SKIPWORTH (sketch, p. 88).

408, "*Veronica*," GABRIEL NICOLET.

411, "*C. S. Routh, Esq.*," LOUISE JOPLING.

415, "*God's gift: sweet flowery fields*," J. W. NORTH, A.R.A.

418, "*Miss Hilda Trevelyan*," JACQUES E. BLANCHE.

Other pictures noted in this Gallery are: **360**, "*The water carrier*," F. E. HAIG; **361**, "*When nature sleeps, winter*," EDWARD ERTZ; **366**, "*Evening on the marshes, Lymington*," GRACE L. M. ELLIOTT; **367**, "*Moonrise*," RICHARD H. BROCK; **369**, "*A king of the desert*," SIMON H. VEDDER; **374**, "*Nymph sleeping*," ARTHUR P. BURTON; **379**, "*An old song*," WALTER E. WEBSTER; **382**, "*A Tweedside picnic*," JAMES WALLACE; **388**, "*Evening*," HARRY SPENCE; **402**, "*July*," ERNEST R. FOX; **404**, "*On the Giudecca, Venice*," ARCHIBALD D. REID; **409**, "*An old barque*," FRANK KELSEY; **414**, "*Perseus and Andromeda*," MAURICE GREIFFENHAGEN; and **416**, "*Ponics at a horse fair*," ALFRED J. MUNNINGS.

GALLERY VII. (Illustrations, pp. 92-103.)

424, "*Mrs. David Martineau*," ARTHUR HACKER, A.R.A.

425, "*Catherine, daughter of James Buchanan, Esq.*," H. H. LA THANGUE, A.R.A.

In white, seated in a hammock on a lawn in front of the house.

426, "*Among the Ægean Isles*," HUGH G. RIVIERE.

"And round the prow the leaping dolphins played:
Friends of the shipman, heralding them forth
O'er the wet seapaths."

A boat of ancient Greece advances before a breeze, in the light of a summer afternoon. The crew, gathered in the bows, idly watch the dolphins at play.

- 431, "*Miss Mitford*," EDITH E. LUMLEY.
 432, "*The Acropolis : from the Pnyx, Athens*," JOHN FULLEYLOVE (*sketch, p. 92.*)
 433, *The Rt. Hon. Sir J. Gorell Barnes, LL.D., President of the Probate, Divorce, and Admiralty Division of the High Court of Justice*," ANNA AIRY (*sketch, p. 92.*)
 436, "*Dorothy and Gwynedd, daughters of R. C. Beazley, Esq.*," G. HALL NEALE.
 437, "*The pearl*," HENRY S. TUKE, A.R.A.
 438, "*The Rev. Malcolm MacColl, D.D.*," H. VON HERKOMER, R.A.
 439, "*Above the estuary : Cornwall*," ANNETTE ELIAS (*sketch, p. 93.*)
 440, "*The Earl Nelson*," RUTH GARNETT (*sketch, p. 96.*)
 442, "*L'Entente Cordiale*" : *arrival of the French Fleet in Cowes Roads*," W. L. WYLLIE, A.R.A. (*sketch, p. 95.*)

The Cowes Roads on the day of the arrival of the French Fleet. The French ships, headed by the *Masséna*, are coming up in a long line, the rearmost vessels half hidden by the smoke from the funnels and from the saluting guns.

- 443, *J. T. Tweed, Esq., Town Clerk of Lincoln*," GEORGE CLAUSEN, A.R.A.
 In black robes ; background of old oak.
 447, "*The Lady Tenterden*," HENRIETTA RAE.
 448, "*A Highland river, Glen Affric*," J. MACWHIRTER, R.A.
 449, "*La belle au bois dormant*," S. MELTON FISHER (*sketch, p. 93.*)
 Draperies of dull rose and white.
 450, "*Challenged*," ARTHUR C. COOKE.
 A gallant of the Stuart period scanning a missive just delivered.
 451, "*The Downs, Bury, Sussex*," ELSA DALGLISH (*sketch, p. 94.*)
 454, "*A question of colour*," TOM MITCHELL.
 455, "*Mrs. Thomas Marlowe*," EDWIN A. WARD.
 457, "*Of such is the Kingdom of Heaven*," RUTH GARNETT (*sketch, p. 96.*)
 459, "*Light of the West*," F. SPENLOVE-SPENLOVE (*sketch, p. 94.*)
 A sunset in autumn.

"Lowering clouds, that at the close of day,
 Bathed in a blaze of sunset, melt away."—*Matthew Arnold.*

- 460, "*Saleinaz Glacier*," EDWARD T. COMPTON (*sketch, p. 97.*)
 Harmony of silver and grey, with blue sky and distance.
 461, "*A son of the soil*," ROBERT MACGREGOR (*sketch, p. 99.*)
 462, "*The ford*," ALGERNON TALMAGE.
 463, "*The sorrows of the son are the mother's also*," B. FAGAN (*sketch p. 98.*)
 466, "*Fir trees, St. Ives*," E. STEWART WOOD (*sketch, p. 98.*)
 467, "*The Clyde : from above Greenock*," C. E. JOHNSON.
 A stretch of mountains seen across the river from a sunny hill.
 68, "*His last fence*," F. MABEL HOLLAMS (*sketch, p. 100.*)
 472, "*Mrs. Charlotte Stewart*," ARTHUR HACKER, A.R.A.

473, "*Evening's last and sweetest hour*," JOSEPH FARQUHARSON, A.R.A.

474, "*The evening meal*," TERRICK WILLIAMS.

477, "*The end of the trail*," MAUD EARL.

Esquimaux dogs exhausted in the snow.

478, "*Against regatta day*," STANHOPE FORBES, A.R.A. (*sketch*, p. 102).

A strongly-lighted interior, various types of fisher-folk gathered round a table discussing the repairs to the flags spread out before them on the table.

479, "*Haru-no-Yuki (snow in spring)*," ALFRED EAST, A.R.A.

Evening effect: lantern light reflected on snow.

480, "*The ramparts of Montreuil*," FRED. MILNER (*sketch*, p. 100).

481, "*The remorse of Saul*," CHRISTOPHER WILLIAMS (*sketch*, p. 101).

"I have played the fool."—1 Sam. xxvi. 21.

484, "*Miss Pamela Colman-Smith, the Story-teller*," ALPHÆUS P. COLE (*sketch*, p. 101).

485, "*Fleur de lis*," G. A. STOREY, A.R.A.

A lady in white.

486, "*Early summer*," J. NOBLE BARLOW.

487, "*Hampshire water meadows*," HARRY WATSON (*sketch*, p. 103).

493, "*Leda*," G. A. STOREY, A.R.A. (*sketch*, p. 105).

"Fair Leda was enraptured of a swan,
That lovely water-bird as white as snow,
Which, Love perceiving, did his likeness don,
And all too soon proved Leda's overthrow.
Hence was that beauty born, that witching joy,
That mars the peace of every love-sick boy."

494, "*The vespers bell: Amalfi*," WALTER DONNE (*sketch*, p. 103).

Monks assembling for evening prayer.

499, "*Low water: Berc-sur-mer*," W. L. WYLLIE, A.R.A.

Late afternoon; fisher people transporting their catch from a smack just beached.

Other pictures noted in this gallery are: **423**, "*Marguerite*," J. COUTTS MICHIE; **434**, "*When evening twilight softly falls*," HARRY WATSON; **441**, "*Autumn garden, Bavaria*," ORRIN PECK; **444**, "*The upper lock gate, Flatford*," H. P. HAIN FRISWELL; **453**, "*Mrs. Charles Allen*," M. HALL NEALE; **464**, "*Ullswater: from Glencoin Woods*," ERNEST PARTON; **465**, "*Mrs. Harold Speed*," LAURENCE KOE; **470**, "*The September moon*," YEEND KING; **475**, "*Sleep and his brother Death*," CHAS. VAN HAVERMAET; **491**, "*Morning glitter*," EDWARD KING; and **495**, "*On the Thames*," E. INGRAM TAYLOR;

GALLERY VIII. (Illustrations, pp. 104-113.)

On the wall opposite the entrance to Gallery IX. are hung together the two royal portraits. The position of honour in this room is occupied by Mr. Brangwyn's picture, surmounted by No. 531.

501, "*The maid was in the garden*," YEEND KING.

502, "*Rev. C. Eccles Williams, D.D.*" RALPH PEACOCK (*sketch*, p. 104).

503, "*Oliver Goldsmith at Lissoy*," EYRE CROWE, A.R.A.

"How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never-failing brook, the busy mill."—*The Deserted Village*.

The reputed village of the poem, seven miles from Athlone.

504, "*The death of the roebuck*," WILLIAM WALLS.

505, "*Arthur Ross, Esq.*," W. R. SYMONDS.

507, "*Rosa Mundi*," FRANK W. CARTER.

508, "*Miss Grizel Anstruther*," GEORGE HENRY.

509, "*England's frontier*," W. L. WYLLIE, A.R.A.

Gulls hovering over heaving waves.

510, "*The Rev. Brooke Foss Westcott, Headmaster of Sherborne, as in the pageant*,"
HERBERT A. OLIVIER.

513, "*Miss Mary Arbuthnot*," CATHERINE OULESS.

514, "*Henry Roby, Esq.*," FRANK BRAMLEY, A.R.A.

515, "*H.M. Queen Alexandra*." *Painted for the Canadian Houses of Parliament, Ottawa. Exhibited by command of H.M. The King.* COLIN FORBES.

In robe of ermine and red velvet, and black satin dress, with ropes of pearls.

516, "*H.M. King Edward VII.*" *Painted for the Canadian Houses of Parliament, Ottawa. Exhibited by command of H.M. The King.* COLIN FORBES.

In field-marshal's uniform, holding forward a sealed document.

517, "*Un Nègre*," JEAN CASSE (*sketch, p. 110*).

520, "*Gone to ground*," JOHN CHARLTON.

In a Surrey pine-wood a pack of excited foxhounds surround the sandy refuge of their quarry made by a fallen tree.

521, "*Mrs. Hugh G. Riviere*," HUGH G. RIVIERE.

Evening dress of black and white, half-length.

522, "*The squall*," C. NAPIER HEMY, A.R.A.

Men in fishing boat hastily lowering sail.

523, "*Lady Philipps*," ARTHUR T. NOWELL.

526, "*Pioneers to glory*," BERNARD F. GRIBBLE (*sketch, p. 106*).

528, "*The spirit of the rose*," FRED STEAD.

529, "*A fairy tale*," J. H. F. BACON, A.R.A. (*sketch, p. 107*).

Children on a couch listening to a story read by one of them. The colour scheme consists almost entirely of different shades of white.

530, "*The Viscountess Massereene and Ferrard*," OSWALD BIRLEY.

531, "*Recuperation*," J. WALTER HADLAND.

Foxhounds in kennels, resting on straw.

532, "*A Venetian funeral*," FRANK BRANGWYN, A.R.A. (*sketch, p. 109*).

Dull olive tones in foreground, silhouetted against pale reds and yellows.

533, "*The departure of John and Sebastian Cabot from Bristol on their first voyage of discovery*," ERNEST BOARD (*sketch, p. 111*).

Attended by the Abbot with his crozier and a company of ecclesiastics and citizens, the Mayor of Bristol, in black, gravely presses the hand of John

Cabot as he leaves the quay. The woman in dull green is Cabot's wife. The old city bridge is in the background, and the arms of Bristol are emblazoned on the sail. The tower of St. Mary Redcliffe is seen in the distance.

534, "*Olive, daughter of Capt. J. Orr-Ewing*," ARNOLD MOUNTFORT (*sketch, p. 110*).

535, "*Twixt the darkness and the light*," STUART LLOYD (*sketch, p. 108*).

538, "*Eve*," JOHN SHAPLAND.

539, "*Fast fades the lingering light*," JOSEPH FARQUHARSON, A.R.A.

An estuary reflecting golden light at evening, seen from the dark crags of a mountain, near an eagle's nest.

540, "*The meet at the 'Bell'*," ALFRED J. MUNNINGS.

541, "*A passing shower, Windermere*," EDWARD H. COMPTON (*sketch, p. 104*).

542, "*A quiet nook*," ERNEST PARTON.

543, "*J. Herbert Tritton, Esq.*" *Presentation portrait*, HERMAN G. HERKOMER.

544, "*Algeciras, Spain*," ALFRED EAST, A.R.A.

A gipsy roadside camp, and, beyond the road, bordered with brilliant reeds and orange trees, the famous Moorish aqueduct crossing the valley.

545, "*Day and the dawn star*," HERBERT J. DRAPER (*sketch, p. 112*).

"To faint in the light of the sun she loves,
To faint in his light and to die."

"This is a rendering of the Nature myth wherein the Dawn is absorbed and overwhelmed by the light of Day. In the Greek version of the myth, Daphne, the dawn, flies from Apollo, the sun, who pursues her, and she is changed into a laurel tree, the foliage of which became thereafter a badge of the Sun-God. In this picture the early Dawn, as represented by the Star of Morning, is willingly absorbed in the conquering light and love of the god of Day, in whose arms she faints and fades as the god passes on to his task of giving light to the world."

548, "*Tales of the Heroes*," HENRY J. HUDSON (*sketch, p. 113*).

549, "*Moonrise and afterglow*," JULIUS OLSSON (*sketch, p. 108*).

550, "*Pamela*," G. A. STOREY, A.R.A.

A girl in black with mob cap and white fichu.

551, "*Dordrecht : the evening sky*," MOFFAT LINDNER.

554, "*Miss Edith Miller*," HAROLD SPEED (*sketch, p. 113*).

In white, with dull blue background and purple draperies.

555, "*Booklovers*," M. E. KINDON (*sketch, p. 106*).

556, "*A peaceful afternoon*," SIR ERNEST A. WATERLOW, R.A.

A willow-lined bend of the Thames, with cattle among the rushes.

557, "*Hark back !*" JOHN CHARLTON.

A horsewoman on the outskirts of a wood.

Other pictures to be mentioned are : **506**, "*Sister Ships*," ALFRED HARTLEY ; **519**, "*F. A. Bosanquet, Esq., K.C., Common Sergeant of London*," W. ONSLOW FORD ; **540**, "*The meet at the 'Bell'*," ALFRED J. MUNNINGS ; and **551**, "*Dordrecht : the evening sky*," MOFFAT LINDNER.

GALLERY IX (Illustrations, pp. 114-123.)

560. "The cockade," G. A. STOREY, A.
 561, "Refreshments," GOODWIN KILBURNE.
 562, "Venetian reflections," HILDA MONTALBA (*sketch*, p. 114).
 563, "Summertime," D. M. HOARE.
 565, "Emblemata," LAURA (LADY) ALMA-TADEMA.

In an antique Dutch interior a girl is showing a book of pictures to a younger boy at a table.

563. "Motherhood," W. P. FRITH, R.A.
 570, "Florence: August afternoon," C. ALBAN WALLIS.
 571, "Adding insult to injury," JOHN A. LOMAX.
 574, "Just a song at twilight," ALEX. MACLEAN (*sketch*, p. 114).
 576, "Just out," CHARLES E. RICHARDSON.

A draper of the eighteenth century showing his goods to a lady.

- 577, "Showing his treasures," JOHN A. LOMAX.
 Two connoisseurs of the Cavalier period examining prints in a library.
 578, "Old time tuition at Dulwich College, A.D. 1828," WALTER C. HORSLEY.

"When I was about 11 years old I stayed at Dulwich College with Mr. Lindsay, one of the Fellows. Mr. Lindsay was not an early riser, so he arranged that his case should come up to his bedroom every morning."—*Recollections of a Royal Academician*, by J. C. Horsley, R.A.

- 579, "December," J. MACWHIRTER, R.A.
 "Lastly came winter, clothed all in frize, chattering his teeth for cold that did him chill."

- 580, "On the road to Greta Green," GEORGE G. KILBURNE.

An inn parlour with a pair of lovers, the man smilingly looking out of the window. The hostess gazes at the young bride seated by the fire.

- 581, "News," E. BLAIR LEIGHTON.
 584, "1746," J. WATSON NICOL.

"Now a' is done that men can do,
 An' a' is done in vain."

- 586, "Quiet hours," HENRY T. SCHAFER (*sketch*, p. 115).
 588, "Ballad of dead ladies," VAL HAVERS.

A triptych representing a procession of ten heroines of history and romance passing across the picture. The landscape setting is that of late autumn, a harmony of purples and brown lit up by after-glow.

- 589, "A sea-king's son," HERBERT GANDY.
 594, "Home Rule," MARGARET COLLYER.
 598, "May," J. MACWHIRTER, R.A.

"Then came the jolly summer, being clad
 In a thin silken cassock coloured green."

- 599, "An old legend," G. SHERIDAN KNOWLES (*sketch*, p. 115).

- 600, "*The White Arch, Tangier*," TERRICK WILLIAMS (*sketch, p. 116*).
 601, "*Mrs. Edmund Thomas*," JESSIE MACGREGOR.
 602, "*The shadow*," J. WALTER WEST.
 608, "*Trafalgar Day, 1905*," WILLIAM LOGSDAIL.
 609, "*Miss Lettice Sutton*," KEITH HENDERSON.
 610, "*Amy Wentworth*," HENRIETTA WARD (*sketch, p. 116*).
 612, "*Patience*," L. CAMPBELL TAYLOR (*sketch, p. 118*).
 613, "*The abbé's salad*," FRED ROE (*sketch, p. 9*).
 617, "*An English Dryad*," J. W. NORTH, A.R.A.
 618, "*Opals*," CATHERINE M. WOOD.
 620, "*Battledore*," L. CAMPBELL TAYLOR (*sketch, p. 119*).

In white and black dresses, in grey-carpeted room.

- 622, "*O my love's like a red, red rose*," C. HAIGH-WOOD.
 624, "*A white world*," JOSEPH CLARK.
 625, "*A frugal meal*," FLORA M. REID (*sketch, p. 120*).
 626, "*The Kasbar Gate, Tangier*," W. G. DAFFARN.
 627, "*E. Montfort Symms Esq.*," HENRY S. TUKE, A.R.A.
 630, "*Birthday flowers*," GABRIEL NICOLET.
 633, "*Striking a bargain*," FLORA M. REID.
 637, "*Run to earth*," FLORENCE JAY (*sketch, p. 119*).
 646, "*A child's grief*," FRED APPELYARD (*sketch, p. 117*).
 647, "*Vows*," E. BLAIR LEIGHTON (*sketch, p. 120*).
 648, "*Chez nous*," W. B. FORTESCUE (*sketch, p. 118*).
 652, "*The executors*," WILLIAM A. BREAKSPEARE.

Two gentlemen of the time of Charles II. examining papers. A maid approaches with refreshments.

- 656, "*Ben Nevis: from Benavie*," WILLIAM YOUNG.
 657, "*An Arab school: Luxor*," EDITH CORBET.
 661, "*Come unto these yellow sands*," THOMAS MAYBANK.
 662, "*Falling leaves*," EDGAR BARCLAY.
 663, "*An o'd-world village*," CLAUDE HAYES.
 664, "*On the coast of Kabylie: sunset*," FREDK. A. BRIDGMAN.

Arabs encamped in a grove, with horses and greyhounds.

- 666, "*Life's golden days*," FRANCIS E. COLTHURST (*sketch, p. 121*).
 667, "*King cups*," EDGAR BARCLAY.
 668, "*Spring melody*," HARRY W. ADAMS.
 669, "*Evening*," MIA ARNESBY BROWN.
 670, "*A Moorish mosque*," GRAHAM PETRIE.
 671, "*The ghost's gallery*," F. PERCY WILD (*sketch, p. 121*).
 673, "*Summer*," FRED APPELYARD (*sketch, p. 123*).
 674, "*The parson's daughter*," JAMES CLARK (*sketch, p. 122*).
 676, "*The angel appearing to the shepherds*," WILLIAM H. MARGETSON.

677, "*Sunny maytime*," FRED APPELYARD (*sketch*, p. 677.)

678, "*Assisi: the hour of 'Ave Maria'*," FRANK C. COWPER.

Looking towards Perugia, and showing the resting-place of St. Francis.

680, "*Molly*," THOMAS COWPER (*sketch*, p. 122).

GALLERY X. (Illustrations, pp. 124-132.)

683, "*Presepio*," EDITH CORBET.

Three shepherds adore the Madonna and Child resting upon a heap of straw in an Eastern courtyard. Through an archway the cavalcade of the kings is seen approaching along a mountainous path. Sheep, peacocks, and doves in the scene are prominent.

687, "*Herbert Sears, Esq.*," J. J. SHANNON, A.R.A.

Seated on fender stool; the background a mantelpiece of yellow and white marble.

688, "*The sheepfold under the hill*," CLAUDE HAYES (*sketch*, p. 124).

692, "*The ebb-tide*," ALICE P. WALFORD.

693, "*The suppliants*," ARTHUR A. DIXON (*sketch*, p. 125).

"Give unto all, lest he whom thou deni'st,
May chance to be no other man than Christ."—*Herrick*.

Facing the entrance to the Exhibition, and over Mr. Dixon's painting, is the tall panel (reaching the cornice):

694, "*The secret*," decorative panel, ROBERT CHRISTIE.

Two ladies in shot silk draperies of red and brown, and a third half seen, are conversing in a garden, under a chestnut tree, in which are perched two amorini. The group is flanked by hollyhocks, and a rosebush in the foreground.

695, "*Harold Pearson, Esq., M.P.*," HUGH DE T. GLAZEBROOK (*sketch*, p. 128).

The new member for Eye, in his costume of Master of the Oxford Draghounds.

696, "*The thunder of the surf*," FREDERICK J. WAUGH.

697, "*'The wings of the morning'*," GEORGE WETHERBEE (*sketch*, p. 127).

698, "*A Bluecoat boy*," WILLIAM LOGSDAIL (*sketch*, p. 130).

699, "*Mountain stream nymph*," LEHMANN J. OPPENHEIMER.

701, "*The Gordon Highlanders at Quatre Bras*," J. HOYNCK VAN PAPENDRECHT.

703, "*Showery weather*," HON. DUFF TOLLEMACHE (*sketch*, p. 126).

704, "*Dulcic and Joy, daughters of Mr. George Glass Hooper*," The Hon. JOHN COLLIER.

Portrait picture of two little girls wearing white frocks with blue sashes and practising the steps of a dance, hand-in-hand.

705, "*The first step in life*," JOSEPH CLARK (*sketch*, p. 127).

706, "*The tropic night: Jamaica*," ALBERT GOODWIN.

Foliage relieved against a dull slate-coloured sky barred with crimson. The last sunset gleam is fading near the horizon.

707, "*The uninvited guest*," ELEANOR FORTESCUE BRICKDALE.

An old-time wedding procession, allegorising its modern counterpart when luxury and riches are sought after and Love is left out.

708, "Portrait group," HUGH DE T. GLAZEBROOK (*sketch*, p. 128).

710, "The ever-open door," SIGISMUND GOETZE.

"We brought nothing into this world, and it is certain we can carry nothing out."

A rainbow of hope spans the narrow doorway through which mankind must pass. Mortals of every degree are disrobing as the dread messenger announces the summons from the scroll of life. The cardinal parts with his robes, the lady of fashion takes off her jewels, youth passes in with its blossoms of promise, and the convict and the dancer alike hear the call; only for the child has the occasion no terror. Left behind amongst spring blossoms lie scattered the imperial crown, the ermine of state, and the attributes of the philosopher, the poet, the statesman, and the gambler.

711, "Miss Constance Blakeney," CHARLES D. WARD (*sketch*, p. 130).

712, "Hush!" J. H. LORIMER.

A white-panelled room with a mother hushing her baby to sleep. White pigeons at the open window, through which is seen an expanse of land and sea lighted by the declining sun.

713, "The Earl Cairns," FRANK BRAMLEY, A.

714, "Rushing the hill: Derby Day," J. S. SANDERSON WELLS (*sketch*, p. 124).

715, "Wood-nymphs discover Cupid asleep," T. FREDERIC CATCHPOLE.

719, "Summer," W. G. ROBB.

720, "The silent snow possessed the earth," JOSEPH FARQUHARSON, A.

721, "I hid not my face from shame," OSWALD MOSER (*sketch*, p. 131).

724, "Nancy, daughter of Frank Romer, Esq.," J. HANSON WALKER.

725, "Mrs. F. D. Millet," F. D. MILLET.

726, "Wild cherry," MARY DONALDSON.

728, "The fête of the patron saint: Castellar," ARTHUR BURREINGTON (*sketch*, b. 126).

729, "The water-cart," DAVID MURRAY, R.A. (*sketch*, p. 129).

730, "The pergola," HORACE FISHER.

732, "My summer hat," HELEN HINDLEY.

735, "When the boats come in," ALBERT STARLING.

736, "Col. T. P. Calley, C.B., commanding 1st Life Guards," WILLIAM CARTER.

737, "Mid-Atlantic: the 'roaring forties,'" FREDERICK J. WAUGH.

738, "Major-General M. W. E. Gosset, C.B.," The Hon. JOHN COLLIER.

Portrait of a distinguished soldier, who served in the Indian Mutiny, and the Kaffir, Boer, Zulu, and Burmese wars.

740, "Morning: the valley of the Somme," FRED MILNER (*sketch*, p. 131).

741, "The blessing of the plants: Santa Barbara, California," ORRIN PECK.

Monks by a well-side in a garden enclosed by monastery buildings: springtime.

742, "Springtime," A. BROWNLIE DOCHARTY.

743, "Amy, daughter of Major J. J. Braithwaite," FRANK O. SALISBURY.

745, "Patience," WILLIAM H. MARGETSON (*sketch*, p. 132).

746, "Foundry: Airedale," CLARE ATWOOD.

747, *Sir George Armytage, Bart.*, HENRY S. TUKE, A.

Other pictures noted in this room are:—682, "*Mrs. Nicholas Waterhouse*," J. GARNELO Y ALDA; 684, "*Nature's carpet*," JOHN B. NOEL; 685, "*English roses*," NORA HARTLEY; 691, "*When the woodlands awake from their winter's sleep*," OWEN BOWEN; 718, "*Count Georges von Dardel*," RUTH LATTER; 732, "*My summer hat*," HELEN HINDLEY; and 746, "*Foundry, Airedale*," CLARE ATWOOD.

GALLERY XI. (Illustrations, pp. 133-141.)

750, "*Winifred and Cushla*," W. LLEWELLYN (*sketch, p. 135*).

Two young girls seated together, one in white and the other in green dress, against a sombre grey background. Table with vase of roses on the left.

751, "*Selling chickens in Liguria*," H. H. LA THANGUE, A.R.A.

A peasant at a half-closed door offering a chicken from a crate, and in the foreground his daughter, in shadow, carrying another couple of fowls.

752, "*First communion*," ALICE M. SWAN.

756, "*Her first communion*," MRS. MARY F. RAPHAEL (*sketch, p. 135*).

Dominant note, youth and innocence. The early summer surroundings harmonise with these sentiments.

757, "*Sheeps Green, Cambridge*," CYRUS JOHNSON.

758, "*Celia*," T. BLAKE WIRGMAN.

761, "*Good night*," T. B. KENNINGTON.

762, "*Once again*," W. HERBERT ROE.

A girl revisiting a trysting-place.

763, "*September*," ARNESBY BROWN, A.R.A.

Horses led from the plough towards haystacks grey in shadow, and seen against an orange and gold sunset sky.

764, "*Intercepted despatches*," FRANK M. BENNETT.

767, "*In the water meadows*," ELSIE HIGGINS (*sketch, p. 133*).

768, "*William Boyd Carpenter, D.D., D.C.L., Lord Bishop of Ripon*." Presentation portrait, HUGH G. RIVIERE (*sketch, p. 134*).

769, "*The roadside farm*," DAVID MURRAY, R.A.

Rustics with a drove of sheep. Beyond the dusty road are farm buildings, and in the distance a village hidden amongst elms.

770, "*Off to the Spanish main*," ARTHUR D. McCORMICK.

"With a runbelow, and a westward ho!
And heave, my mariners all, O!"

773, "*George Zwilgmeyer, Esq.*" Presentation portrait, J. SEYMOUR LUCAS, R.A.

774, "*Moonrise: Wensleydale*," SIR ERNEST A. WATERLOW, R.A.

Moon rising behind the trees, whose tops are faintly touched by the last lingering warmth of the sunset.

775, "*Reading the letter*," HAROLD KNIGHT.

778, "*Colonel G. Malcolm Fox*," JOHN H. LANDER (*sketch, p. 136*).

779, "*Cold spring*," LOUISA STARR CANZIANI.

A poorly-clad woman in a town street plucking spring blossom through palings.

- 780, "*A sunlit bay*," ARTHUR FRIEDENSON.
- 781, "*Miss Evelyn Oules*," T. BLAKE WIRGMAN.
- 784, "*Evening after rain: Barnard Castle, Yorkshire*," WILLIAM K. BLACKLOCK (*sketch, p. 133*).
- 785, "*The 'Scaldino'*," C. E. PERUGINI.
- 786, "*The culprit: a comedy*," THOMAS C. GOTCH.
A boy, together with the bowl he has broken, paraded with mock ceremony before a row of children in fancy dress, followed by a rod.
- 787, "*A charcoal-burner's settlement*," FRANK WALTON.
- 789, "*A pastoral*," MILLER SMITH (*sketch, p. 136*).
- 791, "*La Via Vecchia, Anacapri*," HORACE FISHER.
- 792, "*Rose softly blooming*," SAVAGE COOPER (*sketch, p. 137*).
- 796, "*Martinmas*," FRANK WALTON.
Pines upon a hill overlooking an autumn valley of beech trees, backed by misty hill and dale.
- 797, "*The Hon. Margaret Hammen*," S. MELTON FISHER (*sketch, p. 137*).
- 798, "*The old chalk road*," FRANCIS H. WHITTINGTON.
- 800, "*The chalkhole*," A. HENRY FULLWOOD (*sketch, p. 138*).
- 801, "*Tetuan, M rocco: from the cemetery*," FRANK DILLON.
- 802, "*Seven summers*," A. CHEVALIER TAYLER (*sketch, p. 139*).
- A little boy's birthday party, the birthday cake being cut by the child, aided by the nurse. The light of seven candles on the cake throws a soft radiance on the two figures and on the white background.
- 803, "*A summer's day on the Thames*," B. W. LEADER, R.A. (*sketch, p. 138*).
- 804, "*Martyrdom*," FRED ROE (*sketch, p. 140*).
"Suddenly a man pushed his way through the crowd, and threw himself at Joan of Arc's feet, imploring her forgiveness. It was the priest Loisleur, Joan's confessor and betrayer.—Lord Ronald Gower's "*Joan of Arc*."
- 807, "*The haymakers*," JOSEPH Y. DAWBARN (*sketch, p. 142*).
- 808, "*Miss Brenda Mellodew*," W. LLEWELLYN (*sketch, p. 143*).
- A young lady in white dress seated in gold chair against a grey-panelled background. Table with glass ornament on the left, a scheme of harmonious whites and greys relieved with small quantity of positive colour,
- 809, "*Lower away*," C. NAPIER HEMY, A.R.A. (*sketch, p. 141*).
Two yachts racing in Falmouth Bay, one of them preparing to round the Manacle Buoy.
- 810, "*Malcontents*," BERNARD F. GRIBBLE (*sketch, p. 140*).
- 811, "*Autumn*," E. LESLIE BADHAM (*sketch, p. 142*).
- 813, "*Evenleen*," WM. R. SYMONDS (*sketch, p. 143*).
- 814, "*To winter quarters*," J. FARQUHARSON, A.R.A.
- 815, "*Sir Roger de Coverley*," FRED. MORGAN.
- 816, "*Fair meadows*," ARTHUR MEADE.
- 818, "*A sunny afternoon*," B. EASTLAKE LEADER.
- 819, "*Ulysses recognised by the nurse Euryclea*," W. E. GLADSTONE SOLOMON.
The winning picture in the Gold Medal Competition in the R.A. Schools.

820, “‘*Blossoms*,’ Mrs. Percy Brooke,” G. HILLYARD SWINSTEAD (*sketch*, p. 132).

Colour scheme white, pale pink, and spring green, with apple blossoms.

821, “*A coombe in the Quantocks*,” CHARLES D. WARD (*sketch*, p. 144).

825, “*Winter in Liguria*,” H. H. LA THANGUE, A.

Two girls gathering and watering flowers at a sun-flecked well.

826, “*Viola*,” C. E. PERUGINI.

828, “*High Street, Watford*,” WILLIAM MACDONALD (*sketch*, p. 144).

Other pictures to be mentioned in this Gallery are: **753**, “*J. P. Rylands, Esq.*,” G. HALL NEALE; **755**, “*September moonrise*,” ALFRED RIGG; **772**; “*Sunday at Katwyk*,” NORNA LABOUCHERE; **782**, “*In an Eastern bazaar*,” EMMA MAGNUS; **790**, “*Absorbed*,” IVAN LINDHÉ; **795**, “*Madame Crommelin*,” MARK MILBANKE; **798**, “*The old chalk road*,” FRANCIS H. WHITTINGTON; **824**, “*Preparations*,” MARION POWERS; and **827**, “*The English bridge, Shrewsbury*,” URSULA WOOD.



GALLERY V. No. 313. “*An English Yum-Yum.*”

ALLAN DAVIDSON.

30 × 25

THE
ACADEMY NOTES

ILLUSTRATIONS.

The copyrights of all pictures illustrated in this book are reserved to their respective owners.

GALLERY I.



No. 9. "The Day After the Storm." BRITON RIVIERE, R.A.

42 × 47



No. 2. "The Old Mill." BLANDFORD FLETCHER.

38 x 61.



No. 8. "A Song Without Words." J. YOUNG HUNTER.

30 × 72



No. 5. "Sleeping Shepherd." GEORGE WETHERBEE.

29 × 36



No. 18. "*Les Dévideuses.*" (A Brittany interior.) GUY WILTHEW. 40 × 50



No. 19. "*A Winter Morning.*" H. MITTON WILSON. 40 × 60.



No. 25. "Two Lovers." MARCUS STONE, R.A. 30 × 19

" . . . whispering by an orchard wall."

[By permission of Messrs. C. E. Clifford & Co., 21, Haymarket, S.W., owners of the copyright, who are publishing an important Engraving.]



30 x 36

No. 21. "*The Temple at Tivoli by Moonlight.*" HAROLD SPEED.



No. 24. "*A Rough Welcome.*" F. S. RICHARDSON.

40 x 60



36 x 56

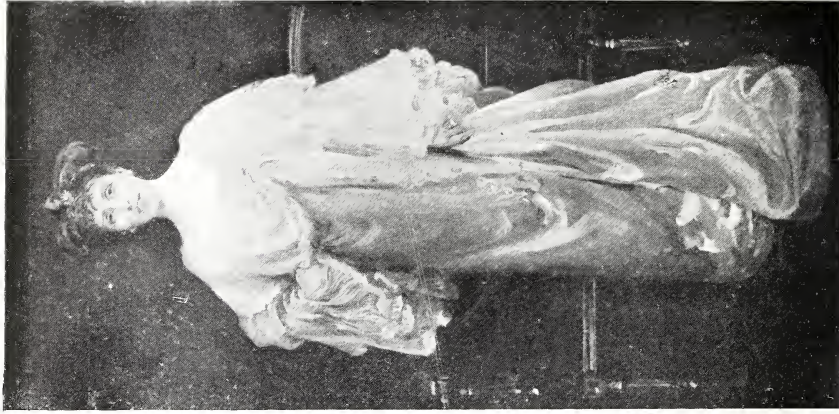
1895

No. 36. "Ereung Glow." B. W. LEADER, R.A.
[By permission of Messrs. Tooth & Sons, the owners of the copyright.]



84 x 42

No. 47. "Maud." FRANK BROOKS.



72 x 36

No. 31. "Mrs. Charles Whittard." MISS ALICE GRANT.



No. 38. "Evening Silence" R. GWELO GOODMAN.

40 × 50.

GALLERY II.



No. 63. "Still Waters." YEEND KING.

48 × 72.

By permission of Messrs. Louis Wolff & Co., Ltd., 245, Tottenham Court Road, W.



No. 60. "The Bow in the Cloud." Mrs. Young Hunter. 38 x 30



No. 82. "The Conception of the Cross." Alfred Fahey. 40 x 30
"And the heart fancieth, as a woman's heart travaileth."



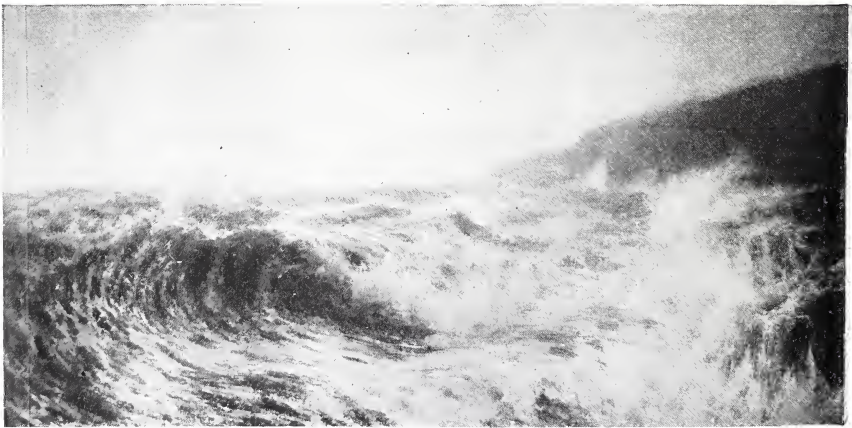
No. 70. "*Departing Dev, Cornwall.*" J. NOBLE BARLOW, ^{45 × 75.}



No. 85. "*Sablath Morning in Burma.*" J. R. MIDDLETON ^{39 × 3}



No 91. "*Lt.-Gen. Lord de Ros, K.P., K.C.V.O.*" H. HARRIS-BROWN.
[Colonel 1st Life Guards.]



No. 86. JOHN F. SLATER. 40 × 75
"You hear the breaker's sullen roar,
And watch the waves ascend in spray."



No. 93. "*A Song of Spring.*" ARTHUR MEADE 45 × 60



No. 98. "*From English Scas,*" J. L. PICKERING, 24 × 50



36 × 24

No. 122 "Rita." WALTER E. WEBSTER.



36 × 72

No 112. "Steady! When the Boats come in." G. HILLYARD SWINSTEAD.



No. 104. "*Lucien Anton di Balmé.*" ^{70 × 50} JOHN S. ELAND.



No. 92. "*The Mill Pond.*" J. HERBERT SNELL

40 × 60.

GALLERY III.



532 x 651.

No. 131. "Evening in a Midland Valley." ALFRED EAST, A.R.A.

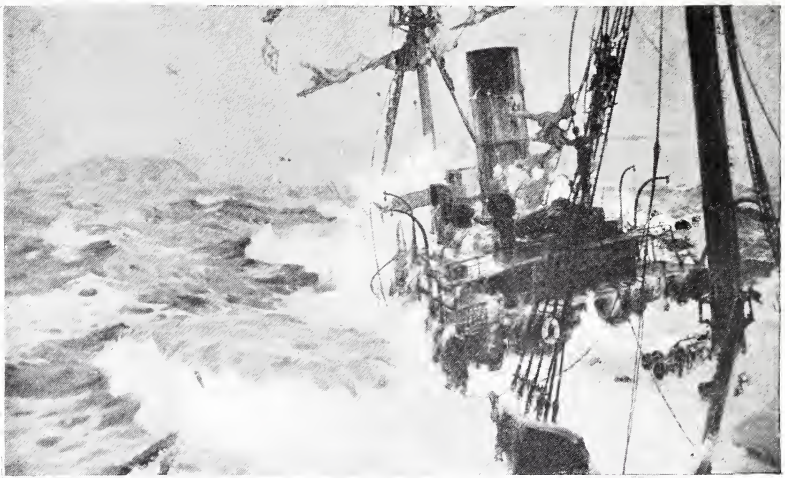


No. 138. "Mrs. Untermeyer." J. J. SHANNON, A.R.A.

82 x 48



84 × 48
 No. 130. "Cain." HUGH R. RAINEY,
 "My punishment is greater than I can bear."



58 × 94
 No. 164. "Hopeless: The Morning After the Gale." ARTHUR J. W. BURGESS.



No. 149. "Summer Night, Lake Como." J. MACWHIRTER, R.A.

[24 x 48.]



No. 142. "*Atalanta.*" CHRISTOPHER D. WILLIAMS. 60" diameter.
 "Too fair to let the world live free from war."



No. 139. "*In Sleep the World Restes.*" BYRON COOPER. 4 × 60



No. 163. *Field-Marshal Sir Evelyn Wood, G.C.B., V.C.* W. W. OULESS, R.A. 50 × 40

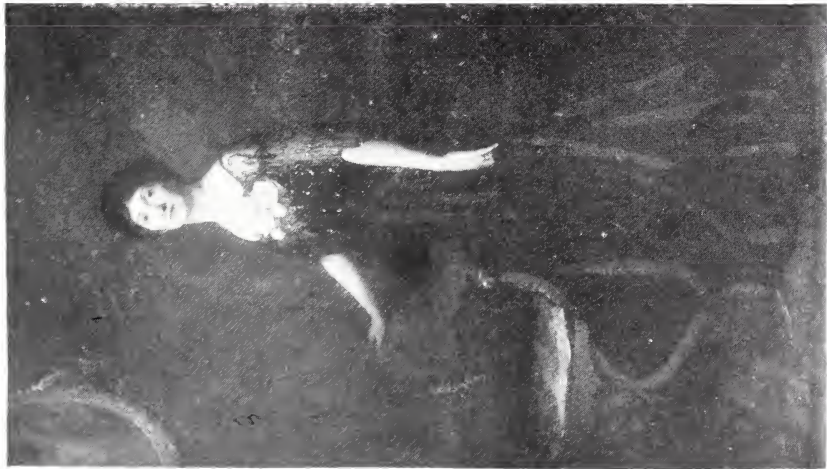


No. 152. "*Daphne*." Daughter of S. A. Hagben, Esq., ANNIE E. BOWLER.



No. 165. "*In Time of Peace*." LEONARD SKEATS.

60 x 80.



F No. 172. "Mrs. E. Hodgson Smart." 84 x 48
E. HODGSON SMART.



No. 170. "Major Ferguson." H. HARRIS-BROWN.



No. 171. "*A Cornish Sea.*" HON. DUFF-TOLLEMACHE.

30 × 50.



No. 177. "*With Eventide our Toil is O'er.*" ERNEST H. RIGG.

48 × 72.



No. 176. "Queen Philippa interceding for the Burgheis of Calais," J. DOYLE PENROSE. 56 x 72



No. 198. "*Penolver, Cornwall.*" A. J. WARNE BROWNE. 40 × 60



No. 188. "*Land of the Mountain and the Flood.*" ERNEST BUCKNALL. 48 × 72.



No. 200.

"Burning of Martin Luther's Works outside Old St. Paul's, 1521." J. SEYMOUR LUCAS, R.A.

48 x 75



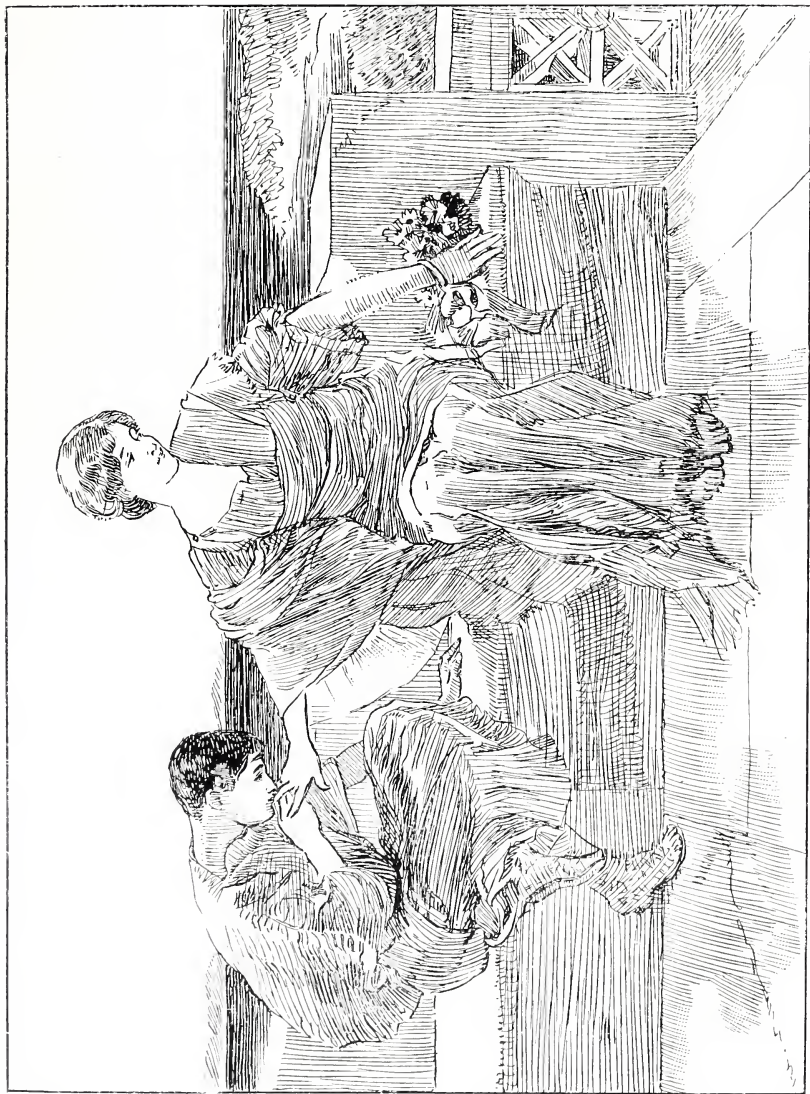
No. 199. "*Evening.*" ARNOLD PRIESTMAN.

48 × 72



No. 202. "*Morning. Teme-dale.*" ALFRED HARTLEY.

48 × 60.

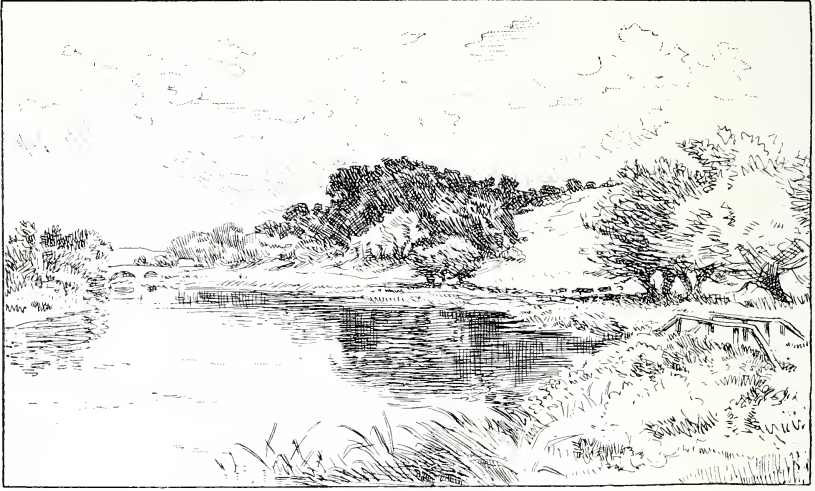


31 x 44

No. 218. "Ask me no more." SIR L. ALMA TADEMA, R.A.

"Ask me no more; thy fate and mine are seal'd,
 I strove against the stream and all in vain;
 Let the great river take me to the main;
 No more, dear love, for a touch I yield."—TENNYSON.

By permission of Messrs. Arthur Tooth & Sons, by whom a photo-engraving will be published.



32 × 57

No. 211. "*The Wooded Banks of the Thames at Shillingford.*"

B. W. LEADER, R.A.

[By permission of Messrs. Arthur Tooth & Sons, by whom an Etching will be published.]



37 × 60

No. 204. "*Wind-Swept.*" WILLIAM DICKSON.



82 x 58.
No. 219. "Mrs. Fletcher of Saltoun." ALBERT H. COLLINGS.



52 x 40
No. 221. "Hagar and Ishmael." J. DOYLE PENROSE.



60 x 42.

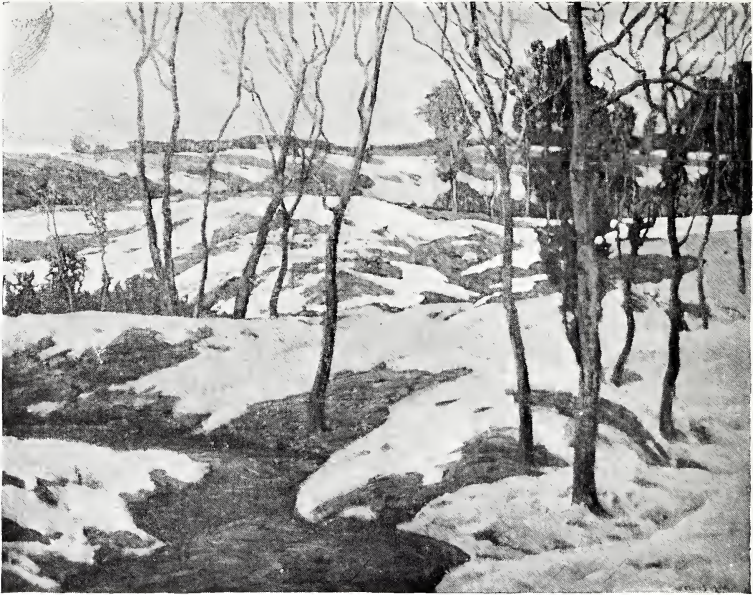
No. 223. "*Borcovicus on the Roman Wall, Northum'erland.*" ROBERT SPENCE.



93 × 59.

No. 225. "*Her Grace the Duchess of Westminster.*" FRANK DICKSEE, R.A.

GALLERY IV.



No. 253. "*Late Afternoon.*" W. ELMER SCHOFIELD. 39×48



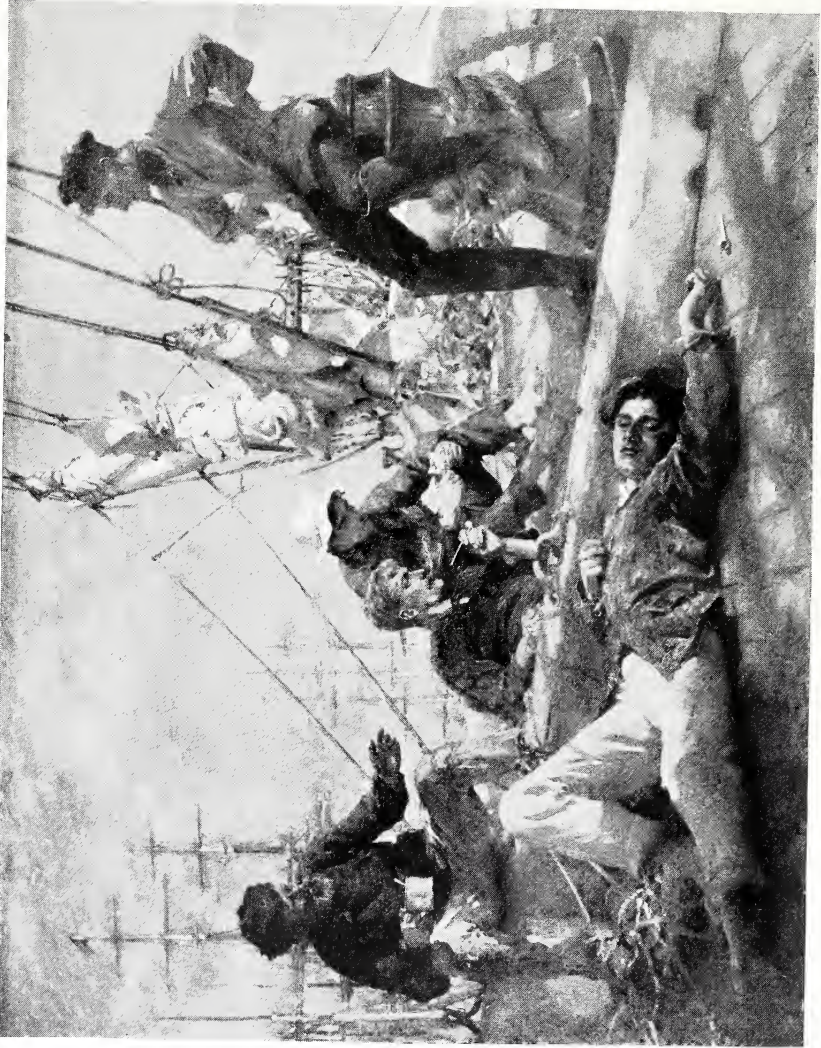
No. 250. "*The Marsh Road.*" A. M. TALMAGE. 48×66 .



No. 247. "Sheltering from the Storm," W. R. SYMONDS.
46 x 36



No. 256. "Mrs. Nicholas Waterhouse,"
LAURENCE KOE.



36 x 54

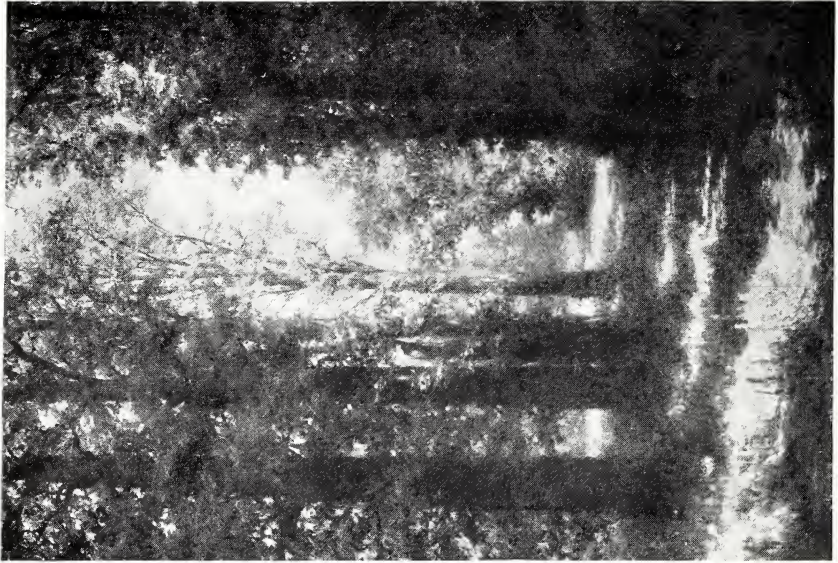
No. 264. "Sailors Yarning." H. S. Tuke, A.R.A.



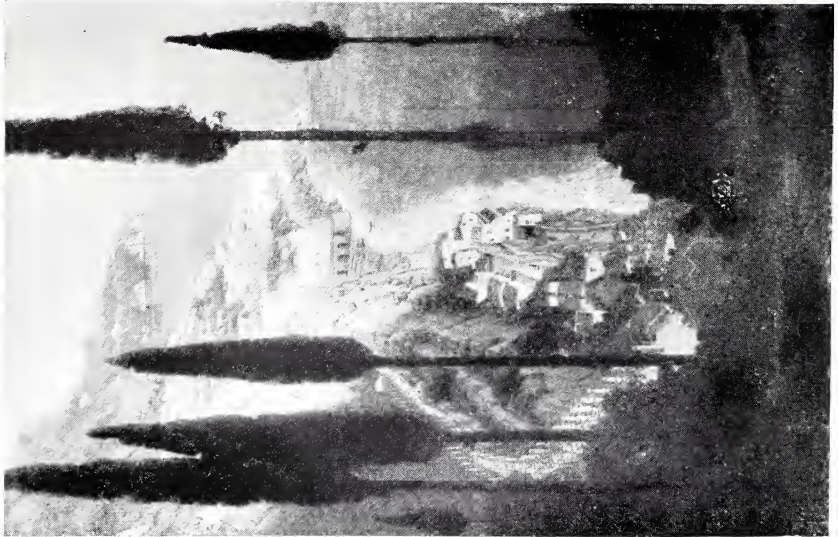
No. 276. "The Lighthouse, Étaples, Pas-de-Calais, France." H. HUGHES STANTON. 68 × 36.



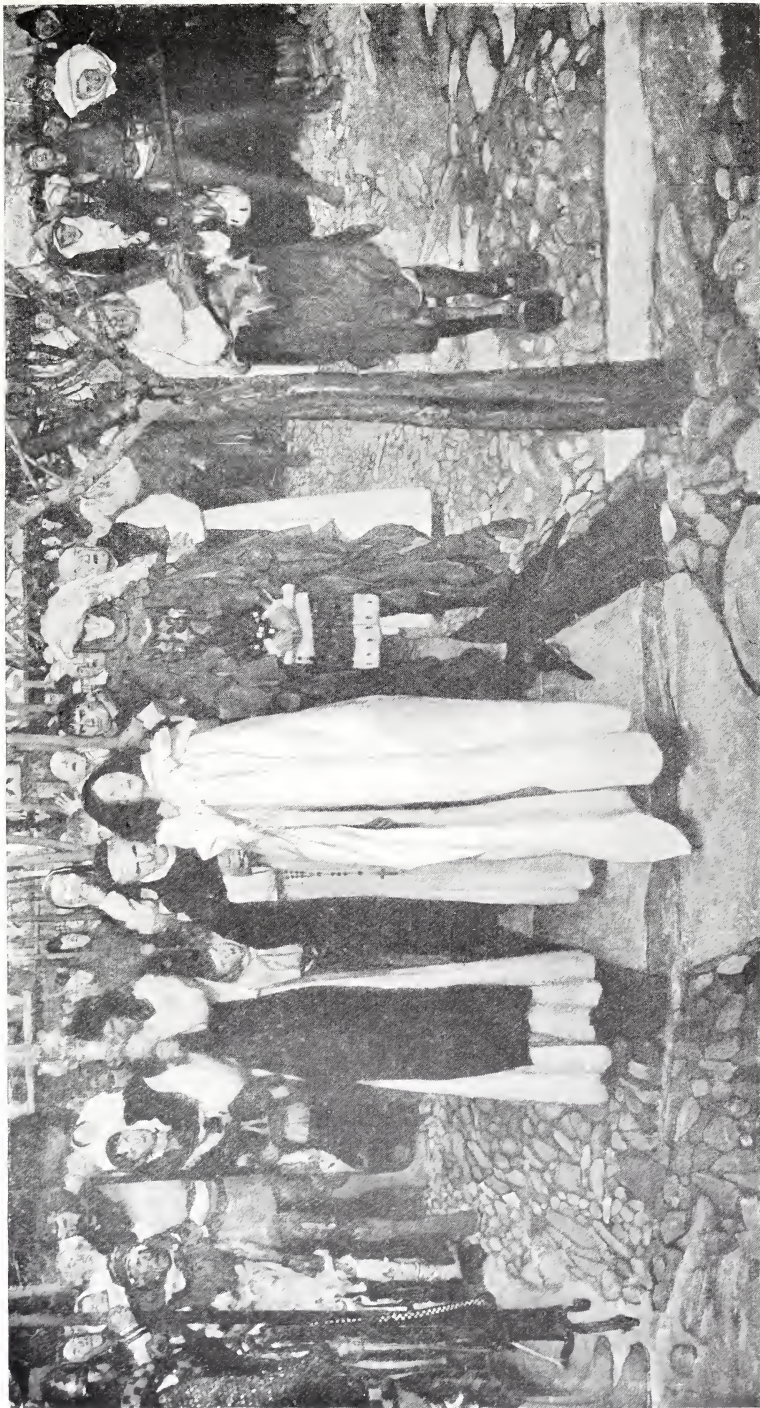
No. 268. "Al Fresco." E. PHILLIPS FOX.



69 x 47
No. 261. "The Redness Woods." SEYMOUR MCCRÉDY.



72 x 48
No. 252. "Amalfi's Glistening Verge." WALTER DONNE.



No. 280. "The Heretic." FRANK CRAIG.

32 x 58



No. 271. "*A Winter Morning.*" GEORGE CLAUSEN, A.R.A. 25 × 30
 [By permission of Messrs. Thomas Agnew and Sons, the owners of the copyright.]

GALLERY V.



No. 290. "*On the Dochart, Perthshire.*" WILLIAM L. TURNER.

48 × 72



No. 294. "Lingering Snows." S. J. LAMORNA BIRCH.

40 × 50



No. 298. "The Farm Stream." F. SPENLOVE-SPENLOVE.

43 × 72.



No. 300. "*Autumn Morning.*" ARTHUR FRIEDENSON.

34 × 54.



No. 307. "*In the Dawn.*" J. RICHARD BAGSHAWE.



No. 316. "An Old Sea Dog." JOHN R. REID.

24 × 36.



No. 314. "Moonrise in Picardy." ALGERNON TALMAGE.

36 × 42.



No 297. 'Miss Mabel Love.' RICHARD JACK.



No. 317.
 "Dorothy, Daughter of Roderic Oliver, Esq." MISS CATHERINE OULESS.
 36 x 23



No. 319. "Mrs. John Annan Bryce." MISS ETHEL WRIGHT.

40 × 30



No. 323. "Weald of Sussex." R. VICAT COLE.

60 × 96



No. 321.

"The Sun of Ansterlitz." W. B. WOLLEN, R.I.

35 x 48.



No. 326. "The Hon. Mr. and Mrs. Douglas Carnegie, with their sons John and David."
SHOLTO JOHNSTONE DOUGLAS.

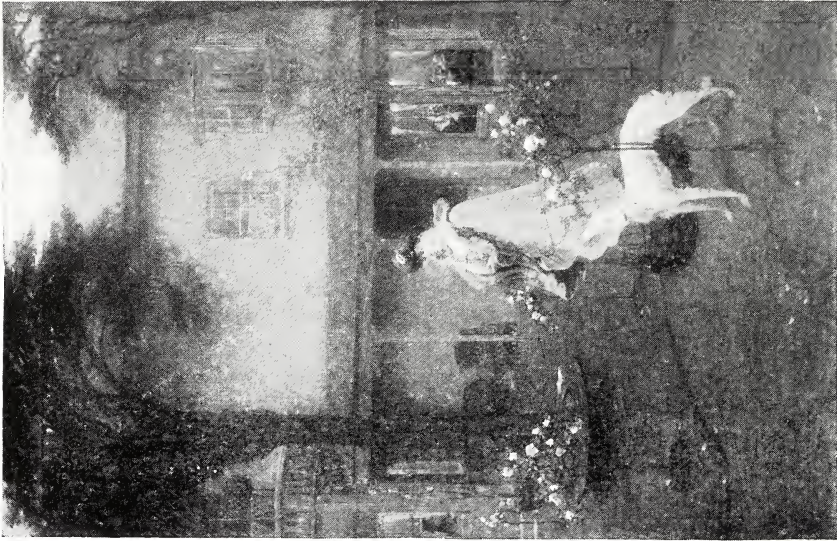


No. 327. "The Vale of Evesham." T. HODGSON LIDDELL.

72 x 95



N.C. 332. "The Secret Path."
MRS. M. J. MOBERLY.

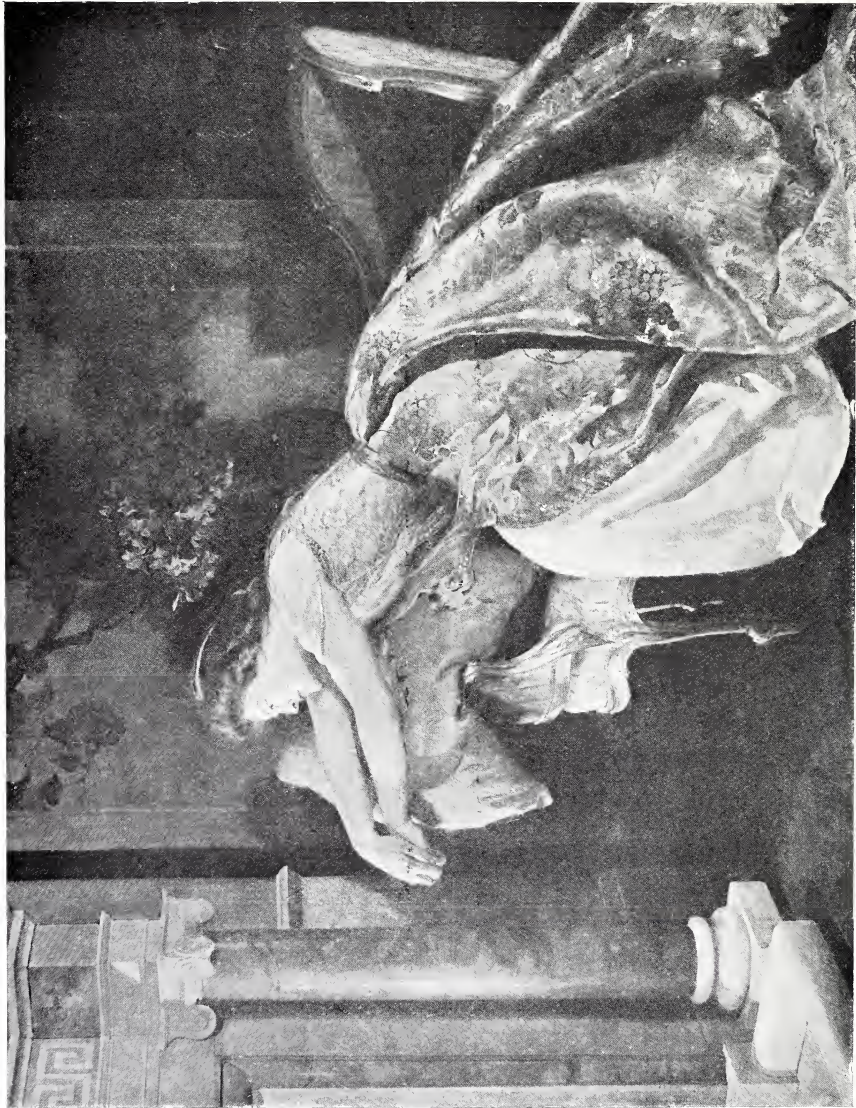


No. 287.
"There is no rose without its thorn." C. M. Q. ORCHARDSON.
52 x 34



No. 325. "The Hours." ARTHUR HACKER, A. R. A.

48 x 84.



50 x 66.

No. 329. "*Indeed, Indeed, Repentance of I Swore.*" Hon. JOHN COLLIER.

GALLERY VI.



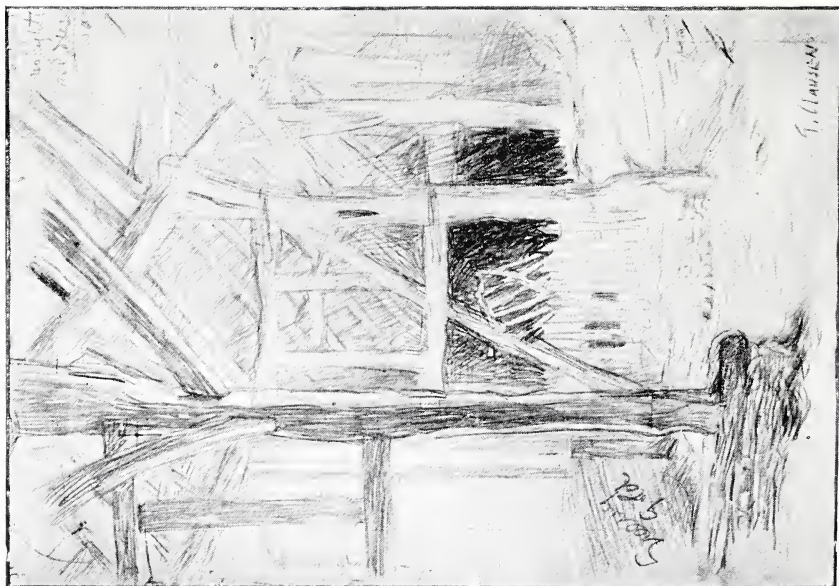
No. 350. "*The Braes o' Breadalbane.*" NIELS M. LUND 47×71 .



No. 393. "*Vesuvius and the Pompeian Amphitheatre: Moonlight.*" O. WYNNE APPERLEY. 28×36



No. 386. "Reconciliation." MISS MINNA TAYLER. 45×25

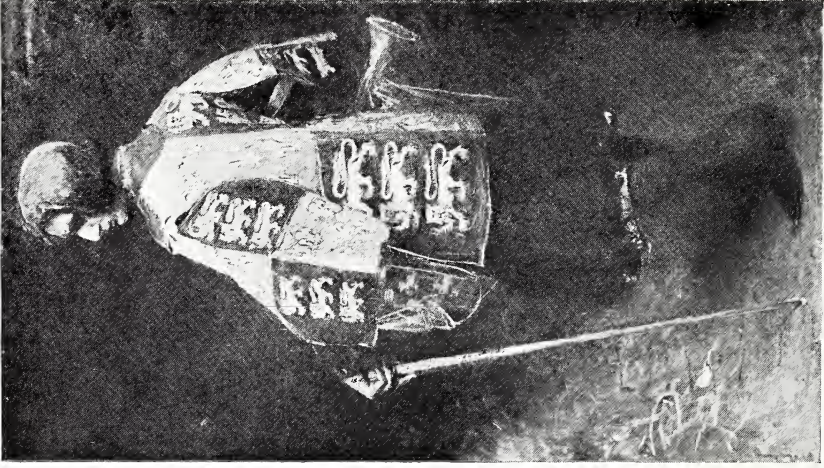


No. 377. "The Barn-door." GEORGE CLAUSEN, A.R.A. 30×25 .

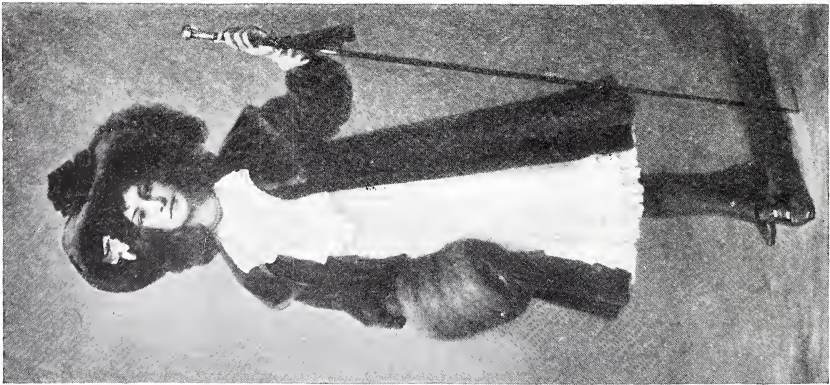


45 x 76.

No. 364. "Joan of Arc taken Prisoner." ROWLAND WHEELWRIGHT.



No. 394. "A Herald," temp. Edward III.
7² x 4².
GEORGE W. JOY.



No. 407. "Dauné," Daughter of Edward and Mrs. O'Neill.
7⁰ x 3².
F. MARKHAM SKIPWORTH.



No. 389. *Nancy, daughter of Arthur Tooth, Esq* 15 × 12
MRS. MARY L. WALLER,



No. 403. "*The Top of the Hill.*" BASIL WOODHOUSE, 15 × 20.



No. 396. 27 × 31.
 "*A May Morning: the Gull's Chapel, Sark, Channel Islands.*" MRS. JANE INGLIS

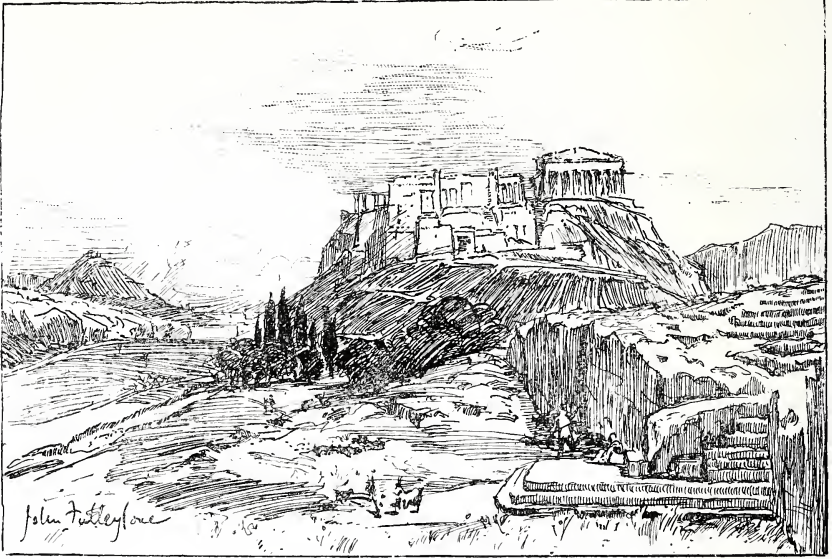


No. 385. "Sir J. W. Wallington, K.C.B."
ERNEST SPENCE. 42 x 22.



No. 397. "Percy G. Gates, Esq." Miss M. ETHELDREDA GRAY.
(Presentation Portrait) 52 x 29

GALLERY VII.



No. 432. "The Acropolis, from the Pnyx, Athens." JOHN FULLEYLOVE, R.I. 32 × 64



No. 433.

"Right Hon. Sir Gorell Baynes, P.C., M.A., LL.D.,"
 President of the Probate, Divorce, and Admiralty Division of the High Court of Justice.
 MISS ANNA AIRY. 40 × 50



No. 439. "*Above the Estuary, Cornwall.*" MISS ANNETTE ELIAS. 24×36



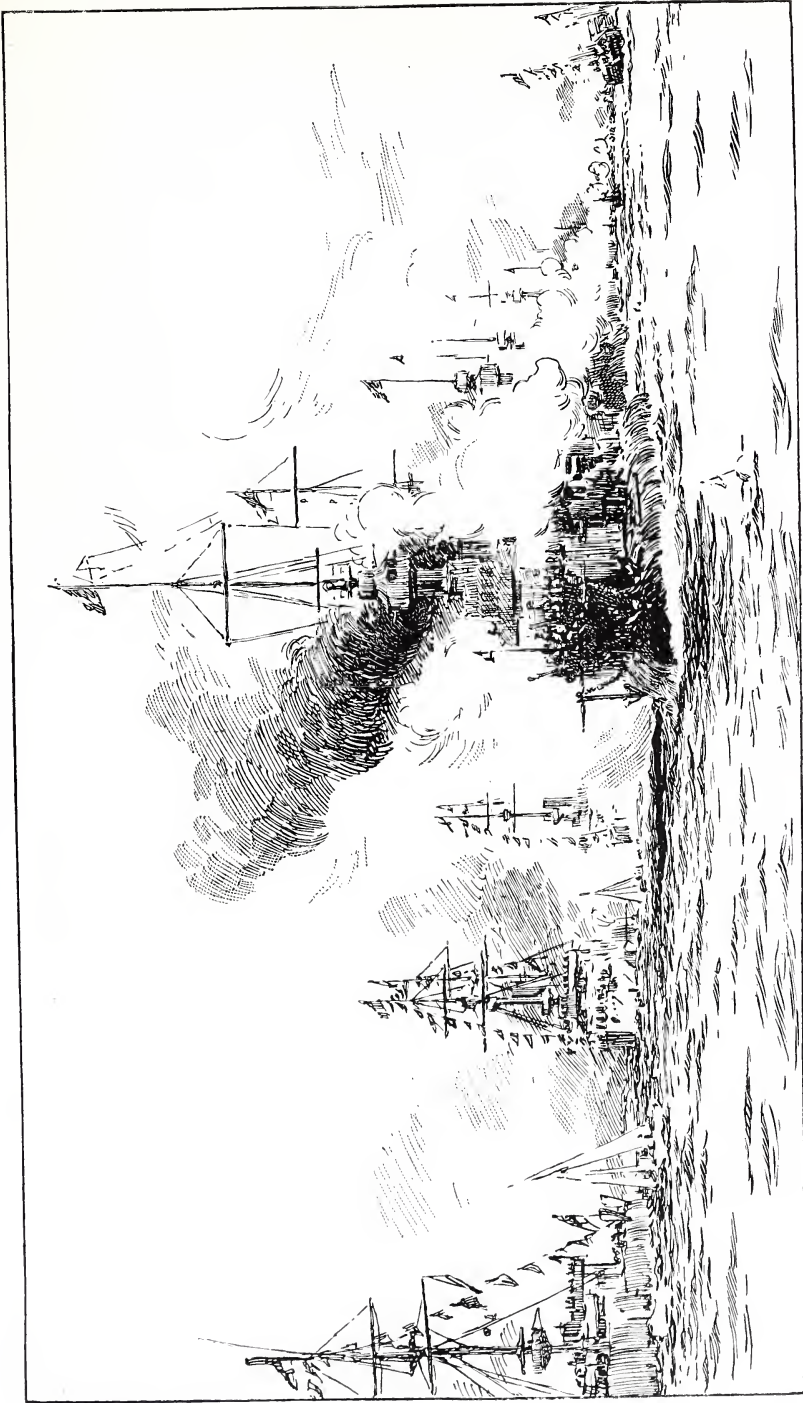
No. 449. "*La Belle au Bois Dormant.*" S. MELTON FISHER. 38×53



No. 451. "*The Downs, Bury, Sussex.*" MISS ELSA DALGLISH. 36 × 54

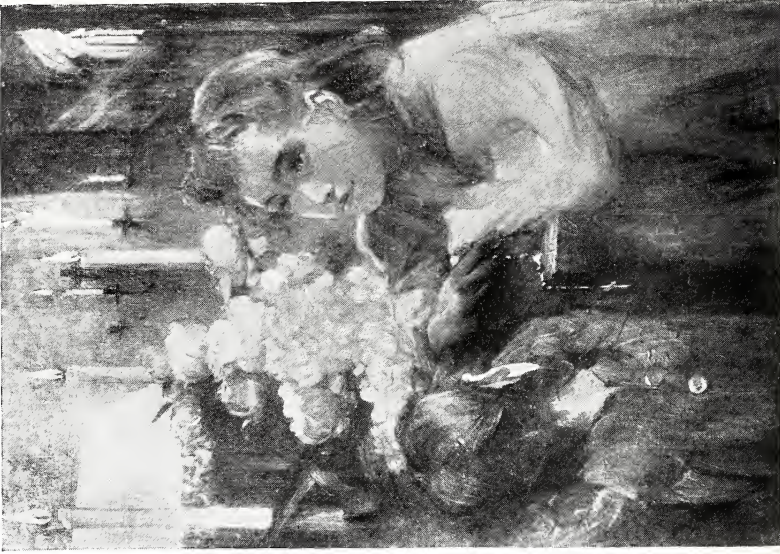


No. 459. "*Light of the West.*" F. SPENLOVE SPENLOVE. 48 × 72.
 "Lowering clouds, that at the close of day
 Bathed in a blaze of sunset, melt away."
 —Matthew Arnold.



60 x 108.

No. 442. "L'Entente Cordiale." W. L. WYLLIE, A.R.A., A.R.E.
[The French Fleet arriving in Coevs Roads.]



No. 457. "Of such is the Kingdom of Heaven."
30 x 22.

MISS RUTH GARNETT.



No. 440. The Right Hon. Earl Nelson.
56 x 44.

MISS RUTH GARNETT.



No. 460.

"Salcinaz Glacier." EDWARD T. COMPTON.

78 x 48



No. 463. "*The Sorrows of the Son are the Mother's also.*" MRS. WILL FAGAN. 50 × 75



No. 466. "*The Fir Trees, St. Ives.*" MISS E. STEWART WOOD. 38 × 40.



40 x 60

No. 461. "A Son of the Soil." ROBERT MCGREGOR, R.S.A.



No. 468. "*His Last Fence.*" MISS F. MABEL HOLLAMS. 44 × 66.



No. 480. "*The Ramparts of Montreuil.*" FRED. MILNER, R.B.A. 45 × 60.



63 x 56

No. 481. "The Remorse of Saul," CHRISTOPHER D. WILLIAMS.
 "I have played the fool;"—1 Samuel, ch. 26, v. 21.



48 x 37

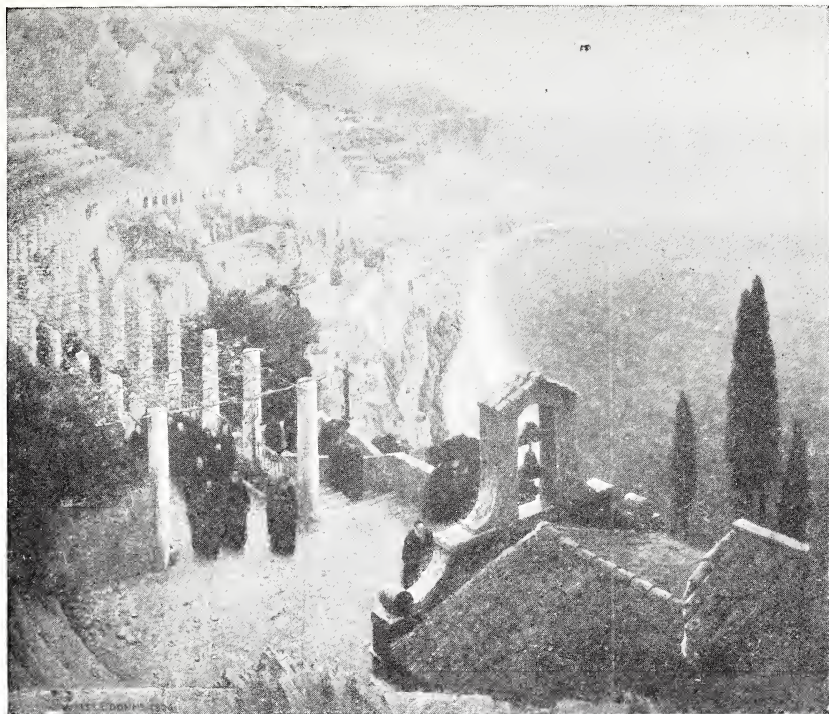
No. 484. "Miss Pamela Co'man-Smith, The Story-teller,"
 ALPHEUS P. COLE.



No. 478.

"Against Regatta Day." STANHOPE A. FORBES, A.R.A.

72 x 78

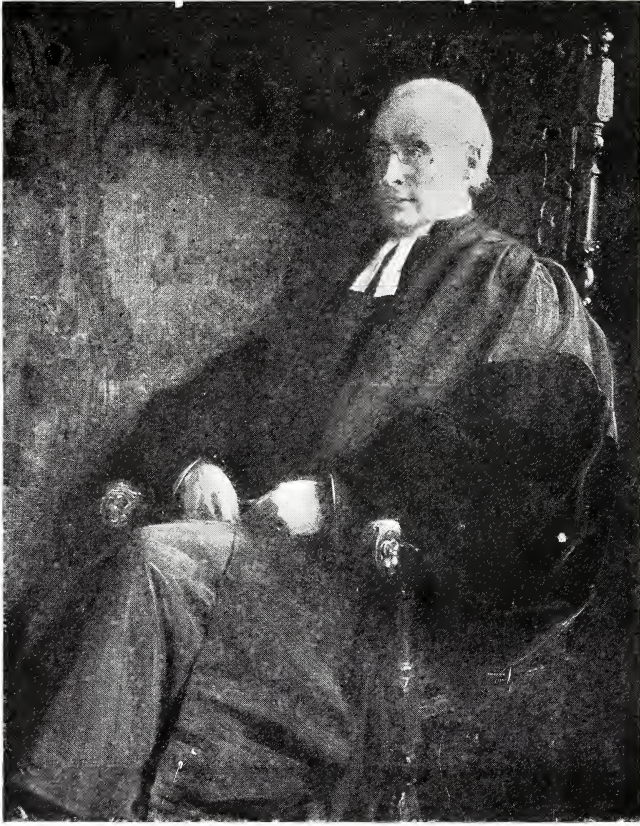


No. 494. "*The Vespers Bell, Amalfi.*" WALTER DONNE. 48 × 72.



No. 487. "*Hampshire Water Meadows.*" HARRY WATSON. 48 × 60.

GALLERY VIII.



No. 502. "*The Rev. C. E. Williams, D.D.*" RALPH PEACOCK. 50 × 40



No. 541. "*A Passing Shower, Windermere.*" E. HARRISON COMPTON. 35 × 60



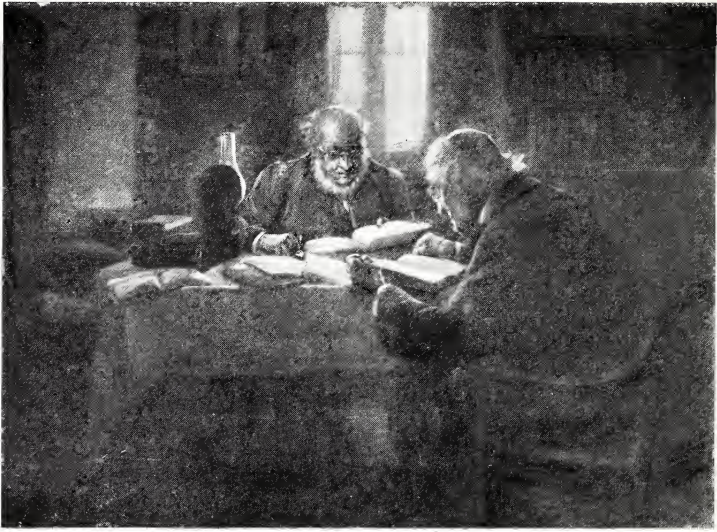
No. 493.

"Leda," G. A. STOREY, A.R.A.

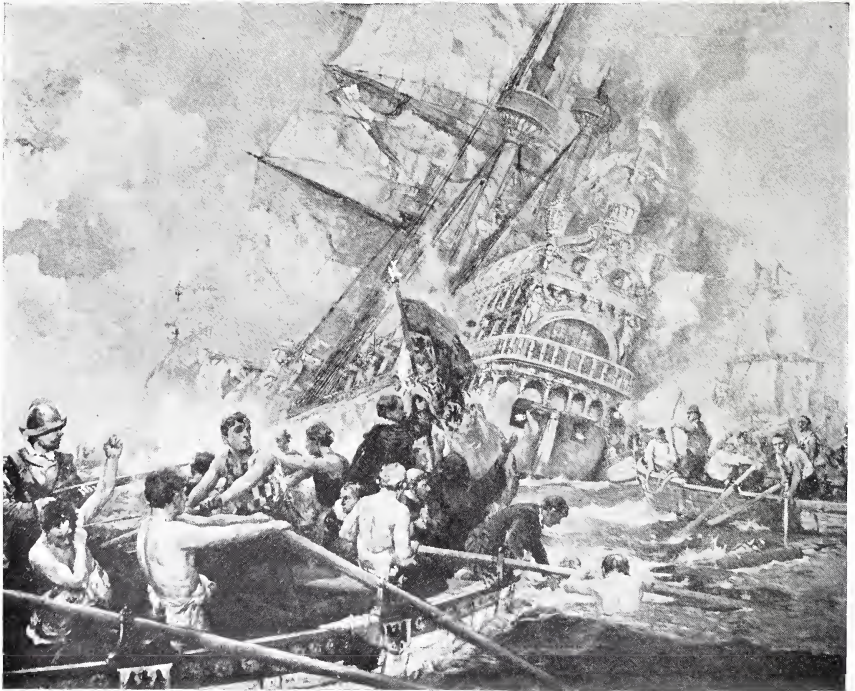
Fair Leda was enraptured of a swan,
 That lovely water-bird as white as snow.

Which Love perceiving, did his likeness don,
 And all too soon proved Leda's overthrow.

40 x 63.



No. 555. "*The Book Lovers.*" MISS M. E. KINDON. 31×44 .



No. 526 "*Pioneers to Glory.*" BERNARD F. GRIBBLE. 60×72



No. 529. "The Fairy Tale." JOHN F. H. BACON, A.R.A.

56 x 93



48 x 61.

No. 535. "*'Twixt the Darkness and the Light.*" STUART LLOYD

48 x 60.

No. 549. "*Moonrise and Afterglow.*" JULIUS OLSSON.



84 x 108.

No. 532. "A Venetian Funeral." FRANK BRANGWYN, A.R.A.



No 534. 72 x 30.
"Olive, daughter of Capt. J. Orr-Ewing."
ARNOLD MOUNTFORT.



No 517. "Un Nègre." JEAN CASSE.

29 x 22



No. 533.

“The Departure of John and Sebastian Cabot from Bristol, on their First Voyage of Discovery.”
ERNEST BOARD.

84 x 67



No. 545. "*Day and the Dawn Star.*" HERBERT J. DRAPER.

87 × 51.

"To faint in the light of the sun she loves,
To faint in his light and to die."



52 x 42

No. 548. "*Tales of the Heroes.*" HENRY J. HUDSON.



54 x 42

No. 554 "*Miss Edith Miller.*" HAROLD SPEED.

GALLERY IX.



No. 562. "*Venetian Reflections.*" HILDA MONTALBA.



No. 574. "*Just a Song at Twilight.*" ALEC MACLEAN, R.B.A.

14 x 21



10 x 8

No. 586. "Quiet Hours." HENRY T. SCHÄFER.



No. 599 "An Old Legend." G. SHERIDAN KNOWLES.

30 x 40



No. 600. "*The White Arch, Tangiers.*" TERRICK WILLIAMS.

40 × 60



No. 610. "*Amy Wentworth.*" HENRIETTA WARD.

19 × 23



27 x 54

No. 646. "A Child's Grief." FRED APPEYARD



24 x 18

No. 648. "Chez-nous." W. B. FORTESCUE.



No. 612. "Patience." L. CAMPBELL TAYLOR.



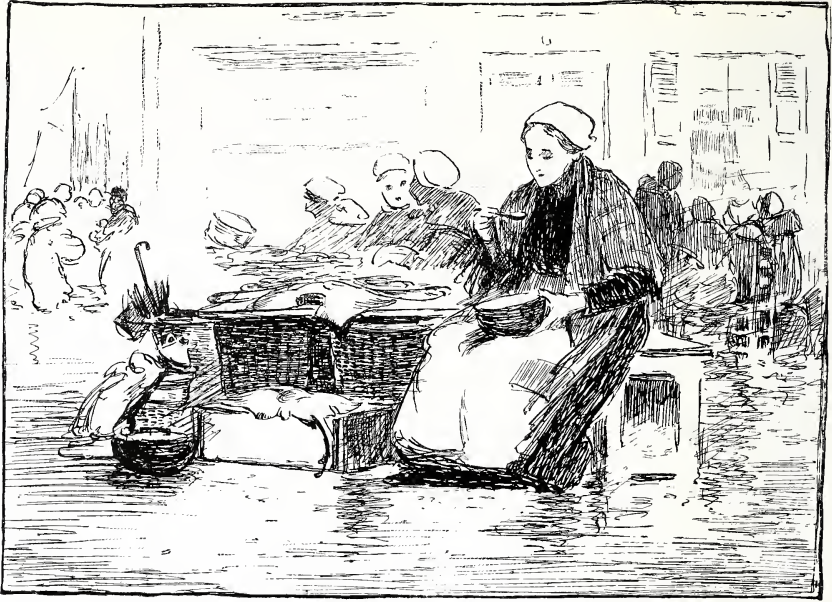
No. 620. "*Battledore.*" L. CAMPELL TAYLOR.
 [By permission of H. Roberts, Esq.]

10 × 14



No. 637 '*Run to Earth.*' FLORENCE JAY.

24 × 36



No. 625. "*A Frugal Meal.*" FLORA M. REID.



No. 647. "*Vows.*" E. BLAIR LEIGHTON.



No. 666. "*Life's Golden Days.*" FRANCIS E. COLTHURST.

13 × 22



No. 671. "*The Ghost's Gallery.*" F. PERCY WILD, R.B.A.

25 × 30



26 x 20

No 680. "Molly." THOMAS COWPER.



28 x 20

No. 674. "The Parson's Daughter." JAMES CLARK.



No. 673. "*Summer.*" FRED APPELYARD.

16 × 22



No. 677. "*Sunny May-time.*" FRED APPELYARD.

20 × 30

GALLERY X.

No. 683. "*The Sheepfold under the Hill.*" CLAUDE HAYES.

44 × 56

No. 714. "*Rushing the Hill, Derby Day.*" J. S. SANDERSON WELLS.

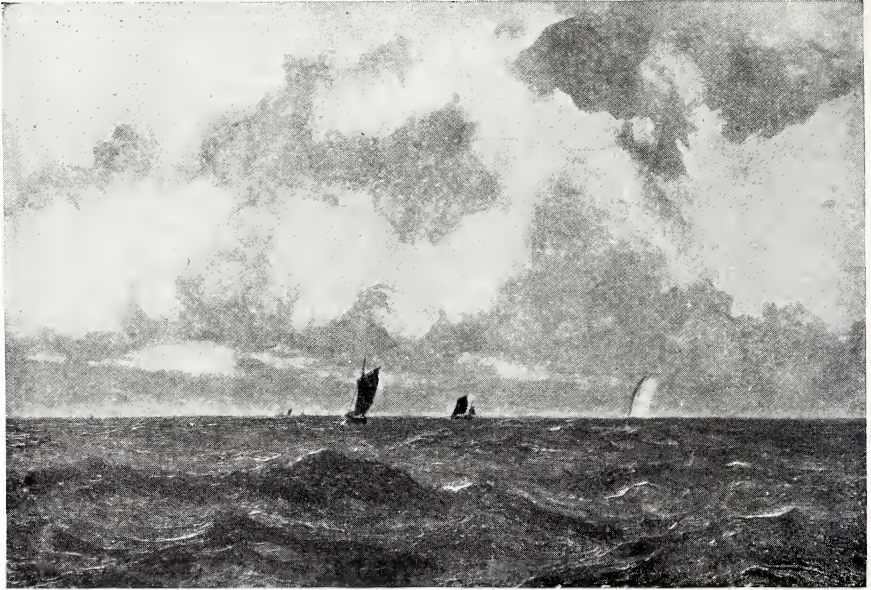
36 × 48



No. 693. "The Suffrants." ARTHUR A. DIXON.

'Give unto all, lest he whom thou deniest
May chance to be no other man than Christ.'—HERRICK.

42 x 72.



No. 703. "*Showery Weather.*" HON. DUFF TOLLEMACHE. 48 × 72



No. 728. "*The Fête of the Patron Saint : Castellar.*" ARTHUR BURRINGTON. 57 × 79



No. 705. "*The First Step in Life.*" JOSEPH CLARK. 28 x 22



No. 697. "*The Wings of the Morning.*" G. WETHERBEE.



No. 695.

65 x 52.

"Harold Pearson, Esq., M.P." HUGH DE T. GLAZEBROOK.



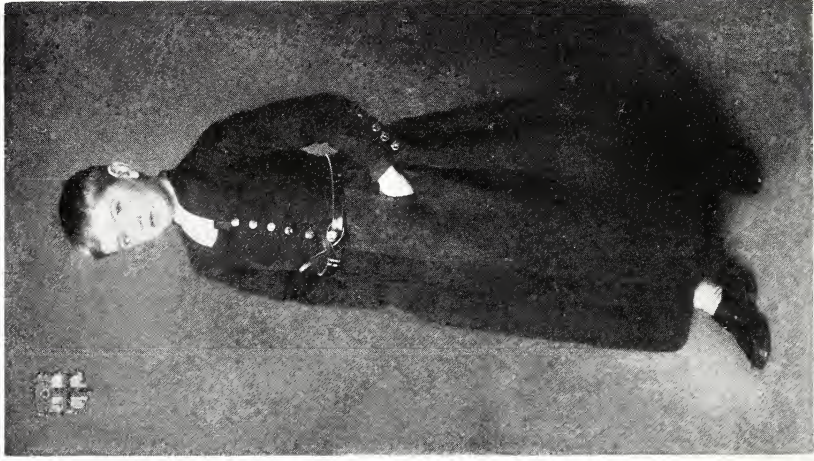
67 x 52

No. 708. "Portrait Group." HUGH DE T. GLAZEBROOK.



No. 723. "The Water-Cart." DAVID MURRAY, R.A.

72 x 48.



60 x 34

No. 698. "A Bluecoat Boy." W. LOGSDAIL.



40 x 30

No. 711. "Miss Constance Blakeney." CHAS. D. WARD.



No. 721. "*I hid not my face from shame*" (Isaiah 1. 6). ^{72 × 72.} OSWALD MOSER.



No. 740. "*Morning: Valley of the Somme.*" ^{48 × 72.} FRED MILNER, R.B.A.



50 x 20.
 No. 820. "Blossoms: Mrs. Percy Brooke."
 G. HILLYARD SWINSTEAD.



32 x 20.
 No. 745. "Patience."
 WILLIAM H. MARGETSON.

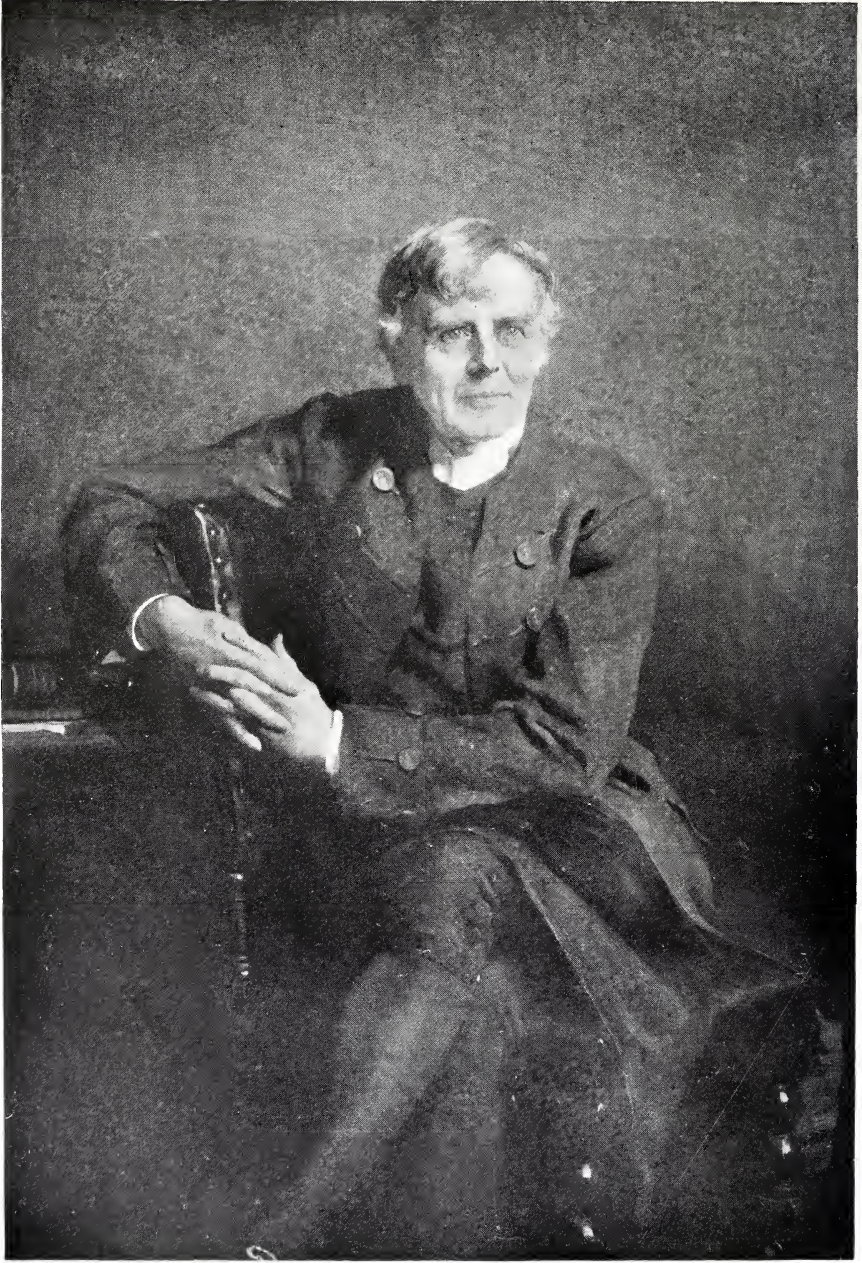
GALLERY XI



No. 784. "*Evening after Rain.*" WILLIAM K. BLACKLOCK. 22 × 30



No. 767. "*In the Water Meadows.*" ELSIE HIGGINS. 30 × 40

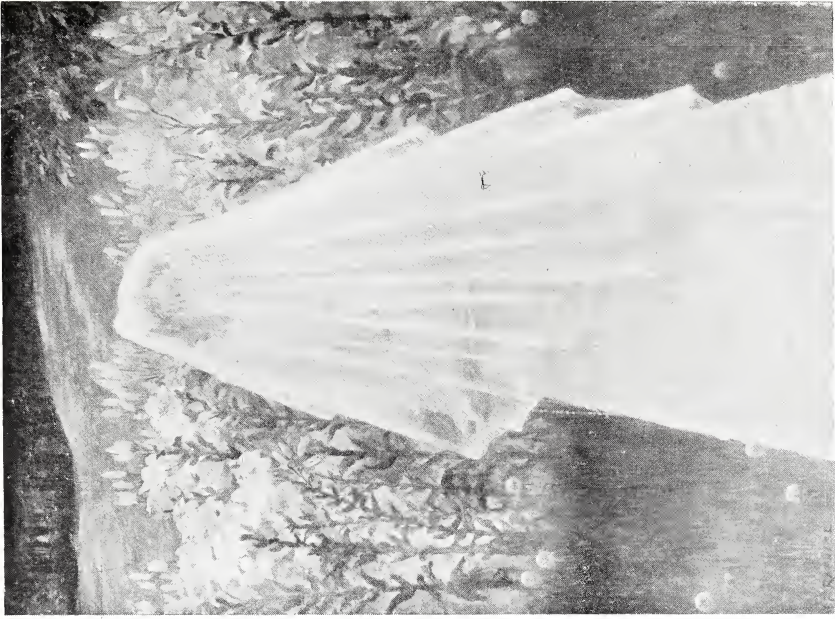


53 × 38

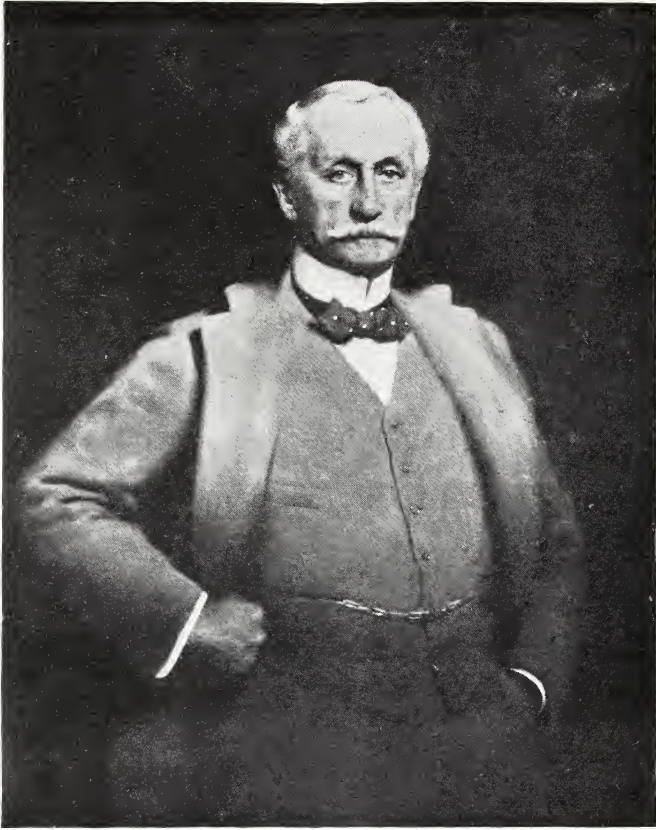
No. 768. "*William Boyd Carpenter, D.D., D.C.L., Lord Bishop of Ripon.*"
Presentation Portrait. HUGH G. RIVIERE.



No. 750. "*Winfred and Cushla.*" W. LLEWELLYN



No. 756. "*Her First Communion.*" Mrs. MARY F. RAPHAEL. ⁴⁸ × 42.



No. 778. "*Colonel G. Malcolm Fox.*" JOHN H. LANDER 40 × 30.



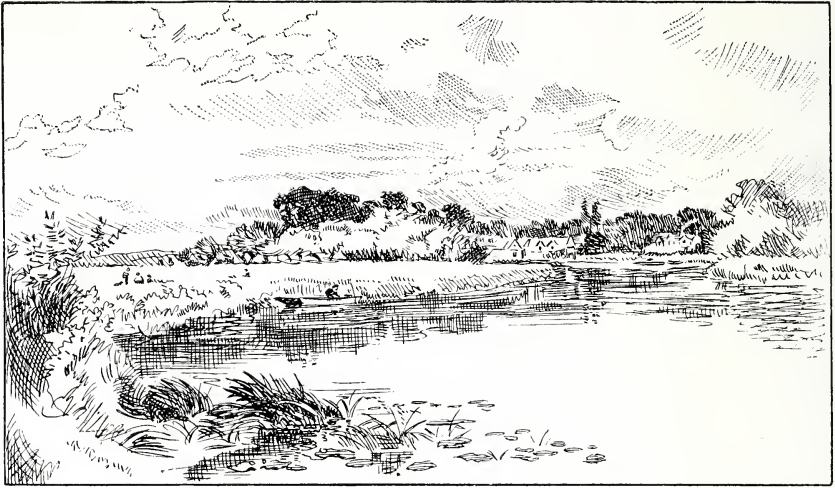
No. 789. "*A Pastoral.*" MILLER SMITH, R.B.A. 20 × 36



50 x 30
No. 792. "Rose Softly Blooming." SAVAGE COOPER.

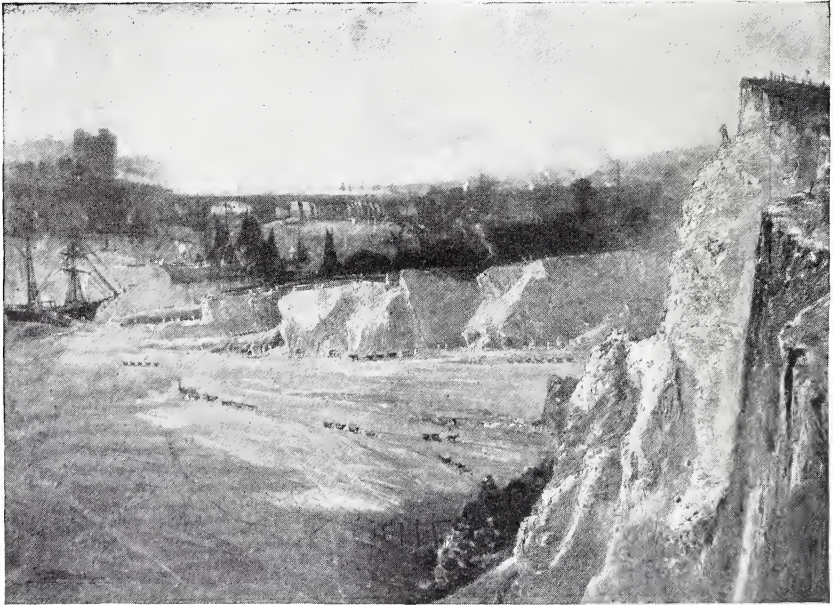


50 x 70
No. 797. "Hon. Margaret Hannen." S. MELTON FISHER.



36 x 60

No. 803. "A Summer's Day on the Thames." B. W. LEADER. R.A.
 [By permission of Messrs. Arthur Tooth & Sons.]



36 x 50

No. 800. "The Chalk Hole." A. HENRY FULLWOOD.



40 x 50

No. 802. "Seven Summers." A. CHEVALLIER TAYLER.



No. 804. "Martyrdom." FRED ROE.

47 × 63

"Suddenly . . . a man pushed his way through the crowd and the soldiers and threw himself at Joan of Arc's feet, imploring her forgiveness. It was the priest Loisleur, Joan's confessor and betrayer. Roughly thrown back by the men-at-arms, Loisleur disappeared in the throng."—Lord Gower's "JOAN OF ARC."



No. 810. "Malcontents." BERNARD F. GRIBBLE.

60 × 84



No. 809.

Lower Away! C. NAPIER HEMY, A.R.A.

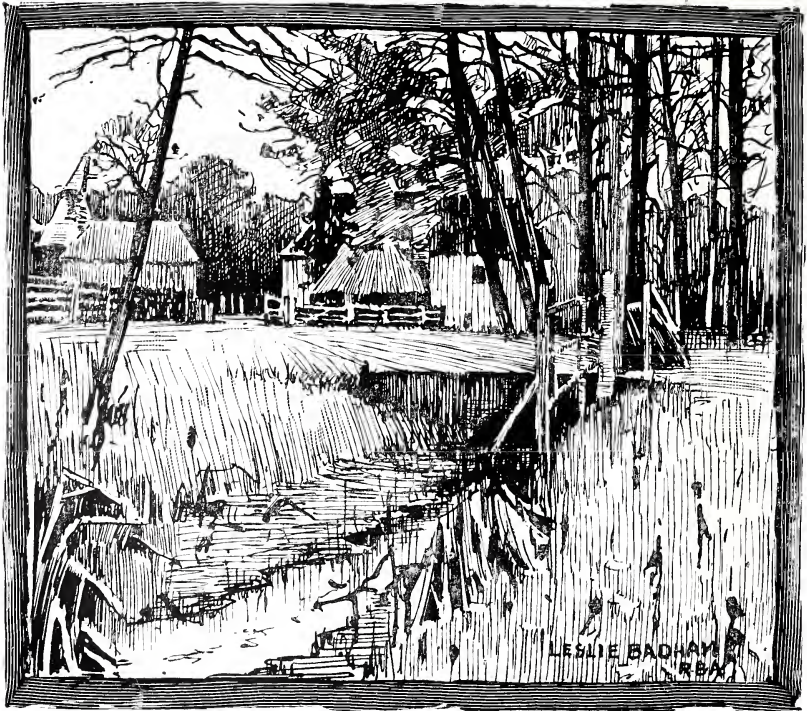
48 x 72

[By permission of Messrs. Frost & Reed, Art Publishers, of Bristol, who are publishing an important Engraving.]



No. 807. "*The Haymakers.*" JOSEPH Y. DAWBARN.

28 x 42



No. 811. "*Autumn.*" E. LESLIE BADHAM, R.B.A.

25 x 30



52 x 40

No. 808. "Miss Brenda Mellodee." W. LLEWELLYN.



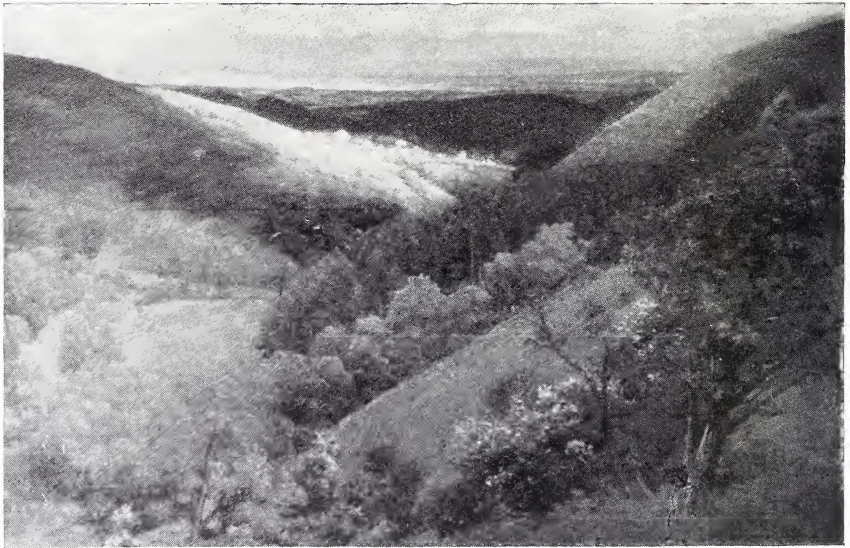
40 x 50

No. 813. "Evleen." W. R. SYMONDS.



No. 828. "High Street, Watford." WILLIAM MACDONALD.

30 × 25



No. 821. "A Coombe in the Quantocks." CHARLES D. WARD.

× 38

WATER-COLOUR ROOM.



No. 830. "*A Wild March Morning.*" H. SYLVESTER STANNARD, R.B.A. 18 × 36



No. 837. "*The Ugly Duckling: Andersen's Fairy Tales.*" G. EDWARD COLLINS. 29 × 49



No. 846. "*Amlwch Mill, Anglesey.*" W. STEPHENSON, R.B.A. 30 × 50



No. 875. "*The Old Bridge.*" OSWALD GARSIDE.

27 × 40



No 882. "Belinda." SIR E. J. POYNTER, BART., P.R.A.

20 × 15



No. 893. "The Reaper." GILBERT FOSTER.

20 x 30



No. 902. "Crossing the Dunes." MISS MAUDE HARRIS.

22 x



No. 965. "The Crystal." CARLTON A. SMITH, R.I. 44 x 24



No. 975. "The Return of the Procession." MISS M. W. FREEMAN. 30 x 20



No. 918. "*Dangerous Documents.*" LEXDEN L. FOCOCK. 40×33



No. 970. ROBERT MEYERHEIM.
 "Where, enclosed with reeds, the stilly pool
 Gives shelter to the gentle craft."

18 x 32



No. 944.

22 × 36

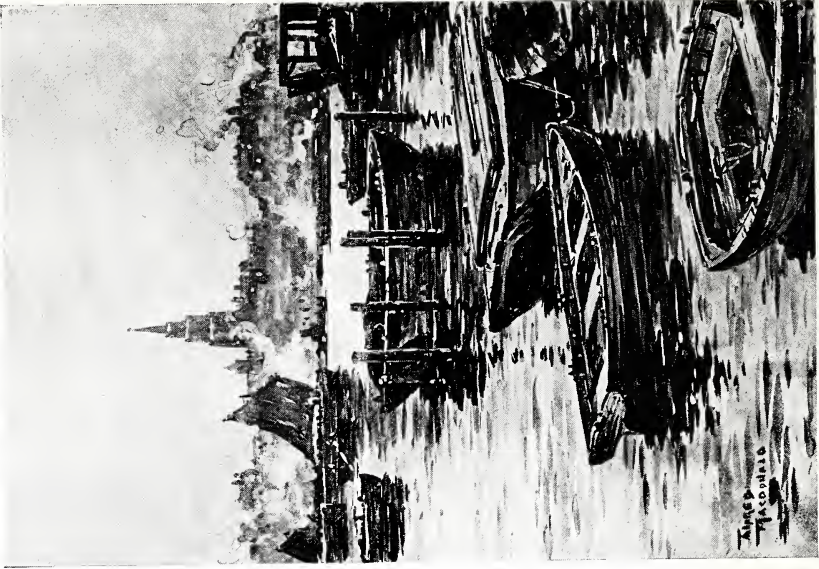
GILBERT FOSTER.

"Be the day weary, or be the day long,
At last it ryngeth to evensong."—OLD SONG.

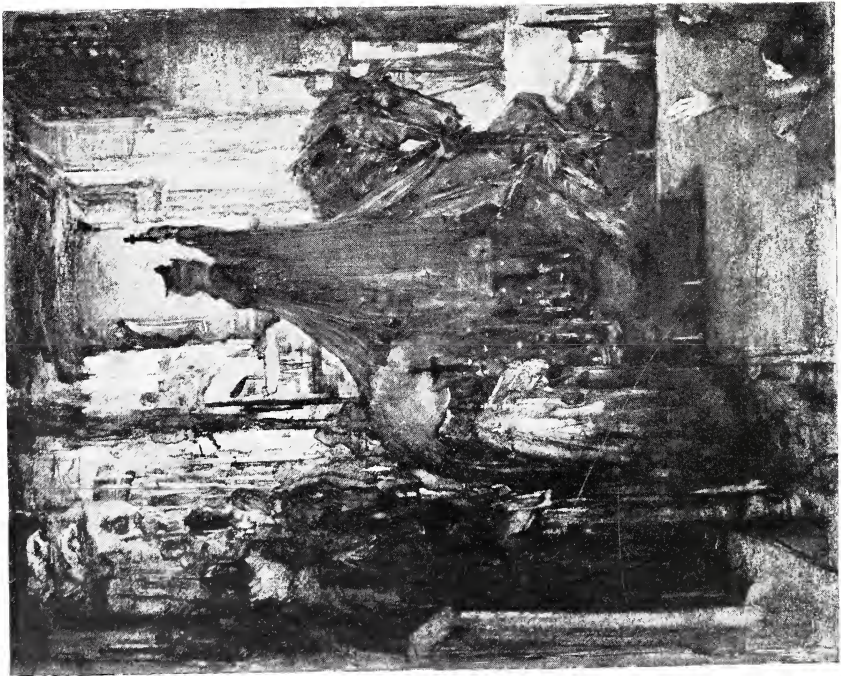


No. 961. "The Rising Moon."

J. V. R. PARSONS. 30 × 50



No. 990. "The Thames at Waterloo Bridge."
ALFRED MACDONALD.



No. 1002. "The Return of the Crusaders."
THOMAS J. JONES.



No. 1241. "*Miss Louisa Lear.*"
MISS BEATRICE C. SMALLFIELD.



No. 1078. "*Mrs. W. W. Fern.*"
MISS BEATRICE C. SMALLFIELD.



No. 1065. "*A Bonnie Wee Bairn.*"
MISS ISABEL F. DOUTON.



No. 1082. "*Miss Faith Venables.*"
MISS IDA F. LAIDMAN.



No. 1197. "*Isobel.*"
MRS. DORA BLYTH.

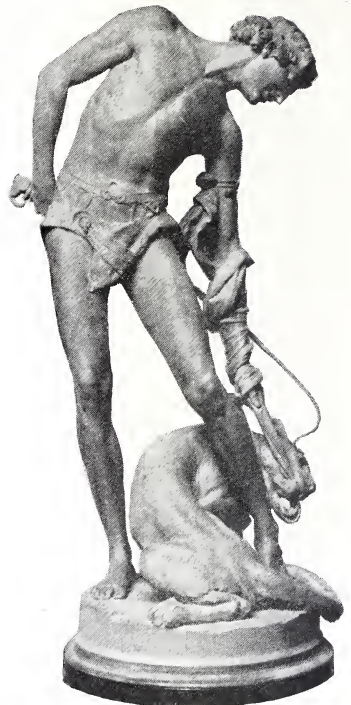
CENTRAL HALL.—SCULPTURE.



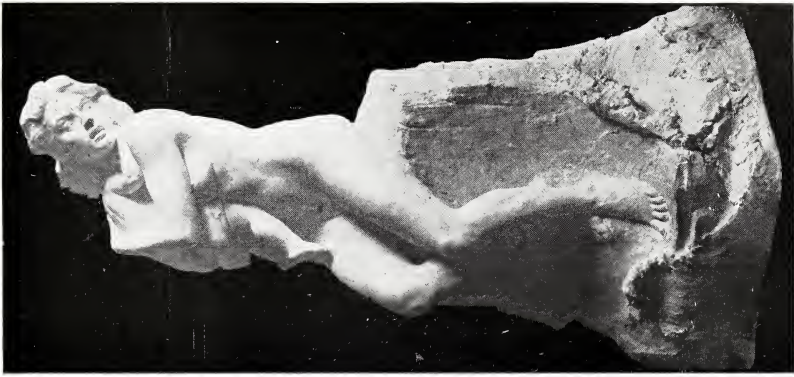
No. 1633. "*Children of the Sculptor.*" ALBERT TOFT.



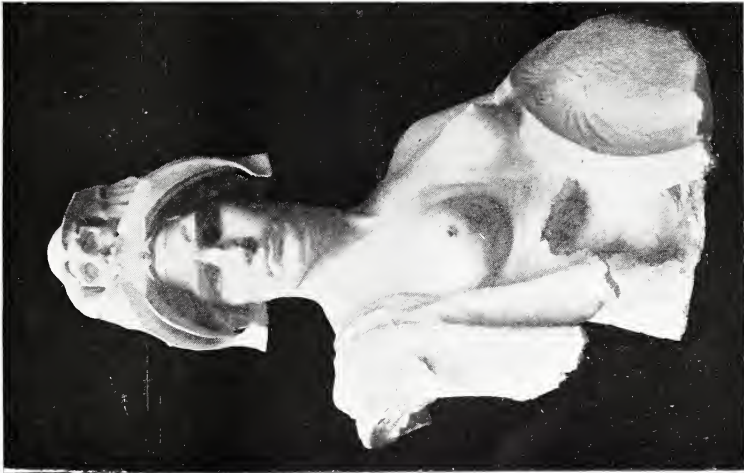
No. 1630. "*The Stalkers.*" (90 inches high.)
CHARLES L. HARTWELL.



No. 1619. "*Court Favourite.*"
(Life Size.) PAUL R. MONTFORD.



No. 1633. "The Flood."
MISS MAY POWNALL (Mrs. Bromet).



No. 1616. "War" 52 in. high.
B. J. MACKENNAL.



No. 1622. "Will o' the Wisp."
FRANK RANSOM.



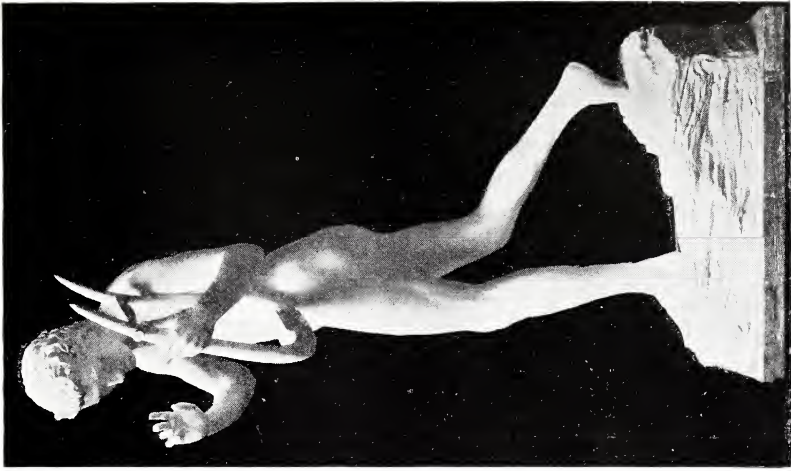
No. 1627. "*Der Selbstsüchtiger.*" RICHARD GARBE.



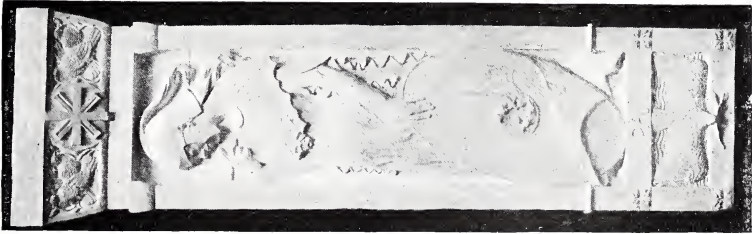
No. 1629. "*Eurydice.*" Statue.
THOMAS M. CROOK.



Life Size.
No. 637. "*Narcissus.*" HAROLD PARKER.



No. 1631. "Orpheus." (Life Size.)
G. HERBERT HAMPTON.



96 x 22

No. 1632. "Pax." (Panel.)
OLIVER WHEATLEY.



48 inches high.
No. 1640. "The Pardon." (Plaster Group.)
E. CALDWELL SPRUCE.

LECTURE ROOM.—SCULPTURE.



No. 1647. "L.C.C. Fire Brigade Medal." FREDERICK LESSORE.



No. 1662. "The Rising Tide."
CHARLES L. HARTWELL.



No. 1752.
"Mother and Baby" (Chinese).
CHARLES L. HARTWELL.



No. 1789.
"Fancy." (18 inches bronze.)
MERVYN LAWRENCE.



No. 1672. "Justice." Panel, 66 x 66. F. E. E. SCHENCK.



No. 1675. "Timid Nymph."
(Marble).
CHARLES RUTLAND.



No. 1682. "Cinderella."
MISS L. GWENDOLEN WILLIAMS.

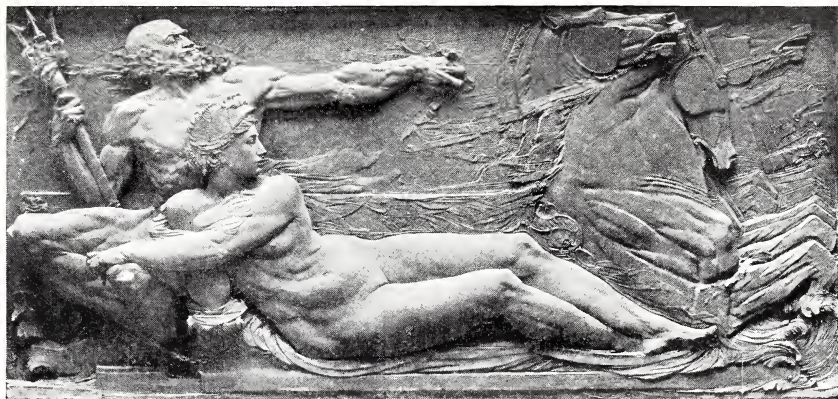


No. 1657. "Watching." (Small Bronze Group.)
MISS L. GWENDOLEN WILLIAMS.



42 inches high.

No. 1718. "*Abundance*," F. DERWENT WOOD.No. 1753. "*Dachshund*," Bronze.
MISS KATHARINE E. WALLIS.No. 1799. "*Youth and Immortality*,"
CHARLES RUTLAND.



No. 1738. "*Commerce*" Panel. ALBERT H. HODGE.

54 × 125.

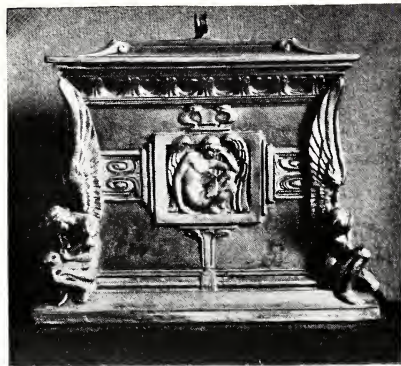


(36 inches high).

No. 1770. "*Idleness.*" EDITH A. BELL.



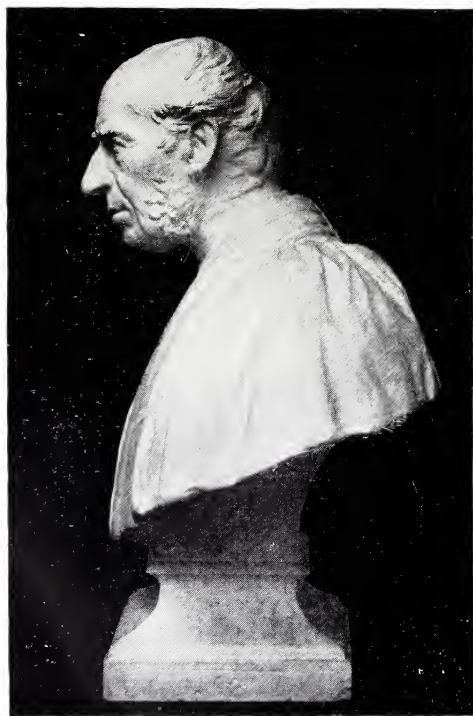
No. 1667.
 "*The Bud and the Bloom.*" A, C] LUCCHESI.



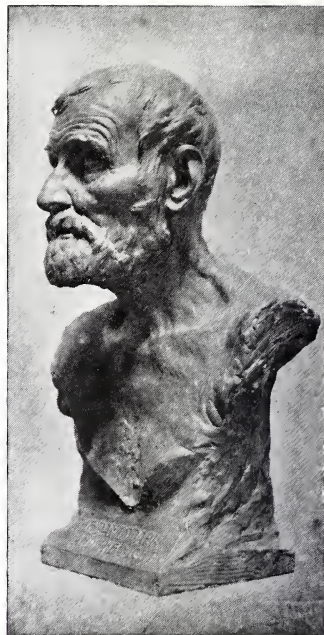
7 × 7
No. 1760. "Design for Casket."
FLORENCE H. STEELE.



27 × 18
No. 1794. "The Prodigal."
(Bronze.)
MERYN LAWRENCE.



No. 1678.
"The late Dr^a Ellicott, Bishop of Gloucester."
(Bronze.)
JOHN E. HYETT.



No. 1731. "Blind Man."
(Plaster Bust.)
E. CALDWELL SPRUCE.
"The day is dark,
And the night."



No. 1706. "*The Stockrider.*" MISS GERALDINE BLAKE.



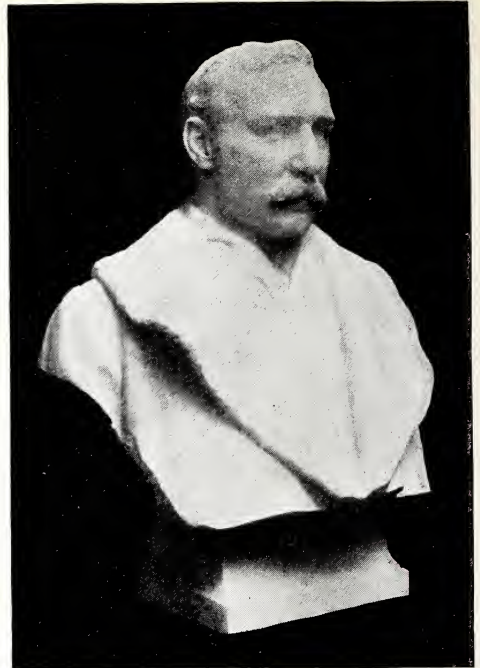
No. 1673. 24 inches high.
 "*The Whisper.*" (Marble Group.)
 T. TYRRELL.



(Bronze, 44 inches high.)
 No. 1792. "*Madonna and Child.*"
 BERTRAM MACKENNAL.



No. 1733. "A Gipsy's Head." WILL FEGAN.



No. 1663. "The Earl of Selborne."
[Governor-General of the Transvaal.]
T. SPICER-SIMSON.



No. 1788. "Head of a Child." BASIL GOTTO.



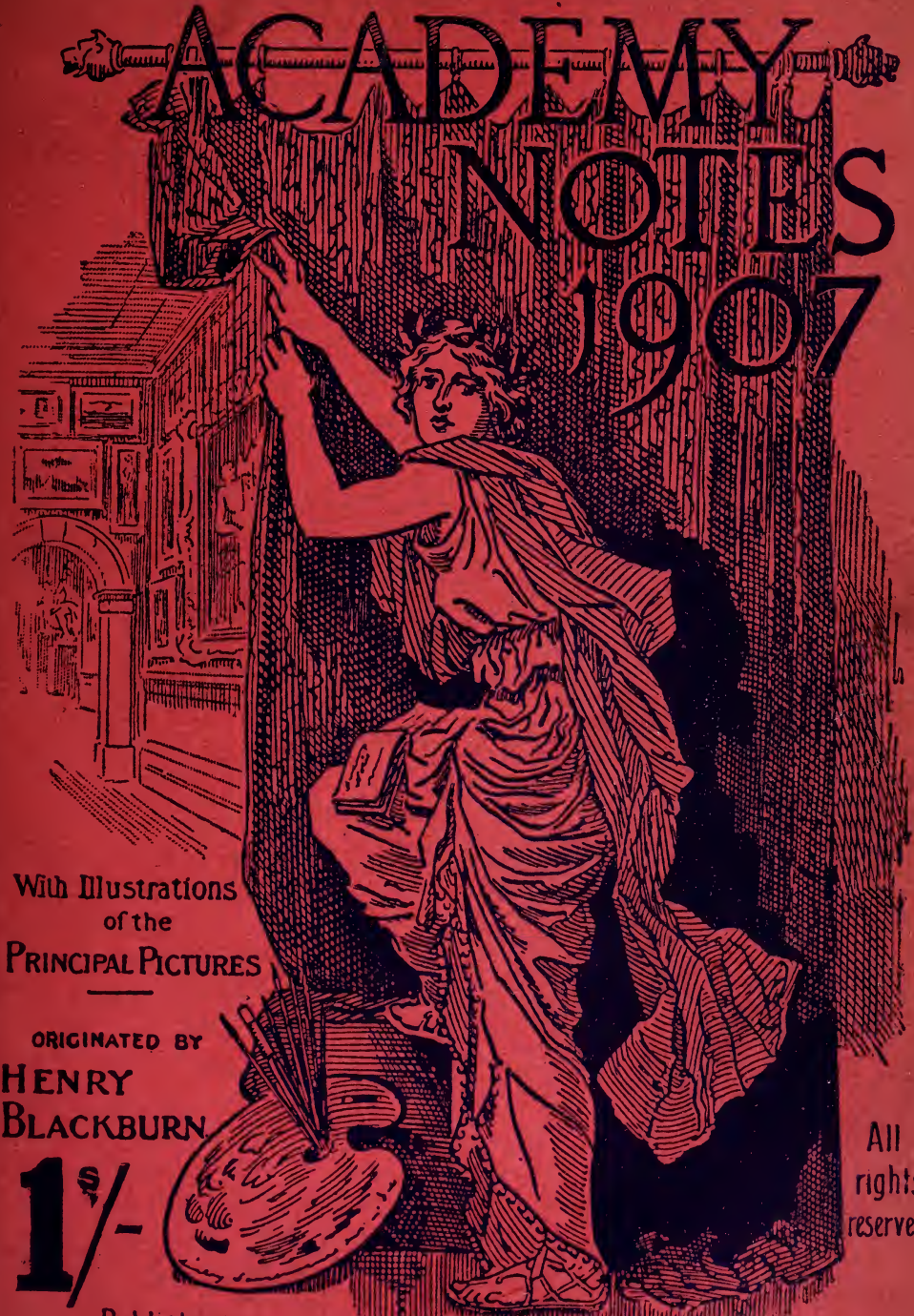
No. 1771. "Mrs. W. Duncombe" (née Lilien Eldée),
COUNTESS FEODORA, GLEICHEN.

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THIRTY-THIRD YEAR.

ACADEMY NOTES 1907



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of the
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BLACKBURN

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ACADEMY NOTES

(With which is incorporated "Academy Sketches"),

1907



No. 1693. "The Music of Death." REUBEN SHEPPARD.

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44 VICTORIA STREET, WESTMINSTER, S.W.

1907.

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GALLERY NO. III. No. 149. "Autumn." J. NOBLE BARLOW.

36 x 60

PREFACE.

NO. XXXIII, 1907.

"ACADEMY NOTES," which made its first appearance in 1875, and is therefore by far the oldest publication of its class, is intended to form a supplement to the Official Catalogue which shall be at once interesting as a record and useful for purposes of reference. The explanatory notes are in many instances compiled from material furnished by the artists themselves; the illustrations are as far as possible representative of the principal works in the Exhibition.

This book is still the only one appearing complete on the opening day, with a summary of the contents of the Galleries, reproductions of works in the order in which they are to be found in the Official Catalogue, the sizes of the canvases and other information; and it thus possesses a peculiar advantage over publications containing illustrations of works which may or may not be hung in the Exhibition, without any indication of their order or relative importance.

The Editor regrets that he has been unable to express his acknowledgments individually to the many artists who, by placing sketches and photographs at his disposal, and in many other ways, have afforded him invaluable assistance in the preparation of the book, and he takes this opportunity to ask their kind indulgence for his omissions and to render them his sincerest thanks.

PAUL NAUMANN.

71, PENTONVILLE ROAD, LONDON, N.,
May, 1907.

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* * The STUDIO, opened under the direction of the late Editor of *Academy Notes*, is continued with the same facilities for study. Particulars can be obtained by letter, addressed to the SECRETARY, THE HENRY BLACKBURN STUDIO, 123, VICTORIA STREET, S.W.

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GALLERY No. V.—No. 354. "The Fleckmaster." JAMES WALLACE.

40 x 48

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The following Academicians and Associates do not exhibit this year.

ABBEY, E. A., R.A., Chelsea Lodge, 42, Tite Street, S.W.
 AITCHISON, G., R.A., 150 Harley Street, W.
 ALMA-TADEMA, Sir L., O.M., R.A., 34 Grove End Road, N.W.
 BRANGWYN, F., A.R.A., Temple Lodge, Queen Street, Hammersmith, W.
 SHAW, R. NORMAN, R.A., 6 Ellerdale Road, Hampstead, N.W.



BLACK AND WHITE ROOM. No. 1344.

“Cloth Fair, Smithfield.” MISS MABEL C. ROBINSON.



20 x 35

GALLERY No. I. No. 71. "A Summer's day: Costessey, Norfolk." MILLER SMITH.

ACADEMY NOTES, 1907.

The one hundred and thirty-ninth Summer Exhibition of the Royal Academy contains 1,845 works, including Oil Paintings, Water-Colours, Miniatures, Etchings, Engravings, Architectural Drawings, and Sculpture.

GALLERY I. (Illustrations, pp. 35-43.)

The positions of honour in this room are taken by the landscapes of Mr. Davis and Mr. Leader.

1, "Violet," SYBIL M. DOWIE.

Child in white frock and green sash, descending a staircase.

2, "Wild flowers and Scotch firs: near Biggar," COLIN G. MITCHELL.

3, "Signals from the 'Victory,'" W. L. WYLLIE, R.A. Elect.

4, "The Hon. Mrs. Lionel Walrond," SIR LUKE FILDES, R.A.

8, "The rush halo," JESSIE MACGREGOR.

"It was S. Michael. I saw him before my eyes. He was not alone, but quite surrounded by the Angels of Heaven."—From the official Latin text of the trial and rehabilitation of Jeanne d'Arc.

9, "The Admiralty, Port of Algiers," FREDERIC A. BRIDGMAN (sketch, p. 36).

10, "Heather and whin," FRANK WALTON.

11, "*Sir Launcelot of the Lake defending Queen Guinevere*," W. E. GLADSTONE SOLOMON (*sketch*, p. 37).

The queen, dressed in white and gold and holding a crucifix, looks fearfully over her shoulder at Launcelot, who is defending the door against Mordred and his followers.

12, "*Weary waiting*," JOHN CARLAW (*sketch*, p. 36).

15, "*Poole Harbour: early morning*," EDWARD KING.

16, "*For ever wilt thou love, and she be fair!*" GEORGE WETHERBEE.

Two young peasants reclining at the foot of a tree in an idyllic landscape.

17, "*Arthur Cook, Esq.*" *Presentation portrait*, SIR LUKE FILDES, R.A.

20, "*Our golden argosies*," BERNARD F. GRIBBLE (*sketch*, p. 38).

21, "*Grass fields on the French coast*," H. W. B. DAVIS, R.A.

Cattle browsing in a poppy-strewn pasture at the edge of the sea.

22, "*The Right Hon. Sir John Kennaway, Bart, C.B., M.P.*," WALTER W. OULESS, R.A.

Presented to Lady Kennaway in appreciation of her husband's character and services by many neighbours and friends.

26, "*Early morning on the Clyde*," PATRICK DOWNIE.

27, "*Landing of the Pilgrim Fathers*," C. M. PADDAY.

The Pilgrim Fathers set sail from Plymouth for the shores of the Hudson on the 6th of September, 1620, but were driven out of their course, and landed at Cape Cod on the 21st of December. A handsome monument now marks the place of their disembarkation.

28, "*Runswick Bay*," ARTHUR FRIEDENSON (*sketch*, p. 39).

Woman and child feeding chickens, the bay stretching away behind and below them.

29, "*First aid*," JOHN R. K. DUFF.

32, "*Lady Milbanke*," MARK MILBANKE (*sketch*, p. 40).

33, "*A glass of wine*," LAURA KNIGHT.

Rustic interior. A peasant girl pouring out a cordial for an old woman.

34, "*Fodder*," HENRY WOODS, R.A.

35, "*W. C. Heaton-Armstrong, Esq., M.P.*" *Presentation portrait*, W. Q. ORCHARDSON, R.A.

36, "*A breezy morning*," H. MITTON WILSON (*sketch*, p. 38).

37, "*When woods around have put their glory on*," EDWARD W. WAITE.

38, "*Lady Eden*," JOHN S. SARGENT, R.A.

In a black evening dress, seated at a table, playing "patience."

39, "*Lesbia and her sparrow*," SIR E. J. POYNTER, Bart., P.R.A. (*sketch*, p. 35).

Lesbia, clad in purple draperies, sits on a marble chair, feeding the sparrow on her wrist with grapes.

40, "*Clapham Church*," J. BUXTON KNIGHT.

44, "*A visit from the neighbour*," BERNARD DE HOOG.

Cottage kitchen. A woman, surrounded by a family of three small children, talking to a girl.

- 45, "*Inverlair*," G. OGILVY REID.
 46, "*Miss Ida Legge*," G. P. JACOMB-HOOD.
 47, "*The new doll*," WILLIAM R. SYMONDS.
 48, "*Spring*," B. EASTLAKE LEADER.
 51, "*A portrait*," H. VON HERKOMER, R.A.
 52, "*Evening*," B. W. LEADER, R.A. (*sketch*, p. 41).
 53, "*The prisoner*," BERNARD F. GRIBBLE (*sketch*, p. 42).
 55, "*Viscount Knutsford, G.C.M.G.*," ARTHUR S. COPE, A.
 56, "*The joy of youth*," VAL HAVERS.

Girls, nude or lightly draped, appearing on the brow of a hill in a sunny landscape.

- 57, "*A spring idyll*," ARTHUR H. BUCKLAND.
 60, "*Dewy pastures*," CHARLES COLLINS (*sketch*, p. 40).
 61, "*The witch*," JOHN SCOTT.

"There's a divinity that shapes our ends, rough-hew them how we will."

A handsome young woman has just thrown a wooden ladle at a goose, which is upsetting a bowl of milk. A man, two girls, and a dog look on in amusement.

- 62, "*The sirens*," G. P. JACOMB-HOOD.
 63, "*Meadows*," MARK FISHER.
 64, J. W. NORTH, A.

"Ye valleys low, where the mild whispers use
 Of shades and wanton winds and gushing brooks."—Milton.

- 65, "*The fish-market, Etapes*," JAMES QUINN (*sketch*, p. 43).
 68, "*A misty morning*," FRANK DEAN.
 69, "*Mrs. A. S. Cope*," ARTHUR S. COPE, A.

In white dress and hat, and carrying an ermine muff. Beside her is a pet dog.

- 70, "*A royal salute*," W. L. WYLLIE, R.A. Elect.
 71, "*A summer's day: Costessey, Norfolk*," MILLER SMITH.
 72, "*'Kath,' daughter of the artist*," C. M. Q. ORCHARDSON.

Other pictures noted are: 5, "*Hartham Lock*," CHARLES H. H. BURLEIGH; 6, "*Portrait of a lady*," LOUISE JOPLING; 23, "*Milking-time*," ERNEST H. RIGG; 50, "*A posy for grandmother*," ADAM E. PROCTOR.

GALLERY II. (Illustrations, pp. 43-48.)

The positions of honour in this room are taken by Mr. Herkomer's portrait of Mrs. W. W. Ashley, Mr. Henry's seascape, and Sir E. J. Poynter's "*Fishing*."

- 73, "*Noon*," ARNESBY BROWN, A. (*sketch*, p. 44).

Cattle sheltering from the heat under the shadow of a tree.

- 74, "*Convalescent*," FREDERICK G. SWAISH.

Small girl in bed in a sunny room gleefully playing with the butterfly sprites of fancy.

77, "*Mackenzie Bell, Esq.*," GEORGE W. JOY.

78, "*Isabella*," J. W. WATERHOUSE, R.A.

79, "*The wagtail's parlour*," A. L. AIRY.

80, "*Morning sunshine*," GWILT JOLLEY.

Girl gathering flowers in a country garden.

84, "*Carting roots*," THOMAS F. M. SHEARD.

85, "*At their moorings*," STANHOPE A. FORBES, A.

Fishing boats at anchor in the harbour of a Cornish village. Evening effect.

86, "*Mrs. W. W. Ashley*," H. VON HERKOMER, R.A.

Standing against a white background, wearing a white dress, and toying with a string of pearls.

88, "*Winter among the hill: North Wales*," EDWARD DAVIES (*sketch*, p. 44).

89, "*Across the river*," DAVID MURRAY, R.A.

Team of horses dragging tree trunks across a river. The steep side of the opposite bank is covered with trees wearing rich autumn foliage.

90, "*Taormina and Etna*," ALBERT GOODWIN.

91, "*The reader*," FRANK BRAMLEY, A.

92, "*A Greek lady and her bath*," A. DAMPIER MAY.

95, AUGUSTO G. STOPPOLONI.

"Poscia a guisa d'innamorata madre, ora belandogli intorno, ed ora leccandolo, pareo che teneramente lo vagheggiasse."—*Annibal Caro*.

96, "*Wake up, you lazy boy!*" FLORENCE A. SALTMER.

Boy and girl playing in a hayfield.

97, "*Spithead*," W. L. WYLLIE, R.A. Elect.

98, "*Lady Prideaux*," CATHERINE OULESS.

In a deep-blue velvet dress with a vase of blue irises beside her.

101, "*Ethel and William Harwood*," JULIE H. HEYNEMANN.

102, "*The Ferry on the Loch*," JOSEPH FARQUHARSON, A.

Transporting sheep across a loch. Late afternoon effect.

103, "*Sir William Perkin, F.R.S.*," ARTHUR S. COPE, A.

104, "*In the Heart of Borrowdale*," FRANK T. CARTER (*sketch*, p. 46).

105, "*A Rehearsal*," WILLIAM LOGSDAIL.

106, "*Caught out*" : *gale coming on*, C. NAPIER HEMY, A. (*sketch*, p. 45).

107, "*Sir Donald Currie, G.C.M.G., LL.D.*," WALTER W. OULESS, R.A.

108, "*Silence, sunlight, and snow*," HARRY W. ADAMS (*sketch*, p. 46).

110, "*Some gleams of sunshine 'mid renewing storms*," JOSEPH FARQUHARSON, A.

A river running through a mountainous landscape under leaden clouds, broken by a transient gleam of light.

111, "*Sunny hours*," HEYWOOD HARDY.

Boy and girl riding on horseback along sandy sea-shore.

112, "*The Evil Eye*," FRANK W. W. TOPHAM.

"No, be assured, you shall not find me evil eyed unto you."

- 114, "Returning from the fields," GERTRUDE LEESE.
 115, "Midsummer," MARK FISHER.
 116, "International courtesies : Portsmouth," W. L. WYLLIE, R.A. Elect.
 117, "The Delft Jar," CECIL JAY.
 118, "The river, Quimperlé," M. F. HORN.
 119, "Dallyin'," HERBERT E. BUTLER (*sketch, p. 48*).
 121, "The return of the flock," JOHN PEDDER.
 122, "Vanity," F. CADOGAN COWPER.
 123, "A Roundelay," J. SEYMOUR LUCAS, R.A. (*sketch, p. 47*).
 124, "G. W. Mounsey-Heysham, Esq.," FRANK BRAMLEY, A.
 125, "Harvest on the Nottinghamshire Wolds," CHARLES KNIGHT.
 126, "Miss Maud Hanson Walker," J. HANSON WALKER (*sketch p. 48*).
 127, "The nest," CHARLES VAN HAVERMAET.
 128, "Roses," ROSE E. WELBY.
 129, "Fishing," Sir E. J. POYNTER, Bart., P.R.A.

A nude girl sitting on the white and gold draperies she has thrown off, fishing in a pool at the foot of a cascade.

- 130, "A cottage Madonna," EDWARD STOTT.
 131, "Midday on the Marsh," HAWES TURNER.
 134, "True till death," E. MATTHEW HALE.
 135, "A storm brewing," EDGAR BUNDY.

A Cavalier and a Puritan in an inn regarding one another contemptuously, while the serving-maid watches them with interest out of the corner of her eye.

- 136, "Sunset," GEORGE CLAUSEN, A.
 137, "Portrait of an elderly gentleman," BRITON RIVIERE, R.A.
 138, "Shere Heath," B. EASTLAKE LEADER.
 141, "Captain James de Courcy Hamilton, R.N., Chief Officer, London Fire Brigade," HUGH G. RIVIERE.
 142, "The town mouse and the country mouse," G. D. LESLIE, R.A.
 143, "Peire of Valeria," DENIS EDEN (*sketch, p. 43*).

Peire of Valeria was of Gascony, a jongleur at the same time and season as Marcabrun; and he made "vers" of little worth, of flowers, of leaves, and of the songs of birds, even as men were wont to make at that time.

- 144, "Under Vesuvius," ALBERT GOODWIN.
 145, "A country child," JAMES SANT, R.A.
 146, "A corner in the rick-yard," FRED HALL.

Other pictures noted are: 76, "Camp followers," WINIFRED AUSTEN; 87, "The old bridge at Fittleworth," DAISY R. CLAGUE; 88, "Winter among the hills—North Wales," EDWARD DAVIES; 132, "Miss Janet Alexander," FRANK W. CARTER; 133, "An autumn evening," ANNA BIRCH.

GALLERY III. (Illustrations, pp. 49-65.)

The positions of honour in this room are taken by Mr Cope's "Portrait of H.M. the King," Mr. Davis' "Mid-day," and Mr. Sargent's "Portrait of Lady Sassoon."

- 149, "Autumn," J. NOBLE BARLOW (*sketch, p. 3*).

150, "*Demeter at Eleusis*," SIR W. B. RICHMOND, R.A.

151, "*Mrs. Henry van der Bergh*," SOLOMON J. SOLOMON, R.A.

Sitting on an old-gold sofa, in a black evening dress, against a tapestry background.

152, "*Evening glow*," GREVILLE MORRIS.

155, "*'And the winter shall come,'*" F. SPENLOVE-SPENLOVE (*sketch*, p. 51).

Snow scene in a Flemish village. Peasants respectfully watching a priest entering a house to administer Extreme Unction.

156, "*A Sussex autumn*," H. H. LA THANGUE, A.

Woman gathering apples in an orchard. In the background a man is wheeling away full baskets. Shafts of sunlight pierce the foliage of the trees and fall upon the woman's head and body.

157, "*A Welsh river*," B. W. LEADER, R.A.

158, "*A Highland ravine: Glen Affric*," J. MACWHIRTER, R.A.

Man fishing in a narrow river gorge under a stormy sky.

159, "*The Lord Ampthill, G.C.S.I.*," *Presentation portrait*, ALBERT H. COLLINGS (*sketch*, p. 50).

160, "*A driftway in the Vale of White Horse*," SEYMOUR MCCRERY (*sketch*, p. 52).

161, "*His Majesty the King*," ARTHUR S. COPE, A. (*sketch*, p. 49).

Wearing the full robes and cloak of the Order of the Garter.

162, "*St. Mary's Falls, Glen Cannich*," J. MACWHIRTER, R.A. (*sketch*, p. 53).

163, "*The Lady Ampthill, C.I.*," *Presentation portrait*, ALBERT H. COLLINGS (*sketch*, p. 50).

164, "*On a sunny shore*," HUBERT COOP (*sketch*, p. 52).

166, "*Adjusting the plough*," J. SCHERREWITZ.

167, "*After the heat of the day*," H. W. B. DAVIS, R.A. (*sketch*, p. 55).

168, "*A Sussex stream*," H. H. LA THANGUE, A.

Boy netting minnows in a placid stream in which white fleecy clouds are reflected. In the pasture beside the river cattle are feeding.

169, "*Sir Richard J. Waldie-Griffith, Bart.*," H. VON HERKOMER, R.A.

In fishing kit, holding a rod, an empty boat moored in the river behind him.

171, "*Portrait group*," GEO. W. LAMBERT.

Two young women and two children in a breezy landscape.

172, "*Ceylon leopards*," J. M. SWAN, R.A.

173, "*Thomas Carlaw Martin, Esq., LL.D.*," *Presentation portrait*, W. Q. ORCHARDSON, R.A.

176, "*The Disputation*," ALFRED A. WOLMARK.

Five Jewish rabbis gathered round a table with books and papers before them.

177, "*The way of peace*," G. D. LESLIE, R.A.

178, "*The mother*," FRANK DICKSEE, R.A.

179, "*Durham*," VINCENT P. YGLESIAS (*sketch*, p. 54).

180, "*Children and nurses*," ESTELLE NATHAN.

181, "*Mrs. Douglas Knocker*," WALTER DONNE (*sketch*, p. 56).

182, "*A shallow stream at eventide*," B. W. LEADER, R.A.

183, "*Frederick Struben, Esq.*," SIR LUKE FILDES, R.A.

Sitting on the bank of a stream, with his creel beside him, and taking a fly from his book.

184, "*The turn of the tide*," ARCH. H. ELPHINSTONE.

186, "*The dogs of war*," CRESWELL H. DESMOND.
"Cry havoc, and let slip the dogs of war."

187, "*The haunts of R. L. Stevenson*," JAMES RIDDEL.

188, "*Midday*," H. W. B. DAVIS, R.A.

Cattle in a hilly landscape, with the sea behind them.

189, "*Lady Speyer*," JOHN S. SARGENT, R.A.

In a white dress, standing up and playing the violin.

190, "*A fair haven*," LOUIS GRIER (*sketch*, p. 54).

192, "*Portrait of a lady*," LAURENCE KOE (*sketch*, p. 56).

193, "*A Yorkshire dale*," SIR ERNEST A. WATERLOW, R.A.

194, "*Andante espressivo*," STANHOPE A. FORBES, A. (*sketch*, p. 57).

195, "*Sunset off Christchurch*," MOFFAT LINDNER.

196, "*Carry me*," FRANK O. SALISBURY.

197, "*Timely assistance*," ARTHUR J. W. BURGESS (*sketch*, p. 58).

198, "*A market scene in Brittany*," FREDERICK BAUHOF (*sketch*, p. 58).

A corner of a typical weekly market at a small inland town in Finisterre.

Grey day.

199, "*Old Durham*," ALFRED EAST, A. (*sketch*, p. 59).

200, "*The silence of the snows*," JOSEPH FARQUHARSON, A.

201, "*Margie, Guy, and Joan, the children of Peter Ormwood, Esq.*," E. F.

WELLS.

203, "*The valley of the Waveney, Suffolk*," A. CARRUTHERS GOULD (*sketch*, p. 60).

204, "*David J. Jardine, Esq.*," ARTHUR S. COPE, A.

205, "*The reaper and the maid*," EDWARD STOTT, A.

206, "*Pastures new*," JAMES SANT, R.A.

207, "*Tristram and Isolde*," E. BLAIR LEIGHTON (*sketch*, p. 61).

208, "*Mrs. Ernest E. Sikes*," CHARLES E. BUTLER (*sketch*, p. 62).

211, "*Crooks Peak, The Mendips*," C. H. COLLINS BAKER.

212, "*Eldorado*," E. J. GREGORY, R.A.

213, "*Miss Mary E. Robinson*," SIR W. B. RICHMOND, R.A.

217, "*Mrs. Ernest Schudhorst*," LAURENCE KOE (*sketch*, p. 62).

218, "*The King's daughters*," ARTHUR A. DIXON (*sketch*, p. 63).

Farm women, pulling swedes in a field, pause to watch the royal maidens and their gay train, who are passing along the adjoining road.

219, "*Cromwell*," ANDREW C. GOW, R.A.

The end of the Long Parliament.

Cromwell stands at the top of the steps leading to St. Stephen's Chapel, while Colonel Otley locks the door. At the bottom of the steps are Roundheads keeping guard. One of them is bearing off the Mace.

220, "*The wherry*," ARNESBY BROWN, A.

221, "*Mrs. Henry J. Ickelheimer*," J. J. SHANNON, A.

Wearing a black dress, and seated in a chair against a dark red curtain.

223, "*Eventide*," NINA BAIRD (*sketch*, p. 64).

224, "*Adversity*," HAROLD SWANWICK.

A peasant girl trudging along a bleak country road in a snowstorm.

225, "*Diana and Actæon*," R. W. MACBETH, R.A.

226, "*The road to the loch*," PETER GRAHAM, R.A.

Highland cattle on a hill overlooking a loch. Sunset effect.

227, "*Preparing for sea*," P. M. TEASDALE.

228, "*Littlehampton Quay*," ARNOLD PRIESTMAN (*sketch*, p. 60).

230, "*Children of Lawrence Timpson, Esq.*," WILLIAM CARTER.

231, "*The pilchard season*," DAVID FARQUHARSON, A.

Fishermen landing their catch.

232, "*Phyllis and Demophoon*," J. W. WATERHOUSE, R.A.

234, "*Blue seas, surf crested by the reefs with fringe of foam*," REGINALD SMITH.

235, "*Autumn landscape*," LINDSAY G. MACARTHUR.

236, "*Bound for London: gulls flying up the river*," C. NAPIER HEMY, A.

237, "*Lady Sassoon*," JOHN S. SARGENT, R.A.

In a black cloak, lined with pink, and a black hat.

238, "*In shallow seas*," F. STUART RICHARDSON (*sketch*, p. 64).

239, "*Evening on the Seine*," FRED MILNER (*sketch*, p. 65).

240, "*Out into the deep*," HERBERT E. BUTLER (*sketch*, p. 65).

241, "*Segovia, Castille*," M. CAMERON.

242, "*The Duet: Windsor Castle from the Eton fields*," DAVID MURRAY, R.A.

243, "*Jason and Medea*," J. W. WATERHOUSE, R.A.

244, "*Miss Grace*," J. F. HARRISON DUTTON.

246, "*Alderman J. Ball, Lord Mayor of Liverpool, 1905-6*," G. HALL NEALE.

247, "*The hill-side farm*," ALFRED PARSONS, A.

248, "*The admonition*," HENRY WOODS, R.A.

A comfortable-looking Italian priest administering a rebuke to a handsome girl seated outside a house. An old woman is entering the doorway and two children sit upon the steps.

249, "*November sunshine*," M. RAPHAEL JONES.

251, "*The farm in the hollow*," JAMES RIDDEL.

252, "*Mrs. Albert Birnbaum*," BRITON RIVIERE, R.A.

Other pictures noted are: **170,** "*Evening sunshine*," J. CLAYTON ADAMS; **174,** "*Wood-nymphs*," HENWOOD BLAMEY; **175,** "*Anchovy boat off Galita*," J. FRASER; **185,** "*The water mill*," HAROLD WAITE; **209,** "*The wooded hill top*," HENRY STRACHEY; **214,** "*Hexham, Northumberland*," T. B. GARVIE; **229,** "*The dewy morn*," FRED HALL; **233,** "*Mrs. Young Hunter*," J. YOUNG HUNTER; **250,** "*Tweed salmon fishers*," JAMES WALLACE.

GALLERY IV. (Illustrations, pp. 66-69.)

The positions of honour in this room are taken by Mr. Croft's "*Funeral of King Charles I.*" and Mr. Cowper's large subject picture.

253, "*The tranquil hour,*" PERCY TARRANT.

Two girls seated by a lake, one of them reading in a book. Evening.

255, "*Lucrezia Borgia's devotions,*" ANDREW W. TURNBULL.

256, "*A chalk-pit on the Sussex Downs,*" SIR ERNEST A. WATERLOW, R.A.

257, "*Market day,*" W. FRANK CALDERON.

Dealer vaunting the merits of his horses to a greengrocer and his wife, who stand outside their shop.

260, "*Burnham Beeches,*" LAURA PIMM.

261, "*Funny chaps,*" ARTHUR WARDLE.

A girl in a pink dress looking at pigs in a sty. Her two dogs also appear to be interested in the pigs.

262, "*Arriving home,*" ROBERT W. ALLAN.

Fishing boats returning to harbour, followed by a flock of gulls.

265, "*Mrs. Pilkington,*" WALTER W. OULESS, R.A.

266, "*Funeral of King Charles I., St. George's Chapel, Windsor,*" ERNEST CROFTS, R.A.

"The King's body was then brought from his bed-chamber down into St. George's Hall, whence, after a little stay, it was with a slow and solemn pace (much sorrow in most faces being then discernible) carried by gentlemen of quality. The noblemen in mourning also held up the pall. The snow fell so fast that by the time the corpse came to the west end of the Royal Chapel, the black velvet pall was thick covered over with snow. Thus went the *White King* to his grave, in the forty-eighth year of his age, and twenty-second year and tenth month of his reign."—*Extract from Wood's "Athene Oxonienses."*

267, "*Offerings for their dead: All Souls' Day in Brittany,*" J. MILNER KITE

268, "*At autumn's close,*" F. SPENLOVE-SPENLOVE (*sketch, p. 66*).

A woman driving sheep across a moorland. Strong contrast of russet-browns and olive-greens with a stormy silvery sky. Sunset.

269, "*Miss Irene Untermeyer,*" J. J. SHANNON, A.

Seated before a dark screen and wearing a black velvet jacket and an ermine stole and muff.

270, "*The Lizard,*" HON. DUFF TOLLEMACHE (*sketch, p. 67*).

272, "*The murder charge,*" CRESWELL H. DESMOND.

273, "*Eel Crag, Borrowdale,*" FRANK T. CARTER (*sketch, p. 66*).

274, "*Death, the awakener,*" FRANK M. BENNETT.

Two gallants who have been carousing with their mistresses are awakened to the sterner realities of life by the passing of a funeral cortège along the neighbouring road.

275, "*The aftermath,*" ALFRED EAST, A.

279, "*Lady Weber,*" FRANK DICKSEE, R.A.

280, "*How the Devil, disguised as a vagrant troubadour, having been entertained by some charitable nuns, sang to them a song of love,*" F. CADOGAN COWPER.

The Devil is standing upon a table in the refectory, which is lighted by a magnificent stained-glass window, and is accompanying himself on a lute. The nuns evince in their expressions the emotions inspired by his song—rapture, anguish, horror, surprise, curiosity, amusement, and vain regret.

281, "*Crowland Abbey,*" J. ALFONSO TOFT.

282, "*The Far East,*" E. AUBREY HUNT.

285, "*J. Albert Causton, Esq.*" *Presentation portrait*, J. H. F. BACON, A.

286, "*The windmill,*" DAVID MURRAY, R.A.

288, "*Autumn ploughing,*" CHARLES W. SIMPSON.

289, "*The silence of the frost,*" S. J. LAMORNA BIRCH (*sketch*, p. 68).

A snow-clad landscape, through which runs a stream.

290, "*A Flemish peasant,*" WALTER LANGLEY.

An old man sitting beside a wooden bed mending his stockings in the light of a window.

291, "*Jock and Cupid,*" FRANK BRAMLEY, A.

292, "*Changing pastures,*" CLAUDE HAYES (*sketch*, p. 68).

295, "*Carol, son of the Hon. Mr. Justice Swinfen Eady,*" M. SEYMOUR LUCAS.

296, "*The fold,*" ARNESBY BROWN, A.

297, "*Thomas Holford, J.P., D.L.,*" WALTER W. OULESS, R.A.

298, "*Picardy marshland,*" JOSÉ WEISS.

300, "*Needlework,*" ANDREW COLLEY.

301, "*Mrs. B. Whittaker Ellis,*" SIR LUKE FILDES, R.A.

302, "*Harvest Time,*" PETER GRAHAM, R.A.

303, "*Hero Worship,*" FLORA M. REID, (*sketch*, p. 69).

A boy minding a stall in the market-place is listening eagerly to the stories of the old soldier who sits beside him.

308. J. H. LORIMER.

"O c'est triste de voir s'en fuir les hirondelles
Elles s'en vont la-bas
Vers le midi doré."

A girl and children at a window watching the swallows flying away over the house-tops.

309, CHARLES H. THOMPSON.

"Our roads are diverse—'arewell, Love, said she,
'Tis duty I abide by.'"—*R. Browning*.

311, "*A. E. Scott, Esq.,*" STANHOPE A. FORBES, A.

312, "*Shores of the Mediterranean, Juan les Pins: the afterglow,*" J. MACWHIRTER, R.A.

313, "*Shoving off,*" FRANK HEATH (*sketch*, p. 69).

315, "*Henry Lucas, Esq.*" *Presentation portrait*, SOLOMON J. SOLOMON, R.A.

Other pictures noted are: **259**, "*In the ancient town of Bruges,*" FREDERICK MARRIOTT; **264**, "*Changing Pasture,*" THOMAS SPINKS; **276**, "*Mrs. Ibberson-Prout,*" HAL HURST; **306**, "*Mrs. Nigel Hanbury,*" CATHERINE OULESS;

314, "*The keep of Barbarossa,*" HORACE FISHER.

GALLERY V. (Illustrations, pp. 70-78.)

The positions of honour in this room are taken by Mr. Sargent's portrait of Mrs. Langman and Mr. Craig's "*The Maid*."

317, "*Miss B. Capel*," J. E. BLANCHE.

318, "*The crest of the hill*," BRITON RIVIERE, R.A.

Man riding one cart-horse and leading another along a road beneath a windmill.

319, "*Enid and Geraint*," ROWLAND WHEELWRIGHT (*sketch*, p. 71).

"Once she looked back, and when she saw him ride, more near
by many a rood than yester-morn, it well nigh made her cheerful."

321, "*Their stock in trade*," STEVEN SPURRIER.

Two hawkers, a man and a woman, exposing rags and bottles for sale.

323, "*The cottage gardener*," WILLIAM B. GELDER.

324, "*Winter in the north*," NIELS M. LUND.

The flooded river Dochart, in Perthshire, with its dark island. In the distance, beneath the low-drifting clouds, are glimpses of the snow-clad Grampians.

325, "*The white hounds*," MAUD EARL (*sketch*, p. 70).

"And the soul is as blown dust within the wood,
Wherein the white hounds move where timeless shadows brood."

327, "*Mrs. Arthur Ross*," WILLIAM R. SYMONDS.

328, "*The deep-sea rain*," C. NAPIER HEMY, A.

329, "*The octopus*," PERCY W. GIBBS.

"The many tentacted towns, drawing to themselves all the strength
and sap of the earth."

In the foreground labourers are engaged on a building. Sunny fields in the background.

330, "*Playmates*": *Marjorie, Kathleen, Joan, daughters of Samuel Ryder, Esq.*, J.P., FRANK O. SALISBURY.

331, "*Mrs. Archibald Langman*," JOHN S. SARGENT, R.A.

332, "*The off-shore wind*," C. NAPIER HEMY, A.

334, "*A watch-tower in the low countries*," NORMAN GARSTIN (*sketch*, p. 77).

335, "*Arthur Evans, Esq.*" *To be presented to the Ashmolean Museum by an International body of subscribers*, SIR W. B. RICHMOND, R.A.

336, "*The laggard*," LUCY KEMP-WELCH.

Three horses dragging a cart laden with roots up a grassy hill. Wide expanse of country stretching away in the distance.

337, "*A by-road to the farm*," T. AUSTEN BROWN.

Shepherd and his flock passing along a rough track beneath a hedge.

338, "*From the battlements of Windsor Castle*," WALTER DONNE (*sketch*, p. 72).

339, "*Camp followers*," WINIFRED AUSTEN.

340, "*Charles W. Tayleur, Esq.*," ARTHUR HACKER, A.

341, "*Love leaving Psyche*," HAROLD SPEED (*sketch*, p. 73).

Cupid preparing to leave his love Psyche, in spite of her petition that he will not abandon her.

- 342, "T. A. Shannon, Esq.," J. J. SHANNON, A.
 343, "Landing the fish," J. RICHARD BAGSHAWE (*sketch*, p. 74).
 344, "Segovia, Spain," H. HUGHES STANTON (*sketch*, p. 74).
 345, "The avenue," WILFRID G. VON GLEHN.
 346, "Lieut.-Colonel Gundry," HENRY S. TUKE, A.
 347, "The wandering Psyche," ARTHUR HACKER, A.
 348, "La Pensuse," ANNA AIRY (*sketch*, p. 75).
 351, "The onlooker," E. PHILLIPS FOX.
 352, "A September morning," ARTHUR FRIEDENSON (*sketch*, p. 75).
 353, "Mrs. Josceline Bagot and her son." *Presentation portrait*, J. J. SHANNON, A. (*sketch*, p. 76).
 354, "The flock-master," JAMES WALLACE (*sketch*, p. 5).
 355, "Lingering winter," JAMES HENRY.
 357 "Building the rick," GEORGE CLAUSEN, A.
 358, "The Maid," FRANK CRAIG (*sketch*, p. 78).

Joan of Arc at the head of her cavalry charging the English and Burgundian army. Beside her rides her standard bearer holding aloft the sacred standard, an old abbot elevates a crucifix among the lancers, and the standards of the Maid's chief followers are to be seen in the background.

- 361, "Youth," MAX BOHM.
 Girls playing with a goat which gambols before them.
 364, "Dorothy, daughter of John W. Clayton, Esq.," A. E. BROCKBANK.
 365, "Snared," STANHOPE A. FORBES, A.
 Men examining by the light of a lantern the rabbits that they have taken from the snares.
 366, "Mrs. Clive Bigham," GEORGE HENRY, A.
 In a pink gown, standing against a wall.
 367, "Château d'Oex: toward eve," ASHLEY B. KNIGHT.
 370, "By the fireside," JOSEPH OPPENHEIMER.
 371, "The morning of the year," LUCY KEMP-WELCH.
 A mare and her foal in a blossoming orchard.
 372, "November in Capri," HORACE FISHER.
 376, "Diana Vernon," JOHN CHARLTON.
 377, "Summer," LIONEL P. SMYTHE, A.
 Children paddling at the edge of the sea. In the background people bathing. Strong sunlight effect.
 378, "Making Ligurian lace," H. H. LA THANGUE, A.
 Two young girls at work in the open air. Sunlight effect.
 379, "A happy interlude," HARRY WATSON (*sketch*, p. 77).
 Two young peasants in an orchard affectionately regarding their infant child.

Other pictures noted are: 326, "Dawn among the mountains," O. WYNNE APPERLEY; 333, "The lady huntsman," JOHN CHARLTON; 356, "J. H. Taylor, ex open golf champion," RICHARD JACK; 373, "Retour du Jardin," RUPERT C. W. BUNNY.

GALLERY VI. (Illustrations, pp. 79-89.)

Two pieces of sculpture are, for the first time, placed in this gallery. They are a marble group, the Earth and the Elements, by Bertram Mackennal, and a statuette, Guinevere's Redeeming, by W. Reynolds-Stephens.

381, “*My little bird : Marjorie*,” G. HILLYARD SWINSTEAD (*sketch*, p. 80).

383, “*H.H. the Rajah of Panne*,” HERBERT A. OLIVIER.

384, OSWALD MOSER.

“C is the candle that lit me to bed,
And strange were the shadows it cast overhead.”

385, “*Ducks and drakes*,” BARBARA CHAMIER.

386, “*Roses and crystal*,” FERDINAND SINET.

387, “*The skylark*,” ARTHUR HACKER, A.

Young lady, with upturned face, in white, seated on bank, listening.

390, “*H.H. the Rajah of Raygush*,” HERBERT A. OLIVIER.

392, “*Fisher-folk*,” CARLTON A. SMITH.

394, “*Drifting clouds : Holland*,” KERSHAW SCHOFIELD.

395, “*Colleen and Kitty, daughters of William Moylan, Esq.*,” LAURENCE KOE (*sketch*, p. 80).

397, “*Mrs. Ratan Tata*,” J. J. SHANNON, A.

In black and gold Indian costume, against screen of similar tones.

398, “*After Dawn*,” J. RICHARD BAGSHAWE.

399, “*The birth of Spring*,” JOHN B. NOEL (*sketch*, p. 81).

400, “*The mill meadows*,” YEEND KING.

Two girls in foreground speaking to farm hand holding a white pony.

401, “*Sir John Williams, Bart., M.D.*,” CHRISTOPHER WILLIAMS (*sketch*, p. 82).

In the place of honour, opposite the entrance to the sculpture room, is

405, “*An island festival*,” CHARLES SIMS.

On a flat sandy beach a procession of nude and partially draped figures are following a cart laden with seaweed. Amongst them is a mother and child on an ass. In the foreground is a child riding a goat, and a woman and boy scattering flowers. On the left the picture is crossed by two Ionic columns.

406, “*Burning bracken : Grasmere*,” FRANK BRAMLEY, A.

407, “*Firelight and pearl*,” J. WALTER WEST.

Girl in embroidered Watteau gown seated on inlaid chest in panelled room.

408, “*The hidden source*,” ALFRED R. KEMPLEN.

409, “*Sopley mill*,” CHARLES H. H. BURLEIGH.

410, “*A November morning*,” HARRY H. CLARKE.

411, “*A mountain ghyll near Coniston*,” J. H. CROSSLAND (*sketch*, p. 79).

413, “*Night*,” BYRON COOPER (*sketch*, p. 81).

“When the moon lights her watch-tower in the sky.”

415, “*A Suffolk estuary*,” WILFRED M. EVANS.

417, “*A Surrey sand-pit*,” FRANK WALTON.

A farm wain passing a steep sand-bank, beyond which an extensive view stretches to the horizon.

- 420, "A grey day," FRANK DEAN.
 421, "Early Spring in Cornwall," JAMES HENRY.
 422, "Summer clouds," EFFIE N. SMITH.
 425, "The Countess of Essex," JOHN S. SARGENT, R.A.

An oval portrait : In white satin and steel-blue cloak. Sky and architectural background.

- 427, "Mrs. Creswell," ERNEST SICHEL (*sketch*, p. 82).
 428, "Dawn," GOODWIN KILBURNE (*sketch*, p. 83).
 429, "Leaving the Downs," J. S. SANDERSON WELLS (*sketch*, p. 83).
 Coaches on Derby Day in bright afternoon sunshine.

- 431, "Moonlight in Picardy," ALGERNON TALMAGE (*sketch*, p. 84).
 432, "Ligurian Grapes," H. H. LA THANGUE, A.R.A.

Girl on bench trimming a bunch of grapes. Beyond an orchard slopes down to a river with hilly banks.

- 435, "A Little Girl with Dolls," HARRINGTON MANN.
 In black, with dark background.

- 436, "Charlotte's Pony," ALFRED J. MUNNINGS.
 437, "The Dock Head," W. H. BOND.
 438, "Looking Seaward," LEONARD WATTS.

Girl in Grecian dress, holding a basket.

- 441, "The Lock," BERTRAM PRIESTMAN.
 443, "Lazy Bones," HELEN HINDLEY.
 445, "Mariage de Convenance," HON. JOHN COLLIER (*sketch*, p. 85).

The wedding dress of white satin is spread out on the bed beside which the bride of to-morrow has flung herself in despair. A photograph of her lover (ineligible on account of his impecuniosity) is on the mantelpiece.

- 446, "Where the River Woos the Woodland," R. VICAT COLE.
 448, "Meadowsweet," FRED STEAD.

Three little girls resting in deep, sunlit grass.

- 449, "A summer afternoon," FRANCIS H. WILLIAMS (*sketch*, p. 84).
 452, "The west wind," J. L. PICKERING (*sketch*, p. 86).
 455, "The day of Sedgmoor," EDGAR BUNDY (*sketch*, p. 86).

"When pain and anguish wring the brow,
 A ministering Angel thou."

- 456, "Willows," PERCY H. JOWETT.
 457, "'Tis better to have loved and lost," FRANCIS BARRAUD (*sketch*, p. 87).
 458, "Granny first," FLORA M. REID (*sketch*, p. 87).
 459, "The day's at the morn," EDITH KEMP-WELCH (*sketch*, p. 88).
 460, "Sunshine and shadow," ERNEST PARTON.
 463, "The sermon," G. GOODWIN KILBURNE.
 464, "A village street in Normandy," JOSÉ WEISS.
 465, "Musical Instruments," ERNEST SICHEL.
 466, "Tuscan ox-plough," ARTHUR LEMON.

- 467, "Mrs. Edward W. Meyerstein," G. A. STOREY, A.R.A.
 470, "Hand-loom weavers," J. W. BROOKE.
 471, "The May wrack," W. H. BARTLETT.
 472, "Foddering time: a Lancashire farm," ALBERT WOODS (*sketch*, p. 89).

Other pictures noted in this Gallery are: 384, "C is the candle that lit me to bed," OSWALD MOSER; 386, "Roses and crystal," FERDINAND SINET; 391, "The roean tree," EDITH B. HOLDER; 393, "Sulking," A. E. HOPE JOSEPH; 396, "Where rocks and woods o'erhang the turbid stream," DAVID HEWITT; 412, "Margaret, daughter of the late David Knox-Mair, Esq.," 416, "The old stable," G. VERNON STOKES; 423, "The Bridge, Fittleworth," MILDRED A. LOVEGROVE; 424, "The old barn," EVELYN WATHERSTON; 430, "Convalescent," WILLIAM M. PALIN; 440, "Professor Campbell Brown, LL.D.," KEITH HENDERSON; 453, "G. H. Harrison, Esq., J.P.," ROBERT E. MORISON; 456, "Willows," PERCY H. JOWETT; and 461, "H. E. Shêng Hsiian-huai (Shêng Kung-pao)," MARY E. LEVESON.

GALLERY VII. (Illustrations, pp. 89-98.)

- 474, "Summer time," CONSTANCE HALFORD.
 475, "The Pink Nightgown," FRANK BRAMLEY, A.R.A.
 476, "Ballerina," S. MELTON FISHER (*sketch*, p. 90).
 477, "J. G. Butcher, Esq., K.C." *Presentation portrait.* LOUISA STARR CANZIANI (*sketch*, p. 89).
 478, "Mrs. A. S. Wheeler and Eleanor," MIDDLETON JAMESON.
 479, "Billingsgate Market," CLARE ATWOOD.
 480, "Musgrave visits Lady Barnard at Buckelsford, Bury," HERBERT H. GILCHRIST.
 481, "The Veteran's Pipe," EYRE CROWE, A.R.A.
 483, "W. J. Stracey-Clitherow, Esq.," H. VON HERKOMER, R.A.
 484, "Frederick Coryton, Esq., M.F.H." *Presentation portrait,* W. FRANK CALDERON.
 485, "Mrs. Fielding and Children," HAL HURST.
 486, "In the Shade of the Oak," YEEND KING (*sketch*, p. 91).
 A brook reflecting Spring foliage, with children on its bank.
 487, "The Rehearsal," L. CAMPBELL TAYLOR (*sketch*, p. 93).
 A group of musicians in early Victorian dress are rehearsing a quintette. The picture is in a low key of grey, relieved by the brown instruments. The late summer afternoon sun breaks through on the white wall, giving a note of colour. The piano which served as a model was the grand piano used by Chopin at his recitals in London in 1848.
 490, "The valley of the Wharfe from Harewood Avenue," OWEN BOWEN (*sketch*, p. 91).
 491, "The Rev. Dr. Tancock, Headmaster, Tonbridge School," HENRY S. TUKE, A.
 495, "Beatrice by the bower," AMY SAWYER.
 The heroine of "Much ado about nothing," listening to Hero and Ursula, among "Honeysuckles ripen'd by the sun."

496, "Marooned," CRESWELL H. DESMOND.

Aberdeen and fox terriers, with a dachshund, left on rocks.

497, "Through the pine wood," EDWARD KING.

500, "Mrs. Lawrence Phillips and children," ARTHUR T. NOWELL.

501, "The young knight," L. CAMPBELL TAYLOR (*sketch*, p. 95).

As a young knight after receiving Mass is leaving a church before his first battle, his eyes rest on the tomb of his father, whose example he has sworn to follow.

502, "Port Gouray, Sark," WILLIAM A. TOPLIS.

503, "An old Chouan," GUY WILTHEW (*sketch*, p. 98).

506, "The road to the farm: Scotland," WILLIAM MACLEAN.

507, "Doris, daughter of Rowland Kennard, Esq.," RALPH PEACOCK (*sketch*, p. 92).

508, "Ribbons and laces," TERRICK WILLIAMS.

Peasants round a stall in a Normandy market.

509, "Mrs. Arthur Dugdale," H. HARRIS BROWN (*sketch*, p. 92).

511, "The return of Orpheus," SIDNEY H. METEYARD (*sketch*, p. 94).

512, "A Duine-uasal," J. WATSON NICOL.

"Hersel did wear te philabeg, Te plaid prickt on her shou'der;
Te gude claymore hung pe her pelt, Te pistol sharg'd wi' powder."

A Highland sentinel in a tower.

513, "Lake of Lucerne, from above the town," J. MACWHIRTER, R.A.

The snow-capped St. Gothard in the distance across a wide expanse of sunny water.

514, "Mother and child," E. PHILLIPS FOX (*sketch*, p. 96).

515, "The whisperers," WILLIAM STRANG, A.R.A.

Two girls, half draped, by the sea, one lying on the sand, the other standing, and listening to the confidences of a wreath of flying cupids.

516, "Princess Scarlet," RICHARD JACK.

Child standing in Oriental mantle in front of Chinese embroidered hanging.

517, "After the thunder shower: St. Etienne Hill, Pas-de-Calais," H. W. B. DAVIS, R.A.

Cattle descending a hill overlooking a wide stretch of timbered valley; sea in distance.

518, "Lady Crofton," FRANK BROOKS (*sketch*, p. 97).

519, "At the harpsichord: my children," GEORGE HARCOURT (*sketch*, p. 96).

Scheme of green and brown, relieved by white.

520, "Golden youth," T. C. GOTCH.

Procession of children along a road half-shaded by pines and lined with youthful spectators. Some carry Chinese lanterns, and others play castanets and tambourines.

521, "All in the blue unclouded weather," ALFRED PARSONS, A.

A vista of wooded hills seen from the top of the Cotswolds, looking towards Abergavenny. Broadway, the village so beloved of artists, is in the middle distance.

522, "*The painter's wife and daughter*," SAM G. ENDERBY (*sketch*, p. 97).

523, "*God and his child man*," HENRY J. STOCK (*sketch*, p. 94).

"God thought on me His child,
Ordained a life for me, arrayed
Its circumstances every one
To the minutest."—*Browning*.

524, "*An early Victorian*," WILLIAM LOGSDAIL.

A girl in poke bonnet stands in striped costume of pale sage green, holding pink parasol.

525, "*Old December's bareness everywhere*," J. BUXTON KNIGHT.

526, "*Miss Irene Vanbrugh (Mrs. Dion Boucicault)*," OSWALD BIRLEY.

527, "*Putting in broccoli plants : Cornwall*," W. B. FORTESCUE (*sketch*, p. 98).

530, "*The mirror*," GEORGE HENRY, A.R.A.

A lady standing in white dress and hat beside a table with daffodils, a china bowl, and white gloves upon it. She touches with her hand a wall, the whiteness of which is relieved by brown wainscotting.

532, "*John Wesley De Kay, Esq.*," G. SPENCER WATSON.

534, "*A woodland symphony*," C. E. PERUGINI.

An oval picture representing a girl in pink leaning upon a dove-coloured cushion listening to a blackbird singing from a neighbouring shrub.

Other pictures noted are : **482**, "*The horse catcher*," VEREKER M. HAMILTON ; **488**, "*Off for a gallop, Chas. Sibley, Esq., and daughter*," F. O. SALISBURY ; **489**, "*The Countess of Eldon*," JOHN LONGSTAFF ; **492**, "*Trimming the side-lights*," A. J. BLACK ; **498**, "*In the wood's enchanted shade*," WILLIAM R. S. STOTT ; **528**, "*Miss Gertrude Templeton*," F. ERNEST JACKSON ; **529**, "*Alice in the looking-glass*," W. CHRISTIAN SYMONS ; and **533**, "*The flower girl*," MIDDLETON JAMESON.

GALLERY VIII. (Illustrations, pp. 99-109.)

In the place of honour, and visible from the preceding galleries, is J. H. F. Bacon's family group.

536, "*Isabel, Daughter of Hugh Young, Esq.*," FIDDES WATT.

537, "*Autumn on the Ure*," JAMES HENRY.

538, "*The Countess of Leitrim*," HUGH G. RIVIERE.

542, "*The Old Harbour of Ayr*," SUSAN F. CRAWFORD.

543, "*Chess-players : Portrait Group*," EDMOND BROCK.

544, "*The Wane of Haytime*," J. COUTTS MICHIE.

545, "*The late Sir Michael Foster, K.C.B., F.R.S.*," HON. JOHN COLLIER.

Completed only a fortnight before the death of the great physiologist, showing him before a blackboard lecturing.

548, "*Dark Tintagel by the Cornish Sea*," DAVID FARQUHARSON, A.R.A.

Moonlight effect, showing dimly the two parts of King Arthur's castle, which tradition asserts were once connected.

549, "*The Right Hon. Thomas Burt, M.P.*" *Presentation portrait*, G. SPENCER WATSON.

554, "*Margaret and Christian, daughters of D. C. Guthrie, Esq.,*" ANNIE L. SWYNNERTON.

Circular picture of two children seated with dogs in front of an open French window, through which a sunlit lawn is seen.

555, "*Colonel W. Bromley Davenport, D.S.O.*" *Presentation portrait*, ARTHUR T. NOWELL.

556, "*The Song*," ISAAC SNOWMAN.

557, "*Mrs. Henry Rowlands*," MISS ELEANORE LONGFORD THOMAS (*sketch*, p. 100).

558, "*On the Carnarvonshire coast*," HORACE H. STANTON.

559, "*Captain J. Burns-Hartopp*," A. S. COPE, A.R.A., and JOHN CHARLTON.

560, "*A Storm in the Midlands*," ALFRED EAST, A.R.A. (*sketch*, p. 99).

561, "*Mrs. Sydney Belfield*," MOUAT LOUDAN.

Seated, in white: landscape background.

562, "*The first Easter Morn*," J. DOYLE PENROSE (*sketch*, p. 101).

"He is risen; He is not here."

568, "*Awful Hills, whose Sides of Strength are Belted Round with all the Zones*," EDWARD T. COMPTON (*sketch*, p. 103).

569, "*Going to the Meet: Capt. F. Chamberlin and Miss Chamberlin*," ALFRED J. MUNNINGS.

570, "*Waning Day*," FRANK P. FREYBURG (*sketch*, p. 102).

572, "*The Golden Butterfly (The Harvey Family)*," J. H. F. BACON, A.R.A., (*sketch*, p. 105).

The younger members of the family watch the flight of a butterfly. The central figure of the seated group wears pale green satin, with pink bows and sash.

573, "*Behind the Dunes*," ERNEST G. BEACH.

574, "*Disturbed*," ARTHUR WARDLE.

A leopard surprised just as it has killed a pheasant.

575, "*The Sunshine on the Bridge*," ELSA DALGLISH (*sketch*, p. 102).

577, "*The Youthful Diana Mending her Bow*," F. NEWTON SHEPARD.

Seated on a mountain crag and accompanied by a white peacock, her figure seen against the sky.

578, "*Who's First?*" CHARLES E. STEWART.

Foxhounds and Aberdeen terrier keen competitors for a morsel offered through a low window.

579, "*Cinq heures chez Paquin*," HENRI GERVEX.

A throng of fashionable people at the costumier's. Daylight and electric light effect.

585, "*Tendresse Maternelle*," CATHERINE R. WALTON (*sketch*, p. 106).

586, "*Sunshine on the Sands: Lowestoft*," HORACE VAN RUIJTH (*sketch*, p. 107).

587, "*Zephyr and Aurora*," GERALD MOIRA.

"Zephyr, with Aurora playing
As he met her once a-Maying
There, on beds of violet blue."

588, "*Mrs. Bowles*," MOUAT LOUDAN.

589, "*The Fisherman's Daughter*," JOHN R. REID (*sketch*, p. 104).

590, "*The Right Hon. Lord Justice Buckley*," HON. JOHN COLLIER.

591, "*The Battle of Turentchen, April 18, 1904*," MOSES MAIMON.

A wounded Russian pope, supported by two Jewish members of the regimental band.

592, "*The Pearls of Aphrodite*," HERBERT J. DRAPER (*sketch*, p. 109).

Aphrodite's draperies of pale red and white contrast strongly with intense blue of sea. The garment of the stooping figure is lilac.

593, "*A Message from the Sea*," JOHN R. REID (*sketch*, p. 104).

594, "*Max Pemberton*," Esq., ALFRED PRIEST (*sketch*, p. 100)

The red car indicates one of this well-known novelist's chief recreations.

595, "*The river's bed*," J. L. PICKERING (*sketch*, p. 99).

598, "*A Portrait*," FRANCES EWAN.

599, "*The sky-lark*," M. ETHELDREDA GRAY (*sketch*, p. 108).

600, "*For daily bread*," JOSEPH CLARK (*sketch*, p. 106).

A boy and girl travelling musicians, entertaining a cottager's family. (This artist has completed his fiftieth year as exhibitor at the Royal Academy.)

603, "*Many the wonders I this day have seen*," W. LEE HANKEY (*sketch*, p. 108).

604, "*The late Viscount Midleton*." Presentation portrait. WILLIAM CARTER. With closed eyes, seated, in a scarlet cloak trimmed with ermine.

605, "*Early morning at the Greek Theatre, Taormina, Sicily*," WILLIAM LOGSDAIL.

606, "*Little Musgrave and Lady Barnard: The meeting*," HERBERT H. GILCHRIST.

Other pictures mentioned in this Gallery are:—**535,** "*Mrs. Brown Potter*," WILLIAM B. E. RANKEN; **541,** "*Gerardine, daughter of the late H. P. Birch, Esq.*," E. PHILLIPS FOX; **547,** "*Diana (Design for an architectural feature)*," WILFRID G. VON GLEHN; **550,** "*A Little Sleep*," FRANK S. EASTMAN; **553,** "*One of the Highways into Holland*," ARTHUR G. BELL; **565,** "*Medusa*," THOMAS E. HARRISON; **566,** "*Low Tide*," GUY KORTRIGHT; **567,** "*The Yellow Gown*," LOUIS GINNETT; **571,** "*Au Revoir*," ORRIN PECK; **582,** "*Vesuvius from the Island of Ischia*," FRANK DILLON; **597,** "*Into the Spinney*," ALFRED J. MUNNINGS; **601,** "*Winter Sunlight*," MIDDLETON JAMESON, and **607,** "*An Old Street in Cairo*," R. M. Chevalier.

GALLERY IX. (Illustrations, pp. 110-121.)

613, "*The Dooms Gate*," *St. George's Hall, Liverpool*. JOSEPH Y. DAWBARN (*sketch*, p. 112).

614, "*Doria*," FRANK DICKSEE, R.A.

615, "*The year is all but done*," FLORENCE JAY (*sketch*, p. 110).

617, "*Lindisfarne Church*," L. GWENLLIAN JAMES.

619, "*The Princess and the magic poppies*"—"The Wild Swans" (Hans Andersen), MYRA E. LUXMOORE (*sketch*, p. 111).

She sees not the toads, but three fair flowers appear. Red curtain and poppies, with cool marble and blue in background.

621, "*When earth was nigher heaven than now*"—Robert Browning. E. FORTESCUE-BRICKDALE.

A tiny child lifting up a doll for benediction at a small shrine on a bridge.

623, "*A strange sanctuary*," JOHN A. LOMAX.

Cavalier resting in a cottage.

626, "*The little brook*," GEORGE CLAUSEN, A.R.A.

Overhung by trees through which a glimpse is obtained of a rick-yard with labourers.

627, "*Spilt milk*," GEMMELL HUTCHISON (*sketch*, p. 110).

629, "*The writer*," H. THOMAS SCHÄFER (*sketch*, p. 111).

A young lady in deep blue dress occupied at an old writing table.

- 632, "Home," H. THOMAS SCHÄFER (*sketch*, p. 114).
 633, "Glistening Spring," ALFRED ELSWORTH (*sketch*, p. 112).
 634, "Sauchie Tower," COLIN G. MITCHELL.
 635, "The tangle," HARRIET HALHED.
 638, "Doves in a fir wood," ANNA DIXON (*sketch*, p. 113).
 639, "Upfer Wharfedale," ARNOLD PRIESTMAN.
 640, "For ever and ever, Amen," M. SEYMOUR LUCAS.
 641, "Vagrants," ISABEL WATKIN.
 646, "February," HAROLD GOLDTHWAIT (*sketch*, p. 114).
 647, "The fall of the leaf," GEORGE C. HAITÉ.
 648, "Peacemaking," LAURA ALMA-TADEMA.

A little Dutch girl stretching herself up to kiss her mother. A white wall as background.

- 652, "A circus by the sea," B. W. LEADER, R.A.
 Littlehampton with a travelling tent set up near the pier.
 653, "A rose princess," J. COUTTS MICHIE (*sketch*, p. 113).
 656, "Where yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold."
 WALTER W. OULESS, R.A.

A miner on a winding path between bushes.

- 662, "By sports like these are all their cares beguiled," JOHN A. LOMAX
 (*sketch*, p. 115).
 663, "Burlington House," JOSEPH LONGHURST (*sketch*, p. 116).
 664, "Camp followers," SIR JAMES D. LINTON.
 665, "Between two fires," FRANK W. W. TOPHAM.
 668, "Kelsey Manor lake," SAMUEL REID (*sketch*, p. 116).
 669, "The escape," M. MURRAY COOKESLEY.
 670, "A Devonshire maid," E. LANGFORD THOMAS (*sketch*, p. 118).
 671, "Soliloquy," JOSEPH LONGHURST (*sketch*, p. 117).
 675, "A question of route," ANDREW C. GOW, R.A.

Napoleon with two Generals examining a map with the aid of a lantern beside a camp-fire.

- 676, "Forrard, away!" J. S. SANDERSON WELLS.
 680, "Picturesque England: High-street, Guildford," HERBERT E. HARLEY.
 683, "A few shell-fish," ROBERT MCGREGOR.
 688, "Margaret," GEORGE CLAUSEN, A.R.A.

Portrait of the Artist's daughter.

- 693, "Waiting," ADAM E. PROCTOR.
 696, CHARLES COLLINS.
 "Where, the long drooping boughs between,
 Shadows dark and sunlight sheen
 Alternate come and go."

- 697, "The bag," STEPHEN LEWIN.
 700, "Landing fish: Lowestoft Harbour," CLARA HAYES.
 702, "Moreton Mill," GEORGE C. FRANCIS.
 703, "The White Farm," M. E. ATKINS.
 706, "A Market in Normandy," R. W. MACBETH, R.A.

Country people around a stall where live poultry is for sale: old houses beyond.

708, "View near Florence," C. ALBAN WALLIS (*sketch, p. 117*).

710, "The edge of the wood," CAMILLE VERNÈDE.

713, "The knitting lesson," FLORA M. REID.

714, "The old fishwife," ADAM E. PROCTOR.

715, "Benares," ALBERT GOODWIN.

The ghâts and temples of the holy city of Hinduism seen from the Ganges.

720, "Sweetness and light," J. WALTER WEST.

An early-Victorian maiden seated near an open window. A colour scheme of lavender and brown.

724, "Miss Rosalind Thorneycroft," GEORGE CLAUSEN, A.

725, "Joyous youth," M. MURRAY COOKESLEY.

726, "On the St. Gertrude, Caudebec en-Caux," CHARLES T. DODD.

727, "The late Louisa, Lady Ashburton, at Kent House," HENRIETTA WARD (*sketch, p. 118*).

729, "A June morning," BENJAMIN HAUGHTON.

730, "Summer," HARRY WATSON (*sketch, p. 119*).

731, "Sybil, eldest daughter of A. T. Webb, Esq.," JAMES SANT, R.A.

734, "The duck-pond, Amberley," DOROTHEA SHARPE (*sketch, p. 119*).

735, "A dragoon; life-guard of Washington, 1789," THÉOPHILE LYBAERT.

736, "The light of other days," ALFRED MORGAN.

737, "The farm road," KATE COLLS.

738, "Miss Marjorie Leon," GEORGE CLAUSEN, A.

741, "The fortune-teller," NORA HARTLEY.

742, "La Zalagarda," A. BRANTINGHAM SIMPSON.

743, "An author," W. P. CATON WOODVILLE.

746, "Valparaiso Bay," ALFRED HELSBY.

747, "The far horizon," HENRY GIBBS.

748, "Comforters," HARRIETTE SUTCLIFFE.

749, "Breyton and Jack, sons of Robert Mills, Esq.," J. HANSON WALKER (*sketch, p. 120*).

750, "Rosina," HENRY WOODS, R.A.

Contadina seated on wall: behind her a distant view of Venice seen through vine leaves.

753, "His own composition," JOHN A. LOMAX (*sketch, p. 121*).

754, "Sandy lane," ELSA DALGLISH (*sketch, p. 120*).

755, "Church of St. Maclou, Rouen," JANET BRENNAND.

GALLERY X. (Illustrations, pp. 122-131.)

757, "A portrait," NINA BAIRD (*sketch, p. 124*).

758, "Tithonus and Aurora," G. SPENCER WATSON.

"Immortal Age before Immortal Youth

Let me go. Take back thy gift."—See Tennyson's 'Tithonus.'

The beautiful Trojan, beloved by Aurora, for whom immortality was requested, forgot to beg also for youth and vigour. He soon began to grow old and ugly. Aurora, unable to remove him from the world as he entreated, turned him into a grasshopper.

759, "*Moonlit bay*," JULIUS OLSSON (*sketch*, p. 122).

The sea is deep-blue touched with green, breaking into silver in the light.

760, "*Such is life*," BYAM SHAW.

An ejaculation uttered by the clown, who, in the pantomime here shown at rehearsal, laughingly observes Columbine embraced by Harlequin. Pantaloon gives way to mirth at the sight, while a police-sergeant looks on dispassionately.

761, "*James J. Joicey, Esq.*," H. VON HERKOMER, R.A.

762, "*Jenny*," MARY E. PEACHEY.

763, "*Betchworth*," ALBERT E. BOTTOMLEY (*sketch*, p. 128).

764, "*Sir Andrew Noble, Bart., K.C.B.*," H. HARRIS BROWN (*sketch*, p. 123).

The expert on explosives and gunnery examining the contents of a glass tube in his laboratory.

765, "*Dulas Valley*," J. AUMONIER.

The place of honour is given to this painting of warm evening light with which the picture is suffused. Distant ranges of Welsh hills are seen over a gorse-clad headland.

766, "*Oreads*," ANNIE L. SWYNNERTON.

Five mountain nymphs on a rock surrounded by water.

769, "*February morning in Cornwall*," J. NOBLE BARLOW (*sketch*, p. 126).

770, "*Visconde de Horncastle*," J. H. F. BACON, A.R.A.

771, "*The advance on Kimberley: the 16th and 9th Lancers at Klip's Drift*," JOHN CHARLTON.

A position to the south of the Modder River, not far from the beleaguered town.

772, "*The Duke of Argyll, K.T., Governor of Windsor Castle*," P. TENNYSON COLE.

775, "*The workroom*," T. B. KENNINGTON.

776, "*At the docks: artillery for the front*," JAMES P. BEADLE (*sketch*, p. 125).

777, "*Goldfish*," GEORGE HENRY, A.

Lady in white dress trimmed with a touch of blue, seen against a white muslin window-curtain, and leaning on semi-circular table on which is a bowl of goldfish.

778, "*The return of the fishermen: Breton folk*," J. MILNER KITE.

779, "*Greatest of these*," SIGISMUND GOETZE.

A sister of mercy kneels to admire an infant nursed by its mother, while female devotees of music, learning, the suffrage, sport, and less worthy objects, grouped around, are instinctively compelled to feel the attraction of this symbol of love.

780, "*Walter W. Oules, Esq., R.A.*" T. BLAKE WIRGMAN.

781, "*The morning-room*," WALTER W. RUSSELL.

782, "*The old gown*," OSMUND PITMAN.

Half length of girl in Gainsborough costume, flecked with sunlight falling through leaves.

783, "*The last stan'*," THOMAS BLINKS.

A stag pursued into the sea stands at bay on a rock covered by spray, facing the pursuing pack.

784, "*Mrs. Crawshaw of Cyfarthfa*," J. H. F. BACON, A.R.A.

786, "*Miss H. A. Grant*," ALICE GRANT (*sketch*, p. 132).

787, "*The Duel and Death of Musgrave: Lord Barnard slays his Wife*," HERBERT H. GILCHRIST.

788, "*Le Mois de Marie*," A. CHEVALLIER TAYLER (*sketch*, p. 127).

In the chapel of Our Lady in the church at Spanish Place. The month of May is suggested by a profusion of flowers. The young girl has just been received into the Order of the Child of Mary, and wears its ribbon on her white dress. The nun who has prepared her watches her charge with affectionate interest.

789, "*The Awakening of Galatea*," HERBERT SCHMALZ (*sketch*, p. 128).

Pygmalion sinks at the feet of the statue as the rosy hue of life, on vitalising ray, enters the marble.

792, "*A Little Malay Girl: Singapore*," GERTRUDE I. NUTT.

793, "*Mrs. Franklin*," GEORGE HENRY, A.

Half length: Sealed in red velvet and white lace.

794, "*Faggot-gatherers*," MARY F. RAPHAEL.

795, "*Portrait of a Lady*," JULIUS M. PRICE.

796, "*The Diving-place*," HENRY S. TUKE, A.R.A. (*sketch*, p. 125).

797, "*Quits*," J. L. WIMBUSH (*sketch*, p. 131).

A smugglers' raid nipped in the bud.

800, "*Miss Rose Jenkins*," BLANCHE JENKINS (*sketch*, p. 124).

801, ANNA ALMA-TADEMA.

"The see may ebbe and flowen more or lesse

The welkne hath might to shyne, reyne or hayle."—*Chaucer*.

Sun rising from behind a purple cloud over a misty landscape.

802, "*Place St. Etienne, Meaux*," L. CAMPBELL TAYLOR (*sketch*, p. 126).

The open space in front of the cathedral is scattered with figures, many of whom have issued from the church doors after vespers. The windy sky has cleared after a shower of rain, leaving the pavements wet, the sun casting a glow upon the cathedral.

803, "*Phyllis*," GEORGE WETHERBEE (*sketch*, p. 129).

She lies in the shade on the new-mown hay, and a young haymaker gazes reverentially at her.

804, "*The introduction*," WILLIAM STRANG, A.

Death touches a young painter just as Fame, laden with happiness, enters the studio.

807, "*Flock returning home at moonrise*," EDWARD CHAPPEL (*sketch*, p. 129).

809, "*Youth*," CHAS. D. WARD (*sketch*, p. 130).

810, "*Roses of Youth*," HENRIETTA RAE.

Seated on rose-coloured drapery in a chair of gold, a young girl looks wistfully seaward. She is nude, her head being wound with flowers. The scene is a marble terrace flanked by oleanders through which a blue sea appears, and doves flutter among the petals of roses which cover the ground.

811, "*Startled nymphs*," CHARLES W. WYLLIE.

Maidens escaping through a tangle of summer flowers from the galley, the sudden apparition of which has cut short their bath and interrupted their play.

812, "*A ring of harmony*," FRED ROE (*sketch*, p. 130).

A party of musicians in a 17th century interior. A study of reflected sunlight and expression. Warm tones, black and red in the local colouring.

814, "*The grebe hat*," EDYTH S. RACKHAM.

815, "*The Faraglioni Rocks, Capri*," ELIS OSLUND.

816, "*Madame Gilardoni*," STANHOPE A. FORBES, A.

Other pictures noted are: **767**, "*A shell storm at Port Arthur*," SEPPINGS WRIGHT; **774**, "*The ford*," BERTRAM PRIESTMAN; **795**, "*Portrait of a lady*," JULIUS M. PRICE.

GALLERY XI. (Illustrations, pp. 132-145.)

818, "*Sweet Lavender*," SAVAGE COOPER (sketch, p. 132).

819, "*Dreadnought*" and "*Victory*," W. L. WYLLIE, R.A. ELECT (sketch, p. 133).

The modern leviathan coming out of harbour and contrasted with Nelson's flagship.

820, "*Joan of Arc*," T. BLAKE WIRGMAN.

822, "*The village on the hill*," ISABEL WATKIN.

823, "*Forget-me-not*," M. ELLEN EDWARDS.

A village damsel pensively leaning over a bridge, a bunch of wild flowers near her.

824, "*An autumn evening*," ERNEST PARTON.

825, "*A tile off*," ALFRED W. STRUTT (sketch, p. 134).

828, "*Mrs. Rylands*," PHILIP STREATFEILD (sketch, p. 135).

829, "*Early Spring*," J. NOBLE BARLOW (sketch, p. 134).

830, "*Ambushed*," W. B. WOLLEN (sketch, p. 137).

831, "*Capt. David Beatty, R.N., D.S.O.*," HUGH G. RIVIERE (sketch, p. 135).

832, "*Never mind!*" ARTHUR J. ELSEY (sketch, p. 139).

834, "*Via mundi*": *tigress and rufous hornbill*, EDGAR H. FISCHER (sketch, p. 132).

An Indian scene. During the nesting season the male bird of this species becomes so exhausted in feeding its mate that it falls an easy prey to carnivorous animals.

835, "*Between the sunset and the moon*," JULIUS OLSSON (sketch, p. 136).

836, "*The music of the woods*," E. A. HORNEL.

Three children playing amongst spring flowers and apple-blossom: the background a mosaic of silver trunks of trees and blue-bells.

837, "*M. Raymond Recouly, 'Le Temps' war correspondent*," T. BLAKE WIRGMAN

838, "*The market-wagon*," RALPH HEDLEY (sketch, p. 138).

842, "*Reeds, weeds and rushes*," ALBERT GEORGE BOWMAN (sketch, p. 142).

843, "*Our Lady, Star of the sea*," J. H. LORIMER.

Four white-veiled women in prayer before an altar, in a fishermen's church. Through open doors on each side of it the red roofs of a fishing village are seen, and a storm-tossed sea flinging itself against a jetty.

844, "*Monessie, Glen Spean*," G. OGILVY REID.

845, "*April*," W. G. SIMMONDS (sketch, p. 136).

"When fairies frolic in the moonlit mist."

849, "*River grasses*," ELSIE HIGGINS (sketch, p. 138).

851, "*The thunder cloud*," ARNESBY BROWN, A.R.A.

Heavily freighted cumulus clouds sailing over a river lined with factories and warehouses.

- 852, "*Betty, daughter of Arthur F. Pease, Esq.,*" MARY L. WALLER (*sketch, p. 140*).
- 858, "*The Western Sea, from Isle of Skye,*" C. E. JOHNSON.
- 859, "*Doris, daughter of Fred Wignall, Esq.,*" RALPH PEACOCK (*sketch, p. 140*).
- 860, "*The steps of San Michele,*" HORACE FISHER.
- 861, "*A gale: Bridport,*" FRANK L. EMANUEL.
- 862, "*Mary, Daughter of C. E. Hedges, Esq., M.D.,*" EDMOND BROCK.
- 864, "*No Thoroughfare,*" ALFRED HARTLEY (*sketch, p. 144*).
- 865, "*May,*" LINDSAY G. MACARTHUR.
- 866, "*Woodland,*" E. F. WELLS.
- 867, "*A young seamstress,*" HAROLD KNIGHT.
- 868, "*Viola, daughter of the Rev. Canon Pemberton,*" WILLIAM LLEWELLYN (*sketch, p. 142*).
- 869, "*A Dorset mill-stream,*" SIR ERNEST A. WATERLOW, R.A.

Depicts a stretch of the river near Wareham, and a hillside sloping down to a millhouse nestling among elms.

- 870, "*The passing of Arthur,*" ARTHUR C. MITCHELL.
- 872, "*Dorothy, daughter of H. Taylor, Esq.,*" WALTER E. WEBSTER.
- 875, "*Miss A. Kennington,*" T. B. KENNINGTON.
- 876, "*Wistaria,*" DAVID MURRAY, R.A.
- 877, "*The relentless beat of the ocean wave,*" FREDERICK H. BERTRAM.
- 878, "*Angling,*" C. E. SWAN (*sketch, p. 143*).
- 880, "*An autumn evening,*" E. LESLIE BADHAM (*sketch, p. 143*).
- 881, "*Lord Knaresborough,*" RALPH PEACOCK.
Three-quarter length, standing, in riding suit.
- 882, "*The Nuns' Garden,*" ALFRED EAST, A.R.A.
Tones of dull olive-green and brown: a low-toned picture.
- 883, "*Bellona,*" JOHN C. DOLLMAN.

The goddess riding attended by dogs of war, and waving on an army with her torch. In the rear of the host the sky is red with devastating flame.

- 884, "*Crimson and gold,*" ANNIE E. BOWLER (*sketch, p. 144*).
- 885, "*Meeting of the Torridge and the Tor,*" CHARLES J. FOX.
- 886, "*A Flemish fish market,*" MARK SENIOR.
- 887, "*La belle cuisinière,*" WILLIAM LLEWELLYN (*sketch, p. 141*).
- 888, "*The artist's mother,*" ARTHUR HACKER, A.R.A.
- 889, "*The church cat,*" JULIA MEYER.
- 890, "*Watching the rook's nest,*" EDGAR BARCLAY.
Peasant woman with two girls beside a stream.
- 891, "*Roses by summer forsaken,*" ROBERT CHRISTIE.
- 892, "*Marie,*" SHOLTO J. DOUGLAS.
- 893, "*J. Flowerdew Lowson, Esq., of the Royal Company of Archers,*" SIGISMUND GOETZE.
- 894, "*The snowy garb of a sleeping earth,*" JOSEPH FARQUHARSON, A.R.A. (*sketch, p. 145*).

The snow-clad branches are seen against a sunset glow.

895, "*The mirror,*" SYDNEY P. KENDRICK.

Lady in pale green satin gazing at her reflection. A setting of gold and old rose.

896, "*Heavy weather,*" ARTHUR ELLIS.

Other pictures noted in this gallery are: **817,** "*When pilchard boats go forth to fish*"; Newlyn, CLAUDE F. BARRY; **826,** "*The far horizon,*" OSMUND PITTMAN; **832,** "*Reeds, weeds and rushes,*" ALBERT G. BOWMAN; **846,** "*Evening in the woods,*" JAMES TOWERS; **847,** "*Tweedside,*" JAMES WALLACE; **850,** "*The Libyan hills behind Thebes,*" EDITH CORBET; **853,** "*In the Vale of Lamorna,*" HERBERT GEORGE; **862,** "*Mary, daughter of C. E. Hedges, Esq., M.D.,*" EDMOND BROCK; **874,** "*In the golden afternoon,*" KENNETH M. TEESDALE.

WATER COLOURS AND MINIATURES. Nos. 897-1326 (*sketches, pp. 146-154*).

ETCHINGS, DRAWINGS AND ENGRAVINGS. Nos. 1327-1454 (*sketches, p. 155*).

ARCHITECTURAL DRAWINGS. Nos. 1455-1662.

SCULPTURE. Nos. 1663-1845 (*sketches, pp. 156-164*).



No. 933. WATER-COLOUR ROOM. "*Iris.*" LUCIEN DAVIS. ^{36" diameter}
 [By permission of Messrs. Louis Wolff & Co., Ltd., 245, Tottenham Court Road, W.C.,
 who are publishing a large plate.]

THE
ACADEMY NOTES
ILLUSTRATIONS.

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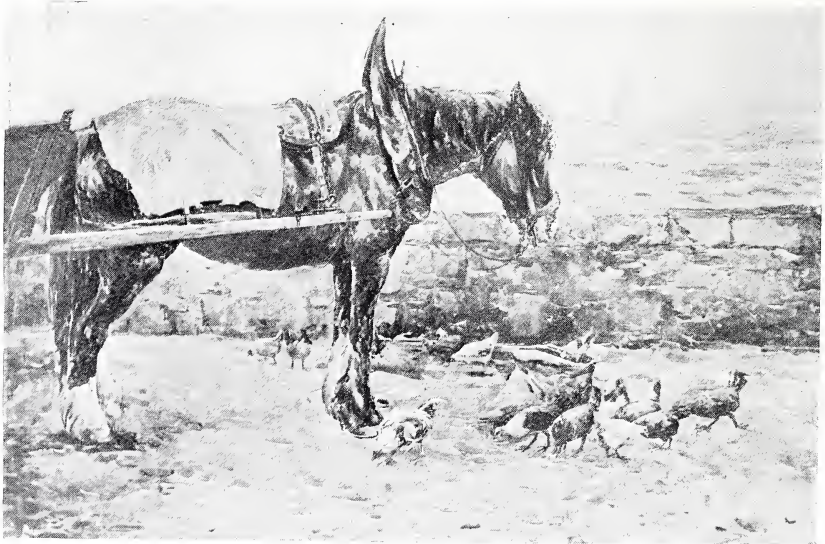
GALLERY I.



No. 33. "*Lesbia and her Sparrow.*" Sir E. J. POYNTER, P.R.A. ^{18x14}



No. 9. "The Admiralty, Port of Algiers." F. A. FR DGMAN



No. 12. "Weary Waiting." JOHN CARLAW

24 x 35



48x64

No. 11. "Sir Launcelot of the Lake defending Queen Guinevere." W. E. GLADSTONE SOLOMON.



No. 36. "A Breezy Morning." H. MITTON WILSON.

c x 6



No. 20. "Our Golden Argosies." BERNARD F. GRIBBLE,

x



40 x 60.

No. 28. "Ramsvik Bay." ARTHUR FRIEDENSON.



No. 32. "*Lady Milbanke.*" MARK MILBANKE. 50 x 40

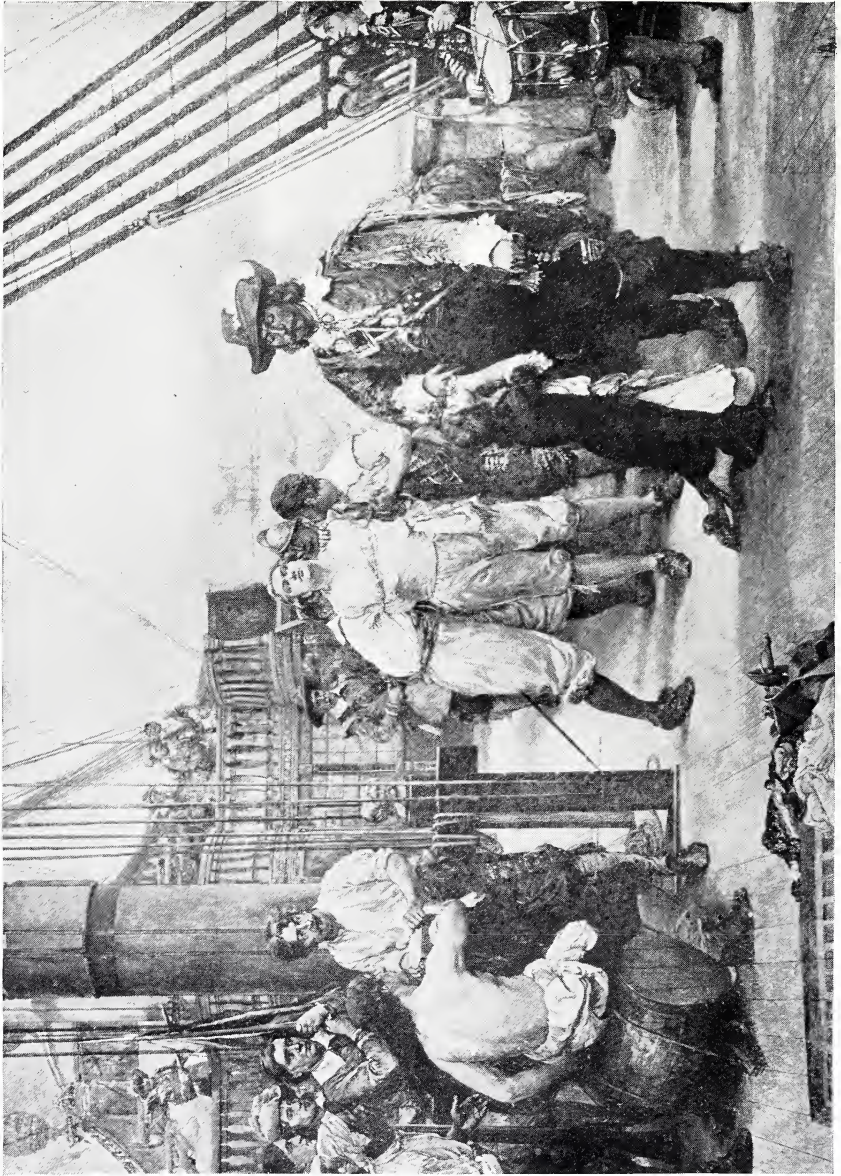


No. 60. "*Dewy Pastures.*" CHARLES COLLINS. 20 x 36



43 x 60

No. 52. "Evening." B. W. LEADER, R.A.



No. 53. "The Prisoner." BERNARD F. GRIBBLE.



No. 65. "*Fish Market, Etaples.*" JAMES QUINN. 45×36

GALLERY II.

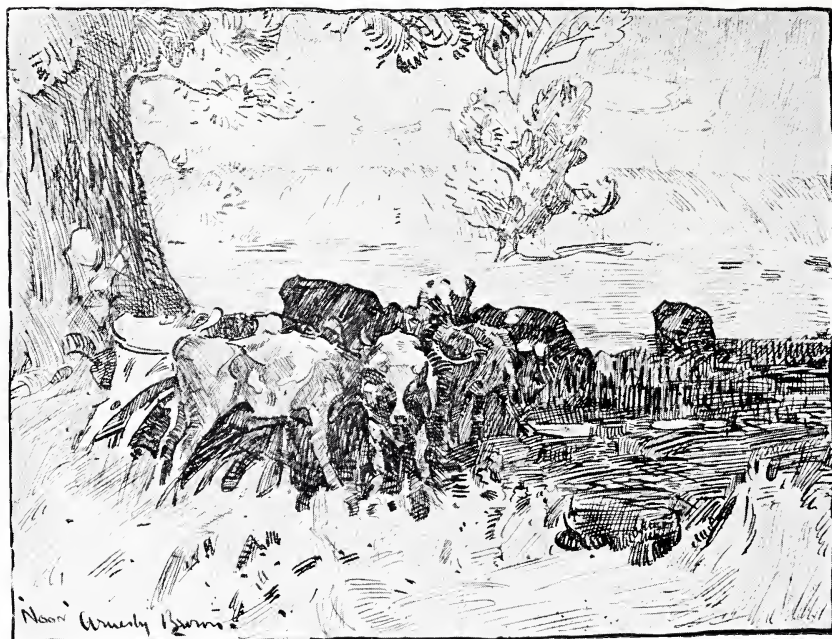


No. 143. '*Peire of Valeria.*' DENIS EDEN.

12×18



No. 88. "Winter among the hills—North Wales." EDWARD DAVIES.



No. 73. "Noon." ARNESBY BROWN, A.R.A



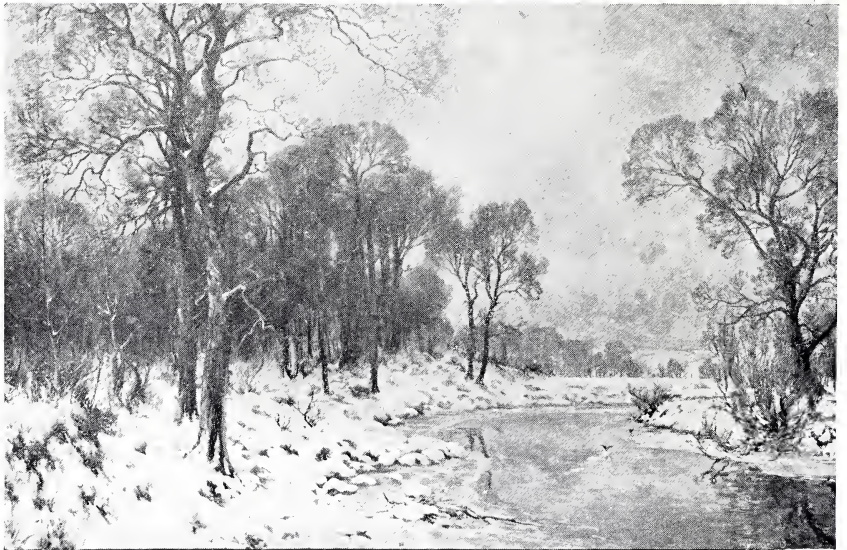
No. 106. "Caught Out." C. NAPIER HEMY, A.R.A.

46 x 84



No. 104. "*In the Heart of Borrowdale.*" FRANK T. CARTER.

48x72



No. 108. "*Silence, Sunlight and Snow.*" HARRY W ADAMS,

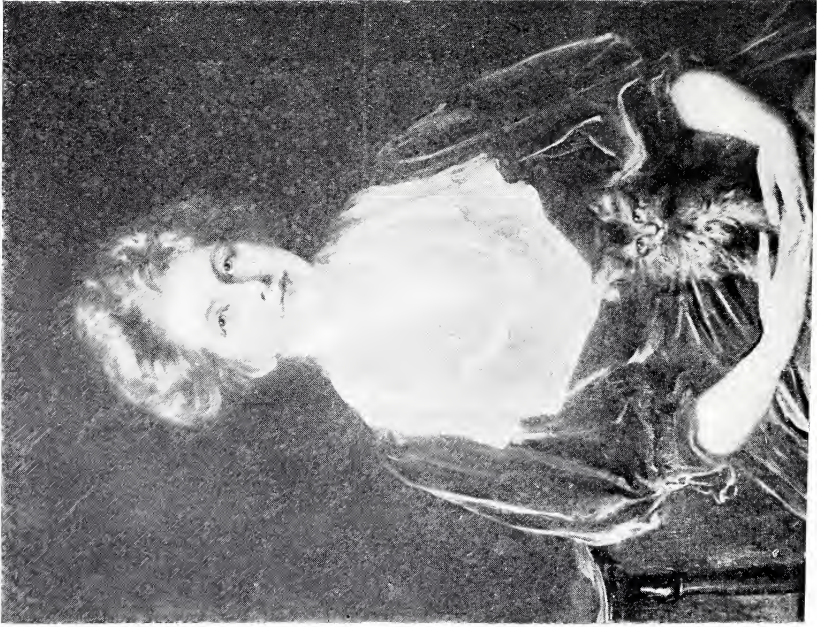
48x72



24 x 33.

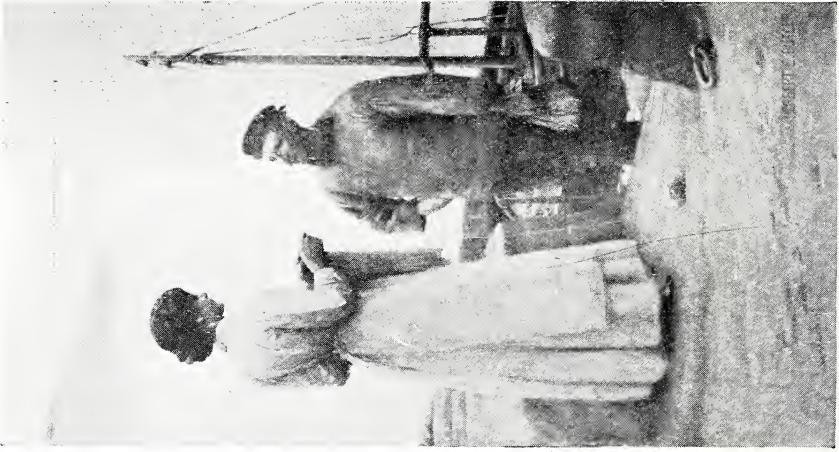
No. 123. "A Roundelay." J. SEYMOUR LUCAS, R.A.

J. Seymour Lucas
1880



36 x 28

No. 126. "Miss Maud Hanson Walker." J. HANSON WALKER.



36 x 20

No. 119. "Dallying." HERBERT E. BUTLER.

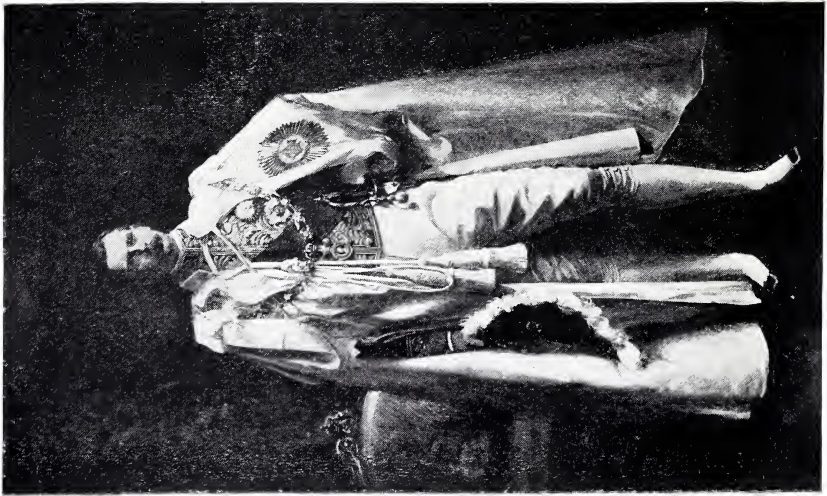
GALLERY III.



No. 161. "H.M. The King" A. S. COPE, A.R.A.

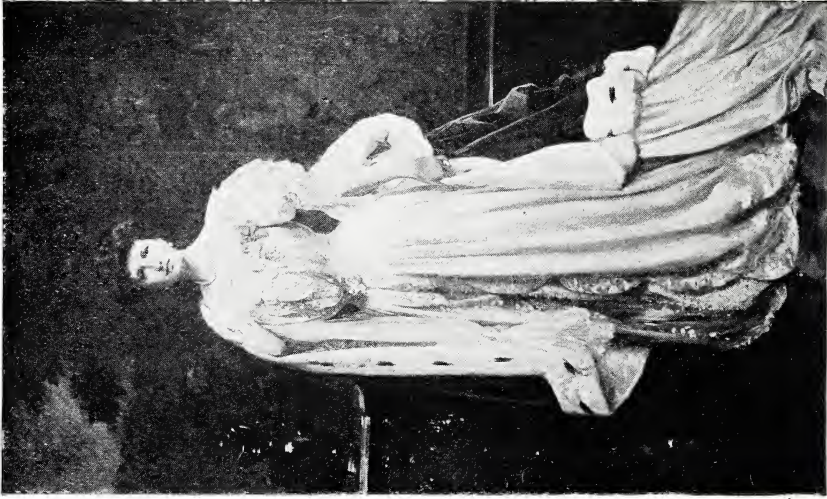
50 x 40

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No. 159.
 "Lord Amphil, G.C.S.I., G.C.I.E." ALBERT H. COLLINGS
 (Presentation Portrait.)

93 x 58



No. 163. "Lady Amphil, C.I." ALBERT H. COLLINGS.
 (Presentation Portrait.)

93 x 58



No. 155. "*And the Winter shall come.*" F. SPENLOVE-SPENLOVE.

42x72.



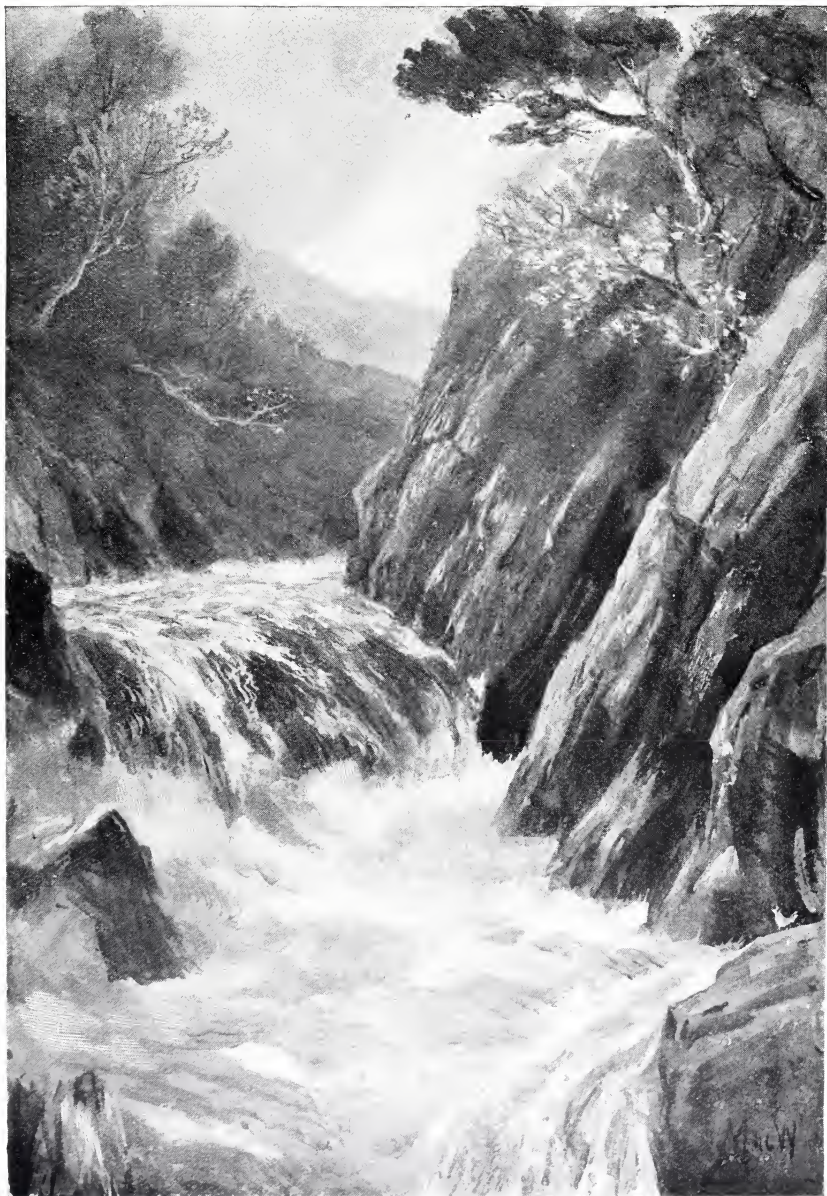
No. 160.

46 x 61

"A Driftway in the Vale of White Horse." SEYMOUR MCREEDY.



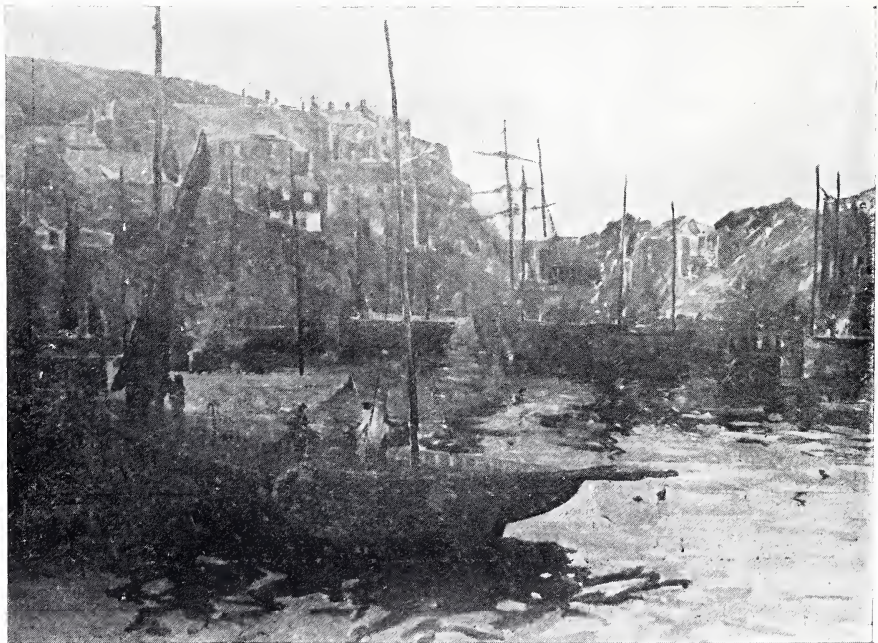
No. 164. *"On a Sunny Shore."* HUBERT COOP.
[By permission of the Carlton Galleries, Ltd., Pall Mall Place, S.W.]



No. 162. "St. Mary's Falls, Glen Cannich," J. MACWHIRTER, R.A. ¹⁹¹² 48×36

No. 179. "*Durham.*" VINCENT P. YGLESIAS.

28 × 36

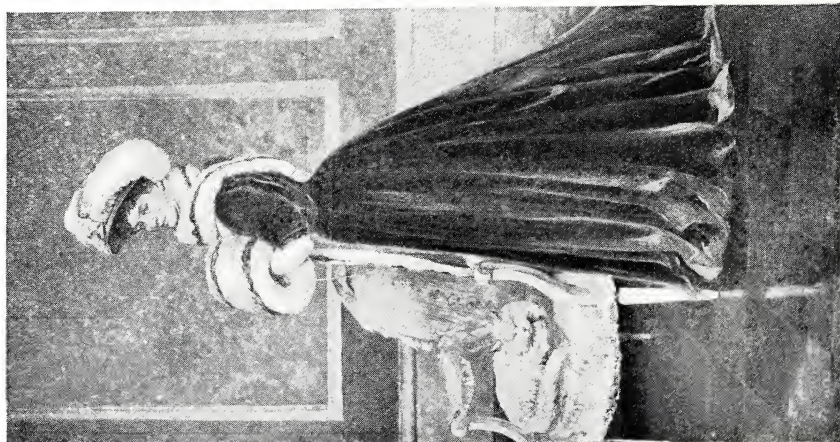
No. 190. "*A fair Haven.*" LOUIS GRIER.

59 × 85

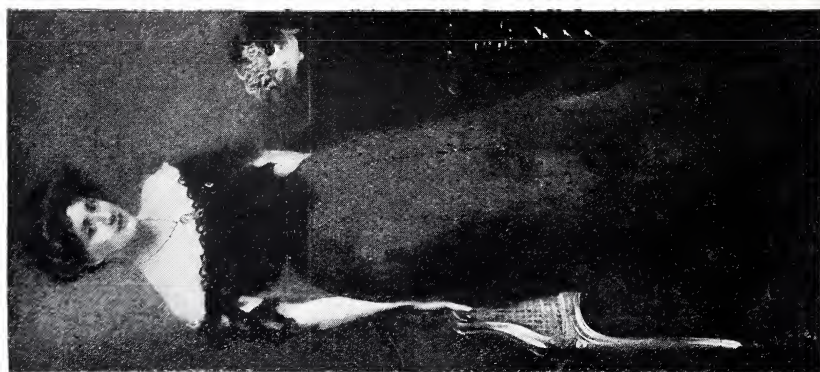


32 x 60

No. 167. "After the Heat of the Day." H. W. B. DAVIS, R.A.



No. 181. "Mrs. Douglas Knocker."
84 x 44
WALTER DONNE.



No. 192. "Portrait of a Lady."
72 x 42
LAURENCE KOE.

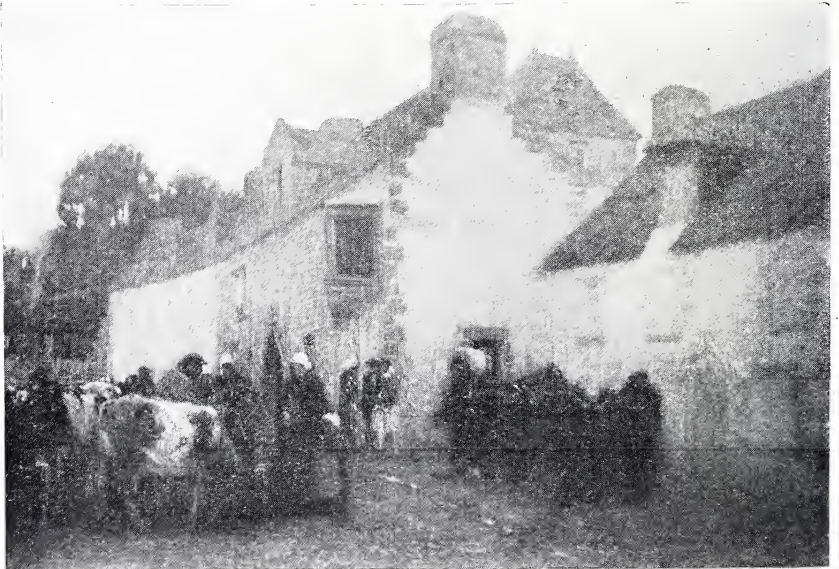


No. 194. "*Andante Espressivo.*" STANHOPE A. FORBES, A.R.A



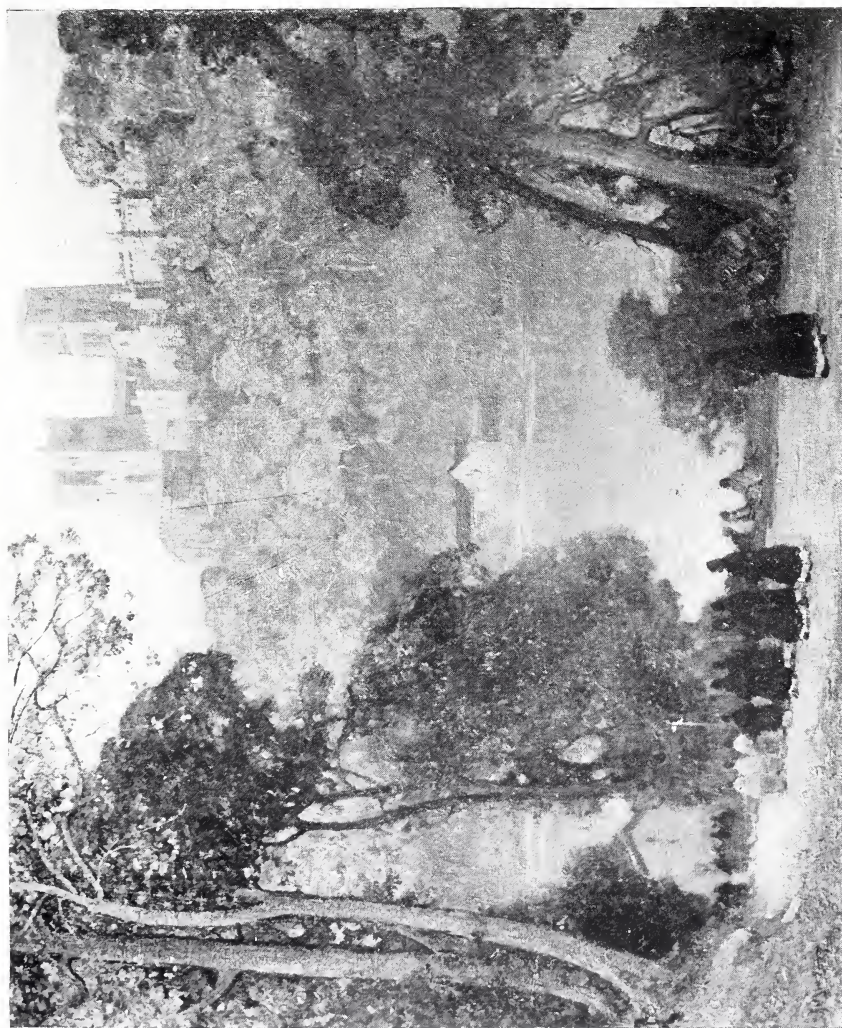
No. 197. "*Timely Assistance.*" ARTHUR J. W. BURGESS.

36 x 60



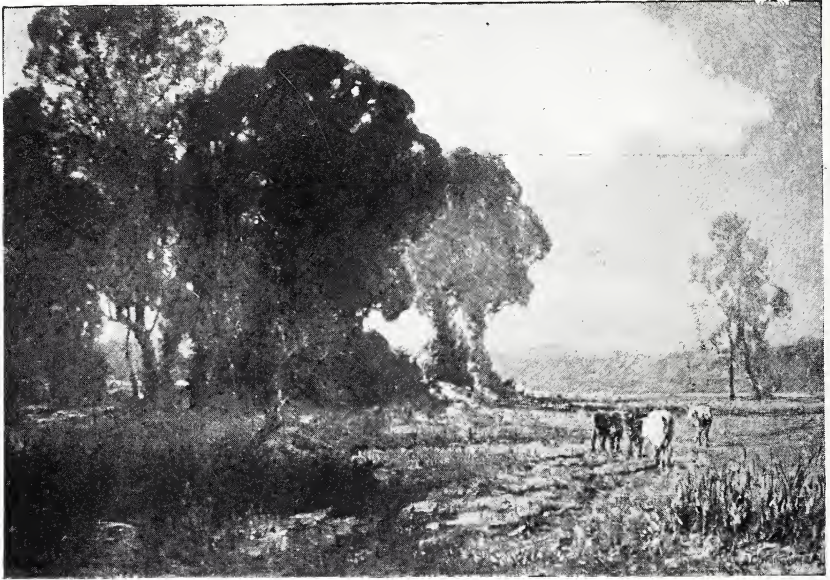
No. 193. "*A Market Scene in Brittany.*" FREDK. BAUHOF.

42 x 60



No. 199. "Old Durham," ALFRED EAST, A.R.A.

48x60



No., 203. "*The Valley of the Waveney, Suffolk*" A. CARRUTHERS GOULD. 40 x 60



No. 228. "*Littlehampton Quay.*" ARNOLD PRIESTMAN. 36 x 24



No. 207 "Tristan and Isolde." E. BLAIR LEIGHTON.

44x7



No. 217. "Mrs. Schmadhorst." LAURENCE KOE. 36x26



No. 208. "Mrs. Ernst E. Sykes." CHARLES E. BUTLER. 36x28



34 x 72

No. 218. "The King's Daughters," ARTHUR A. DIXON.



No. 223. "Eventide." MISS NINA BAIRD.

16½ ×

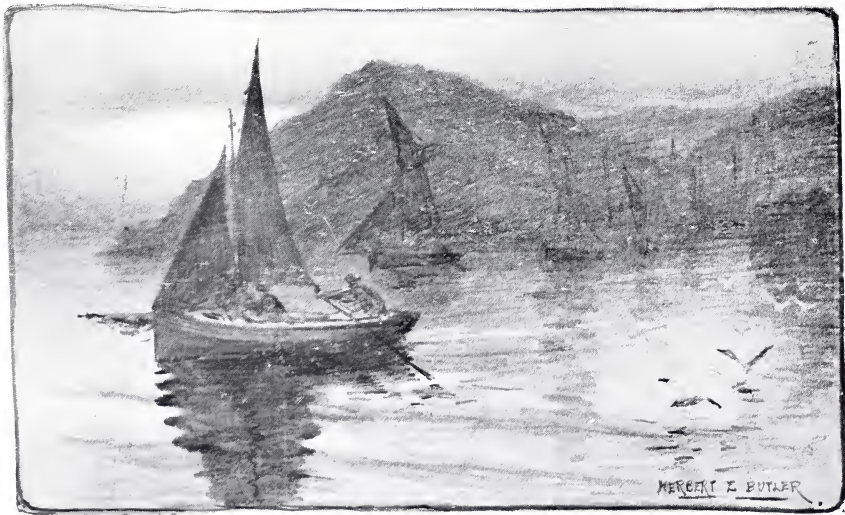


No. 238. "In Shallow Seas," F. STUART RICHARDSON.



No. 239. "Evening on the Seine." FRED. MILNER.

45 × 60



No. 240. "Out into the Deep." HERBERT E. BUTLER.

40 × 66

GALLERY IV.



No. 268. "*At Autumn's Close.*" F. SPENLOVE-SPENLOVE.

2×8½



No. 273. "*Eel Crag, Borrowdale.*" FRANK T. CARTER.

32×50



60 x 84.

"The Lizard," HON. DUFF TOLLEMACHE.

No. 270.



No. 289. "*The Silence of the Frost.*" S. J. LAMORNA BIRCH.



No. 292. "*Changing Pastures.*" CLAUDE HAYES.

24 x 36



No. 303. "Hero Worship" MISS FLORA M. REID,
"He fought his battles o'er again,"

24x56



No. 313. "Shoving Off." FRANK HEATH.

GALLERY V.

No. 325. "*The White Hounds.*"

58 x 52.

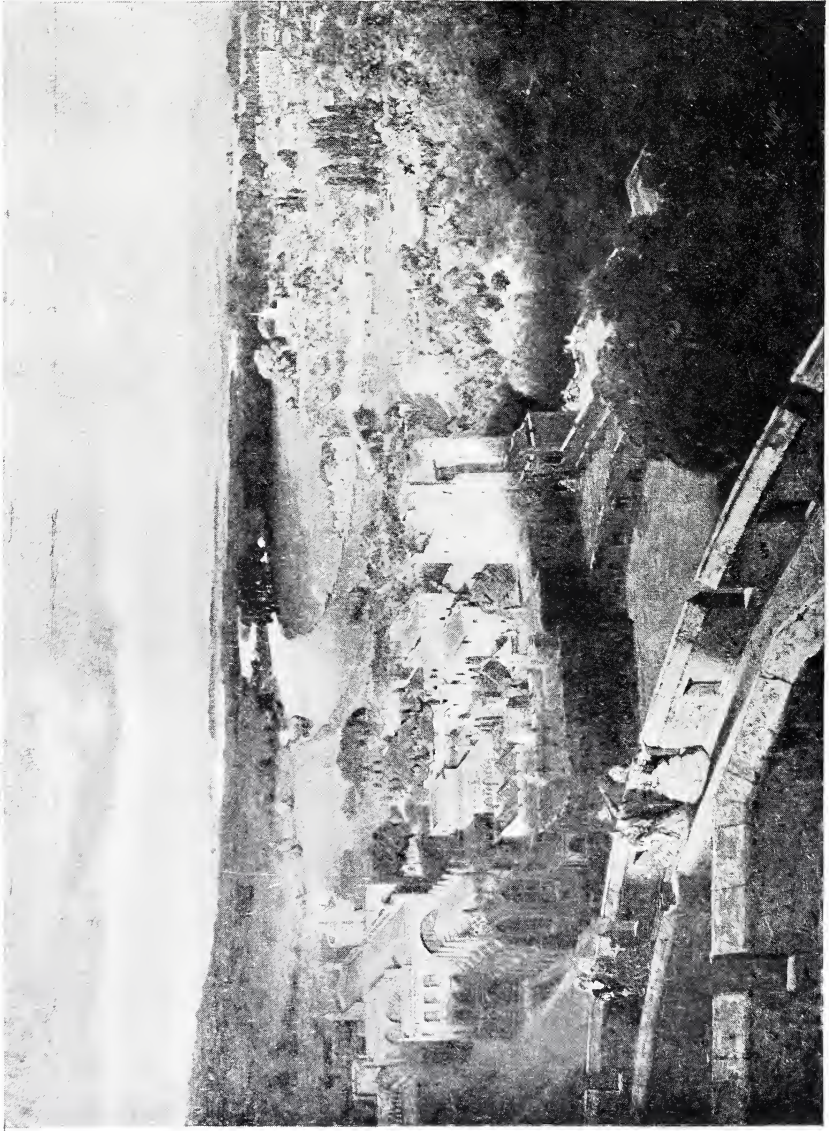
'And the soul is as blown dust within the wood,
'Wherein the white hounds move, where timeless shadows brood.'

MISS MAUD EARL.



No. 319. "*Enid and Geraint.*" ROWLAND WHEELWRIGHT.

"Once she looked back, and when she saw him ride, more rear by many a rood than yester morn,
it well-nigh made her cheerful."



65 x 90

No. 388. "From the Battlements of Windsor Castle." WALTER DONNE.



No. 341. "Love Leaving Psyche." HAROLD SPEED. 51 x 42



No. 344. "Segovia, Spain." H. HUGHES STANTON



No. 343. "Landing the Fish." J. RICHARD BAGSHAWE.

24 x 30



No. 352. "*A September Morning.*" ARTHUR FRIEDENSON.



No. 348. "*La Penseuse.*" ANNA AIRY.



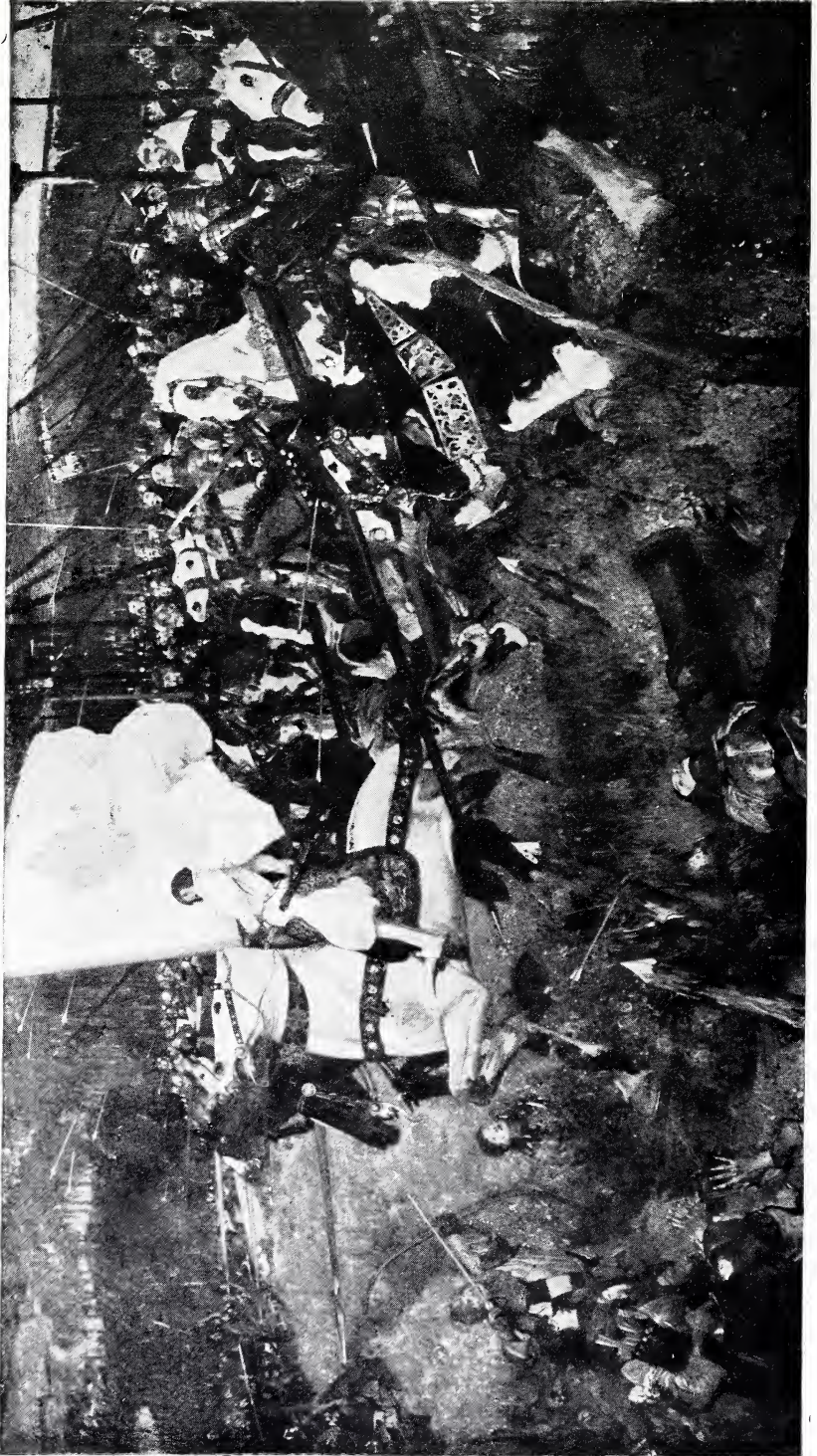
No. 353. "*Mrs. Josceline Bigot and Son.*" J. J. SHANNON, A.R.A. ^{57×44}
(Presentation Portrait..)



[No. 379. "A Happy Interlude"] HARRY WATSON. 30x45



No. 334. "A Watch Tower in the Low Countries." NORMAN GARSTIN.



No. 358. "The Mutid!" FRANK CRAIG.

GALLERY VI.



NO. 411. "A Mountain Ghyll, near Coniston." JAMES H. CROSSLAND.



No. 381. "My Little Bird": Marionie.
G. HILLYARD SWINSTEAD.



No. 395. "Colleen and Kitty, Daughters of William Moylan, Esq."
LAURENCE KCE.



18x24.

No. 399. "*The Birth of Spring.*" JOHN B. NOEL.

"The genial spring unbinds the frozen earth.
Dawns on the trees, and gives the Primrose birth."



No. 413. *Night*—"When the moon lights her watch-tower in the sky."

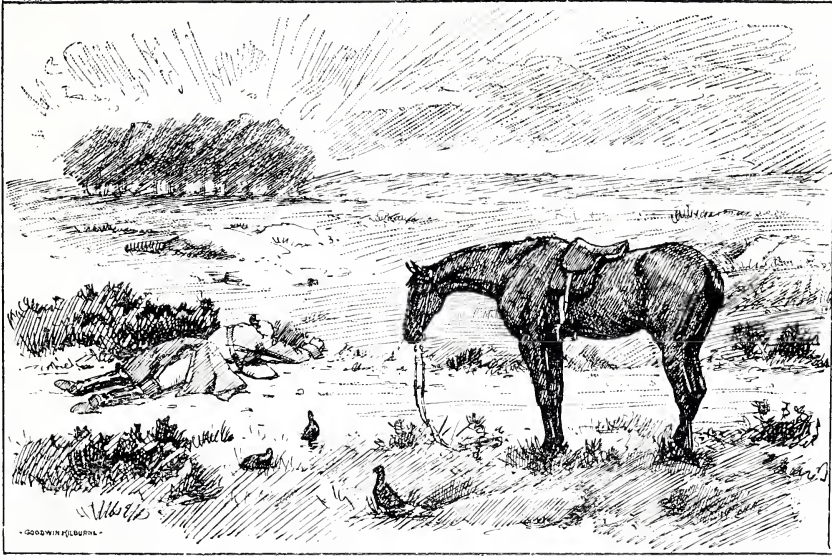
BYRON COOPER



No. 427. "Mrs. Creswell." ERNEST SICHEL. 44 x 32



No. 401. "Sir John Williams, Bart., M.D." CHRISTOPHER WILLIAMS. 54 x 42



No. 428. "Dawn." GOODWIN KILBURNE.

20 x 30.



No. 429. "Leaving the Downs." J. S. SANDERSON WELLS.

30 x 25.

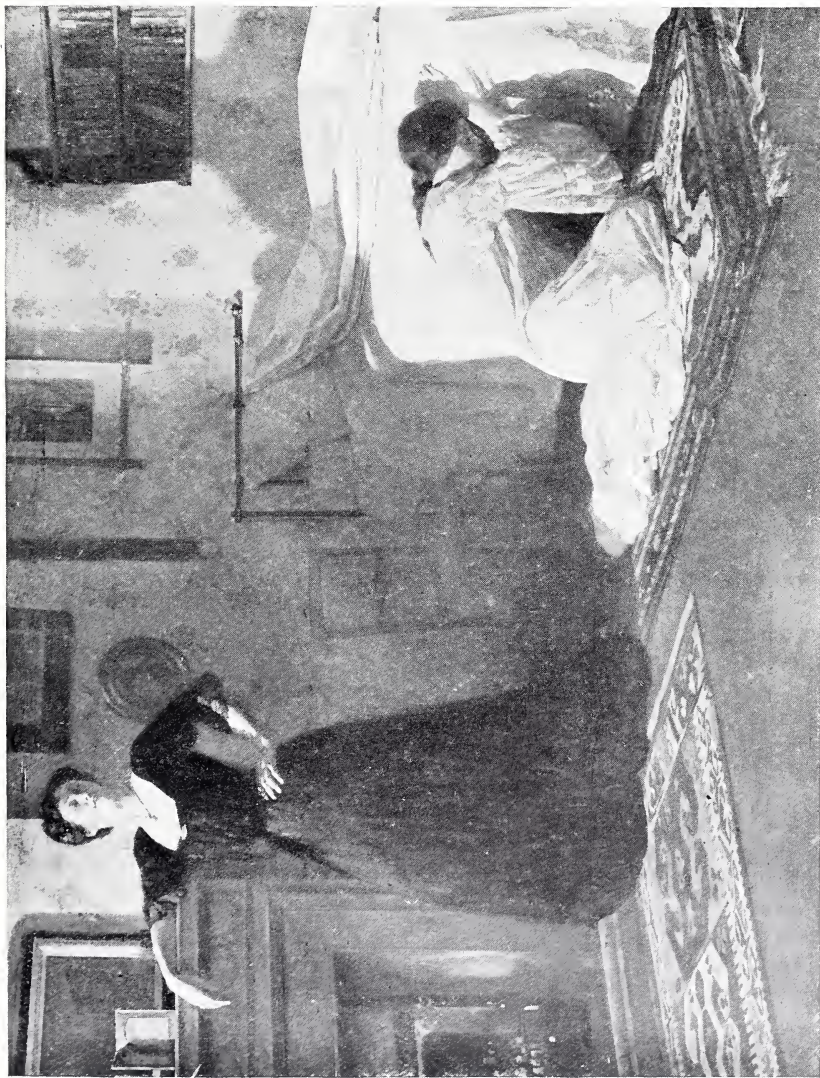


No. 431. "*Moonlight, Picardy.*" ALGERNON M. TALMAGE.

24 x 0.



No. 449. "*A Summer Afternoon.*" FRANCIS H. WILLIAMS.



No. 445. "Marriage de Convenience." HON. JOHN COLLIER. 50x65.

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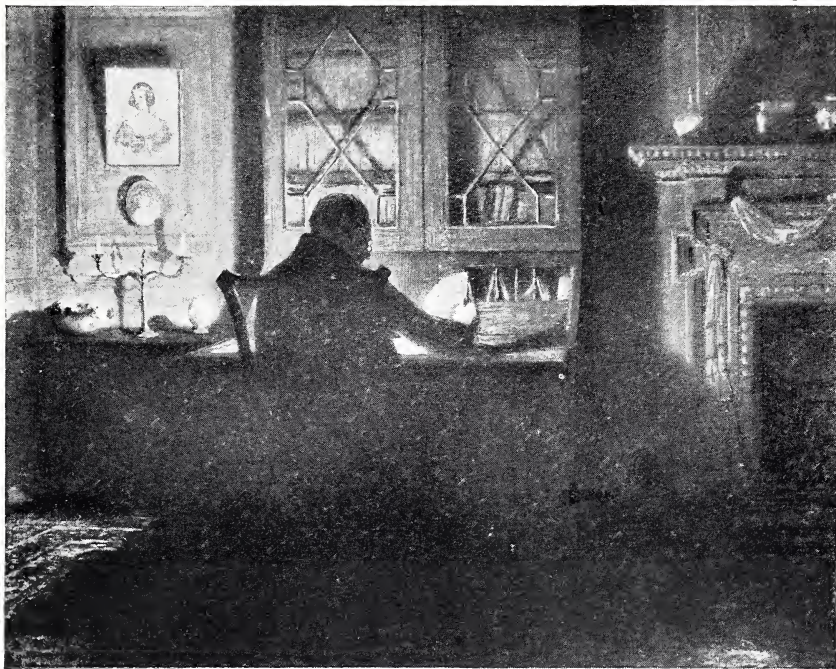


No. 452. "*The West Wind.*" J. L. PICKERING.

26 × 47.



No. 455. "*The Day of Sedgemoor.*" EDGAR BUNDY.
 "When pain and anguish wring the brow, A minist'ring Angel thou."



No. 457. "*'Tis better to have loved and lost.*" FRANCIS BARRAUD.



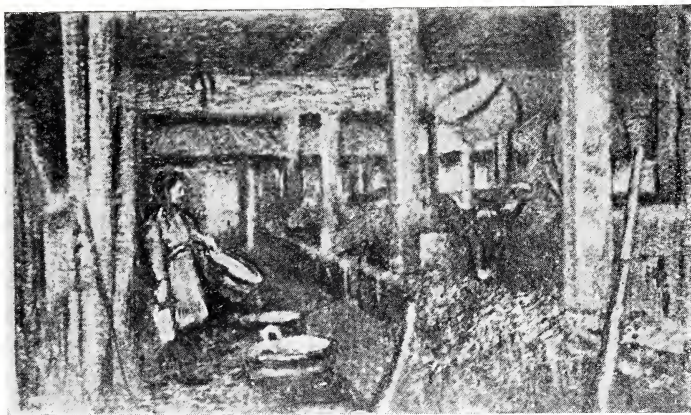
No. 458. "*Granny First.*" MISS FLORA M REID.

18×24



24 x 40.

No. 459. "The Day's at the Morn." Miss E. Kemp-Welch.



No. 472. "Foddering Time: A Lancashire Farm."

48 x 72

ALBERT WOODS.

GALLERY VII.



No. 477. "J. G. Butcher, Esq., K.C." MADAME LOUISA STARR CANZIANI.
Presentation Portrait



No. 476. "Ballerina." S. MELTON FISHER.



No. 490. "The Valley o the Wharf, from Harewood Avenue" OWEN BOWEN.



No. 486, "In the Shade of the Oak." YEEND KING.



No. 507. "Doris, Daughter of Rowland Kennard, Esq." ^{54 x 32}
RALPH PEACOCK.



No. 509. "Mrs. Arthur Dugdale." H. HARRIS BROWN.



84 x 109

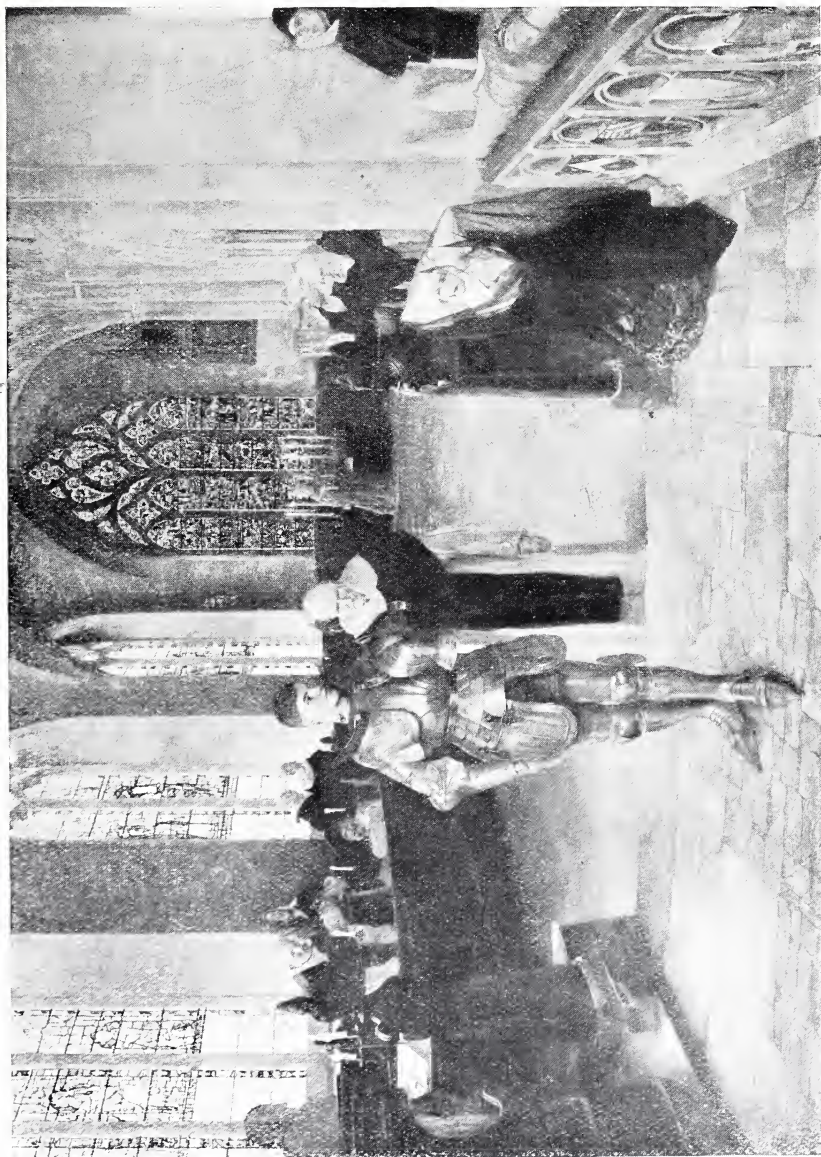
No. 487. "The Rehearsal." L. CAMPBELL TAYLOR.



No. 511. "The Return of Orpheus."
40 x 18
SIDNEY H. METEYARD.

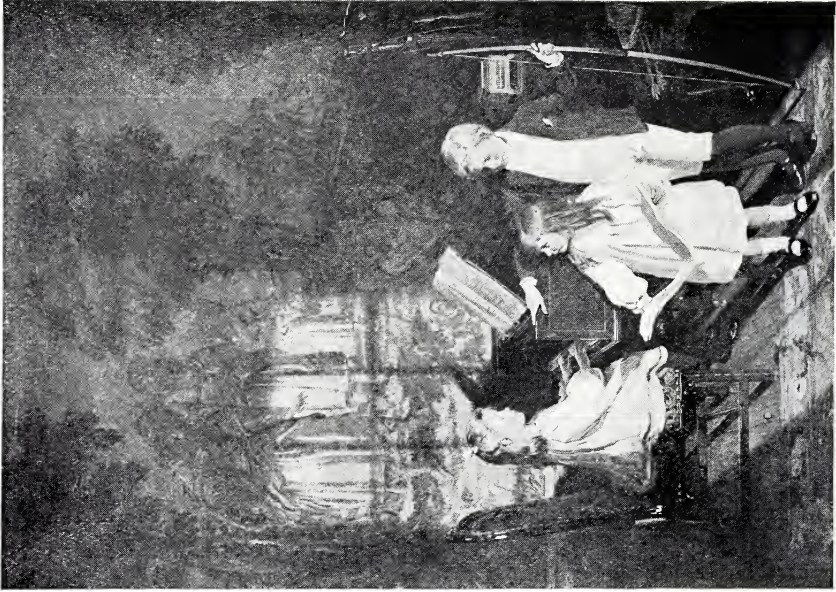


No. 523. "God and His Child Man."
45 x 31
HENRY J. STOCK.



3 4 5

No. 531. "The Young Knight." L. CAMPBELL TAYLOR.



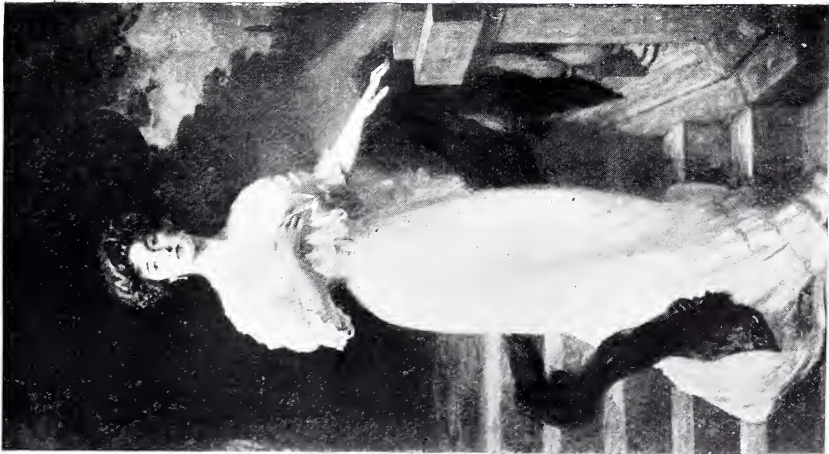
No. 519. "At the Harpsichord." GEORGE HARCOURT.



No. 514. "Mother and Child." E. PHILLIPS FOX.
60 x 45



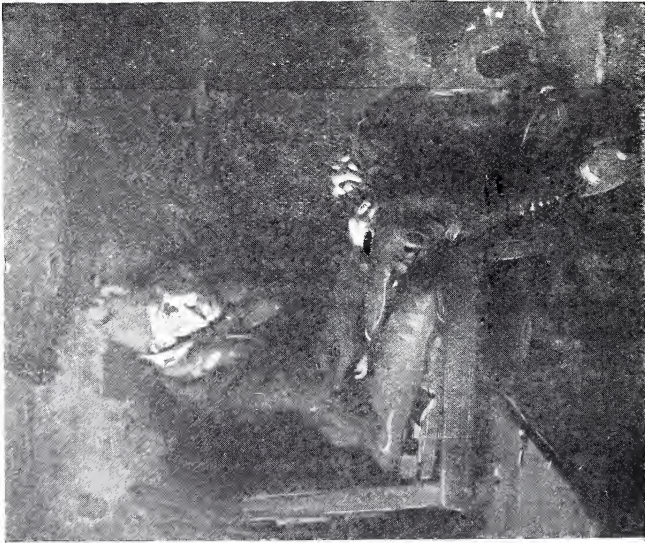
No. 522. *The Painter's Wife and Daughter.*
98 x 56
SAMUEL G. ENDERBY.



No. 518. *Lady Crofton.*
72 x 48
FRANK BROOKS.



No. 5-7. ^{36x28}
 "Putting in Brocco'i Plants: Cornell." W. B. FORTESCUE.



No. 503. ^{30x25}
 "An Old Chotan." GUY WILTHEW.

GALLERY VIII.



No. 595. "The River's Bed." J. L. PICKERING.

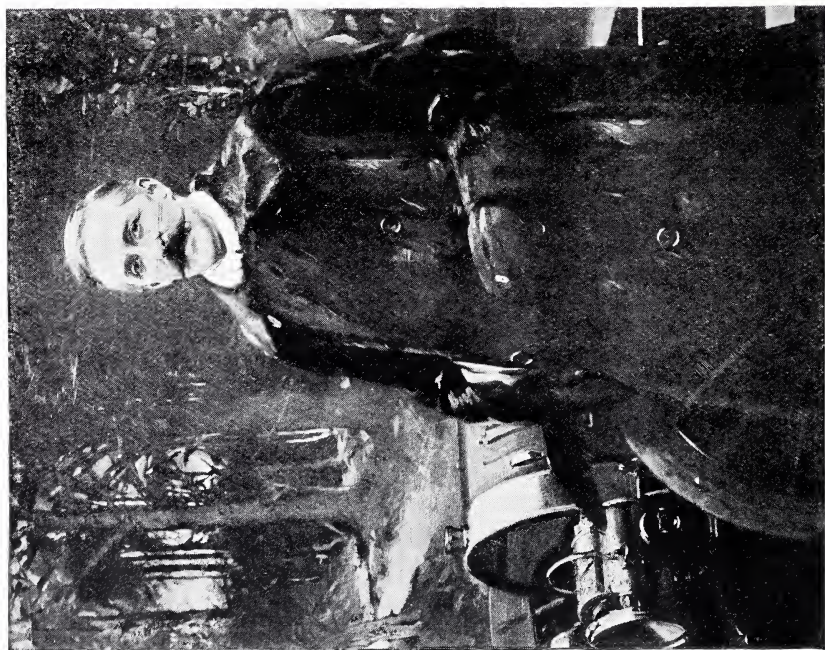


No. 560. "A Storm in the Midlands." ALFRED EAST, A.R.A.

58 x 72



No 557. "Mrs. Henry Rowlands." MISS ELENOR LANGFORD THOMAS. 0x24



No. 594. "Mr. Max Pemberton." ALFRED PRIEST. 50x40



No. 562. "The First Easter Morn." J. DOYLE PENROSE.
"He is risen; He is not here!"

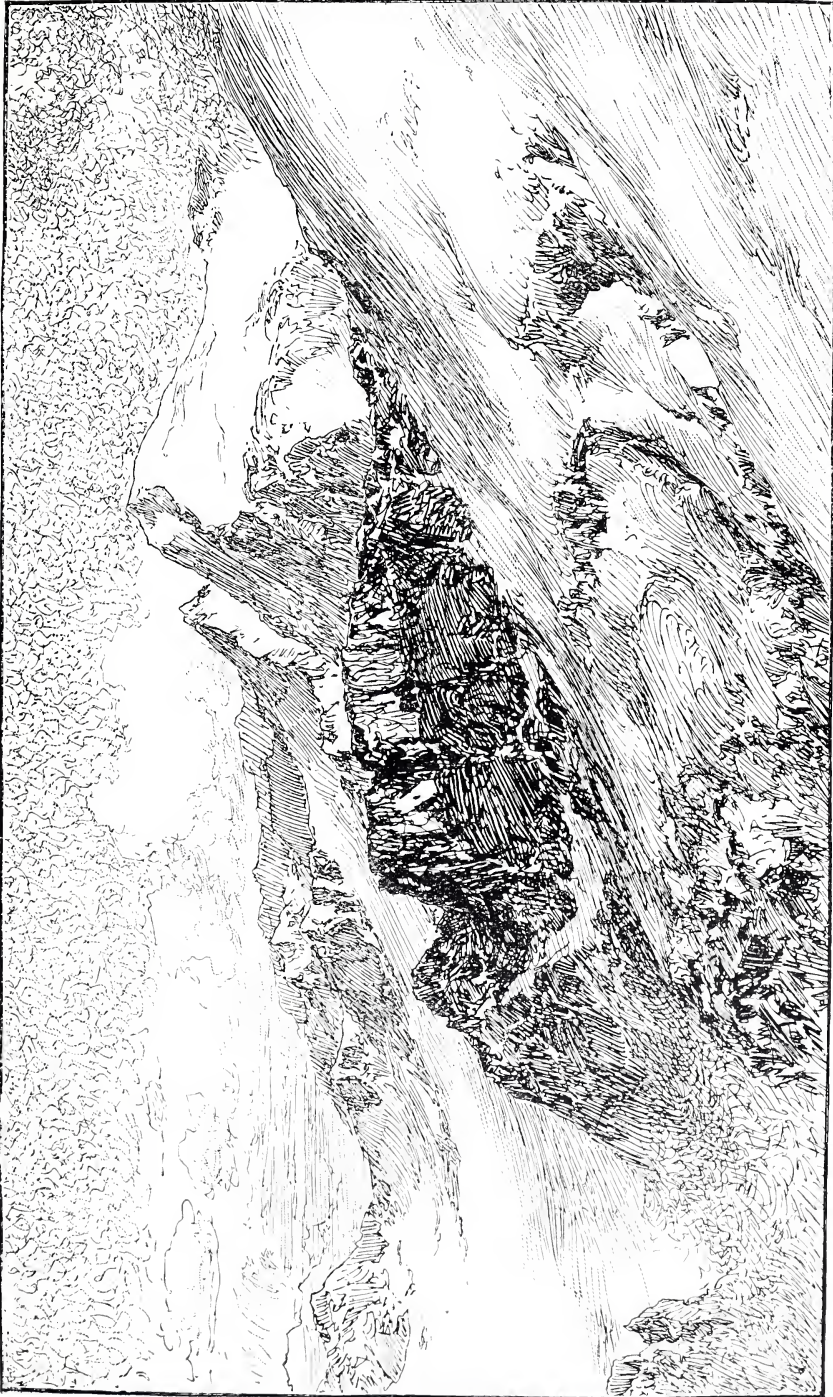
41 x 56



No. 575. "*The Sunshine on the Bridge.*" MISS ELSA DALGLISH.



No. 570. "*Waning Day.*" FRANK P. FREYBURG



No. 568 "Awful hills, whose sides of strength are belted round with all the zones." EDWARD T. COMPTON. 35x57½



No. 593 "A Message from the Sea." JOHN R. REID.

21x36



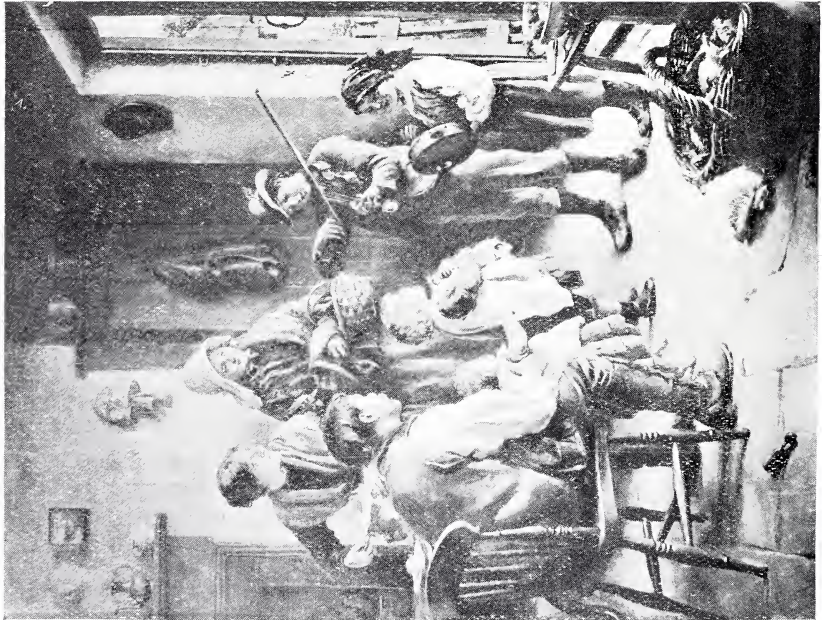
No. 589 "The Fisherman's Daughter." JOHN R. REID.

21x36



96x114

No 572, "The Golden Butterfly." (The Boyd-Harvey Family). J. H. F. BACON, A.R.A.



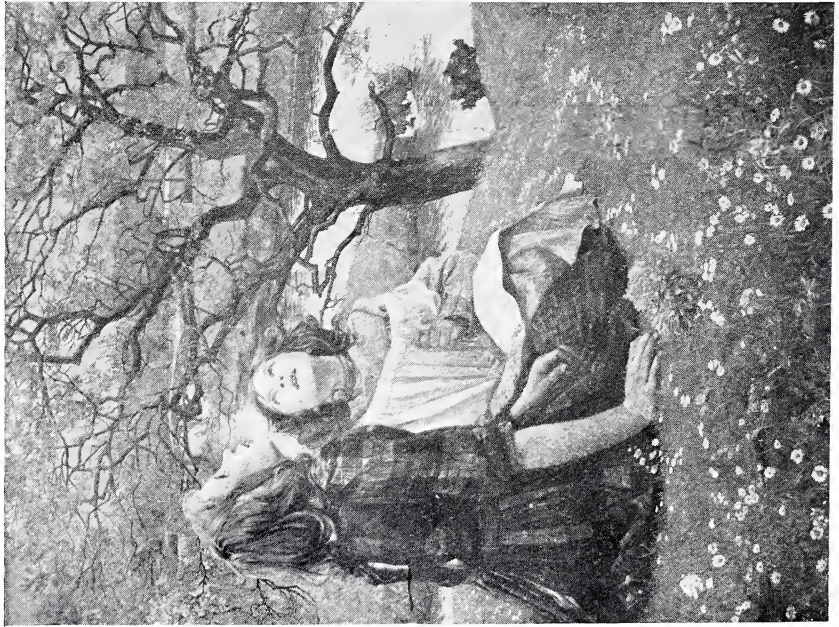
No. 600. "For Daily Bread," JOSEPH CLARK.
27 x 20.



No. 585. "Tendresse Maternelle."
MRS. C. R. WALTON.
13 x 11



No. 586. "Sunshine on the Sands, Lowestoft." HORACE VAN RUIT.



36 x 28

No. 599. "The Skylark." MISS E. GRAY.



No. 603. "Many the wonders I this day have seen."
W. LEE HANKEY.



No. 592. *"The Pearls of Aphrodite."* HERBERT J. DRAPER. ^{90 x 42}

GALLERY IX.



No. 627. "Spit Milk." GEMMELL HUTCHISON



No. 615. "The year is all but done." FLORENCE JAY.

12 x 18



24 x 13

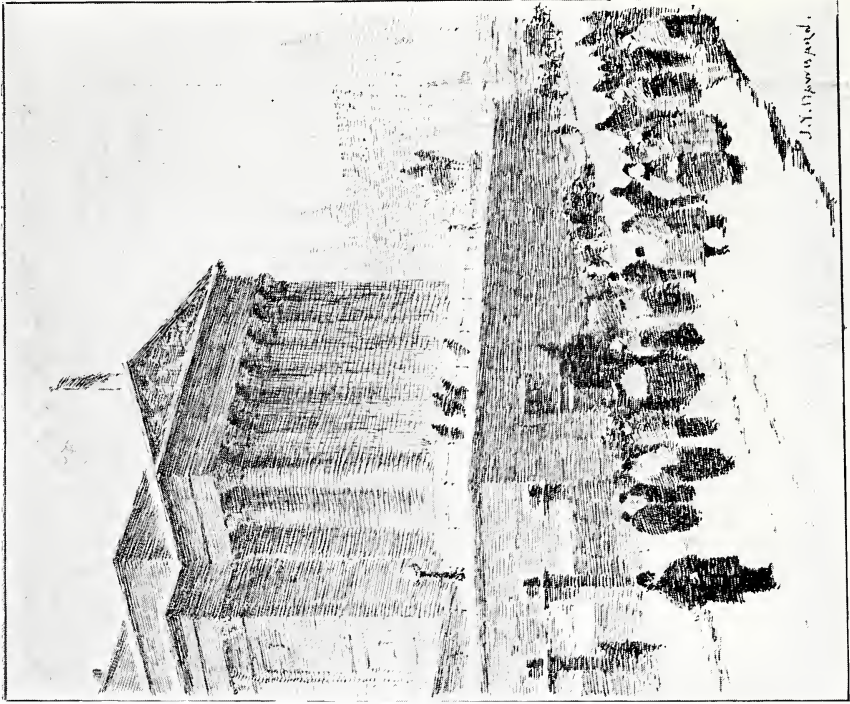
No. 619.

"The Princess and the Magic Poppies."

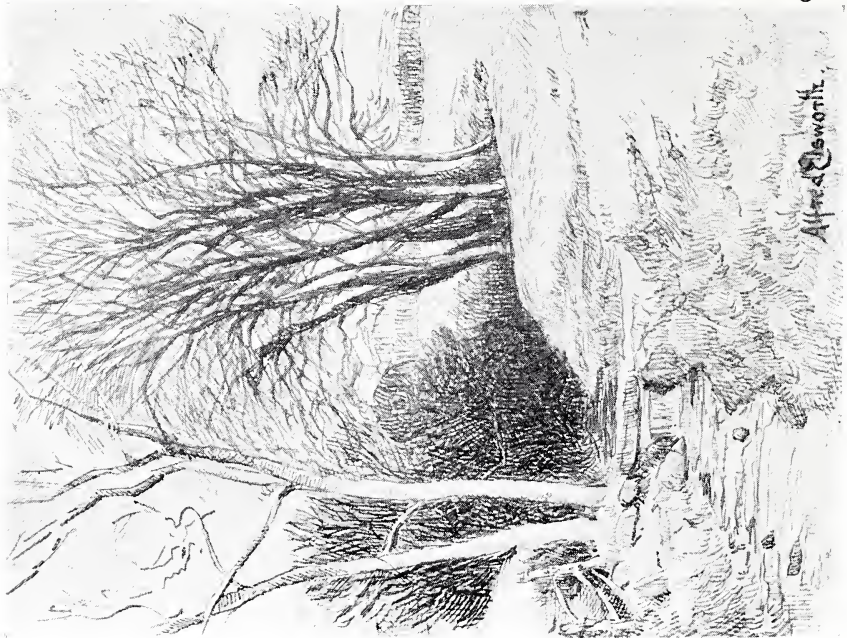
"The Wild Swans" (Hans Andersen);
MYRA E. LUXMORE.

20 x 15

No. 629. "The Writer." HENRY THOMAS SCHÄFER.



No. 613. "The Doooms Gate".—St. George's Hall, Liverpool.
JOSEPH Y. DAWBARN.



No. 633. "Glistening Spring." ALFRED ELESWORTH.

24 x 20



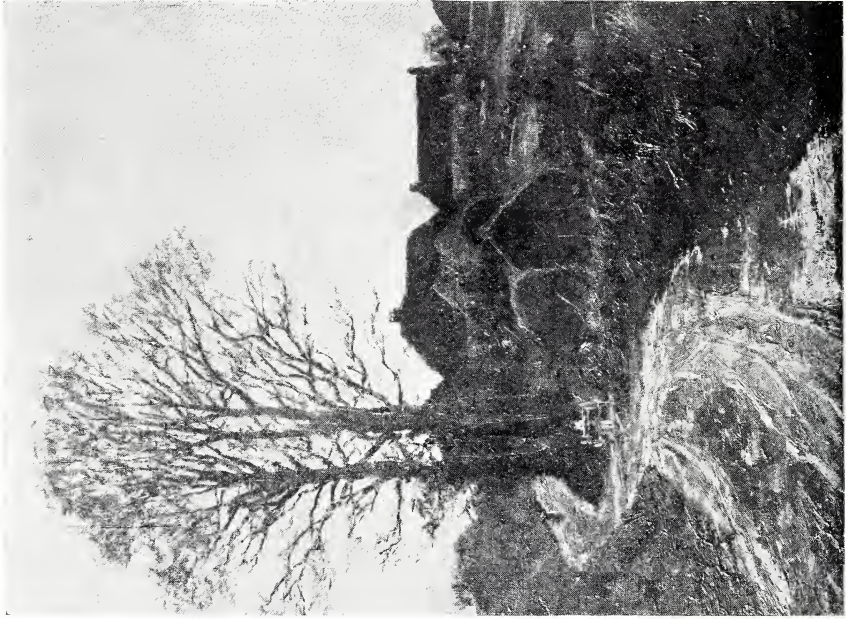
No. 638. "Doves in a Fir Wood." MISS ANNIE DIXON.

12x

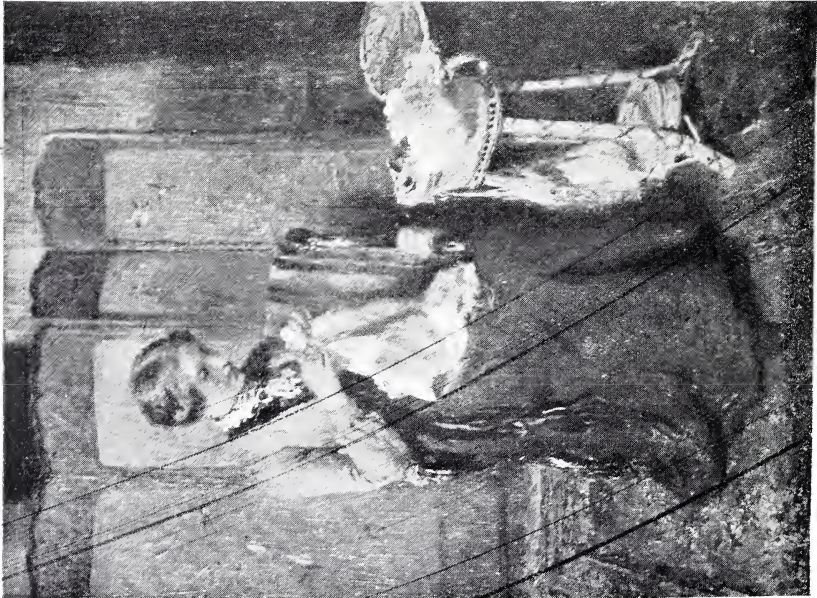


No. 653. "A Rose Princess." J. COUTTS MICHIE.

34x42



No. 646. "February." HAROLD GOLDTHWAIT.



10 x 8

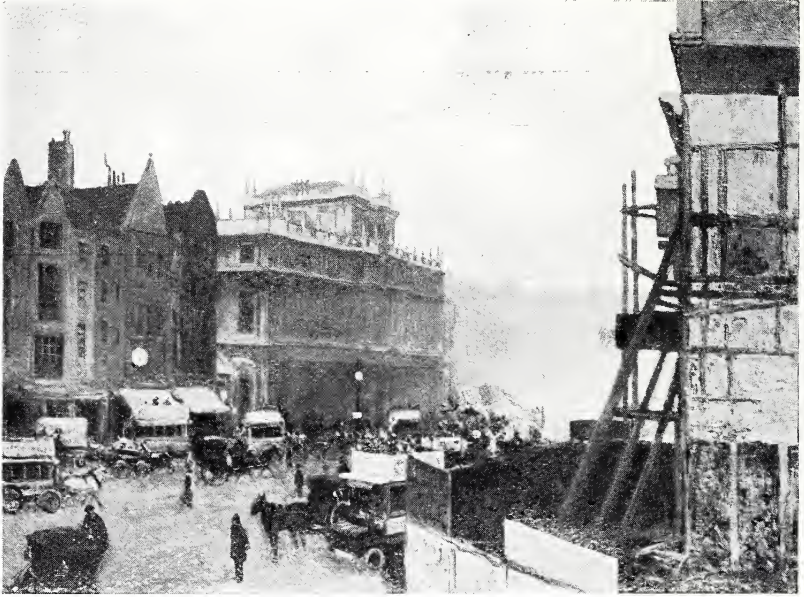
No. 632. "Home." HENRY THOMAS SCHAEFER.



No. 662. "By sports like these are all their cares beguiled." JOHN A. LOMAX.

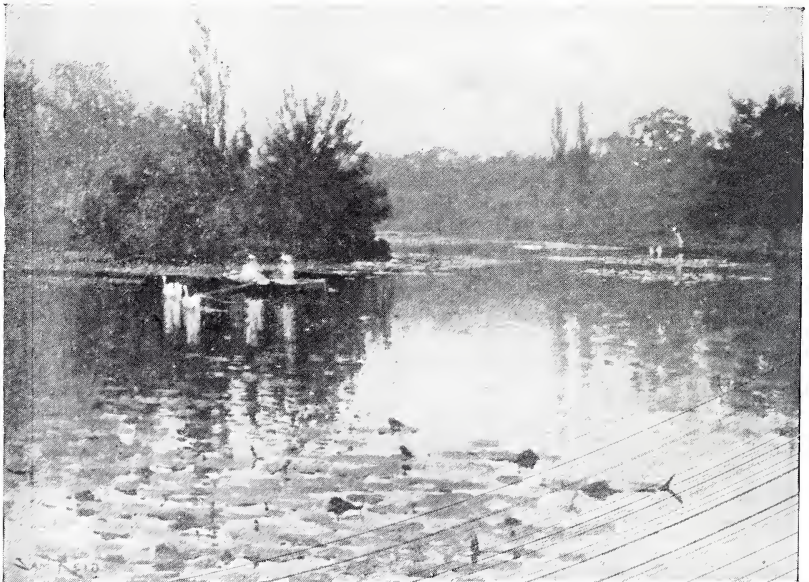
Copyright 1907 by Berlin Photographische Gesellschaft.

[By permission of the Berlin Photographic Company, 133, New Bond Street, London, W., who will publish an important engraving.]



No. 663. "*Burlington House.*" JOSEPH LONGHURST.

24 × 32



No. 668. "*Kelsley Manor Lake.*" SAMUEL REID.

18 × 24



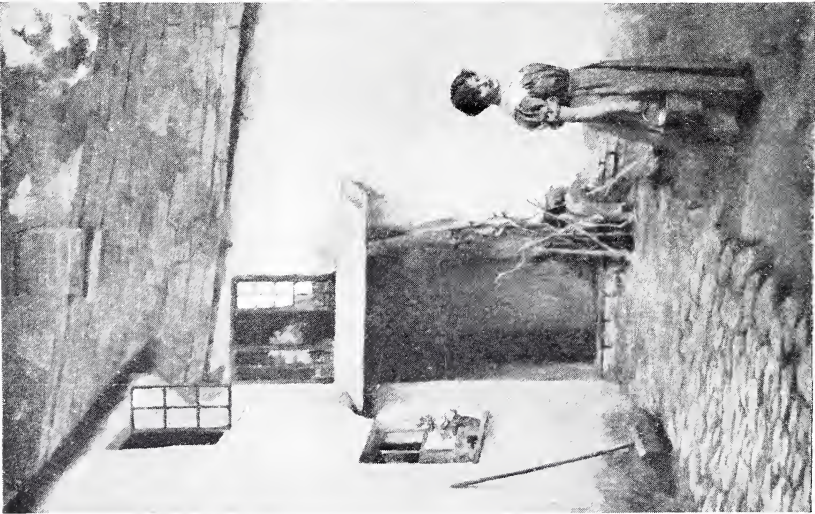
No. 708. "View near Florence." C. ALBAN WALLIS. 10 × 14



No. 671. "Solî o quy" JOSEPH LONGHURST. 10 × 14



No. 727. "The late Louisa, Lady Ashburton, at Kent House." HENRIETTA WARD.



No. 670. "A Devonshire Maid." ELEANOR LANGFORD THOMAS.
16 x 10.



No. 730. "Summer." HARRY WATSON.

36 x 8



DOROTHEA SHARP.

No. 734. "The Duck Pond, Am'erville." DOROTHEA SHARP.

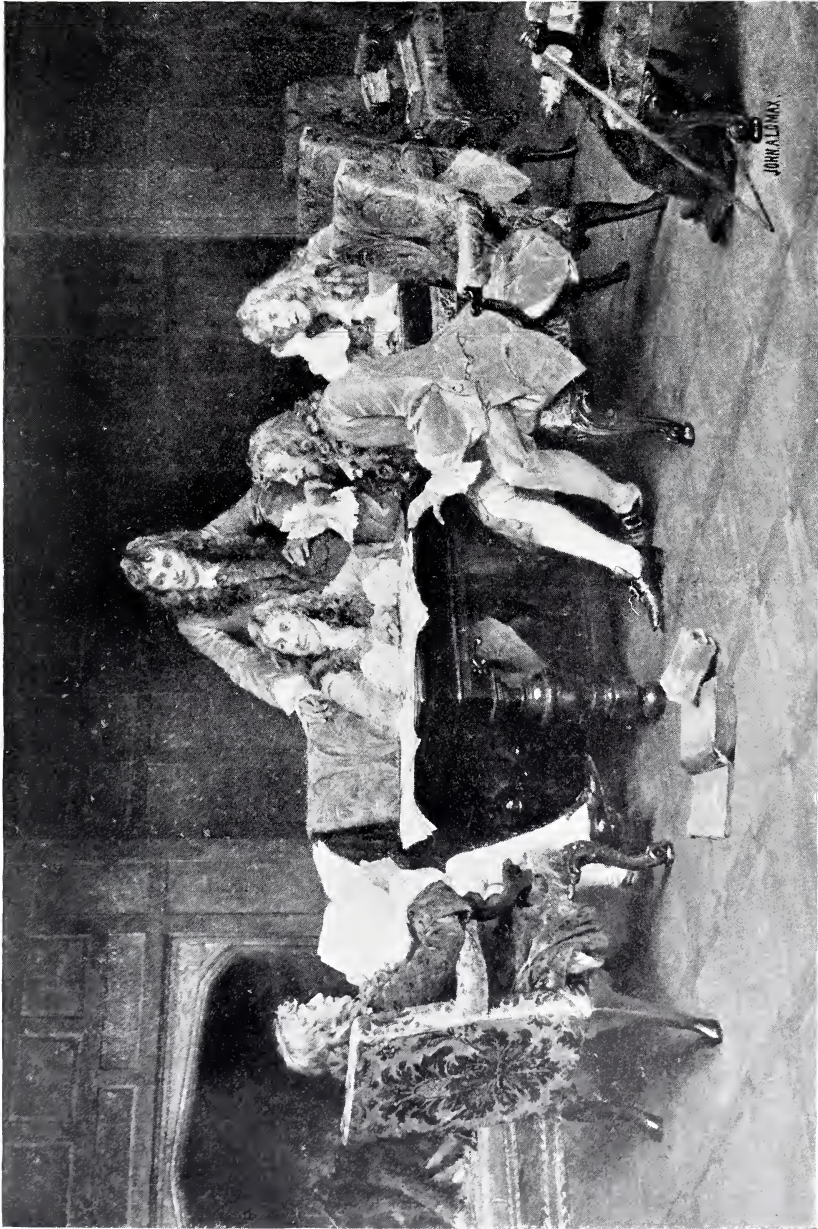


No. 749. "*Breynton and Jack, sons of Robert Mills, Esq.*"
J. HANSON WALKER.



No. 754. "*Sandy Lane.*" MISS ELSA DALGLISH.

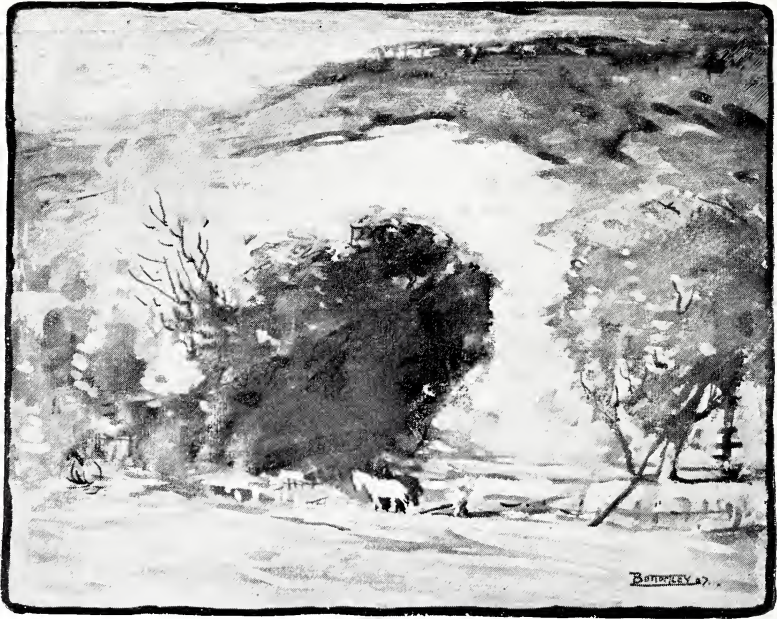
18x24



12 x 18

No. 753. "His Own Composition." JOHN A. LOMAS.
By permission of Thomas McLean, Esq., 7, Haymarket, S.W.

GALLERY X.



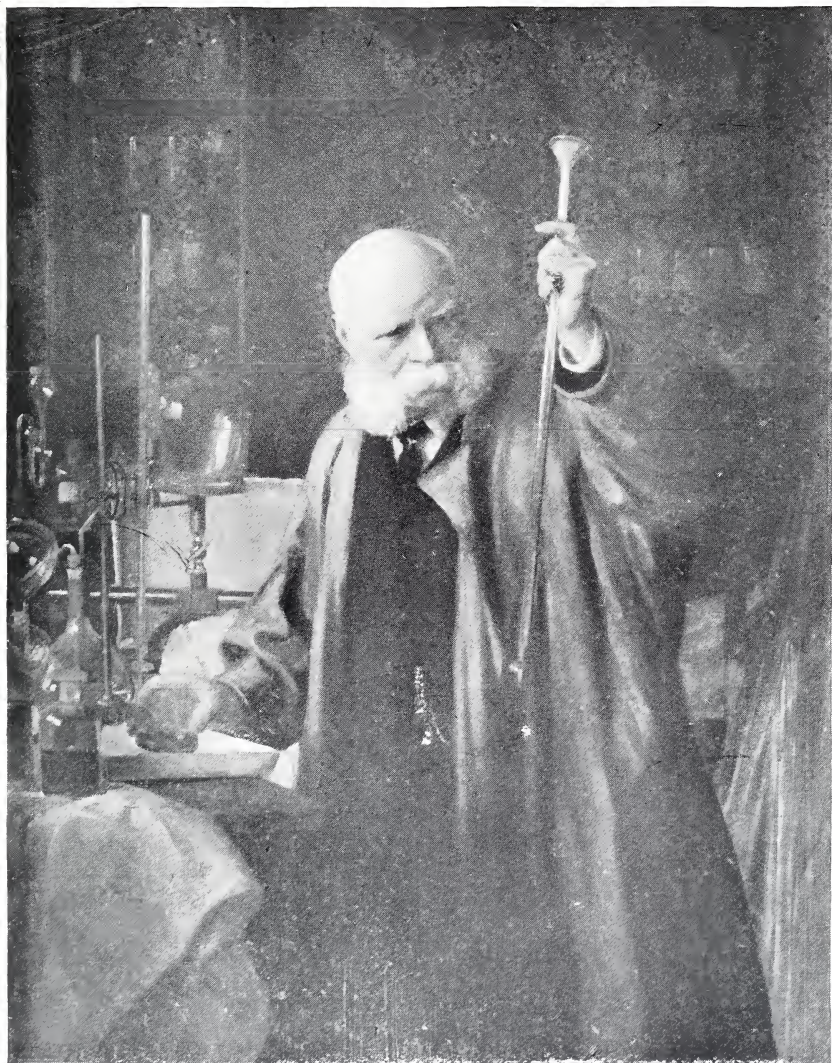
No. 763. "Betchworth." ALBERT E. BOTTOMLEY.

46 × 50



No. 759. "Moonlit Bay." JULIUS OLSSON.

50 × 72



No. 764. "*Sir Andrew Noble, Baronet, K.C.B.*" H. HARRIS BROWN.



44 x 36

No. 757. *A Portrait.* MISS NINA BAIRD.



No. 800. *Miss Rose Jenkins.* MISS BLANCHE JENKINS.



No. 796. "The Diving Place." H. S. TUKE, A.R.A. 52×36



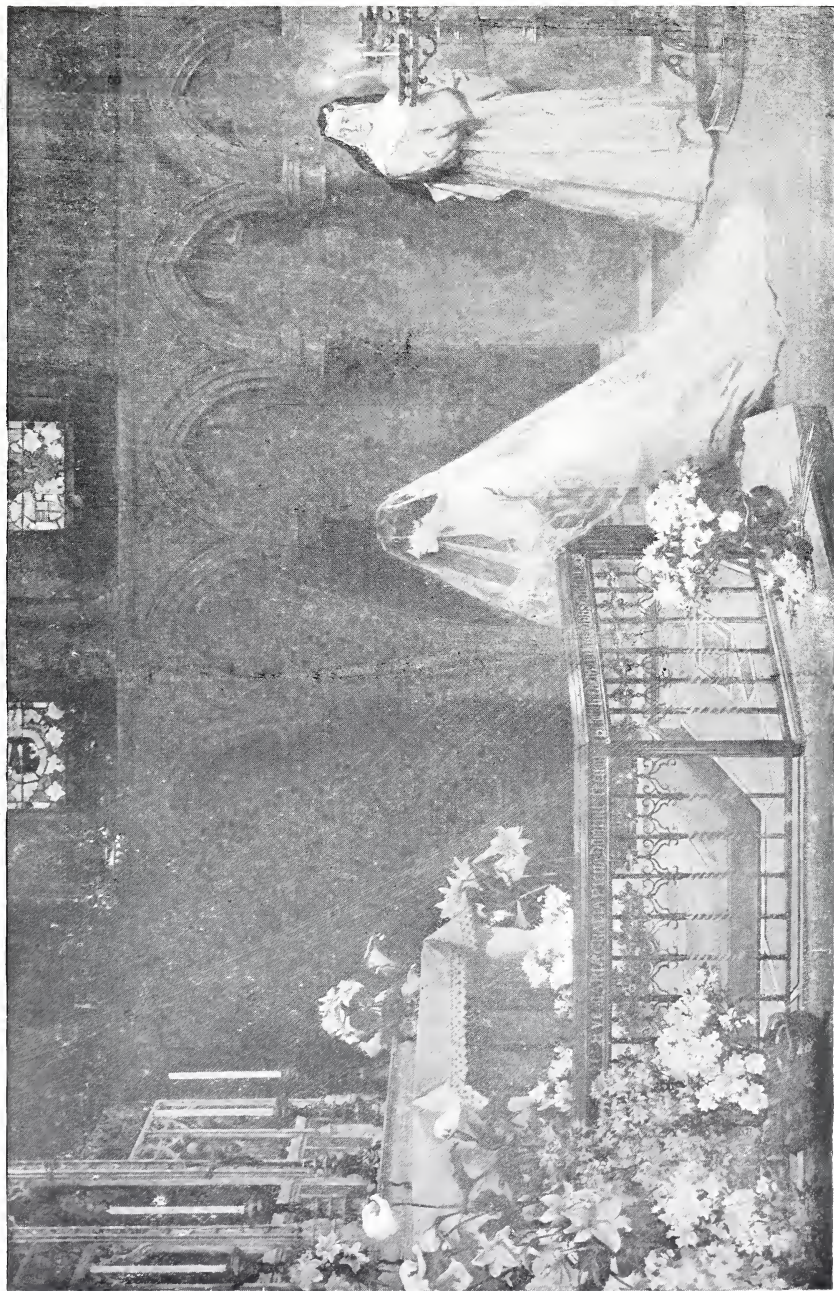
No. 773 "At the Docks: Artillery for the Front." JAMES P. BEADLE. 42×72.



No. 769. "*February Morning in Cornwall.*" J. NOBLE BARLOW. ^{40 × 50}

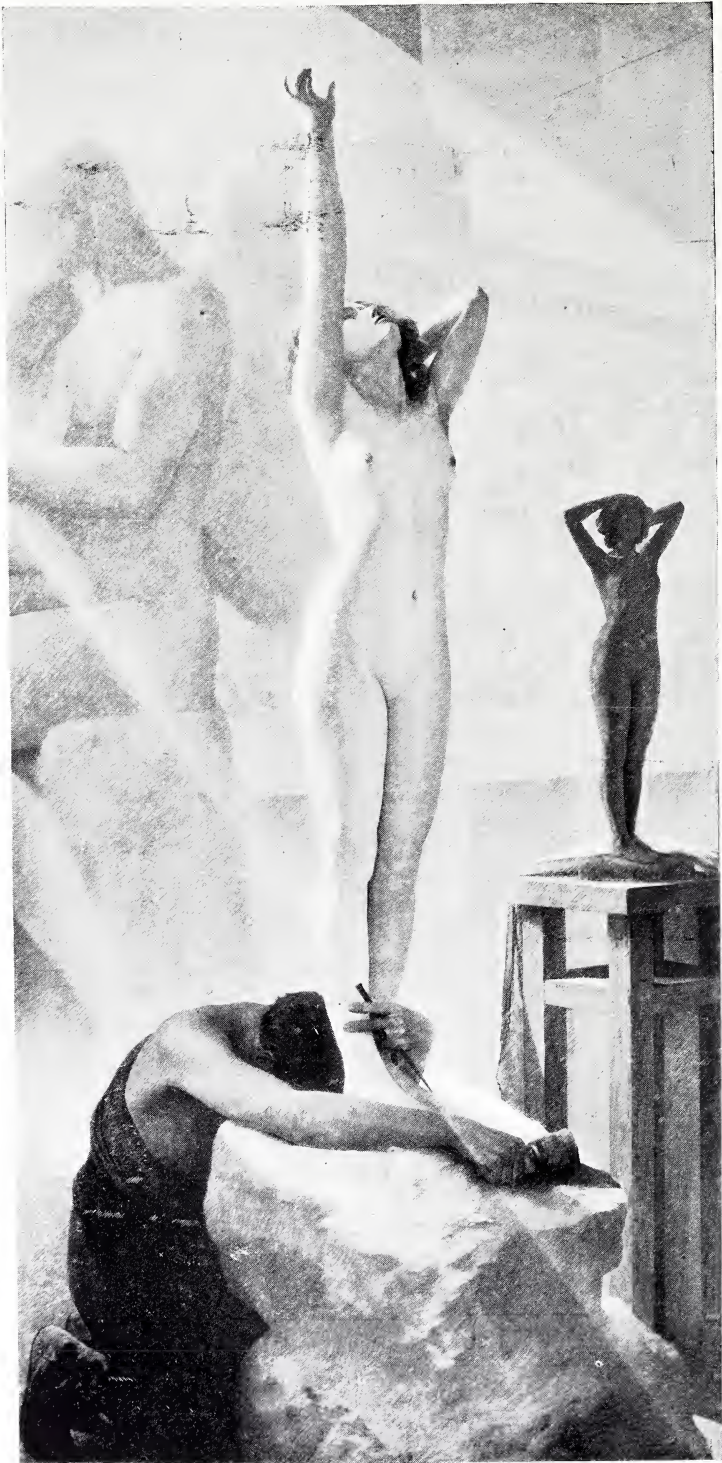


No. 802. "*Place Saint Etienne, Meaux.*" L. CAMPBELL TAYLOR. ^{28 × 36}



No. 788. "Le Mois de Marie." A. CHEVALLIER TAYLER.

36x60



No. 783. "The Awakening of Galatea." HERBERT SCHMALZ.

By permission of Messrs. Raphael Tuck & Sons, the owners of the copyright, by whom an important engraving will be published.



No. 803. "*Phyllis.*" GEORGE WETHERBEE. 29 × 36



No. 807. "*Flock Returning at Moonrise.*" EDWARD CHAPPEL. 28 × 35



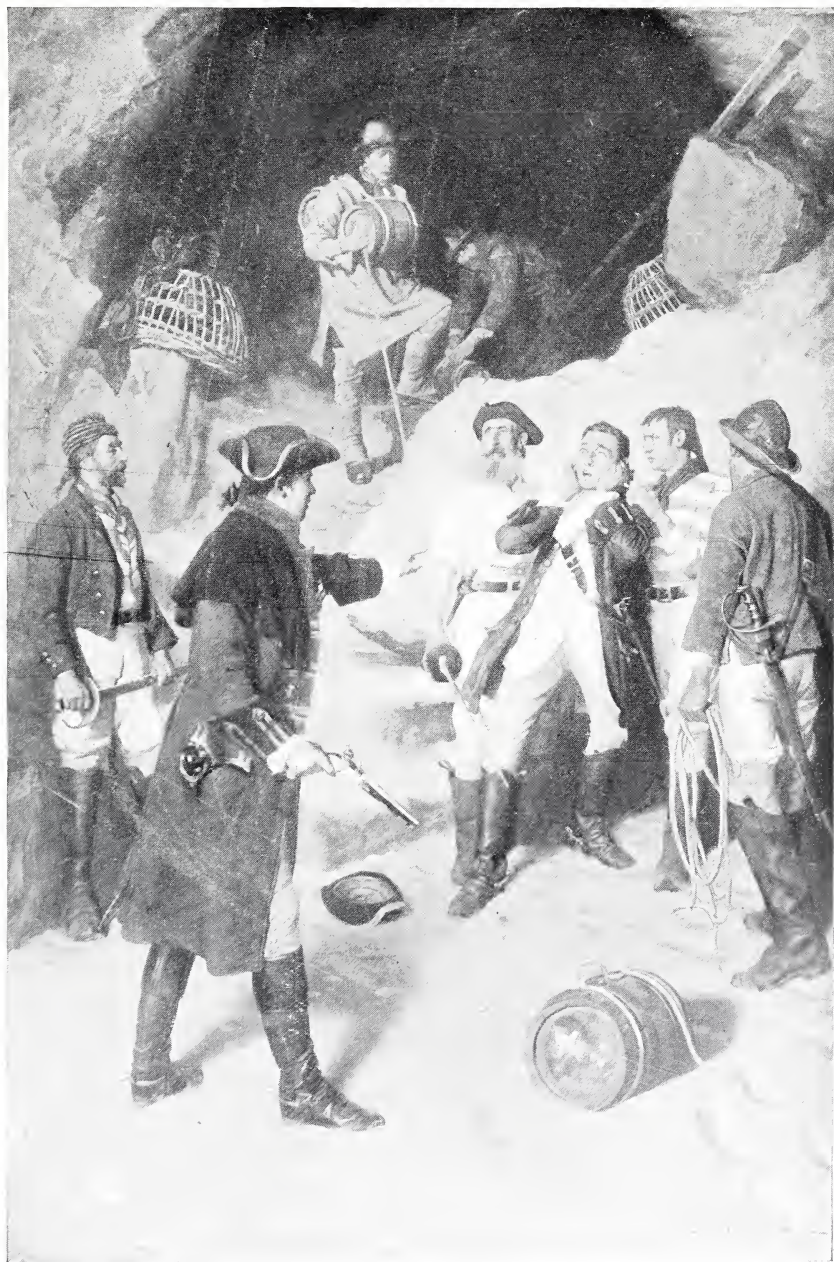
36 x 72

No. 809. "Youth." CHAS. D. WARD.



34 x 44

No. 812. "A Ring of Harmony." FRED ROE



No. 797. "Quits." J. L. WIMBUSH.
(Smugglers and Excise Officer.)

36 x 24.

GALLERY XI.



Edgar H. Fischer

No. 834. "Via Mundi." EDGAR H. FISCHER.
(Tigress and Rufous Hornbill.)

32 x 64



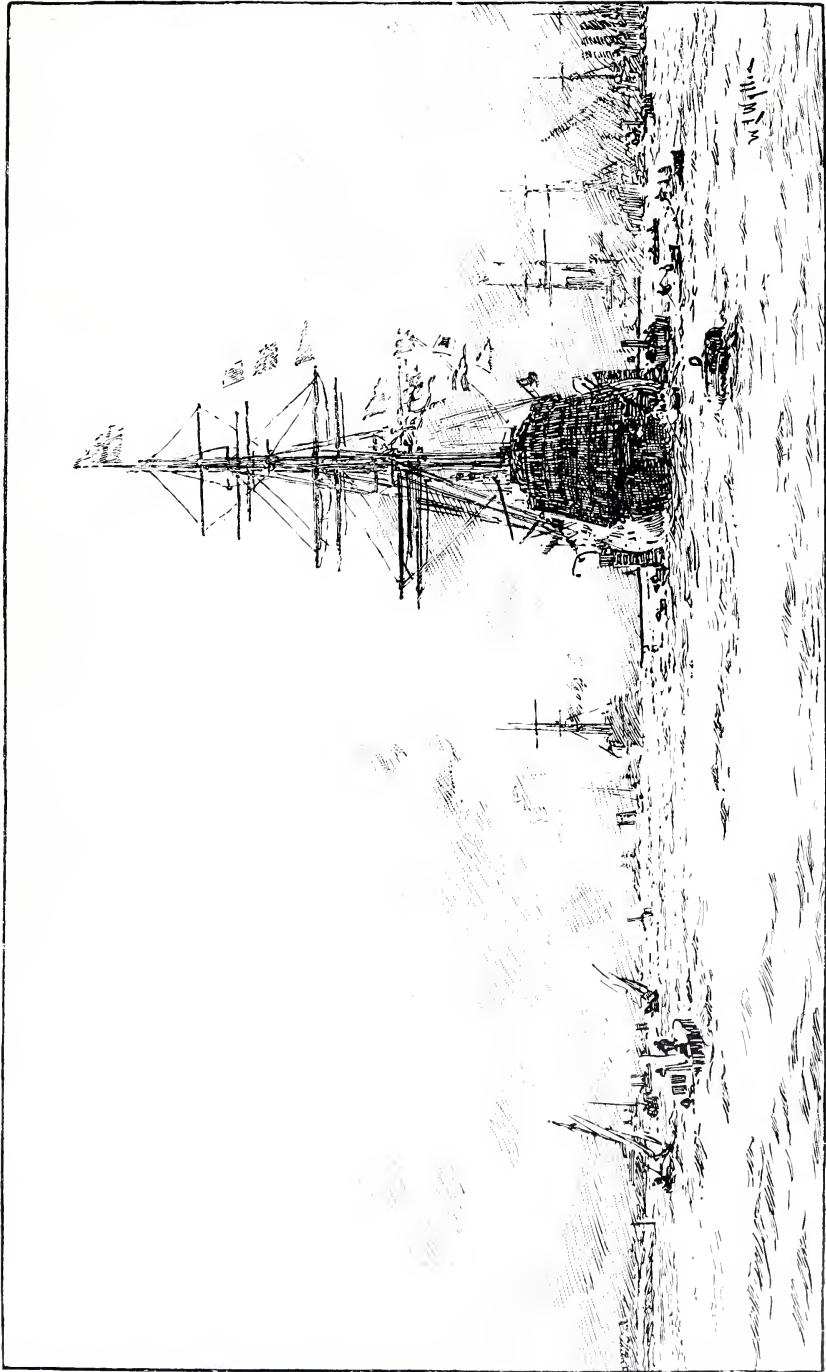
No. 818. "Sweet Lavender."
SAVAGE COOPER.

50 x 30



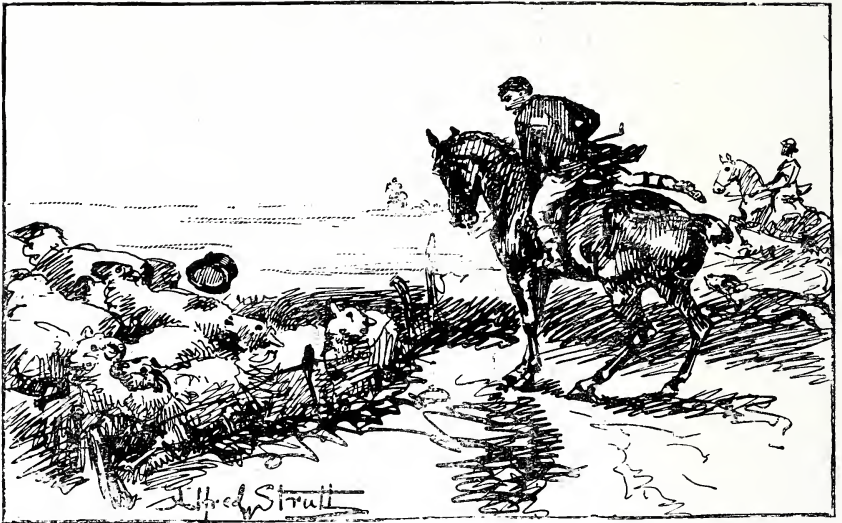
No. 786 (Gallery X.). Miss H. A. Grant.
ALICE GRANT.

74 x 29



17 x 30

No. 819. "Dreadnought" and "Victory." W. L. WYLLIE, R.A.



No. 825. "A Tile Off." ALFRED W. STRUTT.

45×63



No. 829. "Early Spring." J. NOBLE BARLOW.

36×60



No. 831. 'Captain David Beatty, R.N., D.S.O.'
HUGH G. RIVIERE.

51 x 36



30 x 28

No. 828. 'Mrs. Rylands.'
PHILIP STEALFELD.



No. 835. "*Between the Sunset and the Moon.*" JULIUS OLSSON. 40 x 60.



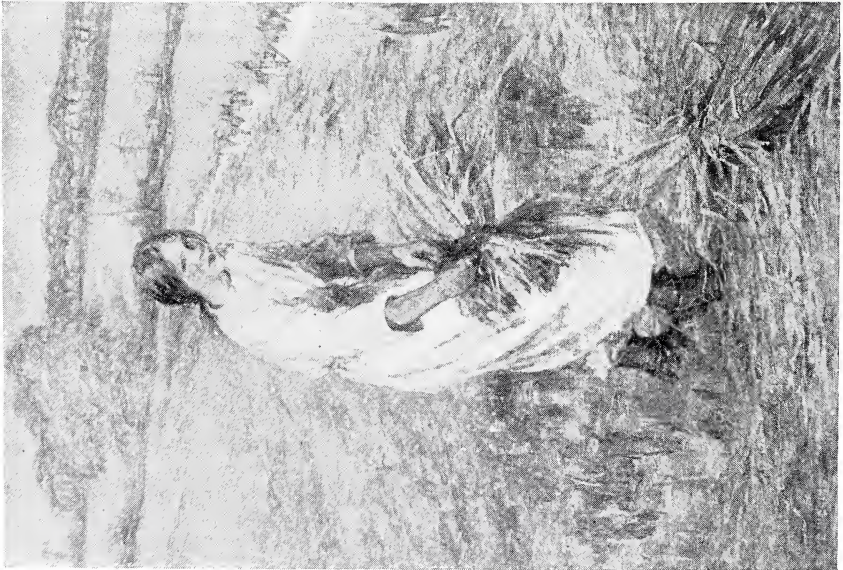
No. 845. *April—When Fairies Frolic in the Moonlight Mist.* W. G. SIMMONDS. 40 x 50



No. 830. "Ambushed." W. B. WOLLEN.



No. 838. "The Market Wagon." RALPH HEDLEY.

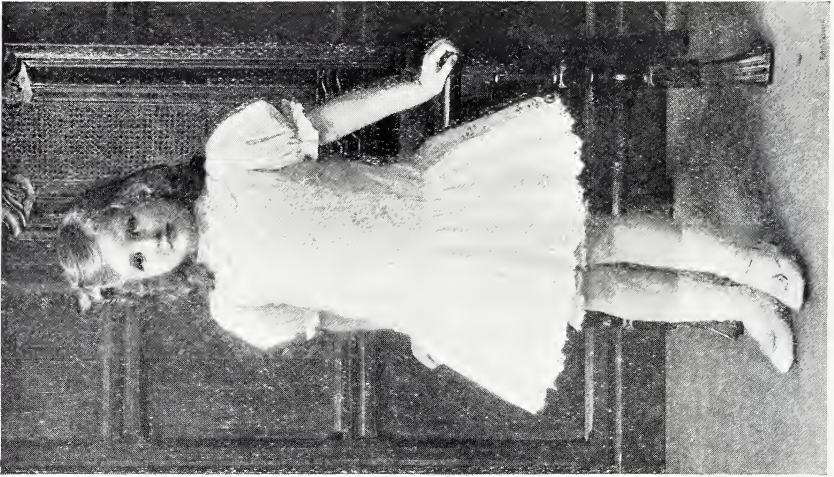


No. 819. "Gathering River Grasses." MISS ELSIE HIGGINS.
32 x 22.



No. 832. "Never mind." ARTHUR J. ELSFLY.

[By permission of Messrs. Louis Wolff & Company, Ltd., 245, Tottenham Court Road, W., who are publishing a large engraving of this subject.]



40 x 28

No. 859. "Doris, Daughter of Fred Wignall, Esq."
RALPH PEACOCK.



No. 852. "Betty, daughter of Arthur F. Pease, Esq."
MRS. MARY L. WALLER.



No. 887. "*La Belle Cuisinière.*" WILLIAM LLEWELLYN.

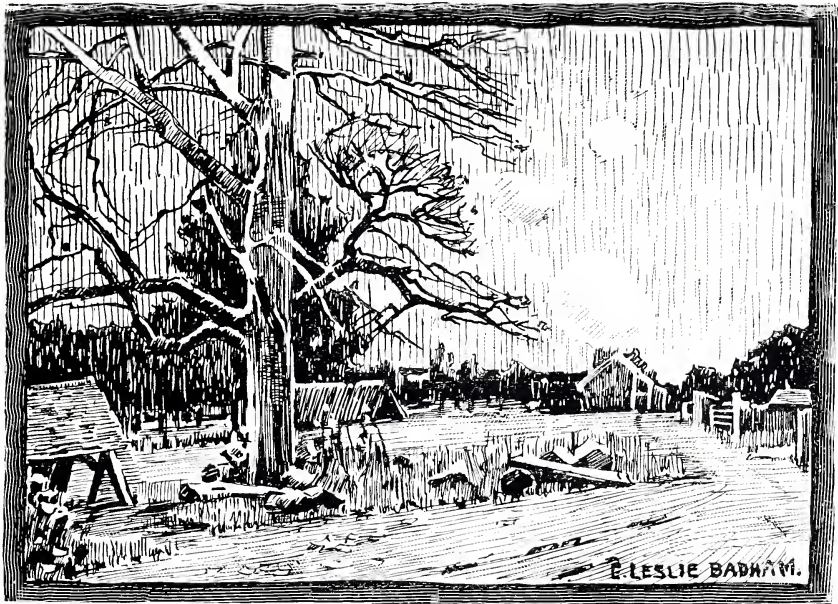


No. 868. "*Viola*," daughter of the Revd. Canon Pemberton."
W. LLEWELLYN.



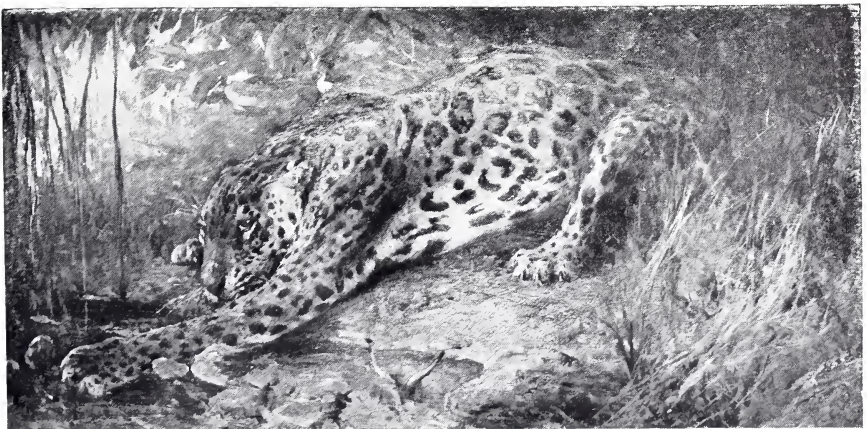
No. 842. "*Reeds, Weeds, and Rushes*." ALBERT GEORGE BOWMAN,

34 × 64



No. 830. "An Autumn Evening," E. LESLIE BADHAM.

28 x 36.



No. 878. "Angling," C. E. SWAN.

35 x 56.



No. 884. "Crimson and Gold." ANNIE E. BOWLER.

30 x 25



No 864. 'No Thoroughfare.' ALFRED HARTLEY.

60 x 48



No. 894. "*The Snowy Garb of Sleeping Earth.*" JOSEPH FARQUHARSON, A.R.A.

[By permission of Messrs. Frost & Reed, Art Publishers, of Bristol and London, who are publishing an etching of important size]

WATER-COLOUR ROOM.



No. 909. "*Autumn's Haze.*" PERCY DIXON.
(Ross-shire.)

26 × 40

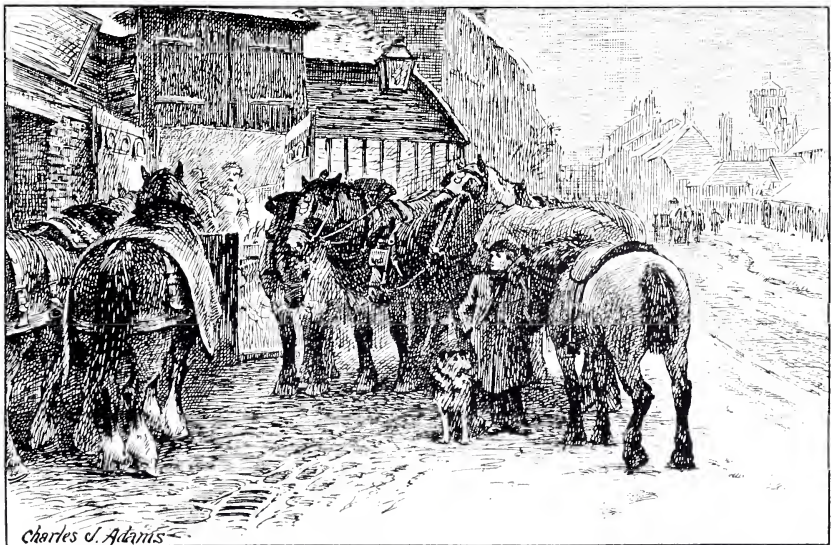


No. 929. "*The Sussex Plough.*" INGLIS SHELDON-WILLIAMS,
[The Property of Philip Dawson, Esq.]

22 × 30 $\frac{1}{2}$



No. 1,045. "Desolation." MARGARET WILMER. 14 x 10



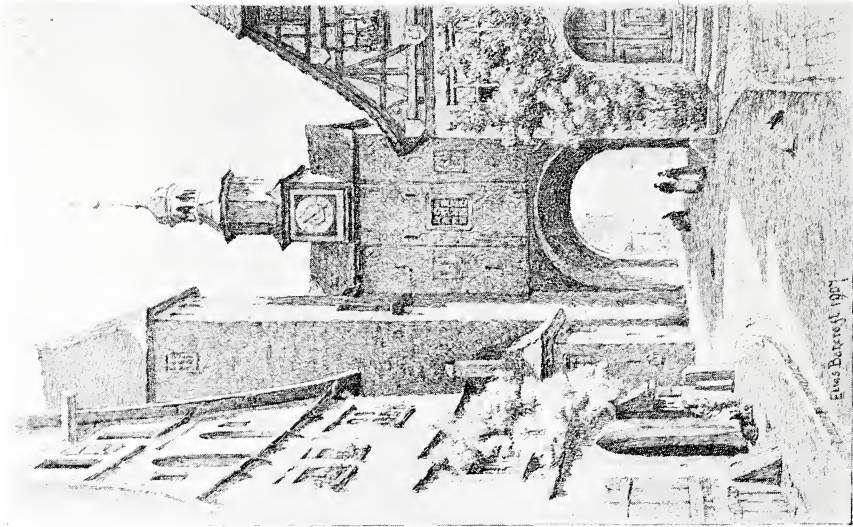
Charles J. Adams

No. 963. "Waiting to be roughshod." CHARLES J. ADAMS.

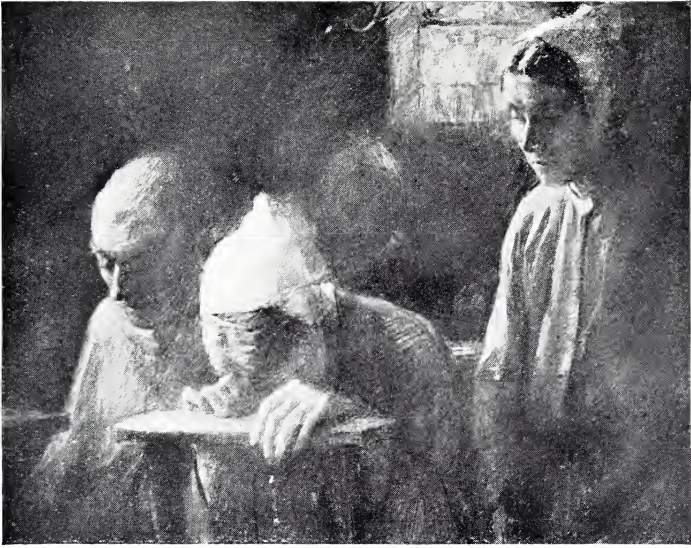
28 x 40



No. 951. "Ornatrix." G. LAWRENCE BULLEID. 20x16



No. 986. "The Rötter Bogen." ELLIAS BANCROFT. 52 x 30
(Rothenburg o Tauber, Bavaria.)



No. 980. "For Those in Peril on the Sea." MISS MAUDE HARRIS. 25 × 33



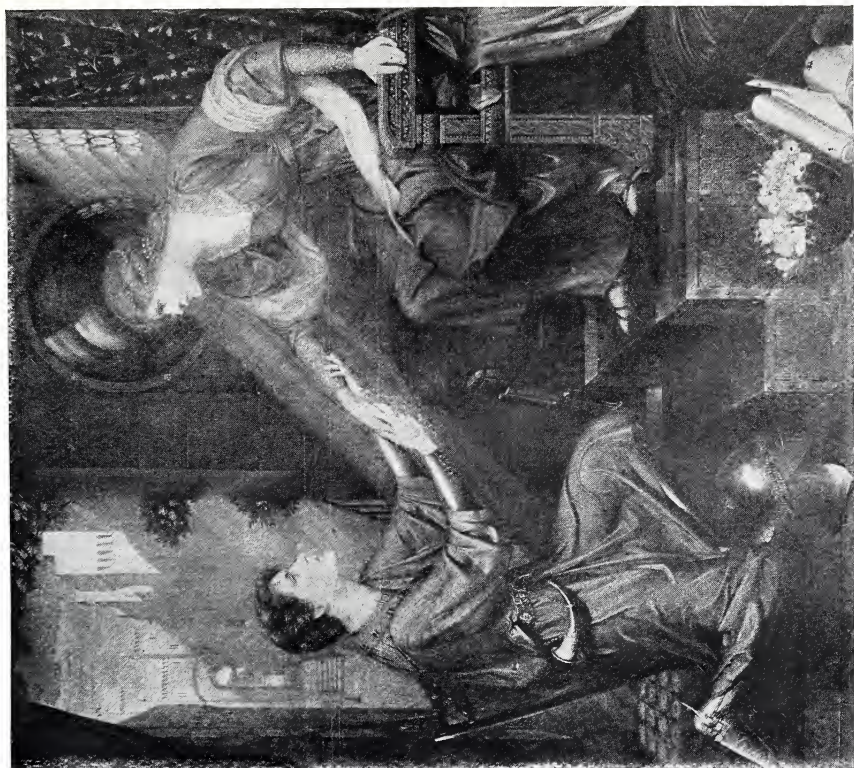
No. 1005. "The Home Farm." SYLVESTER STANNARD. 40 × 25



No. 1007. "*The Scree, Wastdale.*" RICHARD REDFERN. 24×36



No. 1013. "*A Summer Morning in Hyde Park.*" MRS. C. BLAKENEY WARD. 32×52



No. 993. "Tristram and Isolt." SIDNEY H. METEYARD. 24 x 22

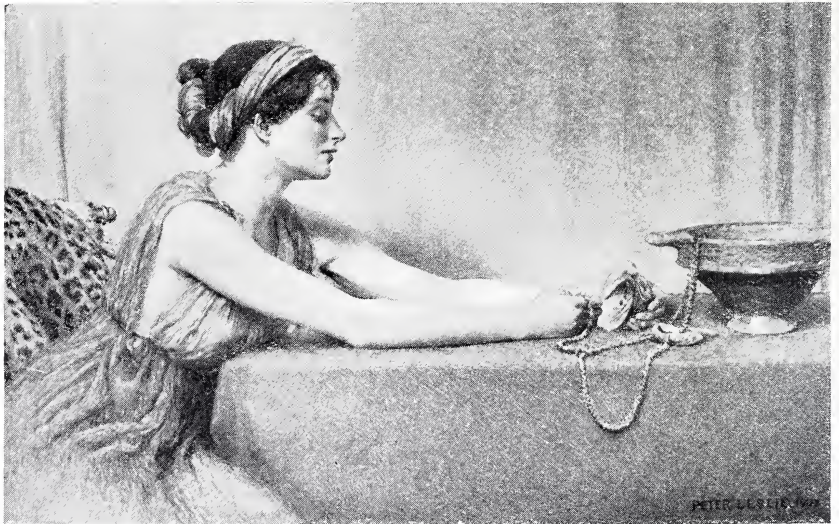


No. 1008. "The Peñlar Missionary." (12th Century.)
LEXDEN L. POCOCK.



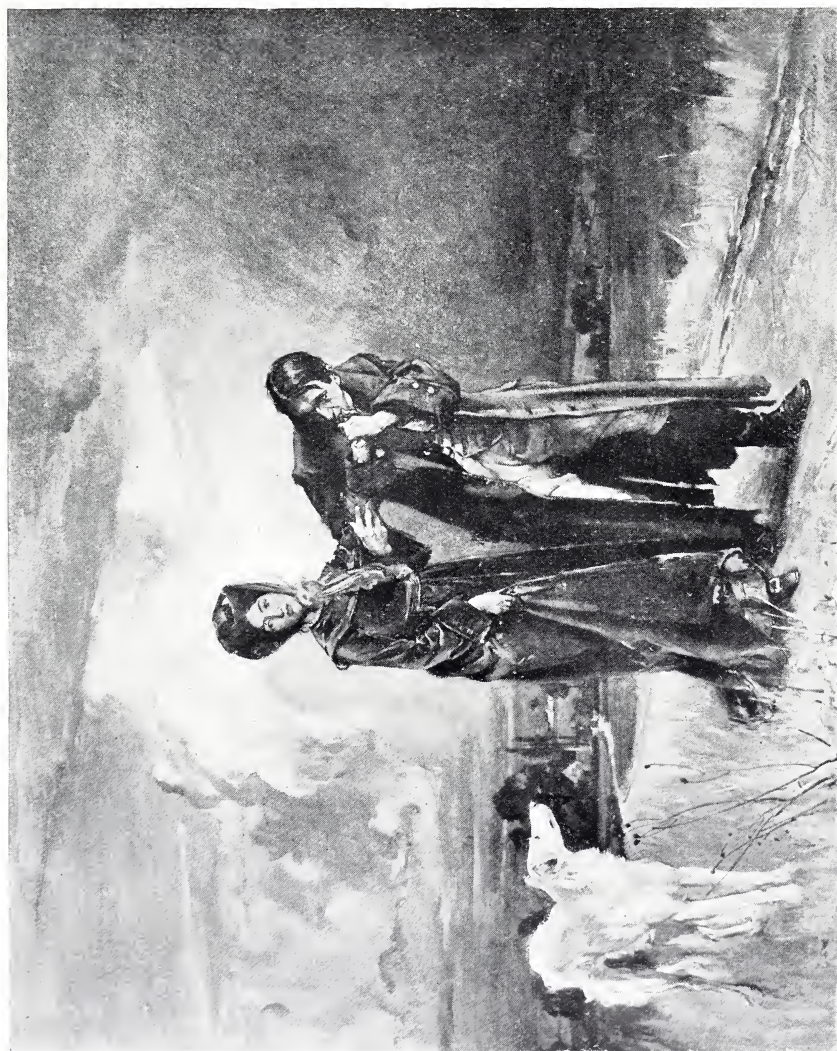
No. 1014. "*Llanfairfechan.*" OSWALD GARSIDE.

36 × 52.



No. 1066. "*Sea Treasures.*" PETER LESLIE.

8 × 13.



No. 1015. "Two Voices." J. YOUNG HUNTER.

MINIATURES.



No. 1138.
 "Miss Dorothy Bone."
 E. HORWITZ.



No. 1302.
 "Elsie,
 daughter of F. Duncan, Esq."
 HENRY CHARLES WALLIS.



No. 169.
 The Late W. W. Feun, Esq.
 BEATRICE C.
 SMALLFIELD.



No. 1151. "Mrs. Henry Lubbock."
 MISS NELLIE M. H. BURN EDMUNDS.



No. 1352.
 "Portrait of a young Woman." After Rubens.
 ARTHUR J. TURRELL.

18x12



No 1134. "*When as in silk my Julia goes.*"
MISS FLORENCE WHITE.



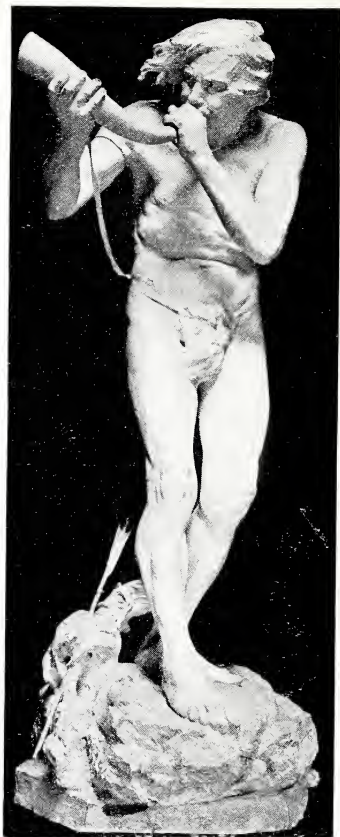
No. 1371. "*Arrival of Ceres' House—Lewes.*" MISS M. K. HUGHES.

8x10

M 2



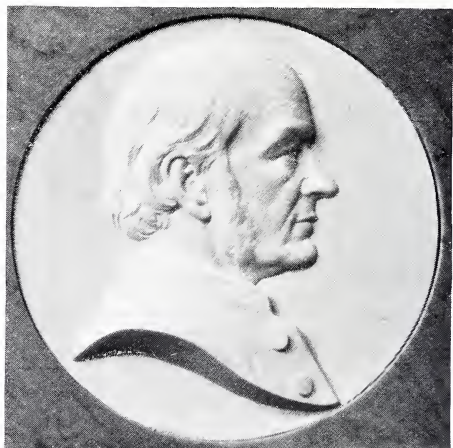
No. 1716. "Master Waldron Faulkner."
T. SPICER-SIMSON.



Life size.
No. 1669. "The Alarm."
E. CALDWELL SPRUCE.



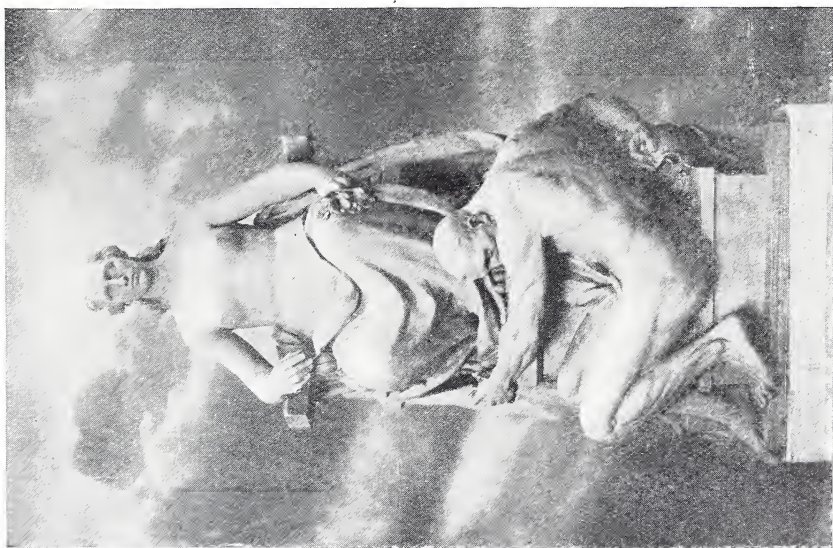
No. 1664. "Figure for Fountain."
EDWIN WHITNEY SMITH.



No. 1832. "Dean Farrar." A. BRUCE-JOY.
[Silver Medallion from the Memorial in
Canterbury Cathedral.]



No. 1725. "Andromeda."
BENJAMIN CLEMENS.



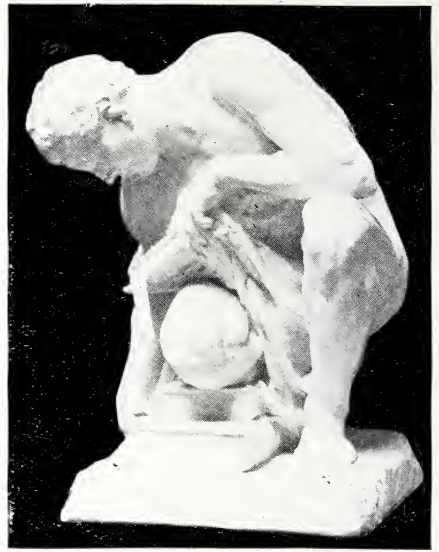
Height 8 ft.
No. 1676. "Man and the Ideal." RICHARD GARBE.



No. 1720. "The Lorelei."
MISS L. GWENDOLEN WILLIAMS.



No. 1702. "The Stick."
MISS L. GWENDOLEN WILLIAMS.



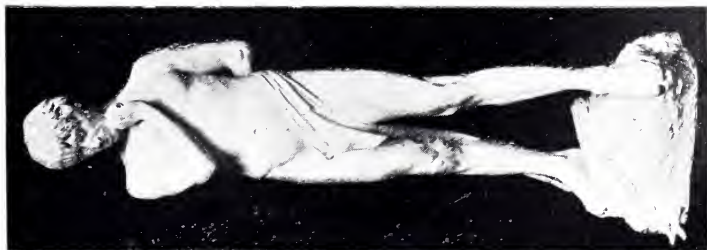
No. 1838. "Research." MISS LILLIE REED.
Life size.



No. 1743. "Electra." F. BROOK HITCH.



No. 1805. "Morpheus, the Dream God."
CHARLES RUTLAND.



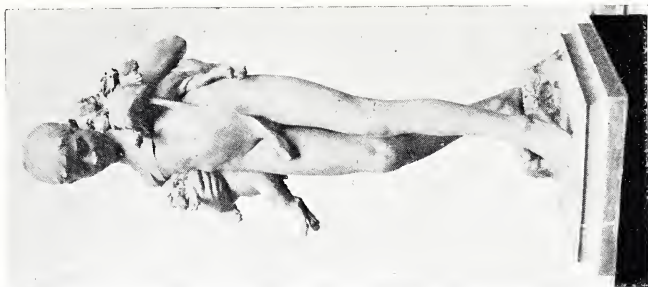
No. 1670. "*Semita Vite*."
ANDREA C. LUCCHESI.



No. 1763. "*H.M. Une que n of pain*."
Exhibited by command of H.M. the King.
CONRAD DRESSLER.



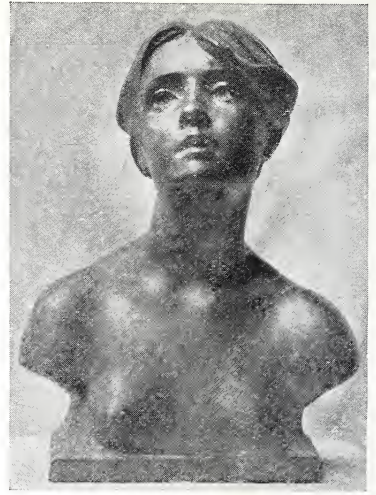
No. 1797. "*Mrs. Stirling*."
(Marble Bust)
HAROLD PARKER.



Life size.
No. 1822. "*The Bathers*."
CHARLES L. HARTWELL.



No. 1686. "Trax." (Bronze.)
JAMES A. STEVENSON.



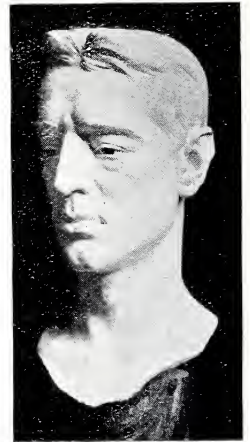
No. 1717. "The Song of the Lark."
(Bronze Bust.)
HAROLD PARKER.



No. 1823. "Chinese Mother
and Child."
CHARLES L. HARTWELL.



Life size.
No. 1835. "Bacchus."
BASIL GOTTO.



No. 1833.
"Portrait Bust of Colin
McAlpin, Esq."
WILL FAGAN.



No. 1795. "*Isabel'a.*" (John Keats).
FREDK. J. HALNON.



No. 1741. "*The Bishop of London.*" JOHN E. HYETT.
(Bronze Bust.)

Life size.



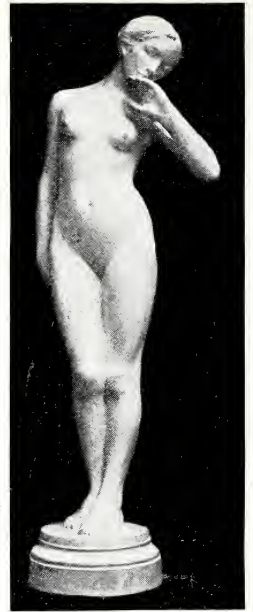
No. 1698.
"*St. Francis and the Turtle Doves.*"
MISS H. MABEL WHITE.



No. 1709. "*Mrs. Dorothy Whatly.*"
(Statuette.)
PAUL R. MONTFORD.



No. 1814. "The late Mrs. Steinhoff."
(Silver Medallion).
L. FRITZ ROSELIEB



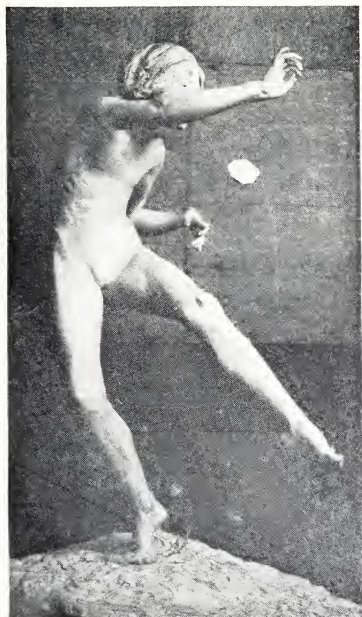
18 inches high.
No. 1705. "Eve."
(Bronze).
OLIVER SHEPPARD.



No. 1677. "Man." [Statue].
MERVYN LAWRENCE.



No. 1702. "Captain John Smith, Soldier, Sailor,
Explorer and Administrator."
Founder of Virginia, 1607.
MAJOR-GENERAL (ROBERT STEPHENSON
SMYTH) BADEN-POWELL, C.B., etc.



No. 1837. "The Elves' Music."
ANDERS OLSON.



No. 1780. 2 feet high.
"Eurydice." (Bronze statuette.)
HAROLD PARKER.



No. 1760. Decoration for Institute of
Physical Training. (Panel.)
RICHARD R. GOULDEN.



No. 1763. Decoration of Institute of
Physical Training. (Panel.)
RICHARD R. GOULDEN.



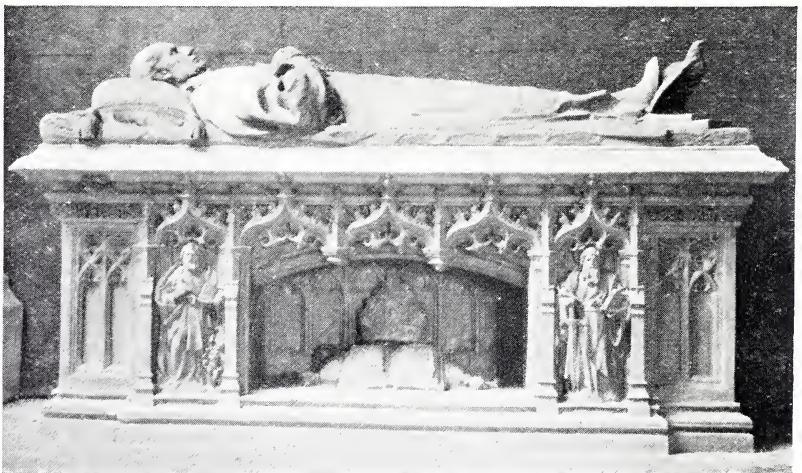
No. 1713. "*Veritas.*"
ROBERT J EMERSON.

12x4



No. 1707. "*Music.*" CLEMENT W. JEWITT.

48 inches high.



No. 1842. "*Bishop Ellicott's Memorial.*" WILLIAM S. FRITH.



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