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** The Letters refer to the Cases, and the Numbers following to the Works in those Cases; the Numbers without Letters refer to the Drawings.

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INDEX No. 4.

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** The Figures within Brackets indicate the Date respectively of the Birth and Death of the Artist, or the period during which he flourished. The Letters refer to the Cases, and the Numbers following to the Works in those Cases; the Numbers without Letters refer to the Drawings.

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EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School,

WITH A SELECTION OF WORKS BY

Deceased French Artists;

AND A COLLECTION OF PLATE AND OTHER OBJECTS

ILLUSTRATING

THE SCULPTOR-GOLDSMITH'S ART.



WINTER EXHIBITION,

TWENTY-SEVENTH YEAR.

MDCCCXCVI.

LONDON:

PRINTED BY WM. CLOWES AND SONS, LIMITED, 14 CHABING CROSS,
PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens on Monday, January 6th, and closes on Saturday, March 14th.

Hours of Admission from 9 A.M. till 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6*d.*

Season Ticket, 5s.

General Index to the Catalogues of the first twenty Exhibitions, in two parts; Part I. 1870-1879, 2s.; Part II. 1880-1889, 1s. 6*d.*

No sticks, umbrellas or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free. Entrance by the door at the east end of the portico.

All Communications should be addressed to "The Secretary."

CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-45.

- | LENT BY | PAINTER. |
|---|-----------------------------|
| 1 | Portrait of A LADY. |
| GREVILLE DOUGLAS, ESQ. | Sir Joshua Reynolds, P.R.A. |
| Half figure, seated to r., head turned slightly to l.; her l. arm rests on the arm of the seat; white dress, fur boa; orange-coloured high-crowned hat, with striped ribbons, powdered hair; landscape background. Canvas, 29½ by 24½ in. | |
| 2 | VENUS AND CUPID DESCENDING. |
| SIR WILLIAM AGNEW, BART. | William Etty, R.A. |
| Nude figures on a cloud; Venus is holding some red drapery which floats above her; landscape seen below. Painted 1822. Panel, 27 by 20 in. | |

- | LENT BY | PAINTER. |
|---|---|
| 3 | THE CHILDREN IN THE WOOD. |
| T. N. McFADDEN, ESQ. | Sir Joshua Reynolds, P.R.A. |
| <p>The two children asleep, one leaning against the stem of a tree with its head falling on its breast; a robin is perched on its r. shoulder, another in the ivy of the tree; the other child lies on the ground; the robbers are seen in the distance. Unfinished. Painted 1773. Canvas, 39 by 37 in. A smaller picture with the same title was exhibited in 1880.</p> | |
| 4 | Portrait of LADY BELHAVEN. |
| T. N. McFADDEN, ESQ. | Sir Henry Raeburn, R.A. |
| <p>Half figure, seated in front, head turned slightly to l., arms crossed on her lap; white dress open in front, with short sleeves, the l. looped up with pearl ornament; landscape background. Canvas, 35 by 27 in.</p> | |
| 5 | Portrait of MRS. HERBERT. |
| FREDERICK DAVIS, ESQ. | George Romney. |
| <p>Half figure, seated to l., looking at the spectator; her r. elbow rests on a pedestal, her r. hand against her cheek; red dress, open in front; sky background. Canvas, 30 by 24 in.</p> | |
| 6 | Portrait of THE PAINTER. |
| SIR WILLIAM AGNEW, BART. | Thomas Gainsborough, R.A. |
| <p>The celebrated landscape and portrait painter; b. at Sudbury, Suffolk, 1727; was chosen an original member of the Academy, 1768; d. 1788. Bust, facing the spectator, head turned to l.; blue coat, striped vest, powdered hair; dark background. Canvas, 29 by 17 in. (oval).</p> | |
| 7 | Portrait of MRS. CHOLMLEY AND CHILD. |
| SIR CHARLES W. STRICKLAND, BART. | Sir Joshua Reynolds, P.R.A. |
| <p>Anne Jessie, daughter of Leonard Smelt; m., as his third wife, Nathaniel Cholmley. Three-quarter figure, seated facing the spectator, leaning her head on her r. hand and turning it to l.; her r. arm rests on a pedestal, her l. holds the end of her robe; blue robe lined with ermine; white dress, with jewelled ornaments in front, pearl necklace; a tress of hair falls over her r. shoulder; the child stands on the l., leaning forward with hand extended; landscape background. Painted 1761. Canvas, 49 by 39 in.</p> | |

LENT BY

PAINTER.

8 MONTE AVENTINO.
THE EARL OF ROSEBERY, K.G. **J. M. W. Turner, R.A.**

View looking across the Forum, with the Coliseum in the middle distance; figures and goats in the foreground; blue sky flecked with light clouds. Canvas, 35½ by 48 in. Exhibited in 1836, under the title, "Rome from Mount Aventine."

9 Portrait of **LADY SONDES.**
JAMES ORROCK, Esq. **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of the Rt. Hon. Henry Pelham; m. 1752, Lewis Monson Watson, 1st Lord Sondes. Three-quarter figure, seated to l., looking at the spectator; her l. arm rests on the arm of the seat, over which is thrown a black cloak; her hands are clasped on her lap, on which are her gloves; white dress, blue sash; large hat, with black ribbons and veil; landscape background. Painted 1764. Canvas, 49 by 39 in.

10 ROTTERDAM.
EARL GREY. **Sir A. W. Callcott, R.A.**

View looking along the river; buildings and shipping on either side; in the l. foreground a man and two women on a landing stage; on the r. a barge, with sails hoisted, full of people, moving towards a drawbridge; alongside of it is a boat, in which are men and women; clear sky. Canvas, 62 by 101½ in.

11 Portrait of **THOMAS HIBBERT, Esq., of Chalfont.**
MRS. HIBBERT. **Thomas Gainsborough, R.A.**

B. 1744; d. 1817. Three-quarter figure, standing facing the spectator, holding his hat in his r. hand; his l. arm rests on a bank beside him; his l. hand is gloved; red coat; powdered hair; landscape background. Canvas, 49 by 39 in.

12 CAMPO VACCINO.
THE EARL OF ROSEBERY, K.G. **J. M. W. Turner, R.A.**

View looking across the Tiber from hilly ground on the r. bank, with the Campo Vaccino on the other side, and St. Peter's and the Vatican in the distance; figures and a tree in the foreground; evening sky. Canvas, 36 by 49 in.

Exhibited in 1839 under the title "Modern Rome—Campo Vaccino.

'The moon is up, and yet it is not night;

The sun as yet divides the day with her.'—*Lord Byron.*"

- | LENT BY | PAINTER. |
|---|---|
| 13 | Portrait of the MARQUIS OF ROCKINGHAM. |
| THE EARL OF ROSEBERRY, K.G. | Sir Joshua Reynolds, P.R.A. |
| Charles Watson Wentworth, K.G.; b. 1730; First Lord of the Treasury 1765, retired in 1766; again at the head of affairs in 1782, in which year he died. | |
| Three-quarter figure, standing to l., his head slightly turned back towards the spectator; his r. hand holds a scroll, his l. is on his hip; he wears the robes of the Garter; brown background, with curtain to r. Painted 1774. Canvas, 49 by 39 in. | |
| 14 | Portrait of LADY ELIOT , afterwards Countess of St. Germans. |
| LORD IVEAGH. | George Romney. |
| Caroline, eldest daughter of the Hon. Charles Yorke; m. 1790, John, Lord Eliot, afterwards created Earl of St. Germans; d. 1818. | |
| Half figure, seated to r.; her r. hand is held in front of her waist; red dress, open at the neck, gauze scarf; sky background. Canvas, 30 by 24 in. | |
| 15 | SEA-PIECE. |
| SIR JULIAN GOLDSMID, BART., M.P. | J. M. W. Turner, R.A. |
| Rough sea; two sailing boats, with figures, in the l. foreground; another farther off; low coast-line in the r. distance; stormy sky. Canvas, 17 by 23 in. | |
| 16 | Portrait of THE DUKE OF WELLINGTON. |
| THE EARL OF ROSEBERRY, K.G. | Sir Thomas Lawrence, P.R.A. |
| The great general and statesman; Arthur Wellesley, third son of the 1st Earl of Mornington; b. 1769; d. 1852. | |
| Half figure, turned slightly to r., looking at the spectator; black cloak, white waistcoat; dark background. Canvas, 29 by 24 in. | |
| 17 | FELINA. |
| J. PIERPONT MORGAN, ESQ. | Sir Joshua Reynolds, P.R.A. |
| Said to be a portrait of Sir Joshua's niece, Theophila Palmer. | |
| Figure, almost full length, of a little girl in a white dress, facing the spectator and holding up a white kitten with both hands; she wears a broad-brimmed hat, and black shawl round her shoulders; curtain and landscape background. Painted 1787. Canvas, 29 by 24 in. | |

LENT BY

PAINTER.

18 MERCURY AS A CUPPURSE.

ALEXANDER HENDERSON, ESQ.

Sir Joshua Reynolds, P.R.A.

Half figure of a boy as Mercury, in brown dress, with sash, standing facing the spectator, looking down; a purse is in his l. hand, and his r. is behind his back; landscape background. Painted 1770. Canvas, 30 by 24 in.

19 A CONVERSATION AT WANSTEAD HOUSE.

LORD TWEEDMOUTH.

William Hogarth.

Containing portraits of Richard Child, 1st Earl of Tynney, and many of his friends and relatives.

Interior of a saloon; twenty-six full-length figures; on the r. a gentleman and two ladies, seated at a table, drinking tea; in the centre a party of four people playing cards; on the l. a girl and two boys, one of whom is riding a poodle; the other ladies and gentlemen stand about, while a servant lights the candles in a chandelier. Painted about 1728, and said to be the earliest known picture by the painter. Canvas, 25 by 29 in.

20 CUPID AS A LINKBOY.

ALEXANDER HENDERSON, ESQ.

Sir Joshua Reynolds, P.R.A.

Half figure of a boy, in a brown dress, as Cupid holding a torch; he stands to r., and is looking back over his r. shoulder; buildings and landscape in the background. Painted 1777. Canvas, 29 by 24 in.

21 A CALM.

THE DUKE OF WESTMINSTER, K.G.

John Sell Cotman.

View on the sea-shore; three barges in the foreground, with sails lowered, several figures in them; cloudy sky. Canvas, 20 by 28½ in.

22 THE WOLF AND THE LAMB.

H.M. THE QUEEN.

William Mulready, R.A.

(From Buckingham Palace.)

In a village street two boys are standing under the shade of a large tree; one boy is threatening the other, who is crouching against a garden fence; a little girl is running away towards a woman who is coming down the steps of a house in the background. Exhibited in 1820. Canvas, 23½ by 19½ in.

- | LENT BY | PAINTER. |
|---|------------------------------------|
| 23 | GIRL WITH A MUFF. |
| THE EARL OF ROSEBERRY, K.G. | Sir Joshua Reynolds, P.R.A. |
| Said to be a portrait of Sir Joshua's niece, Theophila Palmer.
Small three-quarter figure, standing to r., looking towards the spectator, with both hands in a red muff; red dress; landscape background. Painted 1766. Canvas, 29 by 24 in. | |
| 24 | MRS. GLYN. |
| J. PIERPONT MORGAN, Esq. | George Romney. |
| Half figure, seated in front, looking at the spectator; white dress, powdered hair. Canvas, 30 by 24½ in. | |
| 25 | SEA-SHORE. |
| THE DUKE OF WESTMINSTER, K.G. | Richard Parkes Bonington. |
| In the foreground three children sitting on rocks, with baskets of fish beside them, and some ducks; a cottage beside a road on the l. Canvas, 21 by 33½ in. | |
| 26 | LANDSCAPE. |
| FRED. ROE, Esq. | John Sell Cotman. |
| In the foreground the figure of a man is seen wading in a stream crossed by a wooden fence; large trees overshadow the stream beyond; cloudy sky. Canvas, 13½ by 10 in. | |
| 27 | BOY WITH CABBAGE-NETS. |
| ALEXANDER HENDERSON, Esq. | Sir Joshua Reynolds, P.R.A. |
| Half figure of a boy, in brown, standing, facing the spectator; in his hands, which are crossed in front of him, he holds a staff, on the top of which are some cabbage-nets; behind him is a little girl, with her arm on his r. shoulder; dark background. Painted 1773. Canvas, 29 by 24 in. | |
| 28 | PLUTO AND PROSERPINE. |
| EDWARD CHAPMAN, Esq. | J. M. W. Turner, R.A. |
| View of a mountainous landscape, with a castle on a hill in the middle distance, and a waterfall on the l. of it; in the foreground is represented the Rape of Proserpine. Canvas, 35 by 47 in.
Exhibited 1839, under the title of "Pluto carrying off Proserpine—Ovid's Metamorphoses." | |

LENT BY

PAINTER.

29 Portrait of **LADY LE DESPENCER.****LORD IVEAGH.****Thomas Gainsborough, R.A.**

Bust, turned slightly to r., looking to l.; white dress, cut low, black hat and feathers; dark background. Canvas, 29 by 24 in. (painted in an oval).

30 Portrait of **THE COUNTESS OF COVENTRY.****SIR JULIAN GOLDSMID, BART., M.P. Sir Joshua Reynolds, P.R.A.**

Barbara, fourth daughter of the 10th Lord St. John, of Bletshoe; m. 1764, George William, Earl of Coventry, as his second wife; d. 1804.

Three-quarter figure, seated, facing the spectator; head turned to r. over the l. shoulder; her l. hand lies on her r. arm, which rests on her robes; white low-cut dress, with jewelled ornament in front; architectural and sky background. Painted 1764-65. Canvas, 49 by 39 in.

31 Portrait of **WILLIAM TURNER, of Kirkleatham.****G. H. T. NEWCOMEN, Esq.****Sir Joshua Reynolds, P.R.A.**

Three-quarter figure, seated, facing the spectator; his r. hand extended; his l. hand, gloved, holds his hat and glove on his knee; puce-coloured dress, white wig; grey background, with green curtain. Canvas, 48 by 39 in.

32 Portrait of **A GENTLEMAN.****M. H. COLNAGHI, Esq.****William Dobson.**

Half figure, turned slightly to l., looking at the spectator; his r. hand held against his body in front; black satin doublet, with square white collar. Canvas, 29 by 24 in.

33 **CONWAY CASTLE.****THE DUKE OF WESTMINSTER, K.G.****J. M. W. Turner, R.A.**

The castle in the middle distance; boats and figures at the edge of the water in the foreground; a barge aground on the r.; buildings at the foot of hills in the distance; stormy sky. Canvas, 41 by 55 in.

34 Portrait of **A GENTLEMAN.****G. H. T. NEWCOMEN, Esq.****Sir Joshua Reynolds, P.R.A.**

Supposed to be a member of the Turner family of Kirkleatham.

Three-quarter figure, standing to l., leaning his r. arm on a pedestal; his l. hand rests on his hip; brown dress; landscape background. Canvas, 48 by 39 in.

- | LENT BY | PAINTER. |
|---|---|
| 35 | PORTRAIT OF MRS. COOKE. |
| PHILIP B. DAVIES-COOKE, Esq. | George Romney. |
| Frances, daughter of Philip Puleston; m. Brian Cooke, of Owston, M.P. for Malton; d. 1818. | |
| Three-quarter figure, seated to l., looking at the spectator, her hands clasped on her lap; her r. arm rests on a balustrade; white dress, blue sash, large black hat, with white feathers; red curtain on the r.; sky background. Canvas, 49 by 39 in. | |
| 36 | Portrait of LADY MARGARET FORDYCE. |
| THE EARL OF ROSEBERY, K.G. | Thomas Gainsborough, R.A. |
| Second daughter of James, 5th Earl of Balcarres; m. 1st, Alexander Fordyce, banker, and 2ndly, 1812, Sir James Bland Burges, Bart.,; d. 1814. | |
| Half figure, seated to l., head resting on r. hand; dark coloured dress, low cut, trimmed with lace and pearls, grey hat with feathers; dark background, with red curtain. Canvas, 30 by 24½ in. (painted in an oval). | |
| 37 | SUN RISING THROUGH MIST. |
| GEORGE JOHN CHAPMAN, Esq. | J. M. W. Turner, R.A. |
| View on the beach; numerous figures of men and women in the l. foreground, selling fish near a pier; white cliffs beyond; several boats full of figures on the r., and beyond them large ships in the distance. Canvas, 33 by 42½ in. | |
| Exhibited in 1830, under the title, "Fish Market on the Sands—the Sun rising through vapour." | |
| 38 | THE STUDENT. |
| T. Mott, Esq. | Sir Joshua Reynolds, P.R.A. |
| Supposed to be a portrait of Master Brown. | |
| Three-quarter figure of a boy, seated to l., looking at a paper which he holds with both hands; red dress; on a table beside him are a cast, a roll of paper, and a porte-crayon; dark background. Painted 1776. Canvas, 29 by 24 in. | |
| 39 | PRIMROSES: ONE OF THE "CRIES OF LONDON." |
| GREVILLE DOUGLAS, Esq. | Francis Wheatley, R.A. |
| Full-length figures of a girl and two children selling primroses in the street; a dog stands beside them; an old woman seated in the background. Canvas, 14 by 11 in. | |
| 40 | POOLE. |
| Mrs. COLNAGH. | Patrick Nasmyth. |
| View, from high ground, of Poole and some of the country near it; figure in the foreground. Panel, 10½ by 13½ in. | |

LENT BY

PAINTER.

- 41 A FISHING PARTY.
SIR CHARLES C. SMITH. George Morland.

Two ladies and two gentlemen fishing from a boat; in one end of the boat a negro is taking a fish off the hook; another man is landing a fish which one of the gentlemen has hooked; trees behind them, and the river seen stretching away to r.; cloudy sky. Canvas, 24 by 29 in.

- 42 Portrait of THE PAINTER, HIS WIFE, AND CHILD.
CHARLES T. D. CREWS, Esq. William Dobson.

William Dobson, portrait-painter; b. 1610; was serjeant painter to Charles I.; d. 1646.

Three half figures; on the r. the painter, in black dress and cloak, with back turned to the spectator, looking round over his l. shoulder; in the middle his wife, also in black, with large black hat and lace collar and cuffs, holding a rose in her r. hand, is facing the spectator; the child on the l. in crimson dress, with cap and white plume; grey background; landscape seen through an opening to l. Canvas, 40 by 54 in.

- 43 THE LIBRARY AT HOLLAND HOUSE.
EARL GREY. Charles R. Leslie, R.A.

Interior of the library, with Lord and Lady Holland seated at a table, and Dr. Alien, the librarian, standing beside them, and a fourth figure leaning against the bookshelves; a portrait of Addison is seen in the l. corner of the picture. Canvas, 22½ by 28½ in.

- 44 LANDSCAPE.
MRS. COLNAGHI. Julius Cæsar Ibbetson.

A group of cattle in the foreground, some of them standing in water; beyond, on rising ground, is a mill, and a church steeple is seen in the distance; trees on either side; cloudy sky. Canvas, 13 by 16½ in.

- 45 A LUNCHEON PARTY.
SIR CHARLES C. SMITH. George Morland.

Two gentlemen and two ladies having luncheon under some trees on the bank of a river; one of the gentlemen is seated on the ground; on the r. an attendant is taking a bottle from a negro, who is in a boat; cloudy sky. Canvas, 24 by 29 in.

GALLERY No. II.

OIL PAINTINGS—Nos. 46-89.

LENT BY

PAINTER.

46

MOONLIGHT.

J. C. WILLIAMS, Esq.

Charles François Daubigny.

View over a flat country; buildings of a farm and sheepfold; two figures followed by a dog in the foreground, one carrying a lamb, the other with a lantern. Canvas, 40 by 74 in.

Exhibited in the Royal Academy in 1866.

47 CARDINAL RICHELIEU ON THE RHONE BRINGING BACK
CINQ-MARS.

LADY WALLACE.

Paul Delaroche.

The Cardinal propped up on pillows in a barge, surrounded by figures; another boat is towed behind, in which are also numerous figures; sunset sky. Canvas, 22 by 38 in.

48 Portrait of NICOLÒ PAGANINI.

M. CHEBAMY.

Eugène Delacroix.

The famous violinist; b. 1784; d. 1840.

Small full-length, standing, facing the spectator, playing the violin; dark background. Panel, 18½ by 11½ in.

49 CARDINAL MAZARIN'S LAST ILLNESS.

LADY WALLACE.

Paul Delaroche.

Interior of a room; the Cardinal in bed on the l.; various groups of figures around, some of them playing cards. Canvas, 22 by 38 in.

50

L'IMMENSITÉ.

CONSTANTINE A. IONIDES, Esq.

Gustave Courbet.

View looking over the sea; cloudy sky. Signed and dated, "G. Courbet, 1869." Canvas, 23 by 31½ in.

LENT. BY

PAINTER.

- 51 **BANKS OF THE NILE.**
LADY WALLACE. Prosper Marilhat.

A landing-place on the banks of the Nile, with buildings and palm-trees, near which are boats and figures; other figures in the foreground; blue sky. Signed, "P. Marilhat." Canvas, 17 by 29 in.

- 52 **LANDSCAPE.**
H.M. THE QUEEN. Gaspar Poussin.
(From Buckingham Palace.)

View looking down a rocky and wooded valley, with buildings and hills in the distance; two figures reclining in the foreground; others in the middle distance. Canvas, 37 by 51½ in.

- 53 **PORTRAIT OF THE PAINTER.**
J. PIERPONT MORGAN, Esq. Marie L. E. Vigée Le Brun.

Three-quarter figure, seated, facing the spectator, her r. arm resting on a green cushion; white and gold dress and head-dress, velvet jacket, belt with medallion in front; long fair hair falling over her shoulders; grey background. Panel, 41 by 32 in.

- 54 **L'ÉCURIE.**
LADY WALLACE. Alexandre Gabriel Decamps.

Interior of an Eastern stable-yard; a boy sits on the ground, with stick and bundle beside him; three donkeys on the r.; figures in the background. Signed and dated, "Decamps, 1833." Canvas, 16½ by 26 in.

- 55 **LA RÊVERIE.**
ALEXANDER YOUNG, Esq. Jean François Millet.

Small full-length figure of a girl, seated at the foot of a bank in a wood, holding a distaff with both hands. Signed, "J. F. Millet." Canvas, 25½ by 21 in.

- 56 **AVIGNON.**
J. S. FORBES, Esq. Jean Baptiste Camille Corot.

View, from high ground, of the town and surrounding country; the river seen on the l.; blue sky, with light clouds. Signed, "Corot." Panel, 13 by 28½ in.

LENT BY

PAINTER.

57

THE ARCHED BRIDGE.

J. S. FORBES, Esq.

Théodore Rousseau.

View, from the terrace of St. Cloud, of the valley of the Seine; the bridge, with a diligence crossing it, is seen on the l.; two soldiers seated on a wall in the r. foreground; blue sky, with clouds. Canvas, 31½ by 38½ in.

58

THE FISHERMAN.

ALEXANDER YOUNG, Esq.

Narcisse Virgilio Diaz.

View over a wooded plain, with a pool in the foreground; a man is seated under a large tree, fishing; stormy sky. Signed and dated, "N. Diaz, '50." Canvas, 14 by 21 in.

59

ST. PAUL'S, FROM THE SURREY SIDE: 1873.

ALEXANDER YOUNG, Esq.

Charles François Daubigny.

View looking across the river to Blackfriars Bridge, with St. Paul's in the distance; coal barges in the foreground; cloudy sky. Signed and dated, "Daubigny, 1873." Canvas, 17½ by 32 in.

60

ARAB CAVALRY.

MESSRS. ARNOLD AND TRIPP.

Eugène Fromentin.

A troop of Arab horsemen riding down a valley; snow-covered hills in the distance; blue sky, with clouds. Signed and dated, "Eug. Fromentin, '57." Panel, 9½ by 15½ in.

61

ROME.

J. S. FORBES, Esq.

Jean Baptiste Camille Corot.

View, from the Pincian Hill, of Rome, seen between two dark trees; fountain in the foreground. Canvas, 6½ by 11 in.

62

SHEPHERDESS.

ALEXANDER YOUNG, Esq.

Jean François Millet.

Small full-length figure of a girl, standing beneath some trees, knitting; her flock seen beyond. Sketch. Signed, "J. F. Millet." Panel, 6 by 8½ in.

LENT BY

PAINTER.

63

EVENING.

HUMPHREY ROBERTS, Esq.

Jean Baptiste Camille Corot.

A glade in a wood, with four figures dancing; a glimpse of open country seen beyond. Signed, "Corot." Canvas, 31½ by 25½ in.

64

WOOD-SAWYERS.

CONSTANTINE A. IONIDES, Esq.

Jean François Millet.

Two men sawing a large trunk into short lengths; in the background is another man chopping. Canvas, 21½ by 31 in.

65

THE EXECUTION OF MARINO FALIERO.

LADY WALLACE.

Eugène Delacroix.

The scene represents the execution at Venice of the Doge Marino Faliero for treason, in the year 1355.

The headless body of the Doge lies at the bottom of a staircase, on which are assembled the Council and numerous spectators; two men are holding the Doge's robe; the executioner stands beside the body, and the heads of some of the spectators are visible in the lower corner. Painted 1826. Canvas, 57 by 44½ in.

66

CROSSING A BRIDGE.

LADY WALLACE.

Jules Dupré.

Wooded landscape, with stream in the foreground, crossed by a bridge, which occupies the centre of the picture; cattle in the water; a boy crossing the bridge; two tall trees beside it; blue sky, with clouds. Signed and dated, "Jules Dupré, 183—." Canvas, 19 by 25 in.

67

MARIE BASHKIRTSCHOFF.

J. S. FORBES, Esq.

Jules Bastien Lepage.

Half figure of a girl, in a black cloak and grey hood trimmed with pink, carrying a bag on her arm; houses in the background. Signed and dated, "J. Bastien Lepage, 1882." Canvas, 31½ by 23 in.

68

LES MARAIS.

ALEXANDER YOUNG, Esq.

Théodore Rousseau.

View over a marshy country, with cattle in the foreground and middle distance; trees on the r. and l.; evening sky. Signed, "Th. Rousseau." Canvas, 8½ by 13 in.

- | LENT BY | PAINTER. |
|--|---|
| 69 | LE TROUPEAU RAMENANT. |
| ALEXANDER YOUNG, Esq. | Constant Troyon. |
| Landscape, with a shepherd and flock of sheep; stormy sky; sunset. Signed, "C. Troyon." Canvas, 8 by 10 in. | |
| 70 | LANDSCAPE : VIEW OF VILLE D'AVRAY. |
| J. S. FORBES, Esq. | Jean Baptiste Camille Corot. |
| Two women and a child in the foreground, and another woman in the middle distance; cloudy sky. Signed, "Corot." Canvas, 13 by 24 in. | |
| 71 | Portrait of A MAN. |
| M. CHARLES MEISSONIER. | Louis Gustave Ricard. |
| Bust to l., looking at the spectator; auburn beard; dark background. Canvas, 22 by 17½ in. | |
| 72 | BRAVI. |
| LADY WALLACE. | Jean Louis Meissonier. |
| Interior of a room; two assassins, with swords drawn, one listening at a door and motioning the other to keep back. Signed and dated, "J. L. Meissonier, 1852." Panel, 14½ by 11 in. | |
| 73 | L'ABREUVOIR. |
| LADY WALLACE. | Alexandre Gabriel Decamps. |
| An Eastern caravan watering their horses and camels outside a fortress; pool in the foreground, distant landscape on the l.; blue sky, with clouds. Signed, "Decamps." Canvas, 30½ by 45½ in. | |
| 74 | POLICHINELLE. |
| LADY WALLACE. | Jean Louis Meissonier. |
| Small full-length figure of an old man in costume, his hands clasped over his chest; a staff under his l. arm; behind him is a drum; curtain background. Signed with monogram, and dated 1860. Panel, 21½ by 14½ in. | |

LENT BY

PAINTER.

75**L'AMATEUR D'ESTAMPES.****LADY WALLACE.****Jean Louis Meissonier:**

Interior of a room, with pictures on the walls and a table covered with objets d'art; a portfolio in a stand on the floor; two gentlemen are examining a paper together. Panel, 15 by 11½ in.

76**Portrait of ROBESPIERRE.****THE EARL OF ROSEBERY, K.G.****Jean Baptiste Greuze.**

Maximilien Robespierre, one of the leaders of the French Revolution; b. 1759; d. on the scaffold 1794.

Bust to r., looking at the spectator; green coat; powdered hair; dark background. Canvas, 23½ by 19½ in.

77**THE PLEASURE-BARGE.****ALFRED DE ROTHSCHILD, Esq.****Jean Baptiste Joseph Pater.**

A barge, covered with a canopy, is moored to the bank of a winding river; several ladies and gentlemen in the barge; others walking and reclining on the banks, or bathing in the stream; high trees overshadow the scene; in the distance is a châlet. Canvas, 25 by 31½ in.

78**A BALL UNDER A COLONNADE.****DULWICH COLLEGE.****Antoine Watteau.**

The scene is in an arcade, looking over a garden, in which are high trees and a fountain; in the foreground a lady and gentleman are dancing a minuet, while groups of ladies and gentlemen look on from either side; the musicians are seen on the r. Canvas, 19½ by 24 in.

79**Portrait of MADAME DE POMFADOUR.****BARON FERDINAND DE ROTHSCHILD.****François Boucher.**

The famous mistress of Louis XV., and a great patroness of art; b. 1722; d. 1764.

Full length, seated to l., on a sofa, leaning her l. elbow on the cushions and holding an open book in her r. hand; blue dress, low cut, trimmed with roses and pink ribbons, roses in her hair; beside the sofa is a writing-table; at her feet sits a dog. Signed, "Boucher." Canvas, 79 by 62½ in.

LENT BY

PAINTER.

80

REPAST IN THE WOOD.

DULWICH COLLEGE.

Antoine Watteau.

A group of ladies and gentlemen in a glade in a wood, some seated on the ground, others standing; on the r. a lady is sitting on a grey horse, which is held by a gentleman, while another gentleman adjusts her dress; on the ground are the remains of their repast; landscape with water seen between high trees. Canvas, 20 by 25 in.

81

MADAME SALLÉ.

LORD HINDLIP.

Louis Tocqué.

Voltaire thus sang her praises, and those of another celebrated dancer of the time, Mlle. Camargo:—

“Ah! Camargo que vous êtes brillante!
 Mais que Sallé, grands dieux! est ravissante!
 Que vos pas sont légers et que les siens sont doux!
 Elle est inimitable et vous toujours nouvelle;
 Les Nymphes sautent comme vous,
 Et les Grâces dansent comme elle.”

Half figure, seated to l., on a sofa, with her r. arm resting on the back; she looks towards the spectator, and her l. hand holds a bonbonnière, which she touches with the middle finger of her r. hand; grey dress, trimmed with coloured ribbons; grey background. Signed and dated, “L. Tocqué, 1774.” Canvas, 31½ by 25 in.

82

Portrait of MARSHAL MACDONALD.

M. CHERAMY.

Jacques Louis David.

The celebrated French general and marshal of France; b. 1765; d. 1840. Head to l., looking up. Unfinished. Canvas, 18½ by 15½ in.

83

LA LETTRE.

LADY WALLACE.

Jean Honoré Fragonard.

Small full-length figure of a lady, writing on the trunk of a tree; a dog is seated on a pedestal beside her, looking up. Signed, “Fragonard.” Panel, 10 by 8 in.

84

“À VOUS.”

REV. A. E. CLEMENTI-SMITH.

Jean Baptiste Greuze.

Interior of a room; three figures seated, two of them, a man and a woman, clinking glasses; another man leaning both elbows on a table. Panel, 8¾ by 6½ in.

LENT BY

PAINTER.

85

LE ZÉPHYR.

LADY WALLACE.

Pierre Prud'hon.

Small full-length nude figure of a boy, in a wood, swinging himself on the branches of a tree. Canvas, 8 by 6 in.

86

LE TRIOMPHE DE BONAPARTE.

M. CHERAMY.

Pierre Prud'hon.

Allegorical picture of Napoleon, standing, with two female figures, in a triumphal car drawn by three horses; preceded and followed by female figures and cupids. Canvas, 34 by 45½ in.

87

ODALISQUE.

CONSTANTINE A. IONIDES, Esq.

Jean Auguste Ingres.

Sketch for the picture "L'Odalisque à l'esclave." Nude figure of a woman lying on a couch with red drapery. Canvas, 11 by 18½ in.

88

LANDSCAPE AND FIGURES.

CONSTANTINE A. IONIDES, Esq.

Louis and Antoine Le Nain.

Two boys in the centre, one playing a flageolet; on the r. a man seated, with a horse and dog beside him; on the l. a woman, with a metal pail on her head; sheep behind them; view of a plain and hill in the distance; blue sky, with clouds. Panel, 21 by 26 in.

89

LE LANCIER ROUGE.

M. CHERAMY.

Jean Louis A. T. Géricault.

Small full-length figure of an officer in full uniform, standing beside his horse. Canvas, 18 by 14 in.

GALLERY No. III.

OIL PAINTINGS—Nos. 90-129.

- | LENT BY | MORNING. | PAINTER. |
|---|---|---------------------------|
| 90 | | |
| ROYAL ACADEMY. | | Sir A. W. Callcott, R.A. |
| Numerous figures in an open space near a roadside inn; in the centre of the space is a large tree, under which are some women and a child; on the r. is a waggon and some horses being fed; a woman and two children stand at a door leading to the inn, which is seen on the l.; on the r., in the middle distance, are some figures on a road; cloudy sky. Canvas, 39 by 52½ in. | | |
| 91 | THE GIRL AT THE STILE. | |
| W. H. ST. QUINTIN, Esq. | | Thomas Gainsborough, R.A. |
| A road through a wood, along which a waggon with three horses is proceeding; a girl with a yoke and pails is leaning against a stile on the l., talking to the waggoner; the setting sun seen through the dense foliage on the r. Canvas, 57 by 47 in. | | |
| 92 | BOY AND KITTEN. | |
| ROYAL ACADEMY. | | William Owen, R.A. |
| Three-quarter figure of a boy, seated, facing the spectator, holding a bowl on his knees and a spoon in his r. hand; grey smock and hat; a kitten is sitting beside him; dark background. Canvas, 30 by 24 in. | | |
| 93 | Portrait of MRS. WEBSTER, afterwards LADY HOLLAND. | |
| LORD IVEAGH. | | George Romney. |
| Elizabeth, daughter of Richard Vassall, of Jamaica; m. 1st, 1786, Godfrey Webster, Esq., which marriage was dissolved by Parliament, and 2ndly, 1797, Henry Richard, Lord Holland, who took the name of Vassall; d. 1845. Full length, standing to l. in a landscape, looking up; her r. elbow leans on a pedestal on which is an urn, and her r. hand is raised; white dress, with sun ornament in front, and feather head-dress; fair hair falling on her shoulders. Canvas, 94 by 58 in. | | |

LENT BY

PAINTER.

94

THE HARVEST WAGGON.

LORD TWEEDMOUTH.

Thomas Gainsborough, R.A.

A waggon, in which are four men and two girls, is being drawn by three horses along a road beneath some trees on the l.; the driver is stopping his team to let another girl get in; this girl is a portrait of one of Gainsborough's daughters, afterwards Mrs. Fulcher, and the figure in the cart looking up at the man drinking is a portrait of the other; one of the horses was given to the painter by Mr. Wiltshire, for whom this picture was painted, and often served as a model. Canvas, 47½ by 57 in.

95

Portrait of GEORGE WASHINGTON.

THE EARL OF ROSEBURY, K.G.

Gilbert Stuart.

General George Washington, the celebrated American patriot; b. 1732, d. 1799.

Full length, standing facing the spectator, with his r. hand extended; his l. hand holds his sword; black dress, powdered wig; on a table to l. are his hat and an inkstand, and underneath it are some books, one inscribed "Constitution and Laws of the United States"; architectural and curtain background; the sky seen through columns. Canvas, 94 by 60 in.

96

LANDSCAPE, WITH CATTLE AND FIGURES.

LORD TWEEDMOUTH.

Thomas Gainsborough, R.A.

Rocks on r.; a pool in centre, near which are three figures, three cows and a goat; trees on either side; hills in the distance; evening sky. Canvas, 47 by 58 in.

97

Portrait of the COUNTESS OF BELLAMONT.

LORD TWEEDMOUTH.

Sir Joshua Reynolds, P.R.A.

Emilia Maria Margaret, daughter of James, 1st Duke of Leinster; m. 1774, Charles, Earl of Bellamont; d. 1818.

Full length, standing in a landscape, facing the spectator, her head turned to l.; her l. hand is behind her back, the r. hangs down; lilac dress, trimmed with ermine and knots of gold braid; a plait of hair falls upon her r. shoulder. Painted 1778. Canvas, 94 by 63 in.

98

ST. MARK'S PLACE, VENICE.

CONSTANTINE A. IONIDES, Esq.

Francesco Guardi.

View looking across the Piazza towards St. Mark's, with a fair going on. Canvas, 27½ by 22½ in.

- | LENT BY | | PAINTER. |
|--------------------------------------|---|-----------------------------|
| 99 | DIANA. | |
| JOHN RUSKIN, Esq. | | Tintoretto. |
| | Full-length figure of Diana reclining on a bank, with two dogs beside her. Unfinished. Canvas, 42 by 41 in. | |
| 100 | ST. SEBASTIAN. | |
| W. H. POLLEN, Esq. | | Murillo. |
| | Life-size figure of the saint tied to a tree, with an arrow in his body, his head drooping forwards ; distant landscape on the l. Canvas, 75 by 47 in. | |
| 101 | Portrait of THE DUKE OF MEDINA. | |
| C. F. A. BREUL, Esq. | | Velazquez. |
| | Bust to r., looking at the spectator ; black dress, wide lace collar ; dark background. Canvas, 20 by 18 in. | |
| 102 | Portrait of FRANCESCO FERRUCCIO. | |
| J. E. ERSKINE, Esq. | | Alessandro Bronzino. |
| | Half figure, standing to l., looking at the spectator ; his r. hand holds his helmet, his l. rests on his hip ; violet-coloured figured doublet, with gorget and small ruff ; architectural background. Panel, 33½ by 28 in. | |
| 103 | THE DOGE IN PRAYER. | |
| JOHN RUSKIN, Esq. | | Tintoretto. |
| | Represents the Doge Alvisè Mocenigo in prayer for Venice. The Doge kneels on the steps of a platform near a column in the centre ; on the r. are his four patron saints, St. John the Baptist, St. Augustine, St. John the Evangelist, and St. Gregory ; on the l. is seen the Saviour surrounded by child angels ; the sea is seen in the background. Unfinished. Canvas, 38 by 77 in. | |
| 104 | THE SERMON ON THE MOUNT. | |
| THE DUKE OF WESTMINSTER, K.G. | | Claude. |
| | In the centre of the picture rises a steep, rocky and wooded hill, on the summit of which is represented the Saviour surrounded by the disciples ; in the foreground are numerous groups of figures and sheep ; others farther down the hill on the l. ; in the background are a lake and a large extent of wooded country, with hills in the distance to r. ; evening sky. Canvas, 66 by 100 in. | |

- | LENT BY | PAINTER. |
|--|--|
| 105 | IL PARADISO. |
| LIEUT.-COLONEL RALPH VIVIAN. | Tintoretto. |
| Sketch for the celebrated picture in the Doge's Palace at Venice—eighty-four feet long and thirty-four feet high, the largest picture in existence. Canvas, 49 by 152 in. | |
| 106 | LANDSCAPE. |
| H.M. THE QUEEN.
(From Buckingham Palace.) | Titian. |
| View looking across a wooded landscape from a height; men with cattle and sheep on a road in the foreground; houses in the middle distance; moon-light scene. Canvas, 45 by 37½ in. | |
| 107 | VIRGIN AND CHILD, WITH SAINTS. |
| J. E. ERSKINE, Esq. | Bonifazio. |
| Full-length figure, less than life size, of the Virgin seated at the foot of a pillar, holding the Infant Saviour on her lap; He is holding out His hand in the attitude of blessing towards the little St. John, who is bending towards Him with arms crossed; St. Joseph is seated on the l. and St. Catherine on the r.; hilly landscape in the background. Canvas, 45 by 65½ in. | |
| 108 | TITIAN AND FRANCESCHINI. |
| H.M. THE QUEEN.
(From Windsor Castle.) | Titian. |
| Tiziano Vecelli, called Titian, the celebrated painter; b. 1477; d. of the plague, 1576.
Franceschini, Grand Chancellor of Venice.
Two half figures; Franceschini stands in front, in the dress of a Procurator of St. Mark's; Titian, in dark dress, with furred cloak and black cap, is looking over his shoulder from behind. Canvas, 32 by 37 in. | |
| 109 | THE WORSHIP OF THE GOLDEN CALF. |
| THE DUKE OF WESTMINSTER, K.G. | Claude. |
| View looking across a plain, through which flows a river; in the foreground is represented the worship of the golden calf; high trees in the r. foreground; wooded mound on the l., with rocky heights beyond it; evening sky. Canvas, 55 by 97 in. | |

LENT BY	PAINTER.
110	CIRCE.
R. H. BENSON, Esq.	Dosso Dossi.

The sorceress is represented crowned with flowers, half seated beneath some trees; nude, except for some green drapery which falls over her l. knee; she points to a stone tablet which she holds with her l. arm; around her are two dogs, a stag, a hind, a hawk, an owl, two lions and a spoonbill; at her feet is an open book; wooded landscape and buildings to l. Canvas, 38 by 52 in.

111	Portrait of A MAN.
CONSTANTINE A. IONIDES, Esq.	Tintoretto.

Bust to r.; dark dress; dark background. Panel, 17 by 13½ in.

112	Portrait of DON GARCIA DE MEDICIS.
THE EARL OF ROSEBERY, K.G.	Angelo Bronzino.

Half figure of a boy, in a crimson doublet with white sleeves, standing to l., looking at the spectator and holding flowers in his r. hand, while the l. is held to his waist; grey background. Canvas, 27 by 22 in.

113	Portrait of A GENOESE LADY.
THE DUKE OF ABERCORN, K.G.	Van Dyck.

Full length, standing to l., looking round towards the spectator; her l. hand holds up her dress, her r. is held against her stomach; grey dress, richly embroidered with gold, pearl head-dress with plume, white ruff and black-edged ruffles; a ribbon is across her l. shoulder; architectural background, with red curtain resting on an armchair beside her. Canvas, 90 by 60½ in.

114	VIRGIN AND CHILD, WITH ST. CATHERINE.
THE DUKE OF WESTMINSTER, K.G.	Van Dyck.

Three-quarter figure of the Virgin looking down at the Infant Saviour, Who lies on her lap looking up and holding out His l. hand; on the r. is St. Catherine bending forward in adoration, with arms crossed and holding a palm; landscape background, with flowers and dark foliage on l. Canvas, 37½ by 37 in.

LENT BY

PAINTER.

115 Portrait of DON BALTHAZAR CARLOS.

LADY WALLACE.

Velazquez.

Prince of Asturias, son of Philip IV. and his first wife Isabella of Bourbon; b. 1629; d. 1646.

Full length, standing in front, looking towards the spectator; his r. hand rests on a chair, his l. on his sword; dark dress embroidered with gold; curtain background; the sky seen through an opening on the r. Canvas, 59 by 42 in.

116 FAITH TRIUMPHANT.

ALEXANDER HENDERSON, ESQ.

Murillo.

Faith as a maiden seated to r. on a cloud, holding the Eucharist in her r. hand, and in her l., which rests on a book clasped on her lap, two keys; on the r. in front of her are several figures, one of them a woman with a child in her arms, looking up in adoration; behind Faith is the figure of an angel holding up a scroll inscribed, "In finem dilexit eos. Joannis cap. xiii.;" above her hovers the figure of a dove, and through the clouds appear three cherubs' heads. This picture was painted in 1656 for the half circle on the left side of the nave of the church of Santa Maria de la Blanca at Seville; the one painted for the right side, representing the Immaculate Conception, is in the Louvre. Canvas, 64½ by 96 in.

117 Portrait of AN INFANTA.

J. PIERPONT MORGAN, ESQ.

Velazquez.

Full length, standing to l., looking at the spectator; her r. hand rests on a small dog, which lies on a chair beside her, while her l. holds a cord which is tied to its collar; black dress, with scarlet bow in front, wide white lace collar, pearl necklace, crimson cap; curly brown hair; curtain background. Canvas, 57 by 40 in.

118 HOLY FAMILY.

THE DUKE OF WESTMINSTER, K.G.

Ludovico Carracci.

Three-quarter figure of the Virgin, seated to l., holding the Child asleep on her lap; on the l. the little St. John is stretching out his hands to St. Elizabeth, who is holding her finger to her lips; dark background. Canvas, 49 by 34½ in.

119 LANDSCAPE.

ROYAL ACADEMY.

John Constable, R.A.

In the foreground is a lock; a man is apparently letting out the water, in order that a boat, which is tied to a post below it, may enter; in the boat are a man and a dog; flat country, with Dedham Church in the distance, and the river Stour winding away past some high trees on the r.; cloudy sky. Canvas, 40½ by 50 in.

- | LENT BY | PAINTER. |
|--|--|
| 120 | A BACCHANALIAN. |
| ROYAL ACADEMY. | James Ward, R.A. |
| Full-length figure of a nude boy, standing on a tiger skin, in a landscape, holding up a bunch of grapes in each hand; a young faun is lying beside him on the l., and reaching up at the grapes which are in his r. hand; a red curtain is above. Canvas, 52 by 39 in. | |
| 121 | Portraits of GEORGE, VISCOUNT MALDEN, AND LADY ELIZABETH CAPEL. |
| J. PIERPONT MORGAN, Esq. | Sir Joshua Reynolds, P.R.A. |
| George, Viscount Malden, b. 1757; succeeded his father in 1799 as fifth Earl of Essex; d. 1839; his sister, Lady Elizabeth Capel, m. John, third Lord Monson; d. 1834. | |
| Full-lengths of the two children in a landscape; the boy in fancy dress, standing, holding a cane in his r. hand, with his l. on his hip; the girl, in a white dress, is sitting on a bench, holding a garland of flowers, and looking up at her brother. Painted 1768. Canvas, 72 by 57 in. | |
| 122 | BLUE LIGHTS TO WARN STEAMBOATS OFF SHOAL WATER. |
| SIR JULIAN GOLDSMID, BART., M.P. | J. M. W. Turner, R.A. |
| Rough sea, breaking on the shore; figures on the beach to l.; several vessels indistinctly seen; stormy sky. Canvas, 35½ by 47 in. | |
| Exhibited in 1840 under the same title. | |
| 123 | Portrait of MRS. WILLETT. |
| LORD IVEAGH. | George Romney. |
| Full length, seated to l., in a landscape, looking towards the spectator; her hands are folded on her lap; white dress cut low, blue sash, large straw hat with blue ribbon. Canvas, 93 by 57 in. | |
| 124 | DEDHAM LOCK, OR THE LEAPING HORSE. |
| ROYAL ACADEMY. | John Constable, R.A. |
| The river Stour is represented flowing across the centre of the picture; on the l. a barge, with several figures in it, is being towed by a horse which a boy is riding and which is in the act of leaping a low rail on the towing path; the lock and the tower of Dedham Church seen in the distance to r.; a clump of trees on the opposite bank of the river to l.; cloudy sky. Painted 1825. Canvas, 54 by 71 in. | |

LENT BY

PAINTER.

125

Portrait of MRS. SIDDONS.

THE DUKE OF WESTMINSTER, K.G. Sir Joshua Reynolds, P.R.A.

The celebrated tragic actress, daughter of Roger Kemble; b. 1755; m. Mr. Siddons, 1773; was at first unsuccessful, but eventually rose to the first rank on the stage, from which she retired in 1812; d. 1831.

Full length, in the character of the Tragic Muse, seated, facing the spectator, in a large chair; head turned to l., looking up; l. arm raised, with the elbow resting on the arm of the chair; green and brown dress, with full white sleeves, a tiara on her head; a long plait of hair falls over each shoulder to the waist; strings of pearls round her neck, looped at the bosom; her foot on a stool, supported by clouds; on the hem of her dress is the name of the painter, and the date, 1784; behind the chair stand two figures of "Crime" and "Rémorse." Painted 1784. Canvas, 93 by 56 in.

126 STRATFORD MILL ON THE STOUR, NEAR BERGHOLT.

SIR SAMUEL MONTAGU, BART., M.P.

John Constable, R.A.

In the l. foreground a man and two children fishing on the near bank of the river, which is seen winding along into the distance, with a meadow on one side and woods on the other; anchored to the farther bank is a barge, in which are two figures; a third sits on the bank; in the extreme l. is the mill, overhung by high trees; in front of it is a boy fishing, and beyond a man letting his horse drink. Painted 1820. Canvas, 50 by 72 in.

127 LADY SUSAN STRANGWAYS, LADY SARAH BUNBURY,
and CHARLES JAMES FOX.

THE EARL OF ILCHESTER.

Sir Joshua Reynolds, P.R.A.

Lady Susan Strangways, daughter of the 1st Earl of Ilchester; m. 1764, to William O'Brien, Esq.; d. 1827.

Lady Sarah Bunbury, 4th daughter of Charles, 2nd Duke of Richmond; m. 1st, 1762, Sir Charles Bunbury, Bart., from whom she was divorced, and 2ndly 1781, General the Hon. George Napier, and was mother of two generals, Sir William and Sir Charles Napier.

Charles James Fox, the celebrated statesman, 2nd son of Henry, 1st Lord Holland; b. 1749; d. 1806.

Three-quarter figures of Fox and Lady Susan Strangways in the gardens of Holland House; Fox, in a blue dress, has his r. hand extended, and holds a paper in his l.; Lady Susan, in a pink dress with white lace, and bonnet with blue ribbons, is holding up a dove towards Lady Sarah, who is leaning out of a window above them, and pointing downwards; the latter is in blue and pink, with low-cut dress and lace head-dress. Painted 1761. Canvas, 92 by 57 in.

LENT BY

PAINTER.

128

WRECKERS.

SIR JOHN PENDER, G.C.M.G.

J. M. W. Turner, R.A.

View looking along the sea-shore towards a castle, which is seen in the middle distance; numerous figures in the foreground, dragging wreckage ashore; stormy sky; with gleams of sunshine. Painted 1834. Canvas, 35 by 47 in.

129

THE BLUE BOY: Portrait of MASTER BUTTALL.

THE DUKE OF WESTMINSTER, K.G. Thomas Gainsborough, R.A.

Jonathan, son of Mr. Jonathan Buttall, a very rich ironmonger, living at 31 Greek Street, Soho, between 1728 and 1768.

Full length, standing, facing the spectator, in a landscape, full face; he holds his plumed hat in his r. hand, while the l., over which is a cloak, rests against his hip; blue Vandyck dress. Painted 1779. Canvas, 70 by 48 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 130-168.

LENT BY	Painter.
130	Portrait of FRANCIS LE NEVE.
THE MERCHANT TAYLORS' COMPANY.	Cornelius Jansen.

Master of the Merchant Taylors' Company, 1629.

Half figure, standing to r., looking at the spectator; his l. hand, holding his hat, rests on a table beside him, on which is a Persian cover; his gloved r. hand holds a glove; black silk dress, black gown lined with fur, large lace collar and cuffs; grey background; at the top, on the r., is a coat-of-arms, and on the l. are the words: "Anno dom: 1629 eo temporis rector venerabilis societatis mercatorum scissorum." Canvas, 48 by 39½ in.

131 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE
THE PASSION.

R. H. BENSON, Esq. Correggio.

Four full-length figures; Christ kneels on the l., with bent head and folded arms; before Him is the Virgin fainting in the arms of the Magdalen; St. John stands behind in the centre; building with columns on the r.; distant landscape to l. Canvas, 33½ by 29½ in.

132 { Portrait of ROBERT DOWE.

THE MERCHANT TAYLORS' COMPANY. Unknown.

B. 1523; Master of the Merchant Taylors' Company, 1578; d. 1612.

Three-quarter figure, seated to l.; his l. hand, on the forefinger of which is a large ring, rests on the arm of his chair, his r. holds his gloves; black furred gown, ruff, and black cap; brown background; a coat-of-arms is in the left-hand corner at the top; the following inscription is in the r.: "1606. A virtuous lyfe is the fairest passage to a blessed death." Panel, 41 by 32½ in.

- | | |
|---|--|
| LENT BY | PAINTER. |
| 133 | ST. CECILIA. |
| CHARLES L. EASTLAKE, Esq. | Italian School. |
| Head looking up; a palm-branch is seen on the l. Panel, 9 by 9 in. (circular). | |
| 134 | FRANCIS I. WITH THE ATTRIBUTES OF ST. JOHN THE BAPTIST. |
| P. GORDON SMITH, Esq. | Milanese School. |
| Three-quarter figure, seated, facing the spectator, in the traditional dress of St. John the Baptist, with a lamb and cross of reeds; a parrot perched in the background; on the bottom of the picture is the following inscription: "FRANÇOYS. R. DE. FRÂCE. PREMIER DE. CE. NOM. AAGE. DE XXIII ANS." Panel, 37½ by 31 in. | |
| 135 | ST. JEROME. |
| CHARLES BUTLER, Esq. | German School. |
| Small full-length figure of the saint, in cardinal's hat and robe, seated at a reading-desk in a Gothic chamber; he is turning towards the lion, who holds up his r. paw; in the background are two open windows, and two shelves, on which are chalices, patens, &c.; the whole is framed in a stone arch, supported by pillars of pointed architecture, with statues of saints beneath canopies on the capitals. Panel, 14½ by 11 in. | |
| 136 | ST. CATHERINE. |
| T. HUMPHRY WARD, Esq. | Bernardino Luini. |
| Half figure of the saint, less than life-size, in red and blue drapery; her r. hand rests on the hilt of a sword, her l. holds a palm; long fair hair falling on her shoulders; dark background. Panel, 24 by 18½ in. | |
| 137 | DAVID WITH THE HEAD OF GOLIATH, AND JUDITH WITH THE HEAD OF HOLOFERNES. |
| CHARLES BUTLER, Esq. | Albert Dürer (?). |
| Two small full-length figures, almost nude; David on the l., with a sword at his side and the head of Goliath in his l. hand; Judith on the r., holding a sword in her r. hand and the head of Holofernes in her l.; landscape background. Panel, 17½ by 12½ in. | |

LENT BY

PAINTER.

138

Portrait of SIR THOMAS MORE.

EDWARD HUTH, Esq.

Hans Holbein.

Only son of Sir John More; b. 1480; entered Parliament 1504; Speaker of the House of Commons, 1523; Chancellor, 1529; was high in the favour of Henry VIII., until his refusal to approve the king's marriage with Anne Boleyn, when he fell into disgrace; was imprisoned, charged with high treason for denying the king's supremacy, and beheaded on Tower Hill, July 15, 1535.

Half figure, three-quarter profile to r.; black cap, black fur-trimmed gown, crimson sleeves, collar SS. paper in r. hand; curtain background. Dated, MDXXVII. Panel, 29 by 23½ in.

139

ST. JOHN WITH THE LAMB.

PERCY MACQUOID, Esq.

Joachim D. Patinir.

St. John, seated in a wooded landscape, leaning his head on his r. hand; a lamb lies near him. Panel, 15½ by 10 in.

140

VIRGIN AND CHILD.

C. FAIRFAX MURRAY, Esq.

Flemish School.

Half figure, less than life-size, standing, holding the Child on a balustrade which crosses the front of the picture; He holds an apple with His r. hand, while the l. hand is raised; landscape background. Panel, 27½ by 21 in.

141

ST. JEROME.

CHARLES BUTLER, Esq.

Giovanni di Pietro.

Full-length figure of the saint, nude to the waist, kneeling near a rock, with his cardinal's hat in front of him, and the lion beside him; wooded and hilly landscape beyond. Panel, 12 by 9½ in. (arched top).

142 OUR LORD BIDDING FAREWELL TO HIS MOTHER.

THE NATIONAL GALLERY OF IRELAND.

Hugo Van der Goes.

Full-length figure, less than life-size, of the Saviour, standing to r. in room, with r. hand raised; behind Him, on the l., is a window: inscribed on the r. top corner, "Vale mea dulcissima mater. jam vado inolari pro salute hominis." Panel, 46 by 24 in.

LENT BY

PAINTER.

143

Portrait of A LADY.

CHARLES BUTLER, Esq.

Paolo Morando Cavazzola.

Bust to l., looking at the spectator; brown dress; gold chain round the neck, another round the head; brown background. Canvas, 21½ by 16½ in.

144

DEATH OF THE VIRGIN.

CHARLES BUTLER, Esq.

Umbrian School.

The dead body of the Virgin is being placed in a marble tomb; by the side of it stands Christ, receiving in His arms her soul under the form of a little child; saints and angels stand around; gold background, with a palm-tree. Panel, 39½ by 35 in.

145 THE VIRGIN AND CHILD SURROUNDED BY SAINTS.

CHARLES L. EASTLAKE, Esq.

Sano di Pietro di Menico.

Small half figure of the Virgin, standing, holding the Child on her r. arm; He is pressing His face to hers; on one side stand St. John the Baptist and St. Peter, and on the other side St. Jerome and St. Francis, with two other saints, one on each side; gold background. Panel, 20½ by 16½ in. (arched top).

146 SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, Esq.

Giovanni di Paolo.

- (1) His birth. Interior of a room; small figures of Elizabeth, Zacharias, St. John, and two attendants.
 (2) St. John departing to the wilderness. Small figure of the saint issuing from a building on the l.; and another similar figure of him on the r., ascending a rocky pass.
 Panels (1), 12 by 14½ in.; (2) 12 by 19 in.

147

VIRGIN AND CHILD.

CHARLES BUTLER, Esq.

Pinturicchio.

Small full-length figure of the Virgin enthroned, holding the Child, Who is seated on a red cushion on her lap and holds the jewelled fastening of her robe in His l. hand; on either side of the richly decorated throne is seen a landscape with buildings on the r., and on the l. figures on foot and on horseback proceeding along a road. Panel, 34 by 25 in.

LENT BY

PAINTER.

148 CORONATION OF THE VIRGIN.

R. H. BENSON, Esq.

Florentine School (early).

Small full-length figure of the Virgin enthroned, bending forward, with arms crossed on her bosom, while the Saviour is in the act of placing a crown on her head; four angels kneel in adoration, two of them holding vases of flowers; gold background. Panel, 27 by 16 in.

149 THE VIRGIN ENTHRONED.

CHARLES BUTLER, Esq.

Lippo di Dalmasio.

In the centre, small full-length figure of the Virgin crowned, seated, surrounded by a mandorla; she is giving her girdle to St. Thomas, whose head and shoulders appear in the lower part of the picture; round her are half figures of angels in clouds, some of them playing musical instruments. Gold background. Panel, 25 by 25 in. (circular).

150 SCENES ILLUSTRATING THE FABLE OF CUPID AND PSYCHE.

CHARLES BUTLER, Esq.

Filippino Lippi.

Composition of numerous figures illustrating different events in the story; Renaissance buildings on both sides; circular temple in the background. Panel, 16 by 59 in.

151 THE TRINITY AND THE VIRGIN ENTHRONED.

R. H. BENSON, Esq.

Florentine School (early).

Small full-length figures; the Father above, holding the world in His l. hand; from Him proceeds the Holy Ghost, in the form of a dove, towards the Son, Who holds a sceptre in His r. hand, and in His l. an open book, with the words, "Ego sum via et veritas et vita"; on the r. the Virgin, placed in equal honour with the Son; below are four kneeling angels, two of them offering flowers; gold background. Panel, 35 by 19 in. (arched top).

152 VIRGIN, CHILD, AND ST. JOHN.

CHARLES BUTLER, Esq.

Filippino Lippi.

Small three-quarter figure of the Virgin, seated in a garden, offering the breast to the Child, Who is being held up by St. John and an angel towards her; architectural background, with trees seen over a marble balustrade. Panel, 27½ by 19½ in.

LENT BY

PAINTER.

153 SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, ESQ.

Giovanni di Paolo.

- (1) Baptism of Christ. Small figures of the Saviour in the water, and St. John on the brink in the act of baptising Him; the Father represented in the clouds, and other figures.
- (2) Head of St. John the Baptist brought in on a charger. Small figures of Herod and two other persons at a table; the head presented by a kneeling page; the daughter of Herodias, and two others, standing by.
- Panels (1), 11½ by 19 in.; (2) 11½ by 15 in.

154**VIRGIN AND CHILD.**

CHARLES BUTLER, ESQ.

Taddeo Gaddi.

Small full-length figure of the Virgin enthroned, with the Child on her lap, Who is extending His l. hand to a bird held up towards Him; on each side are eight saints, among them St. John the Baptist and St. Francis on the l., St. Peter and St. Paul on the r.; gold background. Panel, 21½ by 12 in. (arched top).

155**DIPTYCH.**

R. H. BENSON, ESQ.

Ambrogio Lorenzetti.

On the l. wing is represented the Crucifixion, with the holy women, Roman soldiers, and spectators. On the r. wing is a Pietà; the dead Christ supported by the Virgin and the Magdalen; St. John holds His l. hand; behind are Joseph of Arimathea and other figures at the foot of the cross; gold background. Panels, each 16 by 10½ in. (arched tops).

156**HOLY FAMILY.**

C. FAIRFAX MURRAY, ESQ.

Francesco di Giorgio.

Small full-length figure of the Virgin, kneeling in adoration before the Infant Saviour; He lies on the ground on the end of her robe, with His head on a red cushion; St. Joseph is seated on the l.; rocky landscape, with river in the background; a brick column is behind St. Joseph. Panel, 24 by 23 in.

157**PIETÀ.**

R. H. BENSON, ESQ.

Florentine Schcol (early).

Almost nude half figure of the dead Christ, supported in an upright position in the tomb by the Virgin; gold background. Panel, 10 by 15½ in. (semi-circular).

LENT BY

PAINTER.

158 VIRGIN AND CHILD, WITH SAINTS.**THE DUKE OF WESTMINSTER, K.G.****Giovanni Bellini.**

Three-quarter figure, less than life-size, of the Virgin seated, with the Child standing on her lap, taking a scroll from St. Paul, who is standing on the l. next to St. Peter; on the r. is St. Francis pointing to his breast, and between him and the Virgin a female saint; the background is formed by a curtain, above which is seen a landscape, with two men cutting down a tree. Panel, 30 by 40 in.

159 FLYING ANGEL.**LADY HENRY SOMERSET.****Masaccio.**

Small full-length figure of an angel flying, with outspread wings and folded hands, looking down; golden drapery. Panel, 18 by 24 in.

160 TEMPERANCE.**ROYAL ACADEMY.****Giorgione.**

Full-length female figure, nearly life-size, standing near a fountain, with a jug in her r. hand; green and red drapery; long fair hair falling over her shoulders. Panel, 65 by 30 in.

161 Portrait of E. DE TISIO, PAPAL NOTARY.**R. H. BENSON, Esq.****Venetian School.**

Half figure, seated to r., at a table, signing his name to a deed, which he holds with his l. hand; dark dress; dark background, with green curtain; bundles of papers lie on a shelf beside him; the paper which he is signing has the seal of St. Peter and St. Paul. Canvas, 33 by 27 in.

162 THE CRUCIFIXION.**J. ICHENHÄUSER, Esq.****Flemish School.**

In the centre of the picture is Christ on the cross; on either side of Him is an angel, and the First Person of the Trinity appears above; St. Mary Magdalen kneels at the foot of the cross, embracing it; on the l. is the fainting figure of the Virgin supported by St. John and the holy women; round the foot of the cross are groups of Jews, Roman soldiers, and other spectators; buildings and hilly landscape in the background. Panel, 44 by 29 in.

163 Portrait of A MAN.**R. H. BENSON, Esq.****Giovanni Cariani.**

Half figure standing to l.; his r. hand, which is gloved, touches his sword, his l. is on his hip; black dress, black cloak, and fur cap; grey background. Canvas, 29 by 30 in.

LENT BY

PAINTER.

164

Portrait of A LADY.

CHARLES BUTLER, ESQ.

Umbrian School.

Bust, facing the spectator, head turned slightly to l.; dark, low-cut dress; buildings and landscape in the background, with the sea beyond. Panel, 16 by 11 in.

165

HOLY FAMILY, WITH ST. CATHERINE.

CHARLES L. EASTLAKE, ESQ.

Venetian School.

Half figure, less than life-size, of the Virgin, seated, with the Child on her lap; St. Catherine on the r.; St. Joseph on the l.; sky background. Panel, 21 by 28 in.

166

HOLY FAMILY.

ROYAL ACADEMY.

Leonardo da Vinci.

The Virgin, seated on the knee of St. Anne, with the Child on her lap; He is leaning, with r. hand raised in benediction, towards the little St. John, who stands beside them. Black chalk on paper, 55 by 40 in.

167 VIRGIN AND CHILD, WITH ST. PETER AND ST. JEROME.

C. FAIRFAX MURRAY, ESQ.

Venetian School.

Half figure, less than life-size, of the Virgin, seated, with the Child on her lap; He holds a bird, and is looking round at St. Jerome, who stands on the r.; St. Peter is on the l.; architectural and sky background. Panel, 20½ by 28½ in.

168

VIRGIN AND CHILD.

CHARLES BUTLER, ESQ.

Jan Mostaert.

Small, full-length figure of the Virgin enthroned under an elaborately carved canopy, holding the Child on her lap; buildings and landscape in the background. Panel, 11½ by 7¾ in. (circular top).

WATER COLOUR ROOM.

WORKS ILLUSTRATING THE ART OF THE SCULPTOR-GOLDSMITH.

This collection is intended to illustrate the art of the English Sculptor-Goldsmith, chiefly in its relation to the production of Plate and other objects for the requirements of Ecclesiastical, Collegiate, and Corporate Institutions. There are also some examples of foreign workmanship, and a few Badges of Orders and Pendants.

CASE A.

LENT BY

1 CHALICE.—Silver-gilt. The bowl plain, the knop, stem, and base hexagonal; the bowl is joined to the stem by a knop of floriated form, repoussé, and pierced with diamond-shaped bosses, on which are engraved heads; this rests on an octagonal pillar rising from a tabernacle battlemented with buttresses at the angles, enclosing ornamented panels. The base is composed of architectural mouldings with diamond-shaped piercings, engraved and chased on the upper part with figures and animals. German, 15th century.

J. E. TAYLOR, Esq.

2 PROCESSIONAL CROSS.—Silver plates on wood and partly gilt, enamelled. The crucifix springs from an embossed knop, with translucent enamels between the bosses, and is enriched with

CASE A.

LENT BY

translucent enamels on both sides; the base and stem are hexagonal. Italian, 14th century.

CHARLES BORRADAILE, Esq.

- 3 CROSIER.—Copper enamelled. The crook springs from a rounded knop ornamented with dragons; in the centre of the crook are standing figures representing THE CORONATION OF THE VIRGIN; the sides are inlaid with a running scroll pattern in champlévé enamel. Limoges work, 13th century.

J. E. TAYLOR, Esq.

- 4 RELIQUARY.—Rock-crystal, mounted in copper-gilt. In the form of a sepulchral monument. The ossuary, in rock-crystal, is placed longitudinally between two gable ends in the form of church portals; on one portal is a representation of the Annunciation, on the other of the Crucifixion; each portal is flanked by two square towers, from which rises a spire surmounted by an eagle with outspread wings. The ends are united by a filagree-work ridge, divided by three round lanterns containing relics, and surmounted by rock-crystal balls with eagles on the top. The whole is raised on a plinth ornamented with precious stones and armorial shields, and is supported on the shoulders of four angels, whose feet rest on a base decorated with amethysts, rock-crystals, &c., and armorial shields, among which are those of England, France, Burgundy, Flanders, and Hungary. Relics are still contained in different parts of the casket. French, 13th century.

FREDERICK DAVIS, Esq.

- 5 PROCESSIONAL CROSS.—Silver, chased. In the centre is a figure of our Saviour, and at the head, foot, and arms four gilt medallions of saints. At the base are cherub and female heads, supported by winged figures enclosing gilt bosses, standing on a larger base with sculptured winged heads which are repeated below with chased leaves, forming the ends of the staff. The back is ornamented with a figure of the Virgin and Child.

CHARLES DAVIS, Esq.

CASE A.

LENT BY

- 6 PROCESSIONAL CROSS. — Silver parcel-gilt, repoussé and chased. At the ends are the Emblems of the Evangelists. The side figures of St. Mary and St. John, which also fitted into the socket, are lost. The Crucifix is movable, so that it may be placed on a foot and used as an Altar Cross. Said to have been dug up on the site of the Battle of Bosworth. English, *circa* 1475.

THE SOCIETY OF ANTIQUARIES.

- 7 CROSIER.—Copper enamelled, very similar to No. 3, but the figure in the centre of the work is that of an ARCHANGEL. Limoges work, 13th century.

J. E. TAYLOR, Esq.

- 8 CHALICE.—Silver-gilt. The bowl plain, resting on a hexagonal support of elaborate cast work, pierced and chased, of foliated form; this in turn supported by a short neck of hexagonal form, richly ornamented, resting on the upper side of the knop, which is also hexagonal, with bosses enamelled with flowers on a flat field of gold. The knop, a combination of cast and repoussé work pierced, rests on a hexagonal Gothic-shaped tabernacle, each space containing two smaller arches. The base circular, with surface ornamentation of rays alternately regular and irregular. The whole supported on a plinth of twelve circles with pierced mouldings and engraved representations of religious subjects. Probably German, early 16th century.

J. E. TAYLOR, Esq.

CASE B.

LENT BY

- 1 **LOVING CUP.**—Silver-gilt. One of the two cups known as the “Bolle Cups,” from the name of the donor. The middle field plain, with the coat-of-arms of the Company, the lower field and baluster stem repoussé. Round the upper field is the inscription: “The Gift of Edward Bolle, Esq., one of the Company of Skinners, 168^o.” English, 1642.

THE SKINNERS’ COMPANY.

- 2 **CUP AND COVER.**—Silver-gilt, repoussé. One of a series of four, of similar form, characteristic of the period. See Nos. 3, 10, 11 in this Case. Three brackets attach the bowl to the stem. Round the rim of the bowl is the inscription: “The Guift of Anthony Jarman yonger Warden of the Carpenters and Mr Carpenter to the Chamber of London and one of the foure vewers of the same Cyttye. Aug. xiith 1628.” English, 1628.

THE CARPENTERS’ COMPANY.

- 3 **CUP AND COVER.**—Silver-gilt, repoussé. On the bowl is a coat-of-arms and a monogram. Three brackets attach the bowl to the stem. Round the rim of the bowl is the inscription: “John Ansell having bene twice Mr of y^e Comp: of Carpenters gave this to y^e Mr Wardens & Comilty of y^e Mistery of fremen of y^e Carpentry of y^e Citye of London, Anno Do 1611.” English, 1611.

THE CARPENTERS’ COMPANY.

- 4 **CUP AND COVER.**—Silver-gilt, repoussé. Originally at Sergeant’s Inn. Three brackets attach the stem to the bowl. English, 1593.

LADY WALLACE.

- 5 **SALTCELLAR.**—Silver. Octagonal plate, with a depression for the salt in the middle, supported on a plain stand of the hour-glass shape, flattened out. The projecting arms are for a napkin to cover the salt and keep it clean, now that metal covers were no longer in fashion. On the stand are the arms of the Mercers’

CASE B.

LENT BY

Company, and below the inscription: "Ex dono Henrici Sumner Ar." English, 1685.

THE MERCERS' COMPANY.

- 6 SALTCELLAR.—Silver. Octagonal plate, larger than, but similar in shape to Nos. 5 and 12 in this Case. On the drum is the inscription: "The Gifte of Ben Albin, Esq., late Citizen and Skinner of London, dec^d., anno dom. 1676"; and on the stand are the arms of the Company. English, 1676.

THE SKINNERS' COMPANY.

- 7 TANKARD.—Silver, plain and repoussé. One of a pair made in Dublin in 1680 for the Guild of Merchant Taylors there, which passed on its dissolution in the present century to the sister guild in London. On the cover is the head of St. John Baptist in the charger, with the motto of the Guild round it: "Nudus et oper uis-tis me," and on the bowl are the coat-of-arms of the Guild and the inscription: "These Tankers were made James Hewison M^{ast} Anthony Henrick John Hart Wardens in the yeare of Our Lord One Thousand Six Hundred and Eightie being the Plate of y^e Guild of St. John Baptist Dublin." On the handle is an inscription stating that the tankard was repaired in 1841. 1680.

THE MERCHANT TAYLORS' COMPANY.

- 8 SALVER.—Silver-gilt, repoussé. Known as the "Maye Rose Water Dish," from the name of the donor. Ornamented with arabesques, flowers, and sea monsters in panels. In the centre, on a highly raised boss, is the Maye coat-of-arms. English, 1597

THE MERCHANT TAYLORS' COMPANY.

- 9 FLAGON, WITH COVER.—Silver, plain. Engraved with the arms of the Company and the inscription: "The Gift of Mr. Lewis Newberry Skinner an^o doin. 1684." English, 1684.

THE SKINNERS' COMPANY.

- 10 CUP AND COVER.—Silver-gilt, repoussé. Three brackets attach the bowl to the stem. The cover is surmounted by an openwork steeple like the other three in this Case (Nos. 2, 3, 11) with, in

CASE B.

LENT BY

this case, a figure on the top. Round the rim of the cup is the inscription: "John Reeve being Mr y^e second tyme made me for y^e use of y^e Mr Wardens and Coi-altye of y^e Mistery of Freemen of y^e Carpentry of y^e Citye of London for ever without charging y^e Coi-altye then being." English, 1609.

THE CARPENTERS' COMPANY.

- 11 CUP AND COVER. — Silver-gilt, repoussé. Known as the "Edmonds Cup," from the name of the donor. On the bowl is a coat-of-arms and a monogram. Three brackets attach the bowl to the stem. Round the rim of the cup is the inscription: "This cup is y^e Gift of Thomas Edmones yongest Warden of y^e Company of Carpenters and Mr Carpenter to the Chamber of London and one of y^e fower vewers of y^e same Cyttye, Anno Dom. 1612." English, 1613.

THE CARPENTERS' COMPANY.

- 12 SALTCELLAR.—Silver. Similar to No. 5 in this Case, but with no inscription. English.

THE MERCERS' COMPANY.

- 13 LOVING CUP.—Silver-gilt. The surface of the bowl and base is matted, and the bowl has a coat-of-arms on either side. The stem is baluster-shaped, enriched in the lower part. Round the rim is the inscription: "Ex dono Gulielmi Ridges Armigeri 13 Octo: 1670." English, 1641.

THE SKINNERS' COMPANY.

- 14 CUP WITH COVER. — Silver-gilt, plain and repoussé. Three brackets attach the bowl to the stem. The cover is surmounted by an openwork steeple with a figure on the top holding a shield on which is inscribed: "A^o domini 1613." On the bowl are the coat-of-arms of Preston and the inscription: "Donum gratulatorium Henrici Banester de London armigeri collatum in usū proprium maioris de Preston in Andernes ac fratrum ejus pro tempore existentium in perpetuum." English, 1615.

THE CORPORATION OF PRESTON.

CASE C.

LENT BY

- 1 CUP AND COVER.—Silver-gilt. Known as the “Lombard Cup,” from the name of the donor. Engraved in the middle field of the eup are three coats-of-arms, one of them the Royal, and three heads; the stem and base are richly decorated. A similar decoration adorns the cover, which is surmounted by a figure of Queen Elizabeth. Underneath the rim of the eup is the following inscription: “A Proctour for the Poore am I. Remember them before thou dye.” English, 1578.

THE DRAPERS’ COMPANY.

- 2 SALTCELLAR.—Silver-gilt, with cover. On the panels at the sides are four female figures representing:—(1) JUSTICE, with sword and scales; (2) FORTITUDE, holding in her left hand a blazing heart, and in her right a dart; (3) TEMPERANOE, pouring from a vessel into a cup; and (4) CHASTITY, with a lamb at her feet; all within landscapes, and at the angles are terminal figures carrying columns. The whole rests on four crowned sphinxes, and about the arch of each panel is an escallop. The cover is surmounted by a female figure, standing on a richly embossed vase; a serpent is coiled round her, and she holds a shield, on which are the arms of the Vintners’ Company. English, 1569.

THE VINTNERS’ COMPANY.

- 3 GRACE CUP AND COVER.—Silver-gilt. Known as the “Leigh Cup.” Ornamented with crossed bands, in the panels formed by which are maidens’ heads and flagons alternately, the badges of the Company. The foot rests on three flagons, and has a deep chased border with a pierced trefoil enrichment. On the cover are the arms of the City of London and of the Company, and the whole is surmounted by a maiden seated, with a unicorn reclining in her lap, with the word “Desyer” on its side. Round the cover and eup are bands of blue enamel with letters of silver—

“To elect the Master of the Mereerie, hither am I sent,

And by Sir Thomas Leigh for the same entent.”

English, *circa* 1499–1500.

THE MERCERS’ COMPANY.

CASE C.

LENT BY

- 4 GRACE CUP AND COVER.—Silver-gilt. The bowl plain, with four pendant bells. The cover repoussé with the Tudor rose, porteullis, and fleur-de-lys, and surmounted with the arms of Henry VIII.; on the foot is a band of flowers in repoussé work. Presented by King Henry VIII. to the Company of Barber-Surgeons in 1540. Samuel Pepys refers (under date 27th February, 1662-3) to this cup as follows:—"Among other observables at Chyrurgeons Hall we drunk the King's health out of a gilt cup, given by King Henry VIII. to the Company, with bells hanging to it, which every man is to ring by shaking, after he hath drunk up the whole cup." English, 1523.

THE BARBERS' COMPANY.

- 5 DISH.—Silver parcel-gilt. Known as the "Offley Rose Water Dish," from the name of the donor. In the centre are the arms of Offley; round the boss on which these arms appear are three panels enclosing lions' heads between swaggs of flowers. On the rim are three other coats-of-arms. English, 1590.

THE MERCHANT TAYLORS' COMPANY.

- 6 CUP.—Silver-gilt, ornamented with translucent enamel. The knop has five acorn-shaped projections, and the goblet is divided into five panels. These panels contain figures in costumes of the 14th century, one above another in two tiers, on dark-blue, green, and purple enamelled ground; the figures are silver, with parts of the dresses enamelled; on the foot are similar figures, with dogs chasing foxes and hares. Said by tradition to have been presented by King John. English, *circa* 1350.

THE CORPORATION OF KING'S LYNN, NORFOLK.

- 7 CUP AND COVER.—Silver-gilt. Known as the "Richmond Cup." The upper and larger portion of the bowl is fashioned in rounded lobes, the lower in ridged lobes; below the bowl is a collar of leaves, overhanging the stem, which is formed of rounded lobes spreading outwards below, so as to meet and lie upon the foot, which is circular and decorated with a latticed border. The

CASE C.

LENT BY

cover is fashioned like the bowl, and is surmounted by an orb decorated with lobes; round the outer edge of the cover is a richly decorated rim of roses and sprays, with three circular medallions. Upon the bowl and cover is the inscription: "+ Pra. for. John. Richmond .jentyلمان .cetisn .and .armerar .of .London .and .Ema .and .Isabell .his .wyves;" and on the lower lobes are the initials of the donor and his two wives, intertwined with lovers' knots.

THE ARMOURERS' AND BRASIER'S COMPANY.

- 8 STANDING CUP AND COVER—Parcel-gilt. Known as the "Royal Oak Cup." Presented in 1676 to the Company of Barber-Surgeons by King Charles II. The stem and base represent the trunk and roots of an oak-tree, the bowl is surrounded with oak-leaves, branches, wreaths of flowers, scallop-shells, and pendant acorns as bells from shields. English, 1676.

THE BARBERS' COMPANY.

- 9 CUP AND COVER.—Silver-gilt. Known as the "Chapman Cup," from the name of the donor. On the cup are three coats-of-arms, one of which is that of the Company, and another that of the donor. Three light brackets attach the bowl to the stem, which is highly decorated. The cover—which is of later date—is decorated with borders of fruit and flowers, and probably originally bore a statuette. Upon the outer margin is the inscription: "+ This .Coupe .is .the .Gifte .of .Edmond .Chapman .to .the .Armarers .Hall .wayingo .xxx^{oz} .4^l .ter .anno .1581." English, 1580.

THE ARMOURERS' AND BRASIER'S COMPANY.

CASE D.

LENT BY

- 1 TANKARD AND COVER.—Silver-gilt, repoussé. On the drum are two bands of arabesques and three circular medallions, with masks in high relief within laurel-leaves. The lid and handle are similarly ornamented, with three helmeted masks; and round the edge of the lid is a band of imbricated ornament, which is repeated round the base of the tankard; this band has been stamped in lengths and finished by hand. Under the tankard are the arms of Archbishop Parker and the inscription: "Mathæus Archieps. Cantuar. dedit. colle°. Corporis. Chri. Cantabrig. 1. Jan. A°. D. 1571." English, 1571.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

- 2 STANDING CUP AND COVER.—Silver-gilt, repoussé. The bowl, stem, and a portion of the cover are ornamented with scale pattern. The top of the cover is finished with six pinnacles, and has a shield of arms in translucent enamel on its upper surface. Round the foot and the rim of the cover are a cable moulding, pierced quatrefoil, and low battlements. English, *circa* 1520.

CHRIST'S COLLEGE, CAMBRIDGE.

- 3 EWER.—Silver-gilt. The body is octagonal, with an angular spout having a heart-shaped orifice. The base is stamped with ornament in lengths of $1\frac{1}{4}$ in. The lid has a thumb-piece and a boss in the centre, with a shield in champlévé enamel, on which are engraved the arms of the College and those of Archbishop Parker, and the motto, as on the dish (No. 4 in this Case). English, 1545.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

- 4 DISH. — Silver-gilt. The edge is engraved with foliated arabesques; the centre, similarly engraved, has a series of depressions radiating from a central boss, the base of which is repoussé. The top of the base bears, in champlévé enamel, the arms of the donor, Archbishop Parker, and his initials, and the motto, "Mundus transit et concupiscentia ejus 1570." Under the salver is the inscription: "Mathæus. Cantuar. dedit. Colle°. Corporis. Chri. Cantab. 1°. Sept. A°. 1570. Consecr^{is}. suæ. 11°. et Ætatis. Suæ. 67. Vnciæ 122 : D." English, 1545.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

CASE D.

LENT BY

- 5 **STANDING CUP AND COVER.**—Silver-gilt, richly ornamented over the whole surface with repoussé work and chasing. The drum is chased and has three medallions containing female heads in high relief; the expanding lip is also chased and has three cherubs' heads in relief; the baluster-shaped stem and base is repoussé with grotesque masks, fruit, and flowers. The cover is similarly ornamented, and is surmounted by a nude male statuette, leaning on a rod and holding a blank escutcheon. Under the foot is the inscription: "Matthæus. Cantuar. dedit. Colle^o. Corporis. Chri. Cantab. 1^o. Jan. A^o. Dni. 1569. Consec^{is}. Sux. 11^o. et. *Ætatis*. Sux. 66." English, 1569.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

- 6 **STANDING CUP AND COVER.**—Silver-gilt, engraved and ornamented. Known as the "Burleigh Cup," from the donor, James Cecil, 4th Earl of Salisbury. On the bowl are quasi-Chinese figures and the coats-of-arms of the College and of the donor; the stem is baluster-shaped, and on the foot is engraved foliage. The cover is ornamented similarly to the bowl, and is surmounted by a draped female figure holding a rod. Round the foot is the inscription: "Ex dono illustrissimi Jacobi Comitis Sarisburice Vice Comitis Cranburn et Baronis Cceill de Essendine"; and on the pedestal: "Coll: St. John. Cantab." English, 1684.

ST. JOHN'S COLLEGE, CAMBRIDGE.

- 7 **STANDING CUP AND BASE.**—Silver-gilt, engraved and repoussé. Known as the "Mildmay Fane Cup," from the name of the donor. The lower part of the bowl is ornamented with acanthus-leaves repoussé, and the upper part with strapwork, scrolls engraved, and the arms of the donor. The baluster stem is connected with the bowl by grotesque brackets. The base and cover are ornamented like the bowl, and the finial of the latter is a square openwork spire on four grotesques, and with brackets of similar form at the top. It appears to have been originally surmounted by a figure. English, 1619.

EMMANUEL COLLEGE, CAMBRIDGE.

LENT BY

CASE D.

- 8 WASSAIL-HORN.—The horn of an ox, silver-mounted. The mounts consist of a scalloped band nearly one inch deep round the lip; a battlemented band round the centre, with strap-shaped supports to sustain the horn; and a terminal ornament, composed of a crowned and bearded head rising from an openwork battlemented turret. On the front is a oval shield bearing the arms of the College. It was presented, probably about the year 1347, to the Guild of Corpus Christi by John Goldecorne, alderman of the Guild, and the Guild gave it to the College. English, probably about 1347.

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

- 9 CUP AND COVER.—Silver-gilt, chased and engraved. The Grace Cup, usually known as the "Founder's Cup." The lip is formed into six lobes, giving the flat cover a hexagonal form; a cresting of Gothic pierced work surrounds the base of the cup and the rim of the cover. The whole surface is diapered with a collar of SS, having Lombardic E's between. On each lobe is a crown intertwined with a floral ornament. The cover is surmounted with the orb and cross, probably of later date. English, 15th century.

ORIEL COLLEGE, OXFORD.

- 10 DISH.—Silver parcel-gilt, chased and repoussé. Known as the "Sandicroft Charger"; one of a pair of alms-dishes. In the centre are two coats-of-arms and the inscription: "Emanueli Dicavit Gulielmus Sandicroft S.T. Professor Tertius Collegii Magister 1637." Arabesques, sea monsters, flowers, &c., in panels in the centre and on the rim. Probably of foreign workmanship, 1637.

EMMANUEL COLLEGE, CAMBRIDGE.

- 11 STANDING CUP AND COVER.—Silver-gilt, engraved and ornamented in repoussé. On the base, drum, and cover are grotesques, amorini, lions' heads, fruit, &c., enclosing medallions with mythological figures; the stem is baluster-shaped, with six grotesque brackets attached. The cover is surmounted by a figure of Hercules on a pedestal supported by three grotesque brackets; and three dolphins form brackets for the base. English, 1617.

ST. JOHN'S COLLEGE, CAMBRIDGE.

CASE D.

LENT BY

- 12 HOUR-GLASS SALT, WITH LID. — Silver-gilt, engraved. Hexagonal in plan, with raised lobes, alternately ornamented with the Tudor rose, portecullis and fleur-de-lys; the knop with rope and diaper pattern and six crockets; the lid pyramidal, ornamented, as is also the base, with the Tudor rose. English, 1507.

CHRIST'S COLLEGE, CAMBRIDGE.

- 13 BEAKER AND COVER. — Silver-gilt, engraved and repoussé. The bowl is ornamented with a diaper of the Tudor rose, fleur-de-lys, and portecullis, with daisies or marguerites at each interlae of the pattern, in allusion to the name of the Foundress, Margaret, Countess of Richmond. The base is in form of a Tudor rose, deep battlemented, ornamented with repoussé bosses and stamped running enrichments. The cover is battlemented and diapered, like the bowl, and is surmounted by a hexagonal ornament, composed of six portecullises, separated by pinnales, with a finial of four marguerites and a Tudor rose. English, 1507.

CHRIST'S COLLEGE, CAMBRIDGE.

CASE E.

- 1 FLAGON.—Silver. With bow handle and circular foot. The bowl is divided into two compartments, between which runs a beaded ornament, repeated at the base of the stem. The bowl and stem are joined by applied ornament of flat design. On the upper portion of the bowl are the coats-of-arms of the Company and the donor, and the inscription: "The Gift of William Allington Esq^e Prime Warden of y^e Worth Company of Fishmongers Anno 1676." English, 1676.

THE FISHMONGERS' COMPANY.

CASE E.

LENT BY

- 2 DISH.—Silver-gilt, plain. On a raised centre at the bottom is a shield, with the arms of the donor. Round this centre runs the inscription: "This Dish with a ladle was presented to an Ancestor of Robert Salusbury Esq. by Sr Paul Pindar, Ambassador of King James the first to the Ottoman Emperor Sultan Aehomet Champ." On either side of the bottom of the dish is a coat-of-arms, one that of the Company. Round a portion of the rim is the inscription: "The Gift of Robert Salusbury Esq^r late Prime Warden of the Worshipful Company of Fishmongers of London 1765." On another part of the rim is a pounseed flower, with the initials and date: "T. E. S. Anno 1622." English.

THE FISHMONGERS' COMPANY.

- 3 STONEWARE JUG.—Cologne ware, with silver pareel-gilt mountings. On the lid is a gold medallion of Charles V. English, 1574.

MRS. PERCY MACQUOID.

- 4 STANDING CUP AND COVER.—Silver-gilt, of globular form. The bowl and foot are embossed with serollwork of fruit and flowers; the stem is formed of the twisted trunk of a tree. On the cover is the figure of a Bluecoat boy. On the foot is the inscription: "The gift of Thomas Banekes, Citizen and Barber-Surgeon, to Christ's Hospital, 1602." English, 1602.

CHRIST'S HOSPITAL.

- 5 PUNCHBOWL.—Silver, repoussé. Known as the "William Dormer Punchbowl." Of the form of the usual Monteith, with handles pendant from lions' mouths. The bowl is fluted, and surmounted by a deep metieulated border, formed of scrollwork and floral pattern in relief on matted ground; each metieulation surmounted by a cherub's head. On either side is a shield, one bearing the initials "W. D.," the other the arms of the City. English.

THE CORPORATION OF THE CITY OF LONDON.

CASE E.

LENT BY

- 6 DISH.—Silver-gilt, repoussé. In the centre is a raised boss, on which is engraved a shield without arms, surmounted by a helmet and mantling. This is surrounded by a band of ornament, formed by alternate shells and foliage freely treated. The well is divided into twelve depressions, separated alternately by ornamented surfaces surmounted by rosettes. The rim is divided into ten parts, of which five are panels illustrating Biblical subjects, the other five being grotesques of pagan character. Probably German.

BARON FERDINAND DE ROTHSCHILD.

- 7 EWER.—Silver-gilt, repoussé. Covered with arabesque ornaments. The body contains on each face a circular medallion of a sea-nymph in relief, and is supported on each side by terminal figures, which in turn carry a band round the lower half of the ewer; upon this rests a frieze of richly embossed sphinxes. Over the central medallion is a horned mask, surmounted by a cherub's head. The handle and double-spout grotesque in form. Probably German.

BARON FERDINAND DE ROTHSCHILD.

- 8 SALTCELLAR.—Silver-gilt, repoussé. Known as the "Waldo Saltcellar." Engraved with a coat-of-arms on each side of the drum. It stands on three shell-shaped feet. Round the base is the inscription: "The Gift of David Waldo Clothworker Esquer An^o 1660." English, 1661.

THE CLOTHWORKERS' COMPANY.

- 9 SALTCELLAR.—Silver-gilt. Bell-shaped, in three compartments, standing on birds'-claws holding globes. The two lower compartments form saltcellars, and the upper serves as a pepper-caster. The whole is covered with embossed ornamentation of flowers and scrolls of foliage. On a shield in the middle division are the arms of the Mercers' Company, and the lower compartment has the arms of Bankes. Round the foot is the inscription: "The Gifte of John Banckes to Christ's Hospital Oct^r 1632." English, 1607.

CHRIST'S HOSPITAL.

CASE E.

LENT BY

- 10 TANKARD FLAGON.—Silver, plain. With bow-handle and thumb-piece to cover. Of columnar form, with delicate entasis. English, 1640.

MRS. PERCY MACQUOID.

- 11 SALVER.—Silver-gilt, chased and repoussé. Circular in shape, resting on four scroll feet; the edge enriched with cartouche work in relief, and shells and vine-leaves; the surface chased with strapwork and foliated ornament. In the centre, the royal arms. At the back the arms of Bath. This and the cup, Case F, No. 3, were presented to the Corporation of Bath by Frederick, Prince of Wales, father of George III. English, 1733.

THE CORPORATION OF BATH.

CASE F.

- 1 STANDING CUP AND COVER.—Silver-gilt, chased and repoussé. The bowl is bossed with chased masks, lions' heads and scrolls; the stem, which is attached to the bowl by brackets, is enriched with chased goats' heads, and the foot is in the form of three intersecting circles. The cover is surmounted by a figure of Minerva, standing on a pedestal surrounded by three winged figures. German, *circa* 1580.

ALFRED DE ROTHSCHILD, ESQ.

- 2 CUP.—Silver-gilt, chased and repoussé. Ornamented with embossed pineapple designs; the rim is engraved with birds and arabesques, separated by four small busts. This cup and No. 8 in this Case are so formed that one may stand inverted on the other. German, 17th century.

ALFRED DE ROTHSCHILD, ESQ.

CASE F.

LENT BY

- 3 TWO-HANDLED CUP AND COVER.—Silver-gilt, chased and repoussé. The handles are formed of serpents. The cup is decorated with grapes, vine-leaves, and snakes; and has on one side the royal arms, and on the other the arms of Bath. A wreath of vine-leaves and grapes unites the handles below the margin of the cup. The cover is similarly decorated and is surmounted by the Prince of Wales' feathers. See Case E, No. 11. English, 1733.

THE CORPORATION OF BATH.

- 4 VASE.—Silver-gilt. Known as the "Armada Pilgrim Vase." A large and massive flagon, of flattened oval form, in the shape of a pilgrim's bottle, ornamented with repoussé work. In the centre is an engraved cipher of George I., supported by a winged triton; and a mermaid holding festoons of flowers, masks, and shells, and lifting up a basket of flowers; at each side is a lion's head, from which hangs a shell-pattern link chain, which fastens on to the stopper; masks below. English, early 18th century.

H.M. THE QUEEN (from Windsor Castle).

- 5 SALTCELLAR.—Silver-gilt. Cylindrical in shape, with a projecting top and base, the drum and base ornamented with repoussé work representing lions' heads, flowers, &c. The cover is similarly ornamented, and is surmounted by a figure of Mars. English.

ALFRED DE ROTHSCHILD, Esq.

- 6 CUP.—Silver-gilt, chased and repoussé. See No. 2 in this Case. German, 17th century.

ALFRED DE ROTHSCHILD, Esq.

- 7 TWO-HANDLED CUP AND COVER.—Silver-gilt, repoussé. Known as the "Bacchanalian Cup." Ornamented with shells, serpents, grapes, and serpent handles entwined with the vine; on the stem is a boss of goats' heads. The cover is of rockwork, on which is seated a young Bacchus holding a bunch of grapes.

H.M. THE QUEEN (from Windsor Castle).

LENT BY

CASE F.

- 8 CUP AND COVER.—Silver-gilt, chased and repoussé. The top and bottom of the bowl project beyond the centre; the upper part is enriched with three medallions representing the Arts and Sciences, enclosed in scrolled frames, and having a grotesque mask between each; the middle part is decorated with cupids' heads, masks, and scrolls; and the lowest part with three medallions of animals. The baluster stem is ornamented with cupids' heads and small medallions; and the foot is decorated with cupids' heads, fleurs-de-lys, fruit, and flowers. The cover is chased in scrolls and arabesques, and is surmounted by a figure of Minerva. End of 16th century.

ALFRED DE ROTHSCHILD, Esq.

CASE G.

- 1 MACE.—Silver-gilt. The head surmounted by a royal crown. The circlet formed of fleurs-de-lys and crosses, the arches supporting the orb and cross. The surface of the head is repoussé with the arms of Bath, the rose, thistle, fleur-de-lys, and harp, and is supported on four bracket ornaments formed of grotesque demi-figures and scrollwork. On the top of the mace are the royal arms of Queen Anne. The plain staff is divided by two circular repoussé knops, and terminates in an acorn-shaped ornament. English, 1708.

THE CORPORATION OF BATH.

- 2 NECKLACE.—Beads. Inlaid with gold fleurs-de-lys, and other ornaments.

LADY WALLACE.

CASE G.

LENT BY

- 3 BADGE OF THE ORDER OF THE GARTER. — Belonging to Charles II. On the obverse a cameo in hard stone representing St. George and the Dragon, with the motto of the Order round the border in blue enamel. On the reverse a representation of the Saint mounted on a white horse, with a green dragon under foot surrounded by flowers; the whole repoussé in gold, pierced and richly enamelled.

H.M. THE QUEEN (from Windsor Castle).

- 4 PENDANT.—Gold, richly enamelled and jewelled. Representing a lady looking into a mirror; the arms, hands and face carved in mother of pearl. Suspended by a small chain with pearls.

LADY WALLACE.

- 5 PENDANT JEWEL OF THE ORDER OF THE GARTER.—Gold enamelled. Suspended by a fleur-de-lys set with diamonds. St. George and the Dragon in full relief.

EARL COWPER, K.G.

- 6 PENDANT.—Gold, enamelled in black. Probably a Russian Order. A double-headed crowned eagle suspended by three chains; from the tips of the wing and tail feathers hang small pearls.

LADY WALLACE.

- 7 BADGE OF THE ORDER OF THE GARTER.—Gold, pierced. St. George and the Dragon in full relief.

EARL COWPER, K.G.

- 8 BADGE OF THE ORDER OF THE GARTER.—Cameo, set in gold. The obverse engraved with St. George and the Dragon; the reverse flat, engraved with the same subject.

EARL COWPER, K.G.

- 9 BADGE.—Similar to No. 7 in this Case, but smaller.

EARL COWPER, K.G.

CASE G.

LENT BY

- 10 KEY.—Steel, carved and chased. The bow formed by a crown in pierced work, surmounting the initials M R on a tablet. Queen Mary's master key of Windsor Castle. Early 17th century.

H.M. THE QUEEN (from Windsor Castle).

- 11 TWO WAITS' CHAINS.—Silver. Alternating double-links, with emblems between them embodying the arms of King's Lynn. The pendants are shield-shaped badges of authority. 16th century.

THE CORPORATION OF KING'S LYNN.

- 12 KEY.—Steel, carved and chased. The bow formed by a crown in pierced work, surmounting the double initials C R. King Charles II.'s master key of Windsor Castle. 17th century.

H.M. THE QUEEN (from Windsor Castle).

- 13 MACE.—Silver-gilt. Round the mace head are applied winged figures alternately with crowns and emblems of the United Kingdom and France. The whole surmounted by a royal crown. 17th century.

THE CORPORATION OF GUILDFORD.

- 14 SMALL MACE.—The head formed of a crown, and supported from the staff by alternating lions and ostrich feathers. The band of the crown is ornamented with fleurs-de-lys and Tudor roses alternately. Immediately under the bars of the top are the arms of England and France. At the other extremity of the mace is a boss formed of pierced work.

THE CORPORATION OF GUILDFORD.

- 15 CHAIN.—Gold, enamelled. Alternating links, representing a crowned double-headed eagle, a floriated scroll, and a lion rampant. The scrolls enamelled with red and white and set with a green transparent stone.

LADY WALLACE.

CASE G.

LENT BY

- 16 BADGE OF THE ORDER OF THE GARTER.—Gold, richly enamelled. The centre representing St. George and the Dragon in full relief, surrounded by a Garter with the usual inscription. Early 17th century.

EARL COWPER, K.G.

- 17 SMALL PENDANT.—Gold, enamelled and jewelled. In tabernacle form, enclosing a group of figures, also enamelled.

LADY WALLACE.

- 18 PENDANT.—Gold, enamelled. An eagle crowned, with outspread wings; the head, breast and wings enamelled in red, white and blue; the body formed of a large pearl.

LADY WALLACE.

- 19 SMALL PENDANT.—Gold, enamelled and pierced. Nearly circular; the centre representing St. Michael spearing the dragon. The border made up of cockle shells and triple SS alternately.

LADY WALLACE.

- 20 SCEPTRE, OR BATON.—Rock-crystal, mounted in silver-gilt, enamelled and set with whole pearls. The ends turret-shaped and octagonal. 1500-40.

CHARLES BORRADAILE, Esq.

- 21 MACE.—Silver-gilt. Similar in form and size to No. 1 in this Case. THE CORPORATION OF BATH.

- 22 SWORD OF OFFICE, commonly called "The Pearl Sword." Presented to the Corporation by Queen Elizabeth. A cruciform double-handed sword. The pommel is in the form of a pilgrim bottle inverted, repoussé and highly chased; the flat sides contain a medallion of oval shape, upon which is a representation, in high relief, of a figure of Justice; on the ends are grotesque masks.

CASE G.

LENT BY

The hilt is of richly ornamented east work, composed of warlike trophies, each end being finished by a figure of a satyr. The centre over the scabbard has, on each side, an oblong panel bearing lions' heads in bold relief, surmounted by an ornamented cover to the haft of the blade, and forms a complete juncture with the scabbard. On this cover are on one side the arms of the City, and on the other the bust of a female figure. The scabbard is of wood overlaid with crimson velvet, studded with pearls and bound with cloth of gold; the point of the scabbard is similar in ornamentation to the rest of the work.

THE CORPORATION OF THE CITY OF LONDON.

CASE H.

1 CHALICE.—Chased and repoussé. From St. Mabyn's, Cornwall.

The bowl is engraved in arabesque style with birds and foliage; four acanthus leaves join the bowl to the stem, which is ornamented in the same way as the cover; on the top of the cover is a nude boy holding a shield. 1576.

THE REV. CANON VAUTIER.

2 CHALICE.—Silver-gilt, plain. The stem has three moulded knops, the centro one pear-shaped; the bowl is pyramidal, with pineapple top. On the cover is the inscription: "POCULUM BENEDICTIONIS CUI BENEDICIMUS COMMUNIS SANGUINIS CHRISTI est"; on the bowl, very slightly punctured, the inscriptions: "SANCTITAS DOMINO" on one side, and "SANCTA SANCTIS" on the other. On the base is incised a plain Latin cross on a mound, and on the opposite side a coat-of-arms of ten quarterings, while at right angles, very slightly punctured, are the arms and crest of the see and Bishop Cosin. Round the edge of the base underneath

CASE H.

LENT BY

is the inscription: "CHRISTO. IN. CRUCE. TRIVMPHANTI. ET. ECCLESIAE
. ANGLICANAE. ROB. HYDE. REVICTVRVS. DC. Q. A^o M. D. C. L. ETATIS
SUE. VICESIMO. PENE. PRIMO. QUI. BIBIT. MEUM. SANGVINEM. EGO.
RESVSCTABO. ILLUM," and the date 1650.

THE BISHOP OF DURHAM.

- 3 FLAGON.—Silver-gilt, repoussé work of the same manufacture as Nos. 5 and 14 in this Case. Ewer-shaped, with handle, thumb-piece, and spout. On either side of the bowl is a design: (1) The Resurrection, (2) The Journey to Emmaus; and on the front of it a shield engraved with the arms of the See of Durham impaling the arms of Bishop Cosin, the donor. Round the circular base is an acanthus-leaf ornament. On the lid are engraved a mitre and an eagle, the crests respectively of the See and of the donor. This flagon and Nos. 2, 5, 9, 10, 12, 14, 15 in this Case belong to a set of Communion vessels presented to Auckland Palace Chapel by Bishop Cosin at some time between 1660 and 1671.

THE BISHOP OF DURHAM.

- 4 CIBORIUM AND COVER.—Silver-gilt, repoussé. Both of circular form. The upper side of the rim of the ciborium is ornamented with alternate pear-shaped bosses and panels of fruit and flowers. The cover is of a gourd shape surmounted by an orb decorated like the ciborium. Round the well is the inscription: "PANEM QUEM FRANGIMUS COMMUNIS CORPORIS CHRISTI EST." Given by Bishop Cosin to the Cathedral after his appointment to the See.

THE DEAN AND CHAPTER OF DURHAM.

- 5 ALMS-DISH.—Silver-gilt, repoussé. In the centre is a representation of the LAST SUPPER, in high relief. On the rim, which has a small moulded and cable edge, are four designs: 1. THE FLIGHT INTO EGYPT; 2. THE TEMPTATION; 3. THE AGONY IN THE GARDEN; 4. THE JOURNEY TO EMMAUS; between each design is an octopus-like object, with a tentacle at each side ending in a spiral. German or Flemish.

THE BISHOP OF DURHAM.

CASE H.

LENT BY

- 6 CRUET, or "BURETTE."—Silver-gilt, repoussé, with handle, spout, and lid. The spout is formed of a serpent's head, with long ears extending backwards to the rim of the cruet and acting as a support. The lid and body of the cruet are ornamented with depressed spiral fluting. German, early 16th century.

CHARLES BORRADAILE, Esq.

- 7 PATEN.—Silver-gilt. Made for and belonging to the chalice No. 8 in this Case. It has a narrow moulded edge, with a brim like an ordinary plate, within which is sunk a six-lobed depression, and between each lobe is a spandrel filled with a small radiating ornament. In the centre is the head of Our Saviour, surrounded by a nimbus.

REV. F. R. ELLIS.

- 8 CHALICE.—Silver parcel-gilt. The bowl plain; on the stem a large knob with seven bosses, on which are heads; the base hexagonal, with a beaded rim. On one of the panels of the base is engraved a figure of Our Lord on the Cross, with foliage. Probably earlier than 1500.

REV. F. R. ELLIS.

- 9 PATEN.—Silver-gilt, plain. In the centre are the arms of England and France, and round the rim the same inscription as on No. 4 in this Case. On the back are the same arms, crests, and inscriptions as on the front centre of No. 4.

THE BISHOP OF DURHAM.

- 10 PATEN.—Silver-gilt, plain. In the centre are the arms of the See of Durham and Bishop Cosin, with the respective crests, and the inscriptions on scrolls—above, "SANCTITAS DOMINO"; below, "SANCTA SANCTIS"; round the rim is the inscription, "PANIS QUEM FRANGIMUS COMMUNIS CORPORIS CHRISTI EST." On the back, "IHS."

THE BISHOP OF DURHAM.

- 11 PATEN.—Silver, plain. 16th century.

THE DEAN AND CHAPTER OF DURHAM.

CASE H.

LENT BY

12 **PATEN.** Silver-gilt, plain. Similar in every respect to No. 5 in this Case.

THE BISHOP OF DURHAM.

13 **CRUET, OR "BURETTE."**—Silver-gilt. Similar to No. 6 in this Case.

CHARLES BORRADAILE, ESQ.

14 **FLAGON.**—Silver-gilt. Similar to No. 3 in this Case, with the exception that the designs represented on either side are (1) THE ASCENSION, (2) PENTECOST.

THE BISHOP OF DURHAM.

15 **CHALICE.**—Silver-gilt. The bowl plain, with the inscription: "POCULUM BENEDICTIONIS CUI BENEDICIMUS COMMUNIS SANGUINIS CHRISTI EST." Three knobs on the stem, the centre one large and pear-shaped with acanthus-leaf ornament round, the two others smaller and beaded. The base ten-lobed, and having on one lobe the same arms as on No. 1 in this Case, and on the opposite lobe the arms of England and France, while on the lobes at right angles are, on scrolls, the inscriptions: (1) "SANCTA SANCTIS," and on the other "SANCTITAS DOMINO." The cover is pyramidal, with a pine-apple knob.

THE BISHOP OF DURHAM.

16 **CHALICE.**—Silver-gilt, with applied ornament. The upper part of the bowl is plain; the lower covered with applied foliated ornament between and around four cherubs' heads. The stem is octagonal, and has a rounded knob embossed. Immediately above the base, an octagonal star-shaped disc, the shape of which is repeated in the wide base; at each point of the base is a cherub in raised work. The cover is also covered with applied ornament similar to that on the bowl, and is surmounted by a trefoil cross. From the Parish Church, Ashby-de-la-Zouch. 1676.

THE REV. CANON DENTON.

PEDESTAL I.

LENT BY

SHIELD.—Iron repoussé, damascened in gold and silver. Known as the “Cellini Shield.” Circular, of slightly convex form. From the centre springs an ornamental boss, terminating in a spike. The surface is divided by male and female terminal figures into four compartments, each containing a subject from the life of Julius Cæsar in relief, the armour and accessories damascened with gold; above and below these panels are bands of oval cartouches, containing scrollwork, connected by square links with borders, all damascened. The first compartment represents Cæsar receiving from a soldier the tokens of the death of Pompey—his head and signet ring; the second, a combat of horse and foot soldiers; the third, a sacrifice; the fourth, another combat. Round the outer margin runs the following Latin inscription:—

“Ambitus hic minimus magnam capit ambitionem,
 Quæ regna evertit, destruit imperia;
 Sustulit e medio magni vitamque decusque
 Pompeii, exivit Cæsaris imperium.
 Cæsar in cælum mitis clementia fertur
 Quæ tamen huic tandem perniciosa fuit.
 Annulus exciit ei lacrymas cervixque resecta
 Pompeii, hinc patuit quam probus ille foret.
 In sacris docuit vestis conspersa cruore
 Huic præsağa mali talia fata fore.
 Si vires igitur spectavens (*sic*) ambitionis
 Non gravius videas ambitione malum.”

This shield has always been reputed to be the workmanship of Benvenuto Cellini, but there is no valid ground for ascribing it to him, and it is probably the work of a Milanese artist armourer. It is traditionally said to have been presented by Francis I. to Henry VIII. at the Field of the Cloth of Gold in 1520.

H.M. THE QUEEN (from Windsor Castle).

CASE J. (on the Wall).

LENT BY

- 1 DISC.—Copper-gilt and enamelled. The centre, pierced with foliage ornamentation, chased and gilt, carries a Greek cross enamelled in different colours. A border of the same enamel runs round the disc with cabochon stones. These discs were used to mark the twelve spots on the wall anointed by the bishop with the holy oil at the time of the consecration of the building. Cologne work. 13th century.

CHARLES DAVIS, Esq.

- 2 PORTABLE ALTAR.—Composed of a tablet of shell-marble inlaid in wood, the whole enclosed in a copper-gilt casket. The lid of the casket is cut in the centre, so as to leave exposed the stone on which the chalice stood during the celebration of mass. Above and below the stone are openings to allow room for two ivory bas-reliefs, which are fixed in the wood, the upper one representing the Crucifixion, the lower the Virgin and Child seated. These portable altars were carried by bishops and abbots when travelling. German work, 13th century.

FREDERICK DAVIS, Esq.

- 3 CHRISMATORY.—Silver-gilt. Turret shaped. German Gothic work, *circa* 1340.

CHARLES BORRADAILE, Esq.

- 4 MONSTRANCE OR RELIQUARY.—Silver-gilt. Spire-shaped, supported on a hexagonal base formed of circles. Flemish or German work, 1400–50.

CHARLES BORRADAILE, Esq.

- 5 MONSTRANCE.—Silver-gilt. The body is octagon-shaped, with four sides equal; the angles form niches and canopies, under which are statuettes representing sacred emblems and attributes; the whole terminates in a hexagonal top, the base of which contains panels ornamented and surmounted by a crown of pierced work, from the centre of which grows a turret-shaped form, ending in a

CASE J.

LENT BY

cone-covered vase. Between the stem and the body is a support in the shape of a capital, with projecting angles formed by caryatidæ. The centre of the stem is similar to the top, and rests upon a hexagonal stunted column growing from a spreading base of hexagonal form, alternating in panels and bands. Early 16th century.

J. E. TAYLOR, Esq.

- 6 CENSER.—Silver-gilt. With body, cover, and chains. Octagonal in section at the junction of the body and cover; from this section downwards protruding interlacing ribs give it a spherical appearance. The cover, pierced and dome-shaped, rises by interlacing arches to a pinnacle. The base is octagonal with rounded faces, rising to the body by means of projecting ribs. 1498.

CHARLES BORRADAILE, Esq.

- 7 TABERNACLE.—Silver parcel-gilt, spiral shaped. The centre is formed by a canopy, under which is a statuette of the Virgin and Child. The pinnacle is surmounted by a crucifix. German Gothic work, *circa* 1350.

CHARLES BORRADAILE, Esq.

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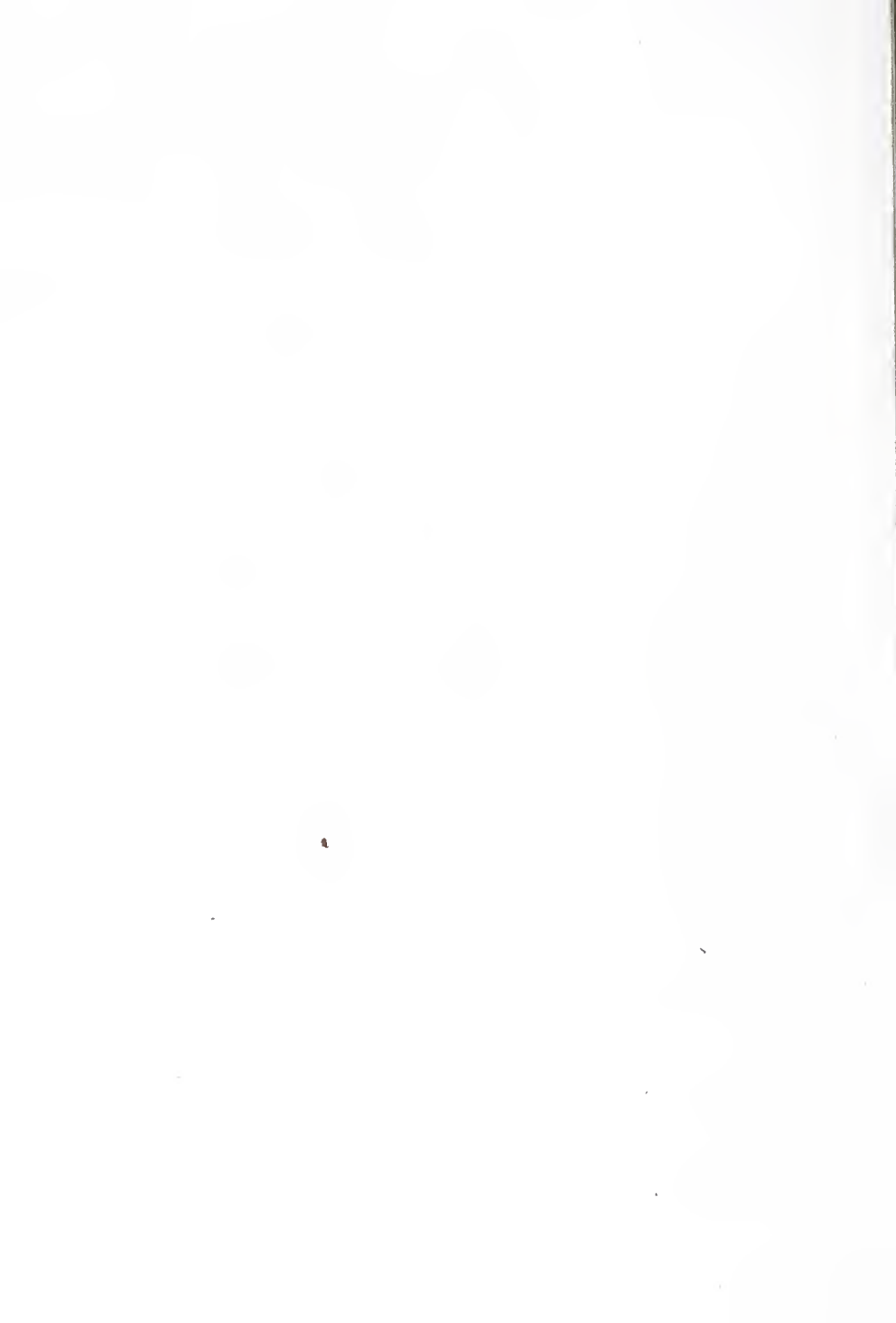
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EXHIBITION

OF

WORKS BY THE LATE :

LORD LEIGHTON OF STRETTON

President of The Royal Academy.



WINTER EXHIBITION,

TWENTY-EIGHTH YEAR.

MDCCCXCVII.

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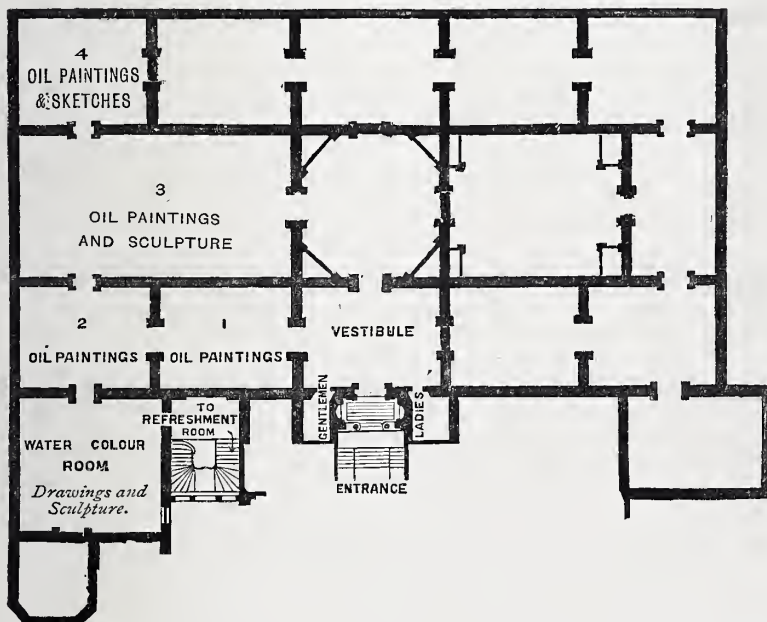
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All Communications should be addressed to "The Secretary."

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FREDERIC LEIGHTON,

1ST BARON LEIGHTON OF STRETTON.

BORN 1830. A.R.A. 1864; R.A. 1868; P.R.A. 1878. DIED 1896.

FREDERIC LEIGHTON was born at Scarborough on December 3, 1830. Both his father and grandfather were physicians. Before he was ten years old he went abroad, and in 1840 began to learn drawing at Rome. From there he was taken to Dresden and Berlin, where he attended classes at the Academy; and in 1843 was sent to school at Frankfort. It was at Florence, where his family resided in 1844, that his future was decided, and his artistic education began at the Accademia delle Belle Arti in that city. In the course of a few months, however, he returned to his school at Frankfort, and at the age of seventeen became a pupil in the Städtelsches Institut. From Frankfort he went to Brussels in 1848, and in the following year to Paris, working during that time more or less without any master. It was at this period that he painted his first picture, "Cimabue finding Giotto in the fields of Florence" (No. 177).

Leaving Paris in 1850 he returned to Frankfort and became the pupil of Steinle, under whom he studied till the autumn of 1852, paying one short visit to London in 1851. At the end of 1852 he went to Rome, and very soon afterwards began painting his first well-known picture, "Cimabue's Madonna carried in Procession through the streets of Florence" (No. 65), which was exhibited in the Royal Academy in 1855 and purchased by H.M. the Queen. The next two years, 1856 and 1857, were passed in Paris, and the two following years partly in London and partly in the South of Europe.

In 1860 he permanently settled in London, and in 1866 went to live in the house which he had built in Holland Park Road. During this period

he contributed regularly to the Exhibitions of the Royal Academy, and in 1864 was elected an Associate. In 1866 he went to Spain, and the following year for the first time to the East. His election as an Academician took place in 1868, and in that year he went to Egypt. Other journeys to the East followed, the results of which are to be seen in many of the pictures painted at this period. His first appearance as a sculptor was in 1877, when the "Athlete struggling with a Python" (No. 324) was exhibited.

At the decease of Sir Francis Grant in 1878, he was, on November 13 in that year, elected President of the Royal Academy, an office which he continued to hold till his death. The first of the "Discourses," which in accordance with custom he addressed every other year to the students of the Royal Academy, was delivered on December 10 in the following year; in it he speaks of the "relations which my office establishes between us, and which a deep and sympathetic interest in your artistic growth and welfare makes especially weighty in my eyes." When, in 1870, the Royal Academy began the series of Winter Exhibitions of Works by Old Masters and Deceased British Artists, he was one of the most active supporters of the proposal, and as a member every year of the Committee, and as President, took a most active part in organising the Exhibitions and the keenest interest in their success.

He was knighted on his election as President, and in 1886 was created a Baronet, the further honour of a peerage being conferred upon him by Her Majesty in 1896, only a few days before his death. Among many other dignities and honours which he received, in addition to those already spoken of, it may be mentioned that he held Honorary Degrees at the Universities of Oxford, Cambridge, Dublin, Edinburgh, and Durham; was an Associate of the Institute of France; an Honorary Member of the Royal Scottish and the Royal Hibernian Academies and of the Berlin Academy; and a Member of the Academies of Vienna, Belgium, Florence, Turin, Genoa, Perugia, Antwerp, and St. Luke, Rome; was a Commander of the Legion of Honour and of the Order of Leopold, and a Knight of the Prussian Order "Pour le mérite"; and for seven years, from 1876 to 1883, commanded the 20th Middlesex (Artists) Rifle Volunteers, retiring with the rank of Hon. Colonel, and subsequently receiving the Volunteer Decoration. His death occurred on January 25, 1896.

In Gallery III. there is a bust of Lord Leighton, the diploma work of Mr. Thomas Brock, R.A.

CATALOGUE.

The Numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

In the sizes of the Works the height is always placed before the width.

The date of each Work is placed in brackets after the title.

At p. 55 will be found an Index, in chronological order, of the principal Works now exhibited.

GALLERY No. I.

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**OIL PAINTINGS—Nos. 1-26.**  
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- 1 LENT BY MORETTA (1873).
 JOSEPH RUSTON, Esq.
 Bust, to l., of a girl, in a green dress, with a red flower in her hair;
 dark background. Canvas, 20½ by 14½ in.
- 2 MICHAEL ANGELO NURSING HIS DYING SERVANT (1862).
 G. M. SMITH, Esq.
 Three-quarter figures. The servant reclining in an arm-chair,
 with his head resting against the shoulder of Michael Angelo.
 Canvas, 43 by 36 in.

LENT BY

3 Portrait of MRS. FREDERICK P. COCKERELL (1868).

MRS. FREDERICK PEPYS COCKERELL.

Half figure, seated to l.; white dress. Canvas, 23½ by 19½ in.

4 THE VESTAL (1896).

MRS. HARVEY of Ickwell-Bury.

Half figure, to r., of a girl, in white drapery, with auburn hair falling over her l. shoulder, which she is holding with both hands. Left unfinished at the artist's death. Canvas, 27 by 20½ in.

5 TRAGIC POETESS (1890).

W. J. PIRRIE, Esq.

Full-length figure, less than life-size, in blue and purple drapery, seated facing the spectator on a terrace; her l. hand rests on a lyre; beyond is seen the sea. Canvas, 63 by 34 in.

6 WEAVING THE WREATH (1873).

MRS. GEORGE HOLT.

Small full-length figure of a girl, in a blue velvet robe; she is seated on a stone step making a wreath like the one she is wearing on her head. Canvas, 24½ by 23 in.

7 HERCULES WRESTLING WITH DEATH FOR THE BODY OF
ALCESTIS (1871).

SIR BERNHARD SAMUELSON, BART.

The scene is represented near the sea-shore. The body of Alcestis, robed in white, lies under some large trees in the centre of the picture; on the l., a group of mourners, a kneeling girl and a woman, prostrate; behind the bier are two other figures; on the r. is the figure of Hercules wrestling with Death. Canvas, 51½ by 104½ in.

In this year (1871) appeared Browning's poem, 'Balaustion's Adventure,' which contains the following tribute to the picture and its painter:—

“I know, too, a great Kaunian painter, strong
As Herakles, though rosy with a robe
Of grace that softens down the sinewy strength;
And he has made a picture of it all.
There lies Alkestis dead, beneath the sun
She longed to look her last upon. . . .
. . . . I pronounce that piece
Worthy to set up in our Poikilé.”

LENT BY

8

STUDY (1877).

MRS. GEORGE HOLT.

Small full-length figure, to l., of a little girl, with fair hair, in a pink robe, sitting cross-legged on the floor, with a bookstand in front of her. Canvas, 24 by 28 in.

9

INVOCATION (1889).

E. M. DENNY, Esq.

Three-quarter figure, to r., of a girl, in white robes, standing looking upward, her arms raised above her head. Canvas, 54 by 33½ in.

10

A BACCHANTE (1896).

J. E. REISS, Esq.

Half figure, to l., of a girl, with fair hair, crowned with leaves, looking down over her r. shoulder, which is bare; a leopard-skin is thrown across her l. shoulder; sky background. Left unfinished at the artist's death. Canvas, 26½ by 21 in.

11

ROMAN MOTHER (1867).

GEORGE AITCHISON, Esq., A.R.A.

Bust, full-face; black hair, dark dress. Canvas, 24 by 19 in.

12

SALOME THE DAUGHTER OF HERODIAS (1857).

HENRY T. MAKINS, Esq.

Small full-length figure, in white drapery, standing to r., with her arms held above her head, which is crowned with flowers; behind her is a female musician. Canvas, 44½ by 25 in.

13

"HIT!" (1893).

ELLIOTT LEES, Esq., M.P.

Two small full-length figures, almost nude; a young man, seated, with leopard-skin round his loins, is teaching a boy the use of the bow. Canvas, 29 by 22 in.

14

THE FAIR PERSIAN (1896).

ELLIOTT LEES, Esq., M.P.

Bust of a girl, in Eastern dress, with flowing dark hair, crowned by a jewelled circlet. Left unfinished at the artist's death. Canvas, 25½ by 19½ in.

LENT BY

15

ANTIQUÉ JUGGLING GIRL (1874).

GEO. H. HODGES, Esq.

Small full-length figure, almost nude, of a girl crowned with leaves, standing in front of a curtain, tossing up and catching balls; foliage and sky background. Canvas, 41½ by 24 in.

16

VESTAL (1883).

MISS LUCY COHEN.

Bust, to l., of a girl, with her head and shoulders covered with white gold-embroidered drapery. Canvas, 24½ by 17 in.

17

CORINNA OF TANAGRA (1893).

S. G. HOLLAND, Esq.

Half figure to l., in coloured drapery, crowned with leaves, standing facing the spectator, resting her clasped hands upon a lyre. Canvas, 47½ by 27 in.

18

DAVID (1865).

MRS. LEATHART.

Small full-length figure, seated on a house-top, gazing up at two doves in the sky above him. Hills in the distance. Canvas, 37 by 47 in.

Exhibited with the quotation:—

“Oh that I had wings like a dove! for then would I fly away, and be at rest.”—*Psalm* lv.

19

SISTER'S KISS (1880).

W. B. GREENFIELD, Esq.

Full-length figure of a girl, in a green robe, leaning against a wall, holding her head back to receive a kiss from a child who stands on the wall behind her and clasps her neck with both hands. Canvas, 48 by 21½ in.

20

CYMON AND IPHIGENIA (1884).

W. CUTHBERT QUILTER, Esq., M.P.

Iphigenia, in white drapery, is lying asleep under the shade of a large tree, with her arms above her head; several attendants asleep near her; on the r. the figure of Cymon, in red drapery, gazing down at her; sea in the distance, with the moon rising. Canvas, 64 by 129 in.

LENT BY

- 21 PASTORAL (1867).
 THOMAS ASHTON, Esq.
 Two small full-length figures of a shepherd and a girl standing in a landscape; he is teaching her to play the pipes. Canvas, 51½ by 26 in.
- 22 GLYTIE (1892).
 C. BRINSLEY MARLAY, Esq.
 A small figure of Clytie is seen on the r. kneeling on a stone building, with arms outstretched towards the sun, which is setting behind a range of moorland hills. Canvas, 32½ by 53½ in.
- 23 A NOBLE LADY OF VENICE.
 LORD ARMSTRONG.
 Half figure, standing to l., in brocaded robe and white head-dress, holding a vase of flowers. Canvas, 34 by 25½ in.
- 24 Portrait of MRS. SUTHERLAND ORR (1861).
 MRS. SUTHERLAND ORR.
 Sister of the painter.
 Bust to r., in black bonnet and dress. Canvas, 23 by 18 in.
 The original title of this picture when exhibited was "Mrs. S. O., a portrait."
- 25 DAY-DREAMS (1882).
 JAMES MASON, Esq.
 Three-quarter figure of a fair-haired girl, in purple drapery, standing facing the spectator, with her hands clasped against her cheek; tapestry background. Canvas, 47½ by 35½ in.
- 26 THE MERMAID (1858).
 MRS. WATNEY.
 Two small full-length figures; the mermaid clasping the fisherman round the neck. Canvas, 26½ by 18½ in.
 The original title of this picture when exhibited was "The Fisherman and the Syren. From a ballad by Goethe.
 'Half drew she him,
 Half sunk he in
 And never more was seen.'"

GALLERY No. II.

OIL PAINTINGS—Nos. 27-52.

LENT BY

27 Portrait of MRS. A. HICHENS (1885).

ANDREW K. HICHENS, Esq.

Half figure to l., full face, arms folded; brown dress, brown bonnet with yellow feather. Canvas, 26½ by 20½ in.

28 THE STAR OF BETHLEHEM (1862).

T. B. HOLMES, Esq.

This picture when exhibited was thus described:—

“One of the Magi, from the terrace of his house, stands looking at the star in the east. The lower part of the picture indicates a revel, which he may be supposed just to have left.” Canvas, 60 by 23½ in.

29 Portrait of MRS. MOCATTA (1882).

FRANCIS A. LUCAS, Esq.

Bust to l.; red dress; dark background. Canvas, 23½ by 19½ in.

30 THE NYMPH OF THE DARGLE (1880).

VISCOUNT POWERSCOURT.

Small full-length figure, standing facing the spectator; with white drapery; her arms crossed on her bosom. Canvas, 29½ by 10 in. The original title of this picture when exhibited was “Crenaia.” It was subsequently changed to the present one, the Dargle being the river which flows through Powerscourt and forms the Powerscourt Waterfall, here represented in the background.

LENT BY

- 31 Portrait of AMY, LADY COLERIDGE (1888).

AMY, LADY COLERIDGE.

Three-quarter figure, seated to l., looking at the spectator; grey dress; red curtain background; ostrich-feather fan in her hand. Canvas, 42 by 39½ in.

- 32 PERSEUS AND ANDROMEDA (1891).

MESSRS. A. TOOTH AND SONS.

The nearly nude figure of Andromeda represented bound to a rock in the sea; the dragon is standing over her with outstretched wings, his head turned upwards towards Perseus, who is seen in the air above on his winged steed discharging arrows. Canvas, 91½ by 50 in.

- 33 THE JEALOUSY OF SIMCETHA THE SORCERESS (1887).

COUNT CLARENCE VON ROSEN.

Three-quarter figure, seated to r., looking over her r. shoulder; her r. arm rests on the back of her chair; yellow and white drapery with purple mantle wrapped round her. Canvas, 35½ by 35½ in.

- 34 THE ARAB HALL (1890).

JOHN AIRD, Esq., M.P.

Small full-length figure of a girl, in oriental costume, standing leaning against a marble pillar, with her hands clasped. Canvas, 33 by 16 in.

- 35 IOSTEPHANE (1880).

JAMES MASON, Esq.

Three-quarter figure, less than life-size, of a girl, in light yellow drapery, with violets in her fair hair, standing facing the spectator, arranging the drapery over her r. arm; marble columns and fountain in the background. Canvas, 37 by 19 in.

- 36 ARIADNE ABANDONED BY THESEUS: Ariadne watches for his return: Artemis releases her by death (1868).

W. J. PIRRIE, Esq.

Full-length figure of Ariadne, in white drapery, lying on a rocky promontory overlooking the sea. Canvas, 45 by 62 in.

LENT BY

37

KITTENS (1883).

E. M. DENNY, Esq.

Full-length figure of a fair-haired child, in purple and embroidered drapery, seated on a bench covered with a leopard-skin, with a rose in her hand, looking down at a kitten which sits beside her. Canvas, 48 by 31½ in.

38

GREEK GIRL DANCING (1867).

HILTON PHILIPSON, Esq.

Two men and a woman seated on a terrace, watching and applauding a girl in white drapery, who is dancing before them; beyond is seen a river and town. Canvas, 34 by 45 in.

The original title of this picture when exhibited was "Spanish Dancing Girl: Cadiz in the old times."

39

THE GARDEN OF THE HESPERIDES (1892).

GEORGE McCULLOCH, Esq.

The three Hesperides are represented reclining under the tree with the golden apples, of which they were the guardians, and caressing the dragon who assisted them in their task; one of them on the l. is playing a lyre; sea in the background. Canvas, 66 by 66 in. (circular).

40

GOLDEN HOURS (1864).

LORD DAVEY.

Half figure of a man, with long dark hair and dark dress, playing on a spinet, while a woman in white flower-embroidered dress leans on the instrument with her back to the spectator. Canvas, 36 by 48 in.

41

AFTER VESPERS (1872).

E. N. BUXTON, Esq.

Three-quarter figure of a girl, in a green dress, standing in front of a niche; her r. hand holds a string of beads. Canvas, 43 by 27½ in.

42

Portrait of H. E. GORDON, Esq. (1877).

H. E. GORDON, Esq.

Bust to l., profile; velvet coat. Canvas, 23½ by 19 in.

LENT BY

- 43 Portrait of MISS MAY SARTORIS (MRS. H. E. GORDON)
WHEN A CHILD.
H. E. GORDON, Esq.
Full length, in a blue riding habit, with black hat and feathers
and red scarf, standing in a landscape. Canvas, 59 by 34 in.
- 44 ATALANTA (1893).
HARRY J. VEITCH, Esq.
Bust, to r., of a girl, with dark hair, in purple and white drapery,
her r. shoulder uncovered. Canvas, 26½ by 19 in.
- 45 CLEOBOULOS INSTRUCTING HIS DAUGHTER CLEOBOULINE
(1871).
E. N. BUXTON, Esq.
Two small full-length figures; the girl seated on a cushioned
bench, with a scroll on her lap; the man sits opposite to her,
with r. hand extended. Canvas, 24 by 37½ in.
- 46 Portrait of MISS MABEL MILLS (THE HON. MRS. GRENFELL)
(1877).
LORD HILLINGDON.
Bust to r.; black dress, dark hat with coloured feathers; grey
background. Canvas, 23 by 19½ in.
- 47 MUSIC LESSON (1877).
E. M. DENNY, Esq.
Two fair-haired girls seated on a black and white marble bench, in
Eastern draperies, with bare feet; the elder one teaching the
younger to play a stringed instrument. Canvas, 36½ by 37½ in.
- 48 Portrait of SIR RICHARD FRANCIS BURTON, K.C.M.G. (1876).
NATIONAL PORTRAIT GALLERY.
Bust to l.; dark coat; dark background. Canvas, 23½ by 19½ in.
The original title of this picture when exhibited was "Portrait of
Captain Richard Burton, H.M.'s Consul at Trieste."
- 49 ACTÆA, THE NYMPH OF THE SHORE (1868).
E. LAYTON, Esq.
Small full-length nude figure, lying on white drapery on the sea-
shore. Signed "F. Leighton." Canvas, 22 by 40 in.

LENT BY

50 Portrait of JOHN MARTINEAU, Esq., ætat. 33 (1868).

JOHN MARTINEAU, Esq.

Bust, facing the spectator; dark coat; dark background. Canvas, 23½ by 19½ in.

51 THE BATH OF PSYCHE (1890).

PRESIDENT AND COUNCIL OF THE ROYAL ACADEMY
(CHANTREY BEQUEST).

Small full-length nude figure, standing on the edge of a marble bath, and holding up white drapery. Canvas, 75 by 24½ in.

52 Portrait of MRS. FRANCIS A. LUCAS (1889).

FRANCIS A. LUCAS, Esq.

Bust to l., looking at the spectator; dark dress trimmed with lace; dark background. Canvas, 23½ by 19½ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 53-84.

LENT BY
53 **EGYPTIAN SLINGER (1875).**

LORD DAVEY.

Nude figure, standing on a raised platform in a field of wheat, in the act of slinging; moon rising in the background. Canvas, 59½ by 43 in.

The original title of this picture when exhibited was "Eastern Slinger scaring birds in harvest-time: moonrise."

54 **FATIDICA (1894).**

W. H. LEVER, Esq.

Full-length figure, less than life size, in white drapery, seated facing the spectator, leaning back in a chair, with legs crossed; a tripod stands beside her. Canvas, 59½ by 43 in.

55 **EUCHARIS (1863).**

MRS. STEPHENSON CLARKE.

Half figure, to r., of a girl with auburn hair, in white drapery, with a basket of fruit on her head, which she is steadying with her l. hand. Signed, "F. L." Canvas, 32½ by 22 in.

The original title of this picture when exhibited was "Girl with a basket of fruit."

56 **VENUS DISROBING FOR THE BATH (1867).**

ALEXANDER HENDERSON, Esq.

Full-length nude figure standing between marble columns, through which is seen a view of the sea; she is leaning her r. arm on a pedestal, and loosening the sandal from her r. foot; on the l. two doves are fluttering on a vase in which is a rose-tree. Canvas, 79 by 35½ in.

LENT BY

57 CAPTIVE ANDROMACHE (1888).

CORPORATION OF MANCHESTER.

After the death of Hector, Andromache is a captive in Argos, where she is subjected to the scornful taunts of those among whom she goes to draw water at the Hyperian well.

In the centre stands Andromache, in dark blue drapery; a group of women drawing water at the well on the r.; other groups on the l. and in front. Canvas, 77 by 160 in.

Exhibited with the following quotation:—

“Some standing by,
Marking thy tears fall, shall say, ‘This is she,
The wife of that same Hector who fought best
Of all the ‘Trojans, when all fought for Troy.’”

Iliad, vi. (Mrs. Barrett Browning’s translation).

58 THE SPIRIT OF THE SUMMIT (1894).

ROBERT ENGLISH, ESQ.

Full-length female figure, draped in white, seated on the summit of a rock, gazing upwards; moonlight. Canvas, 77½ by 39½ in.

59 ROMAN LADY (1859).

EDWIN LAWRENCE, ESQ., M.P.

Half figure, standing facing the spectator; black hair, Italian costume. Canvas, 31½ by 20½ in.

The original title of this picture when exhibited was “La Nanna.”

60 GLYTIE (1896).

JAMES KNOWLES, ESQ.

Full-length figure, in white and brown drapery, kneeling near a column and an altar, on which is fruit, her arms outstretched towards the setting sun, and head thrown back, with ruddy hair hanging loose. Canvas, 61 by 53½ in.

61 ORPHEUS AND EURYDICE (1864).

FRANCIS RECKITT, ESQ.

Three-quarter figures; Eurydice represented clinging to Orpheus in supplication. Canvas, 49 by 42 in.

Exhibited with the following quotation:—

“But give them me—the mouth, the eyes, the brow—
Let them once more absorb me! One look now
Will lap me round for ever, not to pass
Out of its light, though darkness lie beyond!
Hold me but safe again within the bond
Of one immortal look! All woe that was,
Forgotten, and all terror that may be,
Defied,—no past is mine, no future! look at me!”

Robert Browning, ‘A Fragment.’

LENT BY

- 62 COUNT PARIS, accompanied by Friar Lawrence, comes to the house of the Capulets to claim his bride; he finds Juliet stretched, apparently lifeless, on her bed.—
‘*Romeo and Juliet*,’ act iv. sc. 5. (1858.)

WILLIAM RYLAND, Esq.

Juliet, on her bed, on the l.; her father and mother bending over her; Count Paris and the Friar on the r.; through an opening beyond are seen numerous figures at the foot of a staircase. Canvas, 44 by 68½ in.

- 63 RETURN OF PERSEPHONE (1891).

CORPORATION OF LEEDS.

Persephone, supported by Hermes, being brought back to the upper world, where she is waited for by Demeter with outstretched arms. Canvas, 79 by 59½ in.

- 64 SIBYL (1889).

W. C. WATSON, Esq.

Full-length female figure, less than life-size, in lilac drapery, seated to l. in a chair, with legs crossed, leaning her chin on her l. hand and looking at the spectator; scrolls lie beside her; sky background. Canvas, 59 by 34 in.

- 65 CIMABUE'S MADONNA CARRIED THROUGH FLORENCE
(1855).

H.M. THE QUEEN.

(From Buckingham Palace.)

This was the first picture exhibited by Lord Leighton. Its original title was:—

“Cimabue’s celebrated Madonna is carried in procession through the streets of Florence; in front of the Madonna, and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind it, Arnolfo di Lapo, Gaddo Gaddi, Andrea Tafi, Nicola Pisano, Buffalmacco, and Simone Memmi; in the corner, Dante.”

Signed with a monogram. Canvas, 87½ by 205 in.

- 66 WHISPERS (1881).

MRS. BLOOMFIELD MOORE.

Full-length figures, less than life-size, of a young man and a girl seated on a bench; the young man is whispering in her ear and holding her hand; sunset sky. Canvas, 48 by 30 in.

LENT BY

67 THE LAST WATCH OF HERO (1887).

CORPORATION OF MANCHESTER.

The picture is divided into two compartments. In the upper one is a three-quarter figure of Hero, in pink drapery, leaning against a marble column, gazing out over the sea, with her r. arm over her head and her l. holding back a curtain. Canvas, 62½ by 35½ in. In the lower compartment is seen the body of Leander lying on a rock washed by the waves. Canvas, 12½ by 29½ in. Exhibited with the following quotation:—

“With aching heart she scanned the sea-face dim.

* * * *

Lo! at the turret's foot his body lay,
Rolled on the stones and washed with breaking spray.”
‘Hero and Leander,’ Musæus (translated by Edwin Arnold).

68 'TWINX HOPE AND FEAR (1895).

JOHN MUSKER, ESQ.

Three-quarter figure of a dark-haired girl, in dark green and white drapery, sitting to l., her head turned back towards the spectator, and her l. arm over the back of the chair. Canvas, 43½ by 38½ in.

69 DÆDALUS AND ICARUS (1869).

ALEXANDER HENDERSON, ESQ.

Two full-length figures, less than life-size, almost nude, standing on a stone platform, on a height overlooking the sea; Dædalus is fastening the wings of Icarus, who stands with r. arm raised. Canvas, 53½ by 40½ in.

70 SUMMER SLUMBER (1894).

HILTON PHILIPSON, ESQ.

Full-length figure of a girl, in pink drapery, lying asleep on the edge of a marble bath, with her long fair hair hanging down; her clasped hands rest on her bosom; garden seen through an arch in the background. Canvas, 45½ by 62½ in.

71 A PORTION OF THE INTERIOR OF THE GRAND MOSQUE OF DAMASCUS (1875).

LORD ARMSTRONG.

View looking towards the *mihrab*, with various figures, among them two girls in the foreground. This mosque has since been destroyed by fire. Canvas, 62 by 47 in.

LENT BY

72

Portrait of MISS RUTH STEWART HODGSON (1878).

JAMES STEWART HODGSON, Esq.

Full length of a little girl, standing facing the spectator, in a crimson coat and hat trimmed with fur; dark background. Canvas, $50\frac{1}{2}$ by $35\frac{1}{2}$ in.

73

Portrait of MRS. STEPHEN RALLI (1881).

MRS. ALEX. P. RALLI.

Three-quarter figure to l., of a lady in black, standing facing the spectator, her hands crossed and holding a fan; architectural background. Canvas, 48 by 33 in.

74

HELIOS AND RHODOS (1869).

JAMES REISS, Esq.

Full-length figures, less than life-size; Helios descending from his chariot, which is seen on a cloud above, to embrace the nymph Rhodos, who has risen from the sea. Canvas, $65\frac{1}{2}$ by $42\frac{1}{2}$ in.

75

FLAMING JUNE (1895).

PROPRIETORS OF 'THE GRAPHIC.'

Full-length female figure, in orange-coloured drapery, lying asleep on a marble bench; the sea in the background. Canvas, 46 by 46 in.

76

HEAD OF A GIRL.

J. W. KNIGHT, Esq.

Small bust, to r., of a fair-haired girl, in a light blue dress, with her back to the spectator, and her head turned slightly to r.; dark background. Canvas, $16\frac{1}{2}$ by 11 in.

77

HEAD OF A GIRL.

JOSEPH RUSTON, Esq.

Small bust, to r., of a fair-haired girl, in a white dress, her head turned slightly to l.; dark background. Canvas, 15 by $10\frac{1}{2}$ in.

LENT BY

78 MOORISH GARDEN: A DREAM OF GRANADA (1874).

SIR J. W. PEASE, BART., M.P.

View in the garden of Generalife, looking along a watercourse bordered by cypresses and leafy arches; in the foreground, a little girl carrying a copper vessel, followed by two peacocks. Canvas, 41 by 40 in.

79 WINDING THE SKEIN (1878).

F. H. WOODROFFE, ESQ.

A terrace in the foreground, on which are full-length figures of two fair-haired girls; the one on the l., in white drapery, seated, holds a skein of wool, which the younger one, on the r., in red and white drapery, is winding into a ball; sea and hills in the background. Canvas, 39½ by 63½ in.

80 ELECTRA AT THE TOMB OF AGAMEMNON (1869).

MRS. WATNEY.

Full-length figure, less than life-size, in black drapery, standing facing the spectator, with her hands clasped above her head, near a column, on which is a basket of roses. Canvas, 59½ by 29 in.

81 THE DAPHNEPHORIA (1876).

GEORGE McCULLOCH, ESQ.

This picture when exhibited was thus described:—

A triumphal procession, held every ninth year at Thebes, in honour of Apollo, and to commemorate a victory of the Thebans over the Æolians of Arne. Its name was derived from the laurel branches carried by those who took part in the festival, the laurel—or more properly the bay—being sacred to Apollo.

The procession is led by a youthful priest called the Daphnephoros (the laurel-bearer); before him a boy, his kinsman, bears a symbolic standard called the *Kopos*, and indicating the sun, moon, and stars. Behind the Daphnephoros, three lads carry a trophy of golden armour; they are followed by the choir of Theban maidens, who, crowned with laurel, and each bearing a laurel-branch, sing the hymn to Apollo under the direction of the chorus-leader. The procession is closed by boys carrying votive tripods.

In the valley below is seen the town of Thebes. See *Proclus*, 'Chrestomath.', p. 11. Canvas, 89 by 204 in.

LENT BY

82

FAREWELL (1893).

J. SENIOR, Esq.

Full-length figure, less than life-size, of a girl in purple and brown drapery, standing to l. on a marble terrace, outside a doorway, looking back, with her l. hand raised to her chin; seashore in the background. Canvas, 63 by 26½ in.

83

IDYLL (1881).

MRS. WATNEY.

Full-length figures, less than life-size, of two fair-haired girls, one in white, the other in orange-coloured drapery, reclining under a tree, on a height overlooking a winding river, listening to a youth who sits near them, with his back to the spectator, playing a flute; sea and hills in the distance. Canvas, 41½ by 84 in.

84

SUMMER MOON (1872).

ALFRED MORRISON, Esq.

Full-length figures, less than life-size, of two girls, one in white drapery, the other in red, reclining in a marble alcove, leaning against one another, with clasped hands, asleep; behind them is a circular opening, through which is seen the moonlit sky. Canvas, 39½ by 50½ in.

GALLERY No. IV.

OIL PAINTINGS AND SKETCHES—Nos. 85-203.

LENT BY

85 A STREET IN LERICI.

WICKHAM FLOWER, Esq.

View looking along the street. Sketch. Panel, 7 by 4 in.

86 ALTAR WITH FRUIT.

HENRY L. FLORENCE, Esq.

Study for a portion of the picture "Clytie" (No. 60). Panel,
4¼ by 4¼ in.

87 KYNANCE COVE.

WICKHAM FLOWER, Esq.

View of sea and rocks. Sketch. 4¼ by 7½ in.

88 HEAD OF A GIRL.

H.R.H. THE PRINCESS OF WALES.

Bust, to r., of a fair-haired girl, in green and gold dress and cap,
looking down to r.; dark background. Canvas, 18 by 14 in.

89 Portrait of the late MISS LAVINIA P'ANSON (1864).

E. B. P'ANSON, Esq.

Head, turned slightly to l., looking at the spectator; sky back-
ground. Canvas, 12½ in. (circular).

90 HEAD OF AN ARAB.

GEO. H. HODGES, Esq.

Bust, head turned slightly to l.; dark background. Sketch.
Canvas, 17½ by 14½ in.

LENT BY

- 91 SOLITUDE.
 JAMES STEWART HODGSON, Esq.
 Sketch for the finished picture exhibited in 1890. Canvas, 6 $\frac{1}{2}$ by 3 in.
- 92 RETURN OF PERSEPHONE.
 JAMES STEWART HODGSON, Esq.
 Sketch for the finished picture (No. 63). Canvas, 9 $\frac{3}{4}$ by 7 $\frac{1}{4}$ in.
- 93 TRAGIC POETESS.
 JAMES STEWART HODGSON, Esq.
 Sketch for the finished picture (No. 5). Canvas, 8 $\frac{1}{2}$ by 4 $\frac{1}{2}$ in.
- 94 THE WISE AND FOOLISH VIRGINS.
 HAMILTON AÏDÉ, Esq.
 Sketch for the fresco in Lyndhurst Church, executed in 1866.
 Canvas, 8 $\frac{1}{2}$ by 22 $\frac{1}{2}$ in.
- 95 Portrait of MRS. J. HANSON WALKER (1867).
 J. HANSON WALKER, Esq.
 Bust to l.; blue dress; sky background. Canvas, 18 by 16 in.
- 96 A WOMAN'S HEAD: CAPRI; MOONLIGHT.
 ALFRED WATERHOUSE, Esq., R.A.
 Bust to r.; white head-dress. Sketch. Canvas, 8 $\frac{1}{2}$ by 8 $\frac{1}{2}$ in.
- 97 A STREET IN DAMASCUS.
 MRS. MATTHEWS.
 View looking along the street; on the r. a mosque, and a donkey standing near a wall. Sketch. Canvas, 7 by 6 $\frac{3}{4}$ in.
- 98 IN THE CAMPAGNA.
 MISS LEES.
 View of a building on an eminence in the middle distance; trees and wall in the foreground. Sketch. Canvas, 9 $\frac{1}{2}$ by 15 $\frac{3}{4}$ in.

LENT BY

99 A VIEW IN SCOTLAND.

A. F. BUXTON, Esq.

Heather-covered slope in the foreground, with hills beyond.
Sketch. Canvas, 9 by 16 in.

100 THE COAST OF ASIA MINOR, FROM THE ISLAND OF RHODES.

VAL. C. PRINSEP, Esq., R.A.

Rocky foreground; sea in the middle distance; hills beyond.
Sketch. Canvas, 8½ by 16¼ in.

101 Portrait of MISS NINA JOACHIM (1883).

PROFESSOR JOACHIM.

Bust of a little girl, with fair hair, in a blue frock, with crimson sash. Canvas, 16 by 13 in.

102 SYRACUSAN BRIDE LEADING WILD BEASTS IN PROCESSION TO THE TEMPLE OF DIANA.

THOMAS JOHNSON, Esq.

* Sketch for the finished picture exhibited in 1866. Canvas, 5½ by 16½ in.

103 BAY SCENE, ISLE OF RHODES.

J. F. CHEETHAM, Esq.

View looking across a bay; rocks in the foreground; hills in the distance. Sketch. Canvas, 9 by 17 in.

104 VILLA MALTA, ROME.

VAL. C. PRINSEP, Esq., R.A.

View of the house seen between two cypress trees. Sketch.
Canvas, 10¼ by 16 in.

105 Portrait of the late EDWARD T'ANSON, Esq.

E. B. T'ANSON, Esq.

Three-quarter figure, seated facing the spectator; dark background.
Canvas, 35½ by 27½.

LENT BY

106

CATHEDRAL, CAPRI.

GEORGE W. AGNEW, Esq.

View of the cathedral, with garden in the foreground. Sketch.
Canvas, $7\frac{1}{2}$ by $10\frac{1}{2}$ in.

107

VIEW NEAR CAIRO.

SIR E. J. POYNTER, P.R.A.

Sketch. Canvas, $7\frac{1}{4}$ by $11\frac{1}{2}$ in.

108

"AND THE SEA GAVE UP THE DEAD WHICH WERE
IN IT."—*Rev.* xx. 13 (1892).

HENRY TATE, Esq.

The principal figures are a man, a woman, and a child, rising out
of the sea; other figures seen rising in the background. Canvas,
93 in. (circular).

109

Portrait of MISS LAING (LADY NIAS) (1853).

LADY NIAS.

Three-quarter figure standing to l., her r. hand resting on a
pedestal; blue dress, flowers in her hair; garden and sky back-
ground. Signed with a monogram, and dated 1853. Canvas,
41 by 29 in.

110

BROUSSA AND THE MYSIAN OLYMPUS.

DOUGLAS W. FRESHFIELD, Esq.

View of the town and gardens in the foreground, and the mountain
in the distance. Sketch. Canvas, $10\frac{1}{2}$ by 16 in.

111

ASIA MINOR FROM RHODES.

JOSEPH RUSTON, Esq.

View looking across a bay to the coast of Asia Minor. Sketch.
Canvas, $6\frac{3}{4}$ by $16\frac{1}{4}$ in.

112

A WOODY HILL-SIDE.

JOSEPH RUSTON, Esq.

Steep slope with trees on the l.; the sea seen through trees on
the r. Sketch. Canvas, $11\frac{1}{2}$ by 15 in.

LENT BY

- 113 A STREET SCENE, CAPRI.
LADY WANTAGE.
View looking under an archway; doorway on the l. Sketch.
Canvas, 12 by 8½ in.
- 114 LETTY (1884).
HENRY JOACHIM, ESQ.
Bust, to r., of a fair-haired girl, with black hat tied under her chin,
and yellow handkerchief. Canvas, 18 by 15½ in.
- 115 CAPTIVE ANDROMACHE.
JAMES STEWART HODGSON, ESQ.
Sketch for the finished picture (No. 57). Canvas, 7¾ by 15¾ in.
- 116 ON THE NILE.
B. W. LEADER, ESQ., A.R.A.
View looking across the Nile. Sketch. Canvas, 4 by 10 in.
- 117 GARDEN OF HOUSE AT CAPRI.
LADY WANTAGE.
View of the garden, with steps going up to the house on the l.
Sketch. Canvas, 12 by 9¾ in.
- 118 RED MOUNTAINS, EGYPT.
B. W. LEADER, ESQ., A.R.A.
View looking across the desert, with the mountains in the
distance. Sketch. Canvas, 5¾ by 16¾ in.
- 119 VIEW ON THE COAST OF DONEGAL.
MRS. SUTHERLAND ORR.
View from the seashore, with rocky promontory in the middle
distance. Sketch. Canvas, 4½ by 7 in.
- 120 THE COAST OF ASIA MINOR.
THE MISSES LAWRENCE.
Study for the background in the picture, "Perseus on Pegasus,"
left unfinished at the death of the artist. Canvas, 3 by 10½ in.

LENT BY

- 121 THE STREET OF THE KNIGHTS, RHODES.
WICKHAM FLOWER, Esq.
View looking along the street. Sketch. Canvas, 11 by 9½ in.
- 122 PERSEUS ON PEGASUS.
DOUGLAS W. FRESHFIELD, Esq.
Sketch for a picture left unfinished at the artist's death. Canvas, 9¾ in. (circular).
- 123 WOMAN WITH POMEGRANATE.
MRS. STEPHENSON CLARKE.
Half figure, standing to r., holding a pomegranate in her l. hand ; her r. hand holds a vase. Canvas, 34 by 25½ in.
- 124 STUDY OF TREES AT OLIEVEDEN.
VAL. C. PRINSEP, Esq., R.A.
View of a wooded slope; a large tree in the foreground, with a figure seated under it. Canvas, 17 by 10¾ in.
- 125 THE COAST OF ASIA MINOR, FROM RHODES.
JOSEPH RUSTON, Esq.
Shore in the foreground, with the sea and hilly coast beyond. Sketch. Canvas, 7½ by 15½ in.
- 126 THE GARDEN OF THE HESPERIDES.
J. L. PEARSON, Esq., R.A.
Sketch for the finished picture (No. 39). Canvas, 7 in. (circular).
- 127 CERVARA, NEAR ROME.
VAL. C. PRINSEP, Esq., R.A.
View of a rocky height, with buildings. Sketch. Canvas, 10½ by 12½ in.

LENT BY

128 THE BRACELET (1894).

JAMES OGSTON, Esq.

Full-length figure, less than life-size, of a fair-haired girl in light-coloured drapery, standing facing the spectator, clasping a bracelet on her l. arm; on the floor in front of her is a child sitting cross-legged, holding an open box and looking up at her; foliage seen between columns behind. Canvas, 59½ by 23 in.

129 Portrait of LADY CLEMENTINE MITFORD.

A. B. FREEMAN MITFORD, Esq., C.B.

Three-quarter figure, seated to r. in an arm-chair, looking at the spectator; black dress, fur-trimmed cloak lined with pink; architectural background. Canvas, 46½ by 38½ in.

130 JANITA.

E. N. BUXTON, Esq.

Small bust, to r., of a girl with dark hair, in a green dress. Canvas, 10¼ by 7¼ in.

131 COURTYARD OF A HOUSE AT DAMASCUS.

H. E. GORDON, Esq.

View of the interior of the courtyard, with the figure of a girl leaning against one of the columns. Sketch. Canvas, 12 by 9¼ in.

132 Portrait of JOHN HANSON WALKER, Esq. (1861).

H.M. THE QUEEN.

The subject of this picture sat to Lord Leighton at Bath as a model for a pastoral subject.

Small three-quarter figure of a boy in a smock frock, holding a shepherd's pipe; farmyard background. Canvas, 23 by 17 in.

133 ST. MARK'S, VENICE.

W. W. OULESS, Esq., R.A.

View of a portion of the interior. Sketch. Canvas, 15¾ by 11¾ in.

LENT BY

- 134** HEAD OF AN ITALIAN GIRL.
ANDREW K. HICHENS, ESQ.
Small bust, to l., of a dark-haired girl, in peasant dress. Sketch.
Canvas, $9\frac{1}{2}$ by $7\frac{1}{4}$ in.
- 135** ELIJAH IN THE WILDERNESS (1879).
CORPORATION OF LIVERPOOL.
On the r. the nude figure of Elijah, reclining on a rock, with head and arms thrown back; beside him stands an angel holding bread and water. Canvas, 91 by $81\frac{1}{2}$ in.
- 136** Portrait of A. B. FREEMAN MITFORD, Esq., C.B. (1891).
A. B. FREEMAN MITFORD, Esq., C.B.
Three-quarter figure, seated to l. in an arm-chair, with hands clasped; dark dress; dark background. Canvas, $46\frac{1}{2}$ by $38\frac{1}{2}$ in.
- 137** THE GARDEN OF GENERALIFE.
W. W. OULESS, Esq., R.A.
Study for the finished picture, "Moorish Garden: a dream of Granada" (No. 78). Canvas, $10\frac{1}{2}$ by $11\frac{1}{2}$ in.
- 138** ANITA.
HENRY LUCAS, Esq.
Small bust of a girl, in a pink dress, looking at the spectator, with her head slightly inclined to l. Canvas, 12 by $8\frac{1}{4}$ in.
- 139** ATHENS AND ÆGINA.
A. F. BUXTON, Esq.
View of Athens in the foreground, with Ægina in the distance. Sketch. Canvas, $4\frac{1}{2}$ by $14\frac{1}{2}$ in.
- 140** NERUCCIA (1879).
MRS. C. E. LEES.
Bust to l., less than life-size, of a girl, in a white dress, with a red flower in her dark hair; dark background. Canvas, 19 by 16 in.

LENT BY

- 141 A COFFEE-HOUSE AT ALGIERS.
DOUGLAS W. FRESHFIELD, ESQ.
View of the interior, with figures on the r. Sketch. Canvas, 11 by 15½ in.
- 142 A STUDY.
G. F. WATTS, ESQ., R.A.
Small half figure of a man, nude to the waist, with his hands behind him. Sketch. Canvas, 10½ by 7¾ in.
- 143 NAUSICAA (1878).
ALDERMAN H. D. DAVIES, M.P.
Full-length figure, less than life-size, of a girl, in green and white drapery, standing in a doorway, facing the spectator, leaning against a column, her r. hand touching her chin. Canvas, 57½ by 25½ in.
- 144 A STUDY.
T. W. BACON, ESQ.
View on the Arno. Canvas, 7½ by 12¼ in.
- 145 ST. MARK'S, VENICE.
ALFRED WATERHOUSE, ESQ., R.A.
Study for a picture, to be called "The Mosaicists," never executed (see No. 148). Canvas, 11¾ by 18½ in.
- 146 TWO VENETIAN NOBLEMEN.
H. E. GORDON, ESQ.
Small full-length figures, in flowing robes, standing on a terrace; a cat and a peacock beside them on the l. Sketch. Canvas, 38½ by 28½ in.
- 147 LITTLE FATIMA (1875).
R. KIRKMAN HODGSON, ESQ.
Small half figure of a little girl, in Eastern costume, standing facing the spectator; dark background. Canvas, 15½ by 9½ in.

LENT BY

148

THE MOSAICISTS.

VAL. C. PRINSEP, Esq., R.A.

Sketch for a picture never executed. Canvas, $7\frac{1}{2}$ by 10 in.

49

ORPHEUS IN HADES.

JAMES KNOWLES, Esq.

Sketch for the finished picture called "The Triumph of Music," exhibited in 1856. Canvas, $10\frac{1}{4}$ by $14\frac{1}{2}$ in.

150

STUDY OF HOUSES: VENICE.

T. W. BACON, Esq.

View looking across a canal, with houses on the far side. Canvas, $9\frac{1}{2}$ by $15\frac{1}{2}$ in.

151

HEAD OF A MUSICIAN.

PANDELI RALLI, Esq.

Study for one of the figures in the "Procession of Cimabue" (No. 65). Canvas, $9\frac{1}{2}$ by $8\frac{1}{2}$ (arched top).

152

RED MOUNTAINS, EGYPT.

C. MORLAND AGNEW, Esq.

View looking across the desert towards the mountains, with a ruined mosque on the r. Sketch. Canvas, $5\frac{1}{2}$ by 16 in.

153

CITY OF TOMBS, ASSIOUT, EGYPT.

VAL. C. PRINSEP, Esq., R.A.

View of the city, with the Libyan hills behind; water in the foreground. Sketch. Canvas, $5\frac{1}{4}$ by 10 in.

154

DOORWAY, NORTH AISLE OF ST. MARK'S, VENICE.

WILLIAM H. COPE, Esq.

View looking up the aisle. Sketch. Canvas, $15\frac{1}{2}$ by 11 in.

LENT BY

155 "AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT."

THOMAS JOHNSON, Esq.

Sketch for the finished picture (No. 108). Canvas, 31½ in. (circular).

156

BIANCA (1881).

ARTHUR LUCAS, Esq.

Small half figure of a fair-haired girl, in a white dress, standing with her arms folded, looking at the spectator. Canvas, 18 by 12½ in.

157

CYMON AND IPHIGENIA.

JAMES STEWART HODGSON, Esq.

Sketch for the finished picture (No. 20). Canvas, 9 by 18 in.

158

GREEK GIRLS PLAYING AT BALL.

JAMES STEWART HODGSON, Esq.

Sketch for the finished picture exhibited in 1889. Canvas, 6½ by 11¼ in.

159

A COVERED STREET IN ALGIERS.

WILLIAM H. COPE, Esq.

View looking along the street. Sketch. Canvas, 13¾ by 10½ in.

160

CORONA.

E. N. BUXTON, Esq.

Small bust, to L., of a dark-haired girl; brown dress, white head-dress; dark background. Canvas, 12 by 9½ in.

161

THE COAST OF AEGINA.

WICKHAM FLOWER, Esq.

View looking across the sea. Sketch. Canvas, 4¾ by 16 in.

162

Portraits of THE MISSES STEWART HODGSON (1888).

JAMES STEWART HODGSON, Esq.

Three-quarter figures of two girls; one in white, seated with a book on her lap; the other, in a yellow dress, leaning over her. Canvas, 47 by 39½ in.

LENT BY

163

NANNA (1859).

H.R.H. THE PRINCE OF WALES.

Half figure of a dark-haired girl, in Italian costume, with her back to the spectator, head turned to r.; peacocks' feathers in the background. Signed "L" and dated '59. Canvas, 23 by 20 in. The original title of this picture when exhibited was "Pavonia."

164

BIANCA.

H.R.H. THE PRINCE OF WALES.

Half figure, to l., of a fair-haired girl, in a white dress embroidered with flowers, looking down, with arms folded; doves and flowers on a wall in the background, above which is seen the sky. Canvas, 23 by 19 in.

165

A STUDY.

VAL. C. PRINSEP, ESQ., R.A.

Small bust of a man to r. Canvas, 7 by 5½ in.

166

VIEW IN SPAIN.

J. HANSON WALKER, ESQ.

View looking across a plain to some hills in the distance, with buildings on the l. Sketch. Canvas, 8 by 16 in.

167

COURTYARD OF A MOSQUE AT BROUSSA.

DOUGLAS W. FRESHFIELD, ESQ.

View looking across the courtyard, in the middle of which is a fountain. Sketch. Canvas, 14¼ by 10½ in.

168

HEAD OF A GIRL.

H. G. WILLETT, ESQ.

Small bust, to r., of a girl, in a black dress, with a black hat tied under her chin. Sketch. Canvas, 11½ by 9¼ in.

169

THE TOWN OF CAPRI.

SIR T. D. GIBSON CARMICHAEL, BART., M.P.

View of the town with rocky heights on the l.; sea in the distance. Sketch. Canvas, 10 by 15½ in.

LENT BY

170

A NILE WOMAN (1870).

H.R.H. THE PRINCE OF WALES.

Small full-length figure of a girl, balancing an empty pitcher on her head; moonrise. Canvas, 21½ by 11½ in.

171

ACME AND SEPTIMIUS (1868).

MRS. NEWALL.

Two small full-length figures reclining on a marble bench. Canvas, 37½ in. (circular).

Exhibited with the quotation:—

“Then bending gently back her head,
With that sweet mouth so rosy red,
Upon his eyes she dropped a kiss,
Intoxicating him with bliss.”

Catullus (Theodore Martin's translation).

172

HEAD OF A GIRL.

H.R.H. PRINCESS CHARLES OF DENMARK.

Small bust, to l., of a girl, with auburn hair, which falls over her shoulders. Sketch. Canvas, 9½ by 8 in.

173

THE CAMPAGNA.

DOUGLAS W. FRESHFIELD, Esq.

View looking towards Soracte; trees and buildings in the foreground. Sketch. Canvas, 10 by 16 in.

174

A VIEW IN SPAIN.

WICKHAM FLOWER, Esq.

View looking across a plain to some hills in the distance; in the foreground is a wall. Sketch. Canvas, 10 by 15½ in.

175

STUDY OF PINE-TREES.

ANDREW K. HICHENS, Esq.

Sketch. Canvas, 13½ by 8½ in.

176

A STUDY.

T. W. BACON, Esq.

Bust of an Arab, full face. Sketch. Canvas, 9 by 6 in.

LENT BY

- 177** **CIMABUE FINDING GIOTTO IN THE FIELDS
OF FLORENCE (1850).**
- T. W. BACON, Esq.
- Cimabue with two companions finding the shepherd boy Giotto drawing with a coal on a stone the figure of a lamb. Group of four small full-length figures. Canvas, $49\frac{1}{2}$ by 37 in.
- 178** **LANDSCAPE: ITALY.**
- JOSEPH RUSTON, Esq.
- View looking down a valley, with trees and buildings in the foreground, and hills in the distance. Sketch. Canvas, 5 by $6\frac{1}{2}$ in.
- 179** **STUDY OF AN IRISH GIRL: DONEGAL.**
- VAL. C. PRINSEP, Esq., R.A.
- Small three-quarter figure of a child. Sketch. Canvas, $6\frac{1}{2}$ by $3\frac{1}{4}$ in.
- 180** **MALIN HEAD, DONEGAL.**
- WICKHAM FLOWER, Esq.
- View looking along the cliffs, with the sea on the l. Sketch. Canvas, $9\frac{3}{4}$ by $10\frac{3}{4}$ in.
- 181** **LANDSCAPE NEAR CAIRO.**
- G. N. STEVENS, Esq.
- Sketch. Canvas, $5\frac{1}{2}$ by $12\frac{3}{4}$ in.
- 182** **A PERSIAN PEDLAR (1852).**
- NORMAN FORBES ROBERTSON, Esq.
- Small full-length figure of a man, in Oriental costume, seated cross-legged on a divan, with a long pipe in his hand. Sketch. Signed with monogram, and dated '52. Canvas, $13\frac{1}{2}$ by 11 in.
- 183** **A STUDY.**
- W. BUTCHER, Esq.
- Small bust of a dark-haired girl to l.; dark dress. Sketch. Canvas, 10 by $7\frac{1}{2}$ in.

LENT BY

184 THE ERECHTHEUM.

VAL. C. PRINSEP, ESQ., R.A.

Sketch of the temple. Canvas, 6 by 3½ in.

185 VIEW IN ALGIERS.

J. HANSON WALKER, ESQ.

Buildings, with a palm-grove behind them. Sketch. Panel, 4½ by 7 in.

186 STAIRCASE OF A HOUSE AT CAPRI.

LADY WANTAGE.

View of the loggia and staircase with landscape on l. Canvas, 10¼ by 11¼ in.

187 ON THE NILE.

WICKHAM FLOWER, ESQ.

View, looking across the river. Sketch. Canvas, 5 by 10½ in.

188 ST. JEROME (1869).

ROYAL ACADEMY.

The saint, nude to the waist, kneeling to r. at the foot of a crucifix, with uplifted arms; the lion is seen in the background. Canvas, 72 by 55 in.

Diploma work deposited on the election of the painter as an Academician.

189 MRS. H. E. GORDON (1875).

H. E. GORDON, ESQ.

Three-quarter figure, seated to l., head turned over the l. shoulder; red dress; a dog lies on a table beside her. Canvas, 35½ by 37 in.

190 SCOTCH SCENE.

THE MISSES LAWRENCE.

View of a loch surrounded by hills. Sketch. Panel, 3½ by 5¾ in.

LENT BY

- 191 HEAD OF A GIRL.
 FRED. A. EATON, Esq.
 Small bust, seen from behind, of a girl. Study for one of the figures in the "Industrial Arts of War" (No. 287). Canvas, 8½ by 6¾ in.
- 192 THE MOUNTAINS OF ASIA MINOR, FROM RHODES.
 DOUGLAS W. FRESHFIELD, Esq.
 View from the shore, on which is a windmill. Sketch. Canvas, 3½ by 15½ in.
- 193 A STUDY.
 H.M. THE QUEEN.
 Head, to l., of a girl. Sketch. Panel, 6½ by 4¼ in.
- 194 STREET IN ALGIERS.
 MRS. MATTHEWS.
 View looking along the street. Sketch. Panel, 8 by 4¼ in.
- 195 MUSIC.
 JAMES STEWART HODGSON, Esq.
 Sketch for a decorative frieze. Panel, 3 by 17 in.
- 196 A STUDY.
 H.M. THE QUEEN.
 Head, to r., of a girl. Sketch. Panel, 5 by 3½ in.
- 197 A STUDY.
 JOSEPH RUSTON, Esq.
 Small bust, seen from behind, of a girl. Sketch. Panel, 5½ by 3½ in.
- 198 ATHENS.
 ANDREW K. HICHENS, Esq.
 View of Athens, with the Genoese tower; Pnyx in the foreground. Sketch. Canvas, 7½ by 15½ in.

-
- LENT BY
- 199 THEBES.
A. F. BUXTON, Esq.
View looking across the Nile to the west bank. Sketch. Canvas,
4¼ by 15½ in.
- 200 A STUDY.
H.M. THE QUEEN.
Small bust, to r., of a girl, her head turned slightly over her l.
shoulder. Sketch. Panel, 6½ by 4¾ in.
- 201 COURTYARD IN ALGIERS.
MRS. MATTHEWS.
Sketch. Panel, 8 by 4¼ in.
- 202 A POOL ON THE FINDHORN.
ALFRED WATERHOUSE, Esq., R.A.
Sketch. Panel, 4¼ by 6½ in.
- 203 A STUDY.
ALFRED WATERHOUSE, Esq., R.A.
Bust, to l., of an Arab, with turban and blue drapery. Sketch.
Canvas, 9½ by 6 in.
-

WATER COLOUR ROOM.

DRAWINGS AND DESIGNS—Nos. 204–311.

LENT BY

- 204** STUDIES OF FEMALE FIGURES. Chalk. $8\frac{3}{4}$ by 12 in.
FINE ART SOCIETY.
- 205** HEAD OF A FEMALE. Chalk. $8\frac{3}{4}$ by $6\frac{1}{2}$ in.
MRS. EARLE.
- 206** TWO STUDIES OF MALE FIGURES. (1) Subject unknown. Chalk.
15 by 11 in. (2) One of the figures in the picture "The
Procession of Cimabue" (No. 65). Chalk. $16\frac{1}{4}$ by 11 in.
SOUTH KENSINGTON MUSEUM.
- 207** NUDE STUDY FOR THE FRESCO AT THE ROYAL EXCHANGE:
"THE PHENICIANS BARTERING WITH THE ANCIENT BRITONS."
Executed in 1895. Chalk. 14 by $10\frac{1}{2}$ in.
FINE ART SOCIETY.
- 208** STUDIES FOR "CYMON AND IPHIGENIA" (No. 20). Chalk. 9 by
 $12\frac{1}{4}$ in.
L. W. HODSON, ESQ.
- 209** STUDIES FOR "RETURN OF PERSEPHONE" (No. 63). Chalk.
 $8\frac{1}{2}$ by 11 in.
FINE ART SOCIETY.
- 210** HEAD OF A GIRL. Signed with monogram, and dated 1855.
Pencil. $7\frac{1}{2}$ by $6\frac{1}{4}$ in.
H. E. GORDON, ESQ.

LENT BY

- 211** NUDE STUDY FOR "SOLITUDE." Exhibited in 1890. Chalk.
9 $\frac{1}{4}$ by 8 $\frac{1}{2}$ in.
VAL. C. PRINSEP, ESQ., R.A.
- 212** STUDY FOR "SUMMER SLUMBER" (No. 70). Chalk. 11 by
14 in.
FINE ART SOCIETY.
- 213** STUDY FOR "CYMON AND IPHIGENIA" (No. 20). Chalk. 8 $\frac{3}{4}$ by
12 $\frac{1}{2}$ in.
FINE ART SOCIETY.
- 214** TWO STUDIES FOR THE "PROCESSION OF CIMABUE" (No. 65).
(1) A Man's Head. Pencil. 7 $\frac{1}{4}$ by 5 $\frac{1}{2}$ in. (2) Hands.
Pencil. 7 $\frac{1}{4}$ by 5 in.
SIR E. J. POYNTER, P.R.A.
- 215** STUDY FOR "SOLITUDE." Exhibited in 1890. Chalk. 14 by 10 in.
VISCOUNT DE VESCI.
- 216** SKETCH FOR THE "PROCESSION OF CIMABUE" (No. 65). 7 by
16 $\frac{3}{4}$ in.
J. P. HESELTINE, ESQ.
- 217** STUDIES FOR "HIT!" (No. 13). Chalk. 8 $\frac{3}{4}$ by 12 $\frac{1}{2}$ in.
FINE ART SOCIETY.
- 218** HEAD: portrait of J. Hanson Walker, Esq. (1861). Signed
"Fred Leighton." Chalk. 9 $\frac{3}{4}$ by 8 in.
J. HANSON WALKER, ESQ.
- 219** STUDIES FOR "LACHRYMÆ." Exhibited in 1895. Chalk. 12 $\frac{3}{4}$
by 9 $\frac{1}{2}$ in.
FINE ART SOCIETY.
- 220** STUDIES FOR "CAPTIVE ANDROMACHE" (No. 57). Chalk. 10 $\frac{1}{2}$
by 14 in.
DOUGLAS W. FRESHFIELD, ESQ.

LENT BY

- 221** STUDY FOR THE FRESCO IN LYNDHURST CHURCH: "THE WISE AND FOOLISH VIRGINS." Executed in 1866. Chalk. $10\frac{1}{4}$ by $16\frac{1}{2}$ in.
HAMILTON AÏDÉ, ESQ.
- 222** TWO STUDIES OF DRAPERY. (1) Chalk. $17\frac{1}{2}$ by $8\frac{3}{4}$ in. (2) Chalk. $16\frac{1}{4}$ by $8\frac{3}{4}$ in.
SOUTH KENSINGTON MUSEUM.
- 223** STUDIES FOR "THE BRACELET" (No. 128). Chalk. $13\frac{3}{4}$ by $10\frac{1}{4}$ in.
FINE ART SOCIETY.
- 224** STUDIES FOR THE FRESCO AT THE SOUTH KENSINGTON MUSEUM, "THE ARTS OF WAR" (No. 287). Chalk. 9 by $12\frac{1}{4}$ in.
DOUGLAS W. FRESHFIELD, ESQ.
- 225** HEAD OF A GIRL. Signed "Fred Leighton." Chalk. $8\frac{1}{4}$ by $6\frac{1}{2}$ in.
ROBERT NESHAM, ESQ.
- 226** THREE DESIGNS FOR MRS. BROWNING'S TOMB. (1) Pencil. $7\frac{1}{4}$ by 13 in. (2) Pencil and water colour. 11 by 15 in. (3) Chalk. $8\frac{3}{4}$ by 11 in.
SOUTH KENSINGTON MUSEUM.
- 227** STUDIES FOR "CAPTIVE ANDROMACHE" (No. 57). Chalk. $8\frac{1}{4}$ by 12 in.
DOUGLAS W. FRESHFIELD, ESQ.
- 228** THREE STUDIES FOR A DECORATIVE FRIEZE: "MUSIC." (1) and (3) Chalk. $4\frac{1}{2}$ by 4 in. (2) Chalk. 4 in. (circular).
FINE ART SOCIETY.
- 229** STUDY FOR A PICTURE. Chalk. $10\frac{1}{2}$ by 10 in.
FINE ART SOCIETY.
- 230** TWO STUDIES OF HANDS. (1) Signed with monogram, and dated "Roma 1854." Pencil. 10 by 8 in. (2) Inscribed with the name "Lorenza," signed with monogram, and dated 1853. Pencil. 12 by $8\frac{1}{2}$ in.
SOUTH KENSINGTON MUSEUM.

LENT BY

- 231** "THE INDUSTRIAL ARTS AS APPLIED TO PEACE." CARTOON FOR THE FRESKO IN THE SOUTH KENSINGTON MUSEUM (1873). Monochrome in oil. 76 by 177 in. (lunette-shaped).

SOUTH KENSINGTON MUSEUM.

- 232** NUDE STUDY FOR THE FRESKO AT THE ROYAL EXCHANGE, "THE PHENICIANS BARTERING WITH THE ANCIENT BRITONS." Executed in 1895. Chalk. 14 by 9 in.

FINE ART SOCIETY.

- 233** THREE STUDIES FOR PICTURES. Chalk. (1) and (3) $2\frac{1}{2}$ by $1\frac{1}{2}$ in. (2) $2\frac{3}{4}$ by $1\frac{3}{4}$ in.

L. W. HODSON, ESQ.

- 234** THREE STUDIES OF HANDS. (1) Inscribed with the name "Carlo," signed with monogram, and dated "Roma, 1854." Pencil. 12 by $8\frac{3}{4}$ in. (2) Pencil. $5\frac{1}{4}$ by $4\frac{1}{4}$ in. (3) Inscribed with the name "Lorenza," signed with monogram, and dated "Roma, 1853." Pencil. 12 by $8\frac{3}{4}$ in.

SOUTH KENSINGTON MUSEUM.

- 235** TWO STUDIES OF THE TOMBS OF THE SCALIGERS AT VERONA. (1) Inscribed "Tombs at Verona," signed, and dated 1852. Pencil. $11\frac{1}{2}$ by 9 in. (2) Signed with monogram, and dated 1853. Pencil. 11 by $8\frac{3}{4}$ in.

SOUTH KENSINGTON MUSEUM.

- 236** TWO STUDIES FOR "THE DAPHNEPHORIA" (No. 81). Chalk. 6 by 9 in.

SOUTH KENSINGTON MUSEUM.

- 237** STUDIES OF FIGURES. Chalk. 10 by $8\frac{1}{4}$ in.

SOUTH KENSINGTON MUSEUM.

- 238** STUDIES FOR "THE DAPHNEPHORIA" (No. 81). Chalk. $7\frac{1}{4}$ by $11\frac{1}{2}$ in.

FINE ART SOCIETY.

LENT BY

239 STUDIES OF HANDS FOR THE FRESCO IN LYNDHURST CHURCH.
Chalk. $16\frac{1}{2}$ by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, Esq.

240 STUDY FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $10\frac{1}{2}$
by 16 in.

HAMILTON AIDÉ, Esq.

241 STUDIES FOR "CYMON AND IPHIGENIA" (No. 20). Chalk. $12\frac{1}{2}$
by $8\frac{1}{2}$ in.

A. LUCAS, Esq.

242 STUDIES FOR "PSAMATHE." Exhibited in 1880; and other
figures. Chalk. $8\frac{1}{2}$ by $12\frac{1}{2}$ in.

DOUGLAS W. FRESHFIELD, Esq.

243 TWO STUDIES OF HEADS. (1) Signed "F. Leighton," and dated
'50. Pencil. $9\frac{1}{2}$ by $7\frac{1}{4}$ in. (2) Inscribed with the name
"Stephanò," signed with monogram, and dated "Roma,
1853." Pencil. $10\frac{1}{4}$ by $7\frac{3}{4}$ in.

SOUTH KENSINGTON MUSEUM.

244 HEAD OF A GIRL. Chalk. $11\frac{1}{2}$ by 8 in.

MRS. EARLE.

245 NUDE STUDY FOR THE "TRAGIC POETESS" (No. 5). Chalk.
11 by $8\frac{1}{2}$ in.

FINE ART SOCIETY.

246 STUDIES FOR "CAPTIVE ANDROMACHE" (No. 57). Chalk. $10\frac{1}{4}$ by
 $13\frac{3}{4}$ in.

DOUGLAS W. FRESHFIELD, Esq.

247 STUDIES FOR "THE SPIRIT OF THE SUMMIT" (No. 58). Chalk.
 $11\frac{1}{2}$ by 8 in.

FINE ART SOCIETY.

248 THREE STUDIES. (1) for "The Painter's Honeymoon." Exhibited
in 1866. Chalk. 5 by $4\frac{1}{4}$ in. (2) for "Salome, the
daughter of Herodias" (No. 12). Chalk. $9\frac{1}{2}$ by $5\frac{1}{4}$ in.
(3) for "Helen of Troy." Exhibited in 1865. Chalk.
5 by $4\frac{1}{4}$ in.

J. HANSON WALKER, Esq.

LENT BY

249 STUDY FOR "CAPTIVE ANDROMACHE" (No. 57). Chalk. $19\frac{3}{4}$ by 12 in.

FINE ART SOCIETY.

250 STUDIES FOR "THE BATH OF PSYCHE" (No. 51), "FAREWELL" (No. 82) AND "PERSEUS AND ANDROMEDA" (No. 32). Chalk. 11 by 14 in.

FINE ART SOCIETY.

251 NUDE STUDIES FOR "SOLITUDE" (exhibited in 1890) AND THE "TRAGIC POETESS" (No. 5). Chalk. $10\frac{1}{4}$ by 14 in.

FINE ART SOCIETY.

252 PORTRAIT OF WALTER CREYKE, ESQ. Signed with monogram, and dated 1855. Inscribed "W. Creyke, from his sincere friend, Fred Leighton." Pencil. 9 by $7\frac{1}{2}$ in.

MRS. WALTER CREYKE.

253 STUDY FOR "SIBYL" (No. 64). Chalk. $7\frac{1}{2}$ by $4\frac{1}{2}$ in.

FINE ART SOCIETY.

254 STUDIES FOR A PICTURE. Chalk. $8\frac{1}{2}$ by 12 in.

FINE ART SOCIETY.

255 ITALIAN HILL TOWN. Pencil. $9\frac{1}{2}$ by 16 in.

SOUTH KENSINGTON MUSEUM.

256 STUDY FOR THE FRESCO IN LYNDBURST CHURCH. Chalk. $10\frac{1}{4}$ by $16\frac{1}{2}$ in.

HAMILTON AIDÉ, ESQ.

257 STUDY OF HEADS FOR "THE SEA GAVE UP THE DEAD WHICH WERE IN IT" (No. 108). Chalk. $12\frac{1}{2}$ by $8\frac{1}{2}$ in.

E. J. BROWN, ESQ.

258 STUDIES FOR "CAPTIVE ANDROMACHE" (No. 57). Chalk. 9 by 11 in.

VAL. C. PRINSEP, ESQ., R.A.

259 STUDIES FOR "CORINNA OF TANAGRA" (No. 17). Chalk. $14\frac{1}{2}$ by $10\frac{3}{4}$ in.

MRS. CHARLES FOWLER.

LENT BY

- 260** STUDY OF A FEMALE FIGURE. Chalk. $10\frac{1}{4}$ by 5 in.
H. E. GORDON, ESQ.
- 261** A CHILD. Small full-length figure. Water colour. 4 by 2 in.
SOUTH KENSINGTON MUSEUM.
- 262** PORTRAIT OF FANNY KEMBLE. Head, full face. Pencil. 8 by 6 in.
H. E. GORDON, ESQ.
- 263** STUDY FOR THE "GREEK GIRL DANCING" (No. 38). Chalk. 6 by $7\frac{1}{4}$ in.
H. E. GORDON, ESQ.
- 264** STUDY FOR A PICTURE. Chalk. $3\frac{1}{2}$ by $5\frac{1}{2}$ in.
H. E. GORDON, ESQ.
- 265** HEAD OF A WOMAN. Bust, full face, leaning on a balustrade; red dress. Water colour. 3 by $2\frac{1}{4}$ in.
GEORGE AITCHISON, ESQ., A.R.A.
- 266** FRASOLETTA. Half figure of a girl, in gala costume, standing facing the spectator; her l. arm rests on a marble pillar. Water colour. $3\frac{3}{4}$ by $3\frac{3}{4}$ in.
T. H. RICHES, ESQ.
- 267** HEAD OF A WOMAN. Bust to l.; red dress, red head-dress. Water colour. 2 by $1\frac{1}{2}$ in.
GEORGE AITCHISON, ESQ., A.R.A.
- 268** ALGERINE GIRL. Full-length figure of a fair-haired girl, in purple and white drapery, crouching on a marble seat; a cat lies on the ground beside her. Water colour. $3\frac{3}{4}$ by $2\frac{1}{2}$ in.
JAMES STEWART HODGSON, ESQ.
- 269** HEAD OF A LADY. Pencil. $5\frac{3}{4}$ by 5 in.
H. E. GORDON, ESQ.

LENT BY

270 STUDY FOR A PICTURE. Chalk. $4\frac{1}{4}$ by $4\frac{1}{4}$ in.

H. E. GORDON, ESQ.

271 STUDY OF A LAMP. Signed with monogram, and dated "Firenze, 1852." Pencil. $11\frac{1}{4}$ by 8 in.

FINE ART SOCIETY.

272 STUDY FOR "SUMMER MOON" (No. 84). Chalk. $3\frac{1}{2}$ by 5 in.

H. E. GORDON, ESQ.

273 NUDE STUDY FOR FRESCO AT THE ROYAL EXCHANGE OF "THE PHENICIANS BARTERING WITH THE ANCIENT BRITONS." Executed in 1895. Chalk. 13 by $10\frac{1}{2}$ in.

FINE ART SOCIETY.

274 STUDIES FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $16\frac{1}{2}$ by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

275 STUDY FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $16\frac{1}{2}$ by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

276 STUDIES OF HANDS. Signed with monogram, and dated "Roma, 1854." Pencil. $8\frac{3}{4}$ by 6 in.

M. B. HUISE, ESQ.

277 STUDIES FOR "AND THE SEA GAVE UP THE DEAD WHICH WERE IN IT" (No. 108). Chalk. 12 by $8\frac{3}{4}$ in.

VAL. C. PRINSEP, ESQ., R.A.

278 STUDY FOR "SUMMER SLUMBER" (No. 70). Chalk. $5\frac{1}{4}$ by $7\frac{1}{4}$ in.

FINE ART SOCIETY.

279 TWO STUDIES FOR "PHRYNE AT ELEUSIS." Exhibited in 1882. Chalk. $11\frac{1}{2}$ by 7 in.

FINE ART SOCIETY.

LENT BY

280 AN ITALIAN TOWN, WITH MOUNTAINOUS BACKGROUND. Pencil.
9 by 16 in.

VAL. C. PRINSEP, ESQ., R.A.

281 STUDIES FOR "IDYLL" (No. 83). Chalk. $11\frac{3}{4}$ by 9 in.

FINE ART SOCIETY.

282 STUDIES FOR "WHISPERS" (No. 66) AND OTHER PICTURES. Chalk.
 $8\frac{1}{2}$ by 12 in.

L. W. HODSON, ESQ.

283 STUDIES FOR THE FRESCO IN LYNDHURST CHURCH. Chalk.
 $16\frac{1}{2}$ by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

284 TWO STUDIES FOR "IDYLL" (No. 83). (1) Chalk. 5 by $11\frac{1}{2}$ in.
(2) Chalk. $7\frac{1}{2}$ by $11\frac{1}{2}$ in.

ARTHUR LUCAS, ESQ.

285 STUDIES FOR THE "RETURN OF PERSEPHONE" (No. 63). Chalk.
14 by $10\frac{1}{2}$ in.

FINE ART SOCIETY.

286 STUDY FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $16\frac{1}{2}$
by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

287 "THE INDUSTRIAL ARTS AS APPLIED TO WAR." CARTOON FOR
THE FRESCO IN THE SOUTH KENSINGTON MUSEUM (1872).
Monochrome in oil. 76 by 177 in. (lunette-shaped).

SOUTH KENSINGTON MUSEUM.

288 STUDY FOR "CLYTIÉ" (No. 60). Chalk. 7 by $6\frac{1}{4}$ in.]

FINE ART SOCIETY.

289 STUDIES FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $16\frac{1}{2}$
by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

LENT BY

290 STUDY FOR THE FRESCO IN LYNDHURST CHURCH. Chalk. $16\frac{1}{2}$
by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

291 NUDE STUDY FOR "CLYTIÉ" (No. 60). Chalk. 14 by $10\frac{1}{4}$ in.

JAMES KNOWLES, ESQ.

292 STUDY FOR "CORINNA OF TANAGRA" (No. 17). Signed "Fred
Leighton," and dated 19 Nov. 1893. Chalk. 11 by $8\frac{1}{2}$ in.

MRS. CHARLES FOWLER.

293 STUDIES FOR "THE LIGHT OF THE HAREEM." Exhibited in 1880.
Chalk. $8\frac{1}{4}$ by $10\frac{1}{4}$ in.

DOUGLAS W. FRESHFIELD, ESQ.

294 STUDIES FOR A PICTURE. Chalk. $9\frac{1}{2}$ by 12 in.

FINE ART SOCIETY.

295 STUDY OF THISTLES. Oil. $7\frac{1}{4}$ by $14\frac{1}{4}$ in.

FINE ART SOCIETY.

296 STUDY OF A FIG-TREE. Pencil. $9\frac{3}{4}$ in. by $7\frac{3}{4}$ in.

M. B. HUISSH, ESQ.

297 STUDIES FOR "CYMON AND IPHIGENIA" (No. 20). Chalk. $7\frac{1}{2}$ by
12 in.

L. W. HODSON, ESQ.

298 STUDY FOR THE FRESCO IN LYNDHURST CHURCH. Chalk.
 $16\frac{1}{2}$ by $10\frac{1}{4}$ in.

HAMILTON AIDÉ, ESQ.

299 TWO STUDIES. (1) Study for "Whispers" (No. 66). Chalk.
 $5\frac{1}{4}$ by $3\frac{1}{4}$ in. (2) Study for "Idyll" (No. 83). Chalk.
4 by $7\frac{1}{2}$ in.

DOUGLAS W. FRESHFIELD, ESQ.

300 STUDIES FOR "WHISPERS" (No. 66) AND FOR "ACME AND
SEPTIMIUS" (No. 171). Chalk. $11\frac{1}{2}$ by 9 in.

JAMES KNOWLES, ESQ.

LENT BY

301 STUDY FOR THE FRESCO IN LYNDDHURST CHURCH. Chalk. $16\frac{1}{2}$ by $10\frac{1}{2}$ in.

HAMILTON AIDÉ, ESQ.

302 NUDE STUDIES FOR A PICTURE. Chalk. $16\frac{3}{4}$ by 11 in.

L. W. HODSON, ESQ.

303 THREE STUDIES FOR PICTURES. (1) Studies for the "Moorish Garden" (No. 78). Chalk. 6 by 5 in. (2) Subject unknown. Chalk. 8 by 6 in. (3) Study for "Pastoral" (No. 21). Chalk. 6 by $3\frac{1}{2}$ in.

L. W. HODSON, ESQ.

304 STUDIES FOR PICTURES. Chalk. $10\frac{1}{2}$ by $12\frac{1}{2}$ in.

FINE ART SOCIETY.

305 STUDIES FOR A PICTURE. Chalk. 7 by $10\frac{1}{4}$ in.

FINE ART SOCIETY.

306 STUDIES FOR A PICTURE. Chalk. $8\frac{3}{4}$ by $12\frac{1}{2}$ in.

A. HACKER, ESQ., A.R.A.

307 STUDY FOR "LACHRYMÆ." Exhibited in 1895. Chalk. $18\frac{1}{2}$ by $9\frac{1}{2}$ in.

MRS. CHARLES FOWLER.

308 STUDIES OF DRAPERY. Chalk. $10\frac{1}{4}$ by $13\frac{1}{2}$ in.

NATIONAL GALLERY OF IRELAND.

309 STUDIES FOR "CYMON AND IPHIGENIA" (No. 20). Chalk. $8\frac{1}{2}$ by $12\frac{1}{2}$ in.

L. W. HODSON, ESQ.

310 STUDIES FOR "THE DAPHNEPHORIA" (No. 31). Chalk. $9\frac{1}{2}$ by $11\frac{1}{2}$ in.

FINE ART SOCIETY.

311 NUDE STUDIES FOR A DECORATION. Chalk. $10\frac{1}{2}$ by 12 in.

FINE ART SOCIETY.

SCULPTURE—Nos. 312-324.

LENT BY

- 312** SKETCH MODEL FOR A GROUP OF THREE FIGURES IN "THE DAPHNEPHORIA" (No. 81). Bronze.

ROYAL ACADEMY.

- 313** NEEDLESS ALARMS (1886). Nude figure of a girl looking over her shoulder at a frog. Bronze statuette.

SIR EVERETT MILLAIS, BART.

- 314** SKETCH MODEL FOR THE FIGURE OF CYMON IN "CYMON AND IPHIGENIA" (No. 20). Bronze.

ROYAL ACADEMY.

- 315** SKETCH MODEL FOR THE FIGURE OF IPHIGENIA IN "CYMON AND IPHIGENIA" (No. 20). Bronze.

ROYAL ACADEMY.

- 316** DESIGN FOR THE REVERSE OF THE JUBILEE MEDALLION EXECUTED FOR HER MAJESTY'S GOVERNMENT (1887). Plaster.

Empire, enthroned in the centre, rests her right hand on the sword of Justice, and holds in her left the symbol of victorious rule. At her feet, on one side Commerce proffers wealth, on the other a winged figure holds emblems of Electricity and Steam-power. Flanking the throne, to the right of the spectator, are Agriculture and Industry; on the opposite side, Science, Literature and the Arts; above, interlocking wreaths, held by winged genii representing respectively the years 1837 and 1887, enclose the initials V.R.I.

ROYAL ACADEMY.

- 317** SKETCH MODEL FOR THE STATUE OF "THE SLUGGARD" (No. 323). Bronze.

ROYAL ACADEMY.

LENT BY

- 318** SKETCH MODEL FOR ONE OF THE FIGURES IN "THE DAPHNEPHORIA" (No. 81). Bronze.

ROYAL ACADEMY.

- 319** SKETCH MODEL FOR THE BRONZE STATUE, "AN ATHLETE STRUGGLING WITH A PYTHON" (No. 324). Bronze.

ROYAL ACADEMY.

- 320** SKETCH MODEL FOR ONE OF THE FIGURES IN "THE DAPHNEPHORIA" (No. 81). Bronze.

ROYAL ACADEMY.

- 321** SKETCH MODEL FOR THE GROUP OF FIGURES IN THE "GARDEN OF THE HESPERIDES" (No. 39). Bronze.

ROYAL ACADEMY.

- 322** SKETCH MODEL FOR THE FIGURES IN "PERSEUS AND ANDROMEDA" (No. 32). Bronze.

ROYAL ACADEMY.

(In Gallery No. III.)

- 323** THE SLUGGARD. Plaster cast of the Bronze Statue. Exhibited in 1886.

ROYAL ACADEMY.

- 324** AN ATHLETE STRUGGLING WITH A PYTHON. Plaster cast of the Bronze Statue in the Chantrey Bequest Collection. Exhibited in 1877.

ROYAL ACADEMY.



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