

W. A. G.

CATALOGUES

1901-3.



WHITECHAPEL
ART GALLERY

Please give something
towards the expenses
of the Picture Show.

WHITECHAPEL ART GALLERY.

SPRING EXHIBITION,
1901.

CATALOGUE.

- 1 AIR-BALLS.
By M. G. BATLEY.
Lent by the Artist.
- 2 JACOB COSTER.
By MIRON BARLOW.
Lent by Henry Boddington, Esq.
- 3 THE PRINCESS AND THE FROG
PRINCE.
By ERNEST SICHEL.
Lent by Walter Sichel, Esq.
- 4 THE BATHERS.
By A. D. ROTHENSTEIN.
Lent by the Artist
- 5 THE VILLAGE BY THE LINKS.
By ALFRED PARSONS, A.R.A.
Lent by the Artist.
Sunset in late summer. Painted on the coast of
Norfolk, near Hunstanton.
- 6 OFF VENICE HARBOUR.
By E. W. COOKE, R.A.
Lent by Pandeli Ralli, Esq

7 THE COMRADE.

By J. P. BEADLE.
Lent by the Artist.

8 CRAB FISHERS.

By R. MACGREGOR.
Lent by the Artist

The fishers are at work amidst the pearly opalescent lights of a misty morning. The old woman whose face is tanned and wrinkled by wind and spray, is eagerly taking stock of her haul, while the girl behind her is dreaming of something very different from fish and fishing.

9 SUMMER IN NORTH WALES.

By B. W. LEADER, R.A.
Lent by E. D. Stern, Esq.

"The fields shall wear their robes of praise,
The south winds softly sigh,
And sweet calm days in golden haze
Melt down the amber sky."—*J. G. Whittier.*

10 WAPITI DEER, CANADA.

By F. A. VERNER, A.R.C.A.
Lent by the Artist.

11 STUDY OF A YOUNG MAN.

By J. S. SARGENT.
Lent by the Artist.

12 THE SACRIFICE OF MANOAH.

(*after* REMBRANDT).

By FORD MADDOX BROWN.
Lent by W. M. Rossetti, Esq.

13 "PATIENCE," NEAR LISBON.

By ALFRED ELIAS.
Lent by the Artist.

14 HAYFIELDS; EVENING.

By EDGAR WILLS.
Lent by the Artist.

15 HIGHLAND CATTLE.

By PETER GRAHAM, R.A.

Lent by A. F. Yarrow, Esq.

This artist loves 'Mother Nature' in all her moods, and especially succeeds in depicting her restlessness. The everlasting hills shall "stand fast" and shall "not be moved," but the clouds which sweep over them change their expression, now darkening with a heavy frown, then lightening with the gleams of sunshine like a smile. One seems to hear the roar of the rushing spate as it hurries along its narrow rock-strewn path, brown with the peaty earth of the higher slopes.

Where the white mists for ever
Arc spread and unfurl'd
In the stir of the forces
Whence issued the world.

16 IN A WEST COUNTRY VILLAGE.

By DAVID CARR.

Lent by the Artist.

17 NEW YEAR'S EVE.

By FRANK WALTON, R.I.

Lent by C. T. Harris, Esq.

18 STORM ON ALBION'S COAST.

By P. R. MORRIS, A.R.A.

Lent by The Corporation of London.

19 "TWO'S COMPANY, THREE'S NONE."

By CHARLES GREEN, R.I.

Lent by Messrs. Leggatt.

20 THE WIDOWER.

By R. MARSH.

Lent by Henry Boddington, Esq.

21 CARTHAGENIAN SENTINEL.

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

Lent by A. K. Hichens, Esq.

22 FAMILY GROUP.

By OLGA DE BOZNANSKA.

Lent by the Artist.

23 THE KING'S LIBATION.

By BRITON RIVIERE, R.A.

Lent by Messrs. Agnew.

"It is probable that the ceremony had to some extent a religious character. The Assyrian monarchs commonly ascribed the success of their hunting expeditions to the gods Nin (or Ninip) and Nergal; and we may well understand that a triumphant return would be accompanied by a thank-offering to the great protectors under whose auspices success had been achieved."—*Rawlinson's "Ancient Monarchies."*

24 HER OWN GLEANINGS.

By H. R. ROBERTSON.

Lent by the Artist.

The poor old woman has been allowed to glean what she could from the harvest fields, and is threshing her scanty store on her cottage floor. The dog seems to be sure of his welcome, and enjoys his warm corner.

25 MARRIAGE OF THE DUKE OF YORK
(SON OF GEORGE III.) AT BUCKINGHAM
HOUSE, NOW BUCKINGHAM PALACE.

By SINGLETON.

Lent by Messrs. Dowdeswell.

26 THE EVENING MEAL.

By ESTHER S. SUTRO.

Lent by the Artist.

27 SHARING FISH.

By T. C. GOTCH.

Lent by the Artist.

It is, or was until quite recently, the custom in a certain Cornish fishing village, for the fish-wives to club together to buy a lot of fish, with the intention of dividing it, each then selling her share to her several customers. The method of sharing the fish is as follows:—one or two of the women parcel them out into as many heaps as there are women, the others watching and criticising. When all are satisfied that the fish is fairly divided, the lots are cast; and in a very primitive manner each woman produces something—a key, a stone, a piece of string, or some other article which can be known (for the time) as hers,—these are collected, a passer-by is hailed, and asked to cast the lots; he throws the string on one pile, the seaweed on another, the key on a third, and in less time than it takes to tell, the question is settled beyond dispute.

28 SHRIMPERS; NORMANDY.

By TERRICK WILLIAMS.

Lent by the Artist.

29 "VIATICUM."

By JULIUS M. PRICE.

Lent by the Artist.

That is, "provision for a journey"; so in the Roman Catholic Church they call the last Sacrament. The surpliced priest is taking it to some dying man who is about to go his last, lone journey out of this world. The priest's attendant carries lantern and bell; and at the sound of the latter the peasants cease work, and pray for the soul that is passing. Looking out on that wild sea, no doubt they pray for others, too, who may be perishing far from human consolation.

30 THE DESCENT OF ISHTAR.

By ARCHD. D. MACGREGOR.

Lent by the Artist.

The story of the Descent of Ishtar, which dates from some 2,000 years before Christ, forms part of the twelve Tablets of the famous "Deluge Series" found in the Library of Ashurbanipal at Nineveh. The 7th Tablet relates the journey of Ishtar, Goddess of Love and Life to the Under-world, in search of her husband, Tammuz, whose death she greatly mourned. To reach that Land of Death, Ishtar had to pass through seven gates, and at each gate she was compelled to part with something she possessed. At one of the gates her jewelled crown was taken from her by the Guardians of the Doors, and at the last the very robe that she wore. So that the Goddess of Love and Life entered the House of the Dead to seek her husband just as the dead entered it. And though in that Under-world she went through much suffering, yet her spirit was never broken, and in the end she was given to drink of the Waters of Life, and was restored to the children of earth.

31 LOST SHEEP.

By H. W. B. DAVIS, R.A.

Lent by C. T. Harris, Esq.

They are startled and afraid, because they have strayed from their companions and their shepherd, but the soft sky and the dimpled earth give a sense of calm and protection to the poor wanderers.

32 ROARING WATERS.

By PETER GRAHAM, R.A.

Lent by Pandeli Ralli, Esq.

"From strength to strength" is a text suggested by the picture. The painter must have intended to show us the strength and glory of the sea in the wild upward rush of the waves, the strength, too, of the solid buttresses of rock that resist the shock of the ocean blows. But all strength has its limits. The waves are driven by the wind, the rocks in their turn are broken and worn by the waves. The birds may boast of freedom rather than strength.

The motion
Of waves, the breezes fragrant from the sea,
And cry of birds, combine one glorious symphony.

33 COMMERCE AND SEA POWER.

By W. L. WYLLIE, A.R.A.

Lent by The Corporation of London.

The strength of England is here shown not only in the huge iron war-ship, and the busy trade of her great Merchant fleets, but also in the freedom and the energy which are apparent in all of these.

34 THROUGH THE MORNING MIST.

By ADRIAN STOKES.

Lent by the Artist.

35 SWEET IS EVENING'S TRANQUIL
HOUR.

By DAVID MURRAY, A.R.A.

Lent by C. T. Harris, Esq.

36 BEAUTY'S BATH.

By SIR E. LANDSEER, R.A.

Lent by H. L. Bischoffsheim, Esq.

37 TUGBOAT STANDING BY SCHOONER
IN A STRONG BREEZE.

By R. C. ROBERTSON.

Lent by the Artist.

38 ON THE EDGE OF THE SCROBY
SANDS.

By NELSON DAWSON.

Lent by the Artist.

39 THE CHARGE OF THE 21st LANCERS
AT OMDURMAN.

By R. CATON WOODVILLE.

Lent by Thomas McLean, Esq.

- 40 THE AGE OF HAPPINESS.
By J. HANSON WALKER.
Lent by the Artist.
- 41 IN A SHEPHERD'S HUT.
By H. H. LA THANGUE, A.R.A.
Lent by the Artist.
- 42 GOLDEN HOMESTEAD.
By J. COUTTS MICHIE.
Lent by the Artist.
- 43 LANDSCAPE.
By J. W. NORTH, A.R.A.
Lent by Lord Batterssea.
- 44 CANON BARNETT.
By G. F. WATTS, R.A.
Lent by Mrs. S. A. Barnett.
- 45 MRS. STUART SAMUEL AS A
SHEPHERDESS.
By LUKE FILDES, R.A.
Lent by Stuart M. Samuel, Esq., M.P.
- 46 PORTRAIT OF MR. GLADSTONE.
By FRANK GOODALL, R.A.
Lent by the Artist.
- 47 PORTRAIT OF RUDYARD KIPLING.
By SIR P. BURNE-JONES, BART.
Lent by Lady Burne-Jones.

Mr. Kipling has been called The Poet of the Empire. Certainly his genius has had great influence in stimulating, and in giving expression to, the growing sense of interest in and responsibility for our part in the expansion of Little England which has marked recent years.

"Oh, East is East, and West is West, and never the
twain shall meet,
Till Earth and Sky stand presently at God's great
Judgment-Seat;
But there is neither East nor West, Border nor
Breed, nor Birth,
When two strong men stand face to face, tho' they
come from the ends of the earth!"

48 PORTRAIT OF HER LATE MAJESTY
QUEEN VICTORIA.

By HERR VON ANGELI.

Lent by HIS MAJESTY THE KING.

49 ALFRED, LORD TENNYSON.

By PROF. H. VON HERKOMER, R.A.

Lent by the Artist

50 EARL ROBERTS, COMMANDER-IN-CHIEF.

By G. F. WATTS, R.A.

Lent by Mrs. G. F. Watts.

51 SIR H. M. STANLEY.

By PROF. H. VON HERKOMER, R.A.

Lent by the Artist.

Everyone knows of Stanley's deeds in Africa, how for many days in dark forests he endured hunger and thirst and hardships; how he won the confidence of strangers; how he persevered to the end. From this picture we may get a glimpse of his mind, of the bravery which can trust, of the humour which can joke even in danger and discomfort, of the steadfastness of purpose which swerves not from the path. It is the strength of his will and his unyielding perseverance which is most strongly brought out in this portrait, which was taken many years ago before his hair was white.

"Strong souls

Live like fire-hearted suns to spend their strength
In farthest striving action; breathe more free
In mighty anguish than in trivial case."

52 PORTRAIT OF SIR ALGERNON WEST.

By PROF. H. VON HERKOMER, R.A.

Lent by the Right Hon. Sir Algernon West, K.C.B.

53 PORTRAIT OF ERNEST HART, ESQ.,
D.C.L., Etc.

By FRANK HOLL, R.A.

Lent by Mrs. Ernest Hart.

54 THE PHANTOM SHIP.

By F. L. EMANUEL.

Lent by the Artist.

55 CRUSOE.

By J. C. DOLLMAN.

Lent by the Artist.

Our old friend Robinson Crusoe always appeals to our hearts and holds his own against numberless heroes of fiction that have arisen since Defoe's day. The familiar look of the sand dunes is perhaps not quite in harmony with our exotic ideas of the wonderful island; but the water is blue enough for any southern seas, and poor Crusoe's skin tells plainly enough of the power of the tropical sunshine in which he sits looking so earnestly for the sail of the ship that is to rescue him from his long solitude.

56 PORTRAIT OF SIR ALEXANDER
BINNIE, CHIEF ENGINEER OF THE
LONDON COUNTY COUNCIL, OF THE
BLACKWALL TUNNEL, ETC.

By FRANK HOLL, R.A.

Lent by Sir Alexander Binnie.

57 DOVER CLIFFS.

By KEELEY HALSWELLE.

Lent by Messrs. Leggatt.

58 GODS OF THE ANCIENTS.

By ARTHUR DRUMMOND.

Lent by Messrs. Leggatt.

"Deus est quem sibi quisque ad suae mentis exemplar effingit."

"Each man shapes God after the fashion of his own thought."

A sunny city in the later days of old Graeco-Roman civilisation. Images of the gods with other works of Greek Art are offered for sale in the Market-place. Just as the artist in each case has fashioned his duty according to his own idea, so the purchasers naturally turn to the god that is in their own heart. Cupid, the boy-god of love, appeals most to the girls on the left. On the right the tall girl hesitates between a crucifix and an elaborate gemmed ornament, disregarding the Cupid and the Venus, goddess of beauty that the seller seems to think more appropriate. The laurel-crowned soldier looks at Mars, the war-god, and a silver Victory. There is a Jove and Juno, too—other gods for other hearts.

59 CUPID AND SEA NYMPHS.

By HENRY S. TUKE

Lent by the Artist

60 SUNDAY MORNING IN THE CITY.

By W. LOGSDAIL.

Lent by C. T. Harris, Esq.

The name of the artist of this picture is generally associated with the bright colour of Venetian scenes that you may see elsewhere in the Gallery. But grimy London, too, can serve an artist's turn; and the observant Londoner need not wait till he goes to Venice for a charming effect of air and sky. The flocking pigeons, too, are a great relief to the oppression of bricks and mortar.

61 A SIGNAL OF DISTRESS.

By WALTER LANGLEY, R.I.

Lent by the Artist.

62 GOLD FISH.

By COLEMAN.

Lent by Messrs. Pears.

63 ANXIOUS WIVES.

By BETHIA CLARKE.

Lent by the Artist.

64 NOW EVENTIDE APPROACHES.

By H. W. B. DAVIS, R.A.

Lent by C. T. Harris, Esq.

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels its droning flight,
And drowsy tinklings lull the distant fold."

65 THE LAST LOAD.

By ARNESBY BROWN.

Lent by C. T. Harris, Esq.

66 A DAUGHTER OF EVE.

By PATRY.

Lent by Messrs. Pears.

67 SUSSEX UPLANDS.

By ANNETTE ELIAS.

Lent by the Artist.

68 FORGIVEN.

By J. H. F. BACON.

Lent by C. T. Harris, Esq.

69 MOONRISE IN ITALY.

By MRS. RIDLEY CORBET.

Lent by the Artist.

70 "HORÆ SERENÆ."

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

Lent by the Artist.

Happy hours of youth in the days when the world was young; and there was plenty of time for music and dancing in the gardens of Greece or Southern Italy. Even the slaves who make the music under the vine trellised arbour enter into the spirit of the scene. The old-world gods are all around; Juno's peacock, and Venus' doves, disport themselves on the left. From the arbour roof on the right hangs an 'oscillum' or 'little face,' that sways in the wind, ('oscillates,' as we still say), and sends the blessing of the god it represents on land and people on all sides.

71 FUJIYAMA.

By ALFRED EAST, A.R.A.

Lent by Mrs. Ernest Hart.

72 UNDER REPAIRS.

By FREDK. ROE, R.B.A.

Lent by Messrs. Leggatt.

73 MAY-TIME IN THE MEADOWS.

By R. H. BROCK.

Lent by Messrs. Leggatt.

74 LITTLE GIRL ON A TRICYCLE.

By FORD MADON BROWN.

Lent by C. P. Scott, Esq.

75 GIRL READING.

By VAL PRINSEP, R.A.

Lent by A. K. Hichens, Esq.

76 FRESH FROM THE COUNTRY.

By HAYNES WILLIAMS.

Lent by Messrs. Leggatt.

77 DIEPPE LIGHTHOUSE.

By W. E. NORTON.

Lent by the Artist.

78 CATTLE.

By T. SIDNEY COOPER, R.A.

Lent by Sir Edward Sassoon, Bart.

79 THE MOWER.

By T. SHEARD.

Lent by the Artist.

80 JEWS RECITING THE PSALMS OF
DAVID AT JERUSALEM.

By S. SHERWOOD HUNTER, R.B.A.

Lent by the Artist.

"O God, the heathen are come into Thine inheritance; Thy holy Temple have they defiled. . . How long, O Lord? Wilt Thou be angry for ever?"

The Jews of Jerusalem make a pilgrimage on Friday afternoon to the 'Western Wall,' the only part of the Temple which escaped destruction. Thoughts of the past cause, in a more emotional race than ours, a wild abandonment to grief. Some of the men in the picture wear the Tallith, or fringed shawl in which Jews wrap themselves for the purposes of prayer.

81 DIANA.

By ARTHUR WARDLE.

Lent by T. Doughty, Esq.

Diana, the Huntress Goddess of the Greeks, worn out by some long chase, has thrown herself down to sleep on a bed of daffodils, with her faithful hounds around her. The old-time legends also connected her with the Moon; hence the crescent badge on her forehead.

82 THAMES BARGE.

By CLARA MONTALBA.

Lent by the Artist.

Miss Montalba's name is most often connected in our minds with those wide-spread effects of atmosphere and light that make the glory of the Venetian lagoons. But our English Thames has often inspired artists as well as poets; and the weary Londoner, fleeing from the confinement of the city, need not always go far afield to find rest for his eyes in the contemplation of air, colour and space.

83 WAR NEWS.

By MADAME CANZIANI.

Lent by Seth Taylor, Esq.

84 FIELD-PEA PICKERS.

By EDGAR WILLS.

Lent by the Artist.

85 A HERD OF BISON.

By F. A. VERNER, A.R.C.A.

Lent by the Artist.

86 A WORLD OF SNOW (ST. BERNARD'S).

By MAUD EARL.

"A world of snow,
A sky of wind, a whirling, howling mist,
Beyond the silence of the untrodden snow."
Buchanan.

87 THE THAMES FROM WINDSOR
CASTLE.

By F. GOODALL, R.A.

Lent by Messrs. Agnew.

The view from Windsor Castle over the fair counties North of the Thames, is as famed an English scene as the view from Richmond Hill. No towering mountains here, and none of the gorgeous colour of Southern lands. But the gray castle walls, the old red roofs of the towns, and the silver streak of the Thames give all the variety that we want in the peaceful scenes of rural England. The pert jackdaws add their quota of cheerful life to the scene. Across the river is Eton. The racing 'eight' on the river tells of the Eton boys, now practising for Henley Regatta.

88 IN PLACE OF THE LIFEBOAT.

By BERTRAM PRIESTMAN.

Lent by the Artist.

89 THE LONGEST WAY HOME.

J. THOMSON DUNNING, R.B.A.

Lent by the Artist.

90 DUTCH PINKS.

By MESDAG.

Lent by The Goupil Gallery.

91 SEA PIECE.

By DAVID COX, R.A.

Lent by Mrs. Ernest Hart.

92 SUNSET AT HYDERABAD.

By MRS. ERNEST HART.

Lent by the Artist.

93 A STREET SCENE IN JAPAN.

By C. E. FRIPP.

Lent by Mrs. Ernest Hart.

- 94 KANEA, CRETE.
By MRS. ERNEST HART.
Lent by the Artist.
- 95 STONEHENGE.
By ROSALIND H. DOBBS.
Lent by the Artist.
- 96 SAND GATHERERS.
By DAVID COX, R.A.
Lent by Mrs. Ernest Hart.
- 97 FONDAMENTA NUOVA, VENICE.
By R. H. WRIGHT.
Lent by the Artist.
- 98 THE SITE OF THE WHITECHAPEL
ART GALLERY (PENCIL).
By F. L. EMANUEL.
Lent by the Artist.
- 99 ORVIETO.
By R. H. WRIGHT.
Lent by the Artist.
- 100 ON LAKE LUCERNE.
By ROSALIND H. DOBBS.
Lent by the Artist.
- 101 BECALMED ON THE MEDWAY.
By W. L. WYLLIE, R.A.
Lent by Mrs. Ernest Hart.
- 102 MAGDALEN TOWER, OXFORD.
By ROSALIND H. DOBBS.
Lent by the Artist.
- 103 LAUNCESTON, CORNWALL.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.

- 104 THE CONSULTATION.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.
- 105 BILLIARDS.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.
- 106 DIGNITY AND IMPUDENCE.
By TOM BROWNE, R.B.A.
Lent by the Artist.
- 107 THE HORSE REGATTA, SLIGO,
IRELAND.
By J. B. YEATS.
Lent by Mrs. H. Melville Smith.
- 108 WHEN SUMMER IS GREEN.
By TOM BROWNE, R.B.A.
Lent by the Artis.
- 109 ORPHEUS CHARMING THE BRUTES.
By H. STACY MARKS, R.A.
Lent by C. T. Harris, Esq.
- 110 THE QUARREL.
By TOM BROWNE, R.B.A.
Lent by the Artist.
- 111 SKIPPING.
By TOM BROWNE, R.B.A.
Lent by the Artist.
- 112 A VILLAGE STREET.
By C. E. PLAYNE.
Lent by the Artist.
- 113 THE FRINGE OF THE CYCLONE.
By M. ERNEST HART.
Lent by the Artist.
- 114 THE SIMPLON PASS.
By ALBERT GOODWIN.
Lent by Mr. & Mrs. H. Jephson.

- 115 LOTUS GARDENS AT KAMAKURA.
By ALFRED EAST, A.R.A.
Lent by Mrs. Ernest Hart.
- 116 MILFORD: A SURREY VILLAGE.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 117 THE DEAD SEA AND MOUNTAINS OF
MOAB.
By MRS. GRAY HILL.
Lent by the Artist.
- 118 THE DEAD SEA FROM THE WEST
SHORE.
By MRS. GRAY HILL.
Lent by the Artist.
- 119 A BREEZY EVENING ON THE BLUE
ATLANTIC.
By MRS. ERNEST HART.
Lent by the Artist.
- 120 DAWN ON THE DEAD SEA.
By MRS. GRAY HILL.
Lent by the Artist.
- 121 SLIDING PANEL.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 122 ELOPEMENT.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 123 A CHECK.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 124 THE POISONED CUP.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 125 SAVED.
By J. D. WATSON.
Lent by Henry Boddington, Esq.

126 THE DOCTOR: AN URGENT CALL.

By J. D. WATSON.

Lent by Henry Boddington, Esq.

127 A TRUE BRITISH SOLDIER.

By J. D. WATSON.

Lent by Henry Boddington, Esq.

128 THE GARDEN WALL.

By J. D. WATSON.

Lent by Henry Boddington, Esq.

129 KITTY MORRIS.

By G. J. PINWELL, R.W.S.

Lent by Miss J. Dalziel.

130 HEBE AND GANYMEDE.

By J. W. NORTH, A.R.A.

Lent by Miss J. Dalziel.

This is a beautiful little early work by North, when he was under Walker's influence. It is interesting to compare it with the large and important later landscape lent by Lord Battersea, No. 43.

131 COOMBE SYDENHAM, WEST
SOMERSET.

By E. G. DALZIEL.

Lent by Miss J. Dalziel.

This is a painting of a beautiful manor farm on the Somersetshire border of Exmoor, now so fallen into decay as to be a source of pain to the visitor.

132 LANDSCAPE.

By ARTHUR HUGHES.

Lent by the Earl of Carlisle.

133 THE NEW SLIPPER.

By G. J. PINWELL, R.W.S.

Lent by Miss J. Dalziel.

The pictures on this screen are small works painted by artists of the school which Walker Mason and Pinwell led, a school which, it was hoped, might do for English Art what the school of Millet did for French Art. The early death of the chief members of the school, and a certain sentimental weakness in their pictures, prevented such hopes being realised. These slight early works are full of charm and truthful observation.

- 134 CHILDREN ON MILFORD BRIDGE.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 135 THE WINDMILL.
By G. J. PINWELL, R.W.S.
Lent by Miss J. Dalziel.
- 136 THE COCK FIGHT.
By G. J. PINWELL, R.W.S.
Lent by Miss J. Dalziel.
- 137 USELESS MOUTHS.
By A. BOYD HOUGHTON.
Lent by Miss J. Dalziel.
- 138 ACROSS THE COMMON.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 139 IN THE CUMBERLAND HILLS.
By MRS. ERNEST HART.
Lent by the Artist.
- 140 ON THE RIVIERA.
By H. B. BRABAZON.
Lent by the Artist.
- 141 AUTUMN.
By EDITH DAWSON.
Lent by the Artist.
- 142 THE LARPOOL, WHITBY.
By MARY BINNIE.
Lent by the Artist.
- 143 ST. MARY'S CHURCH, WHITBY.
By MARY BINNIE.
Lent by the Artist.
- 144 A CAMPO IN VENICE.
By H. B. BRABAZON.
Lent by the Artist.
- 145 WAITING FOR THE TIDE.
By W. L. BROCKMAN.
Lent by the Artist.

- 146 BOATS ON THE NILE.
By ROSALIND H. DOBBS.
Lent by the Artist.
- 147 A VILLAGE STREET.
By W. L. BROCKMAN.
Lent by the Artist.
- 148 ROSES, FRESH AND SWEET.
By SOPHIA MILLER.
Lent by the Artist.
- 149 PANSIES.
By SOPHIA MILLER.
Lent by the Artist.
"Three faces under a hood."
- 150 CYCLAMEN AND PRIMULAS.
By MAUD ROWLAND.
Lent by the Artist.
- 151 THE TABLE D'HOTE.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.
- 152 AN OBSTINATE CALF.
By ESTHER S. SUTRO.
Lent by the Artist.
- 153 SHEEP FAIR, AND CATTLE FAIR.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.
- 154 SUNSET ON THE RED SEA.
By MRS. ERNEST HART.
Lent by the Artist.
- 155 BARNET, MIDDLESEX.
By ROWLANDSON.
Lent by Mr. & Mrs. H. Jephson.
- 156 EXERCISE.
By O. MADOX BROWN.
Lent by Miss Mary Rossetti.
- 157 BOYS FISHING.
By VERNON WETHERED.
Lent by the Artist

- 158 SPRING.
By VERNON WETHERED.
Lent by the Artist.
- 159 THE GOOD MONK (VENICE).
By W. LOGSDAIL.
Lent by C. T. Harris, Esq.
- 160 AT A DEVONSHIRE COTTAGE DOOR-
WAY.
By JOHN WHITE.
Lent by Wm. Blyth, Esq.
- 161 MOSQUE IN ALGIERS.
By LORD LEIGHTON, P.R.A.
Lent by J. Hanson Walker, Esq.
- 162 THE CHAPEL OF ST. CLEMENT,
ST. MARK'S, VENICE.
By R. H. WRIGHT.
Lent by the Artist.
- 163 APPLIEDORE.
By GAETANO MEO.
Lent by the Artist.
- 164 BELLINI'S PICTURES CARRIED IN
STATE TO THE REDENTORE.
By J. M. W. TURNER.
Lent by J. Pierpont Morgan, Esq.
- 165 A NORFOLK ROAD.
By H. G. MOON.
Lent by the Artist.
- 166 THRESHING.
By REGINALD JONES.
Lent by the Artist.
- 167 DORDRECHT.
By A. B. DONALDSON.
Lent by the Artist.
- 168 LAPLANDER TAKING REINDEER TO
MARKET.
By A. STRUTT.
Lent by Sir Edward Sassoon, Bart.

- 169 FOAM HORSES.
By LUCY KEMP-WELCH.
Lent by J. Gresham, Esq.
The white waves which curl over the blue sea are called 'white horses.' The artist has enlarged the idea and shows here the tearing, leaping, onward rush common to horses and waves.
- 170 QUEEN MARGARET AND THE ROBBERS.
By OLIVER MADOX BROWN.
Lent by Harold Rathbone, Esq.
- 171 SIR J. E. MILLAIS, P.R.A. (aged 13).
By J. PHILLIP, R.A.
Lent by J. Hanson Walker, Esq.
- 172 COWS.
By REGINALD JONES.
Lent by the Artist.
- 173 GIRL IN CONSERVATORY.
By W. Q. ORCHARDSON, R.A.
Lent by Mrs. Samuel Joseph.
- 174 POOLE HARBOUR.
By TERRICK WILLIAMS.
Lent by the Artist.
- 175 THE STORM SIREN.
By J. M. SWAN, A.R.A.
Lent by Mrs. Samuel Joseph.
- 176 IN THE WOOD.
By ARTHUR HUGHES.
Lent by the Earl of Carlisle.
- 177 PORTRAIT OF MRS. J. HANSON WALKER.
By LORD LEIGHTON, P.R.A.
Lent by J. Hanson Walker, Esq.
- 178 NORFOLK COAST, NEAR YARMOUTH.
By H. G. MOON.
Lent by the Artist.

179 KING CLEOBOULUS INSTRUCTING
HIS DAUGHTER CLEOBOULINE.

By LORD LEIGHTON, P.R.A.

Lent by E. N. Buxton, Esq.

King Cleoboulus was one of the seven sages or wise men of the ancient world. He and his daughter Cleoboulina were famous for their riddles. The daughter invented the following riddle: "A father has 12 children and each of these 30 daughters, on one side white, on the other side black; and though immortal, they all die." This, of course, meant the year with its 12 months, each having 30 days, half light, half night. Such quaint and elaborate ways of putting ordinary facts delighted the infant intelligence of early races of men.

180 THE BRAGGART.

By SIR E. LANDSEER, R.A.

Lent by Mr. & Mrs. H. Jephson.

181 ITALIAN SHEPHERD'S HEAD.

By LORD LEIGHTON, P.R.A.

Lent by F. Verney, Esq.

The artist, rejoicing to use his power over colour, gives here a face which has in it the pathos of ignorance and the strength of manhood.

182 UNLOADING TIMBER; HONFLEUR.

By TERRICK WILLIAMS.

Lent by the Artist.

183 LORD HATEGOOD.

By FREDK. BARNARD.

Lent by Miss J. Dalziel.

184 REST.

By SIR JAMES LINTON.

Lent by the Artist.

185 THE TOAST.

By J. D. WATSON.

Lent by Henry Boddington, Esq.

186 THE QUAY-SIDE, HONFLEUR.

By TERRICK WILLIAMS.

Lent by the Artist.

- 187 BOATS IN BLUE.
By H. BELLINGHAM SMITH.
Lent by the Artist.
- 188 AN IRISH MAID.
By H. BELLINGHAM SMITH.
Lent by the Artist.
- 189 A SURREY FARM.
By H. BELLINGHAM SMITH.
Lent by the Artist.
- 190 HOME FROM THE WARS.
By J. D. WATSON.
Lent by Henry Boddington, Esq.
- 191 THE KNIGHT ERRANT.
By SIR JOHN GILBERT.
Lent by The Corporation of London.
- 192 SUNSET BEHIND THE SALUTE,
VENICE.
By E. W. COOKE, R.A.
Lent by Mr. & Mrs. H. Jephson.
The Church of the Salute was built in honour of the Virgin after a terrible outbreak of the plague in Venice.
The churches and palaces of Venice are magnificent and seem built for all time, but their foundations rest on mud banks.
"If 2,000 years ago, we had been permitted to watch the slow settling of the slime, how little could we have imagined that, in the laws which were stretching forth the gloomy margins of those fruitless banks, and feeding the bitter grass among their shadows, there was a preparation for the founding of a city which was to be set like a golden clasp on the girdle of the earth."—*Ruskin*.
- 193 CARDINAL WOLSEY GOING IN PRO-
CESSION TO WESTMINSTER
HALL.
By SIR JOHN GILBERT.
Lent by The Corporation of London.
- 194 HOHENLINDEN.
By SIR JOHN GILBERT.
Lent by Miss J. Dalziel.

- 195 A VENETIAN WINDOW.
By MRS. RIDLEY CORBET.
Lent by the Artist.
- 196 OUR DOG WALLIE.
By E. G. DALZIEL.
Lent by Miss J. Dalziel.
- 197 MINORCA AND OTHER BREEDS.
By H. M. LIVENS.
Lent by the Artist.
- 198 CROMER.
By MISS C. MADOX BROWN (MRS. HUEFFER).
Lent by Harold Rathbone, Esq.
- 199 SKETCH OF JOSEPH JEFFERSON, ESQ.
By J. S. SARGENT.
Lent by the Artist.
- 200 THE WEST WIND.
By WALTER CRANE.
Lent by the Artist.
- 201 DEVONSHIRE VILLAGE SCENE.
By JOHN WHITE.
Lent by Wm. Blyth, Esq.
- 202 AND THEN THEY CAME TO THE
ENCHANTED MILL.
By ROBERT MEYERHEIM.
Lent by the Artist.
- 203 BESIDE THE BONNIE BRIAR BUSH.
By ALFRED U. SOORD.
Lent by the Artist.
- 204 WHIFFING FOR POLLACK.
By NAPIER HEMY.
Lent by Col. Rt. Hon. Chas. Seale-Hayne, M.P.

Whiffing is the name given to a pleasant form of fishing by means of trailing a line behind the boat while rowing it along. 'Pollack' are merely the whiting familiar to us all. It is a Cornish word derived from the Gaelic 'pollag.'

205 ON THE CANAL, PADDINGTON.

By VIGNOLES FISHER.

Lent by the Artist.

206 GATHERING APPLES.

By ANNETTE ELIAS.

Lent by the Artist.

207 EVENING (Pastel).

By TERRICK WILLIAMS.

Lent by the Artist.

208 IN THE FACE OF THE ENEMY.

By FANNIE MOODY.

Lent by the Artist.

209 POPPIES.

By CATHERINE M. WOOD.

Lent by the Artist.

210 VILLA BORGHESE, NETTUNO.

By GIOVANNI COSTA.

Lent by Mrs. Ridley Corbet.

211 AN UNPAINTED MASTERPIECE.

By SIR PHILIP BURNE-JONES, BART.

Lent by the Artist.

"The room spoke terribly of poverty. Shabby, sordid, naked, it contained, beyond the wretched bed, but the slightest provision for personal comfort. It was bed-room, at once, and studio—a grim ghost of a studio. . . . Beside the window stood an easel, upon which was a picture, presumably the famous Madonna . . . a mere blank canvas, cracked and discoloured by time. This was his immortal work.

"The Madonna of the Future,"—*Henry James.*

212 MAZELIA.

By OLIVER MADOX BROWN.

Lent by Mrs. Francis Hueffer.

213 POOLE HARBOUR.

By AMY DRAPER.

Lent by the Artist.

- 214 FLIRTATION.
By SEYMOUR LUCAS, A.R.A.
Lent by The Corporation of London.
- 215 BED TIME.
By A. FOORD HUGHES.
Lent by the Artist.
 "We need love's tender lessons taught
 As only weakness can ;
 God hath His small interpreters,
 The child must teach the man."
- 216 A SPANISH LANDSCAPE.
By LORD LEIGHTON, P.R.A.
Lent by J. Hanson Walker, Esq.
- 217 BLACK HORSE AND PLOUGH BOY.
By EDWARD STOTT.
Lent by C. T. Harris, Esq.
- 218 BREAKING WAVES.
By R. C. ROBERTSON.
Lent by the Artist.
- 219 EVENING SHADES IN IMPERIAL ROME
By A. B. DONALDSON.
Lent by the Artist.
- 220 A DUTCH INTERIOR.
By W. E. NORTON.
Lent by the Artist
- 221 PORTRAIT OF MRS. S. A. BARNETT.
By MISS TOWNSHEND.
Lent by Canon Barnett.
- 222 JOHN KNOX ADMINISTERING THE
COMMUNION BEFORE MARY,
QUEEN OF SCOTS.
By W. DYCE, R.A.
Lent by J. E. Taylor, Esq.
- 223 "JUST READY!"
By URSULA WOOD.
Lent by the Artist
- 224 SINGING CHILDREN.
By ISABELLA DACRE.
Lent by Henry Boddington, Esq.

225 NIGHT EFFECT, PARIS.

By ESTHER S. SUTRO.

Lent by the Artist.

226 MILKMAIDS AT DORDRECHT.

By A. FOORD HUGHES.

Lent by the Artist.

227 TENBY FISHER GIRL.

By J. P. FRITH, R.A.

Lent by Sir Edward Sassoon, Bart.

228 IN TROUBLE.

By ROBERT MORLEY.

Lent by the Artist.

Nos. 229 to 240 (inclusive) are lent by Sir Philip Burne-Jones, Bt.

229 STUDIES FOR FIGURES in Picture of
"The Mirror of Venus."

By SIR EDWARD BURNE-JONES, BT.

230 CHALK STUDY OF HEAD ON RED
GROUND.

By SIR EDWARD BURNE-JONES. BT.

231 TWO STUDIES OF HEADS.

By SIR EDWARD BURNE-JONES, BT.

232 STUDY OF A WING.

By SIR EDWARD BURNE-JONES, BT.

233 ST. JOHN.

By SIR EDWARD BURNE-JONES, BT.

St. John, the Apostle of love, is shown as moved by a love which is both stern and strong.

234 DIES DOMINI.

By SIR EDWARD BURNE-JONES, BT.

The Man who was pierced and crowned with thorns, appears as a Judge surrounded by the righteous. The wrath of the gentle is that most to be feared, and the triumph of the righteous that most to be desired.

235 THE RING GIVEN TO VENUS.

By SIR EDWARD BURNE-JONES, BT.

236 ALLEGORICAL FIGURES (From Chaucer's
"Romaunt of the Rose.")

By SIR EDWARD BURNE-JONES, BT.

237 HOPE.

By SIR EDWARD BURNE-JONES, BT.

Many great artists have painted Hope. Mr. Watts' picture, which visitors will remember, shows her listening with bowed head to the last string left on her broken harp. Here, she is reaching up and going forward with fixed and earnest gaze, although her feet stumble and her robe is torn and dragged down by thorns.

238 ANGEL WITH CYMBALS.

By SIR EDWARD BURNE-JONES, BT.

239 ALLEGORICAL FIGURES (From Chaucer's
"Romaunt of the Rose.")

By SIR EDWARD BURNE-JONES, BT.

240 ST. LUKE.

By SIR EDWARD BURNE-JONES, BT.

The greatest writers write what they are taught by the Spirit. Here St. Luke is listening with earnest attention to the voice that prompts his words. God speaks to men in the silence, but the soul is seldom still enough to hear.

241 THE EDGE OF A WOOD.

By J. STARK.

Lent by H. Darell Brown, Esq.

The fringe of a wood with a pleasing glimpse of a village and sunny fields on the left. Stark (1794-1859) was one of the famous Norwich school. The artists of this school delighted in painting the fine trees and heaths of their native county. They give us every leaf on their trees, yet they keep in view the whole effect of the scene.

242 ELIZABETH DE VALOIS.

By ANTONIO MORO.

Lent by H. L. Bischoffsheim, Esq.

Antonio Moro was one of the first of the artist's who came from foreign countries to paint the Kings and Nobles of England. Holbein, Vandyck, Kneller, and others followed him. This picture is splendid in colour and rich in minute detail.

243 THE WHITE HORSE.

By T. CONSTABLE.

Lent by J. Pierpont Morgan, Esq.

This picture, called originally "A Scene on the River Stour," belongs to Constable's best period, and was his first large picture. It was exhibited at the Academy in 1819, and bought by Archdeacon Fisher, who wrote as follows:—"The White Horse has arrived; it is being hung on a level with the eye, in a western side-light, right for the light of the picture. It looks magnificently. My wife says she carries her eye from the picture to the garden and back again, and observes the same out of door look in both. I have shown it to no one and intend to say nothing about it, but leave it to people to find out and make their own remarks."

Constable himself says of it: "One of my happiest efforts on a large scale, being a placid representation of a serene grey morning in summer."

244 LANDSCAPE.

By WILSON.

Lent by J. Hanson Walker, Esq.

Richard Wilson, was called 'Poor Dick' by his friends for his infatuation for Italian scenes. The English who appreciated his contemporary, Hogarth, could not bear Wilson's poetic *ideal* landscapes.

Wilson manages to fill his scenes with sunlight, and Ruskin says of him: "I believe that with the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature begins for England, and I may add, for Europe."

245 PORTRAIT OF PEG WOFFINGTON.

By W. HOGARTH.

Lent by J. E. Taylor, Esq.

A characteristic portrait of the great comedy actress of the 18th century. She is represented here dressed in pink satin opening in front over a blue petticoat. She wears a dainty lace cap on her head, and draws a white glove on her right hand. A black boy attends her, and the figure of a man turns round to look at her in the background. Peg Woffington began her life as an orange seller at the Goodman's Fields Theatre, like another great actress, Nell Gwynne, a hundred years before. Hogarth paints her as a woman about thirty with vivacious eyes and a full red mouth.

246 LADY AND GENTLEMAN.

By RAEBURN.

Lent by J. Pierpont Morgan, Esq.

247 IVYBRIDGE.

By J. M. W. TURNER.

Lent by Pandeli Ralli, Esq.

A subject Turner painted several times. Full of change and subtly suggested detail in the foliage. Ivybridge is on the high road near Plymouth.

248 SIR EDMUND VERNEY.

By VANDYCK.

Lent by F. Verney, Esq.

This portrait is a replica of the one at Claydon, but it is in better condition. Sir Edmund Verney accompanied Buckingham and Prince Charles on their mad journey to Madrid to seek a Spanish wife for the Prince. He opposed the party of Strafford, but staunchly supported the king when the war broke out. He was entrusted with the Royal Standard, when Charles I. unfurled it at Nottingham, in 1642, and died defending it at Edgehill.

249 WHITLINGHAM, NEAR NORWICH.

By OLD CROME.

Lent by H. Darell Brown, Esq.

A very characteristic picture by the 'father' of the Norwich School. He has been called the 'Master of the oak.'

The present collection of pictures at the Gallery contains three fine pictures by painters of the 'Norwich School': "Whitlingham, near Norwich" (No. 249), by 'Old' Crome; "The Edge of a Wood" (No. 241), by Stark; "Yarmouth, squall coming on" (No. 250), by Cotman.

The painters of this school were the great predecessors of Constable. True and vigorous in their art, they followed in the footsteps of Hobbema and the Dutch masters.

"The rise of what is loosely called 'the Norwich School' is a phenomenon in art and one which the changed circumstances of our time make it improbable we shall see repeated. There grew up round the central figure of John Crome, a group of painters—Stark, Vincent, Thistle, Bernay Crome, and Cotman, himself a great man, having something in common with the master of the rest, but bringing to whatever he could find to learn, gifts larger than theirs and experiences larger than his masters.

"Crome's observation of art was very much restricted. He was born poor and in a provincial city a hundred miles from London. And Norwich was not only his town, it was his capital and centre. His work, therefore, was but little influenced by the great English work of his own time and the time before him.

250 YARMOUTH, SQUALL COMING ON.

By J. SELL COTMAN.

Lent by H. Darell Brown, Esq.

Fresh and breezy. Great space is suggested over land and sea. Cotman was one of the famous Norwich School.

251 WINDSOR CASTLE BY MOONLIGHT.

By PETHER.

Lent by Col. Rt. Hon. Chas. Seale-Hayne, M.P.

252 THE LADY'S LAST STAKE.

By W. HOGARTH.

Lent by J. Pierpont Morgan, Esq.

This picture is one of the most important of Hogarth's works outside the public galleries. The lady is perhaps the most beautiful Hogarth has ever painted. The foolish lady has gambled all night and lost all. Now, in the early morning light, she is the man's debtor, and must accept him or have her ruin proclaimed.

253 HAPPY FAMILY.

By G. MORLAND.

Lent by Henry Boddington, Esq.

254 THE POST BOY'S RETURN.

By G. MORLAND.

Lent by Sir Samuel Montagu, Bart.

George Morland, who was born in 1763, and died in 1804, was one of the most talented among the English painters of the 18th century. It is said he lived a careless, dissolute life, but his pictures show a real love for nature, and he seems to have been more exemplary in his art than in his life. It was said of him, "he painted the country and lived in London ptohouses."

The Postboy's Return is his masterpiece. About these common things and the every-day incident, Morland has cast the subtle poetry of the quiet evening hour by means of his mastery over light.

255 RALPH VERNEY.

By SIR PETER LELY.

Lent by C. Verney, Esq.

256 THE SHEPHERD BOY.

By GAINSBOROUGH.

Lent by H. Darell Brown, Esq.

Gainsborough is exceptional in being equally great as a portrait painter and as a painter of landscape.

It has been said that he painted his portraits for his own generation and his landscapes for ours.

As a portrait painter he was the rival of Reynolds. The excellence which Reynolds achieved by learning and the careful observation of fixed rules, Gainsborough reached by the quick intuition of a born artist, who read man and nature by the light of his own genius. Many stories are told of the rivalry between the two painters, most of them unfounded.

Gainsborough's last words to Reynolds, who came to see him on his death-bed, are said to have been "We shall all go to Heaven, and Vandyck will be of the party."

257 MRS. GLYNN.

By ROMNEY.

Lent by J. Pierpont Morgan, Esq.

A very delicate portrait of Mrs. Glynn, an admirable and characteristic example of the master. Romney never pushed his work to too high a finish. He was not on cordial terms with Sir Joshua Reynolds, and in consequence he would not exhibit at the Royal Academy.

258 FISHERMAN LANDING IN A GALE OF WIND.

By J. HOPNER, R.A.

Exhibited at the Royal Academy, 1796.

Lent by L. Lesser, Esq.

259 LANDSCAPE.

By RICHARD WILSON.

Lent by J. E. Taylor, Esq.

260 VALENTINE'S DAY.

By G. MORLAND.

Lent by Henry Boddington, Esq.

261 MRS. PAYNE GALWAY.

By SIR J. REYNOLDS.

Lent by J. Pierpont Morgan, Esq.

"Pick-a-back," Mrs. Payne Gallway and her son. Painted in 1778 by Sir Joshua Reynolds (1723-1792), President of the Royal Academy, the greatest of our English colourists, the friend of Johnson and Goldsmith.

When the picture was painted a contemporary critic considered the lady too like a Welsh or Irish peasant, but subsequent judgment has pronounced the composition one of the best of Sir Joshua's portrait pictures.

262 LANDSCAPE.

By RUBENS.

Lent by Pandeli Ralli, Esq.

Rubens was one of the world's greatest artists. In many of his pictures his ideal was not ours, but he revelled in colour and could convey a sense of motion as no other artist has done. Here we have a landscape, mellowed with age, and glorified by the artist's power of rendering the atmosphere and the majestic march of the clouds.

263 THE HAPPY MARRIAGE.

By W. HOGARTH.

Lent by Alfred A. de Pass, Esq.

This picture was painted by Hogarth for the great actor Garrick. Garrick said the face of the lady was not pretty enough and the picture was never finished. Hogarth was a true painter. He brushed in his design with refined skill and then worked it up. This unfinished picture shows us a great artist's picture in the making. The happy bride is finished, the husband seems a ghost.

264 MISS CROKER.

By SIR T. LAWRENCE, P.R.A.

Lent by J. Pierpont Morgan, Esq.

Sir Thomas Lawrence (1769-1830), sometimes called the last of the "Aristocratic portrait painters." He was the second President of the Royal Academy (Sir Joshua being the first).

Miss Croker is very charming, and Sir Thomas has done his best for her. The smiling face and dark curls on the forehead go to make a delightful composition.

Lawrence has not the dignity of Reynolds, nor the grace and insight into character of Gainsborough, but he has charm, and, above all, he makes his people live.

265 A GIRL WITH A CAGE OF BIRDS.

By MDLLE. LEDOUX.

Lent by L. Lesser, Esq.

266 LONDON: CITY AND EAST END;
From Kensington, with New River in the
foreground, 1753.

Lent by Sir Samuel Montagu, Bart.

Presented to Whitechapel Free Library, where it is to be hung when the Exhibition closes.

267 ST. JAMES' PARK.

By CANALETTO.

Lent by H. L. Bischoffsheim, Esq.

We recognise the old Admiralty and the Horse-guards, and the spire of St. Martin's-in-the-Fields.

268 ADAM AND EVE.

By FORD MADOX BROWN.

Lent by Mrs. Francis Hueffer.

269 CHRISTINA ROSSETTI.

By D. G. ROSSETTI.

Lent by W. M. Rossetti, Esq.

270 SIX DESIGNS FOR STAINED GLASS in
the West Window in the Church of St.
Oswald, Durham, representing scenes in the
life of the Saint.

By FORD MADOX BROWN.

St. Oswald was the successor, in Northumbria, of Edwin, whose baptism we see in No. 302. Edwin was killed by an incursion of heathen Saxons and of Britons from Wales, and Oswald spent his youth in Scotland, where he learnt Christianity from the monks of Iona. On his restoration he took great pains to educate his people in the purer faith, and led such a holy life that on his death he was canonised, and his body is said to have wrought many miracles, some of which are represented here.

271 THE EXPULSION OF THE DANES
FROM MANCHESTER.

By FORD MADOX BROWN.

Lent by Harold Rathbone, Esq.

An original cartoon for one of the frescoes in connection with the past history of Manchester, in the Town Hall of that city.

Rushing down the narrow and winding street of a small wood-built city, such as Manchester must then have been, the Danes are seen making for an open gateway that discloses the country outside, with a Saxon church on a hill.

The Norsemen, or Vikings, who organised plundering expeditions, such as this, were generally very young men. The wealth they acquired they were wont to convert into gold bracelets worn on the right arm. Grown rich on booty, they would return to their own land and settle down as respectable married men and heads of houses.

In this case they have had the worst of it, and are in full flight. The scene belongs to the period 910, but the Roman pavement shows that the old Roman road which ran through Manchester, and which lasted right on to the middle ages, and even in some fragments, to our own time.

272 DESIGN FOR A STAINED GLASS WINDOW.

Executed for the Hall at Peterhouse, Cambridge, representing John Workworth, the Master in the early part of the XV. Century.

By FORD MADOX BROWN.

Lent by The Victoria and Albert Museum.

273 MANCHESTER EXHIBITION, 1887, FRESCO DESIGN.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

274 ST. JAMES' PALACE.

By CANALETTO.

Lent by H. L. Bischoffsheim, Esq.

What a different Pall Mall from our street of palaces. St. James' Palace on the right.

Antonio Canaletto, who is chiefly known as the painter of his native place, (the National Gallery and the Wallace Collection possess some of his finest work), came to England late in life, and we have in these pictures a record of the impression made by our own river city on the painter of the city of the lagoons.

These are pictures of London of bygone days, as different from the London of to-day as the hooped petticoats of the ladies and the laced coats and facings of the gentlemen are unlike the fashions we see in the streets now-a-days.

275 CHELSEA BRIDGE.

By T. BOYDELL.

Lent by H. L. Bischoffsheim, Esq.

276 NORTHUMBERLAND HOUSE.

By CANALETTO.

Lent by H. L. Bischoffsheim, Esq.

277 WESTMINSTER BRIDGE.

By CANALETTO.

Lent by H. L. Bischoffsheim, Esq.

278 LAMBETH PALACE.

By T. BOYDELL.

Lent by H. L. Bischoffsheim, Esq.

279 PUTNEY BRIDGE.

By E. DAYES.

Lent by H. L. Bischoffsheim, Esq.

London has spread its pavement and traffic up to and beyond Putney, but the old church tower still stands amidst.

280 LEICESTER SQUARE.

By E. DAYES.

Lent by H. L. Bischoffsheim, Esq.

281 BUCKINGHAM GATE TO BLACK-
FRIARS BRIDGE.

By S. SCOTT.

Lent by H. L. Bischoffsheim, Esq.

This old water gate still stands in the Embankment Gardens near Charing Cross, but it is a long way back from the river now that the embankment has been reclaimed.

282 THE TOWER.

By T. BOYDELL.

Lent by H. L. Bischoffsheim, Esq.

What a crowd of buildings and busy wharves has surged up round the old grey tower since this picture was painted.

283 BLOOMSBURY SQUARE.

By E. DAYES.

Lent by H. L. Bischoffsheim, Esq.

Bloomsbury Square has none of the fine plane trees which we admire in it now, and a pair of cows marching down the road would be a surprising sight in Bloomsbury in 1901.

284 LADY WITH FAN.

By D. G. ROSSETTI and FORD MADOX BROWN.

Lent by Miss Rossetti.

285 CROMWELL, MILTON AND MARVEL.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

We have here Cromwell in May, 1658, at the height of his power, dictating to Milton the famous dispatch in which he assumed the protectorate of all protestants. The band of crape on his arm is a symbol of mourning for the slaughtered saints of the Swiss valleys. The Proclamation at his feet is of a solemn fast on the occasion of the Massacres. His face expresses his passionate indignation.

Milton, with an expression of calmer sorrow, and something of the vague look-out of a blind man, receives the message in Cromwell's vigorous English, and translates it into Latin, the political language of the day, for Marvel to write it down.

The room in Petty France, where Milton dwelt, is shown lit up by the evening sun. Behind the blind poet is his organ.

286 CROMWELL ON HIS FARM.

By FORD MADOX BROWN.

Lent by W. H. Lever, Esq.

This picture shows Cromwell early in Charles I.'s reign, riding home across his farm in Huntingdonshire. His dress is that of the Puritan gentleman of the time, and his face shows him to be lost in some painful meditation on the troubled religious or political state of his country. Perhaps the burning stubble at his feet has suggested to his mind the old cry of a troubled nation:

"Lord, how long? Wilt Thou hide Thyself for ever?
And shall Thy wrath burn like fire?"

287 THE COMPLEAT ANGLER.

By ARTHUR HUGHES.

Lent by the Earl of Carlisle.

288 MONNA POMONA.

By D. G. ROSSETTI.

Lent by Alfred A. de Pass, Esq.

There is no story connected with this picture, but what can be enjoyed is the beautiful painting of the blue gown, the green wall, the flesh colour and the flowers. Also the moulding of the face and hands are evidence of the great painter's skill.

289 AN OLD WINDMILL.

By BERTRAM PRIESTMAN.

Lent by the Artist.

290 THE BROWNING READERS.

By W. ROTHENSTEIN.

Lent by the Artist.

291 NIDDERDALE.

By WILSON STEER.

Lent by F. H. Trench, Esq.

292 PAINTER'S PLEASURE.

By SIMEON SOLOMON.

Lent by Henry Boddington, Esq.

The painter's pleasure is in his work, and his work is to make others enjoy beauty.

293 "HER EYES ARE WITH HER THOUGHTS
AND THEY ARE FAR AWAY."

By SIR L. ALMA TADEMA, R.A.

Lent by Sir Ernest Cassel.

With such peace, and the beauty of sky and sea, and sunshine and flowers, around her, how can her thoughts stray away? Yet we can see that her whole being is absorbed in some scene, some memory, some hope that is visible to none but herself. We turn from her rapt figure to notice the exquisite beauty of the picture of which she is the centre. Her soft white dress against the hard white marble, the lovely red of the azalea flower, the blue of the sea, and the marvellous touch of the painter, all fill us with wonder at his skill and his power of reproducing beauty.

294 APRIL LOVE.

By ARTHUR HUGHES.

Lent by Henry Boddington, Esq.

"Love is hurt with jar and fret,
Love is made a vague regret:
Eyes with idle tears are wet,
Idle habit links us yet.
What is love? for we forget;

Ah, no! no! —Tennyson.

The picture represents a lady in purple dress and light scarf, standing in the entry of an ivy-covered summer-house, turning a tearful but happy face to the spectator, her left hand clasped and kissed through the opening in the wall behind her, by the returned and penitent lover.

It was first exhibited at the Royal Academy in 1856, and there purchased by William Morris, afterwards exhibited at the Manchester Art Treasures Exhibition, in 1857; also at Birmingham, and lately, in 1897, at the loan collection at the Guildhall, London.

295 TOWNSHEND HOUSE, 1882.

By MISS A. ALMA TADEMA.

Lent by F. Pollak, Esq.

296 A QUESTION.

By SIR L. ALMA TADEMA, R.A.

Lent by W. M. Schlesinger, Esq.

A good example of the delicate but powerful art of Alma Tadema. A youth, stretched at full length on a white marble bench, plucks at the dress of a fair-haired girl and evidently makes her a proposal. The girl, biting her finger, evidently is uncertain in her mind, and gazes out of the picture with an expression of doubt. Notice the glow of diffused light over all the picture, and the suggestion of a warm, baking climate under a cloudless sky.

297 THE MAGDALENE AT THE DOOR OF
SIMON THE PHARISEE.By F. J. SHIELDS *after* D. G. ROSSETTI.

Lent by W. M. Rossetti, Esq.

298 LADY DOROTHY NEVILL.

By G. F. WATTS, R.A.

The first portrait ever painted by the artist. Painted at Florence in 1854.

299 MRS. FORD MADOX BROWN.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

A charming study of fire-light effects.

300 THE TRAVELLER.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

This poetic little scene is suggested by one of Victor Hugo's poems. The traveller, in a last century dress, rides past a little French road-side inn, where the light are just beginning to show shadows on the blinds, while the hostess stands at the door nursing her baby. Notice the beautiful evening sky with its purple clouds. The artist has here managed to give us just the moment of day changing into night, which makes us realise the joy of home, and the beautiful quietness of night outside.

301 THE CARPENTER'S SHOP, (the home
of the Holy Family at Nazareth.)

By SIR J. E. MILLAIS, R.A.

Lent by Mrs. Beer.

Forty or fifty years ago, when English Art had become superficial and insincere, a few ardent young

enthusiasts bound themselves together in a resolve to return to the spirit and method of the old Italian painters immediately before Raphael. They called themselves Pre-Raphaelites, and strove to paint things as they were, and not as painters had grown to represent them. In this picture, for instance, the arm of Joseph, instead of being smooth and round, only suggesting flesh and blood, shows every muscle and sinew; and the face of Mary not only suggests, but strives to express the passion of love and grief and reverence that was to fill the life of the Saviour's mother. Every detail is as carefully painted as the principal parts; look at the shavings and the tools lying about. The mother is consoling the Holy Child for the wound in his hands, which we see to be symbolical; Joseph and the young man look wonderingly at the two so apart from themselves and their lives. While the Virgin's mother is telling how the wound was given, John the Baptist brings the water with anxious care; the whole picture centres in love for the Christ-child. Let each find out for himself its tender reverence and meaning.

302 BAPTISM OF EDWIN.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

Sketch for the Fresco in the Town Hall, Manchester. Edwin was King of Northumbria in 627, and still a heathen, though married to Ethelburga, daughter of the Christian Ethelbert of Kent. The picture represents Edwin's baptism in a little wooden church, the first York Minster, in the crypt of which the font is still shown. The Queen looks on, giving thanks for her husband's conversion—their child gazes open-eyed—the acolytes are none too reverent behind the bishop. The pavement is Roman, and through the windows we see Roman remains. Next day 11,000 of the King's subjects are said to have been baptized together in the river Swale.

303 BUBBLES.

By J. D. WATSON.

Lent by Henry Boddington, Esq.

It is a lovely game and not a costly one. Each bubble a beauty in itself, and none the less good because it cannot be grasped and kept, as the baby wishes. Notice the very careful painting of all the details. The ivy leaves and the log of wood on which the children are seated being of as much importance to the artist as the faces of the children themselves.

304 HARLECH CASTLE.

By JAMES S. HILL.

Lent by the Artist.

305 THE CHALLENGE.

By W. Q. ORCHARDSON, R.A.

Lent by Sir Cuthbert Quilter, Bart.

Must he fight and offend his conscience or bear the insult of the smart enemy who offers a challenge at the sword's point? His hand and his foot seem ready to fight. His head restrains them, and is helped by the earnest friend,—the sober colour of the room,—and the familiar Bible.

306 MRS. C. HUEFFER.

By FORD MADOX BROWN.

Lent by Harold Hartley, Esq.

307 PORTRAIT OF CLAUDE G.
MONTEFIORE.

By G. F. WATTS, R.A.

Lent by Mrs. N. Montefiore.

308 PROFESSOR FAWCETT, M.P. AND
MRS. FAWCETT.

By FORD MADOX BROWN.

Lent by W. M. Rossetti, Esq.

Prof. Fawcett, though blind from early manhood, was not only an authority on his own subject, of Economics, but actually entered Parliament, and became Postmaster-General. Perhaps the picture makes it less wonderful that he should have been able to do this, when we see how far his wife became 'eyes to the blind.' Their daughter, Miss Philippa, is the only woman 'Senior Wrangler' in the Mathematical tripos at Cambridge.

309 LA PIA.

By D. G. ROSSETTI.

Lent by Russell Rea, Esq., M.P.

"The story of Pia de'Tolomei, wife of Nello della Pietra, of Siena, is bold in the fifth canto of the Purgatory. . . . In Rossetti's picture she is seen sitting bent forward in a window, gazing out over the poisonous Maremma marshes, from the fortress where her husband had placed her to die. With one hand she fingers the wedding ring which has brought her so much sorrow. . . . The colouring is no longer up to Rossetti's best standard. Apart from this the landscape, painted mostly from sketches of the Maremma scenery, is finely done, and so are many of the accessories of clustering ivy and green leaves, the tolling bell, and ravens hovering round, symbolic of the death that lurks within that fever-stricken air."

Mariller's "Life of Rossetti."

310 PORTRAIT OF MISS MATHILDE BLIND.

By FORD MADOX BROWN.

Lent by Dr. Ludwig Mond, F.R.S.

311 BUILDING OF THE ARK.

By G. F. WATTS, R.A.

Lent by Mrs. G. F. Watts.

The storm is rising with rain and wind. The old man, in deadly earnestness, is with his sons building the ark. They do not even hear the call of the gay or turn to their invitation to pleasure.

312 WYCLIFFE ON TRIAL.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

It is to John Wycliffe that we owe the first translation of the Bible into England.

He was born in 1344, and became Master of Balliol College, Oxford, and one of the most learned men of his day. At first he was much honoured, both by the Pope and at Court, but as soon as he began to preach and to strive against the corruptions of his day, he was cited to appear before the Bishop of London, in Old St. Paul's. His powerful patron, John of Gaunt, the King's son, insisted on appearing also, and it is he whom we see in the centre of the picture, pleading so passionately before the bishop, while his wife, Constance, is seen trying to moderate his generous excitement. Wycliffe is on the left, facing his judges with the utmost calmness and dignity. It is pleasant to know that he fared better than some other reformers. The prosecution was dropped, and he died peacefully at his country vicarage of Lutterworth, having renounced all other preferments.

313 ROMANS FOUNDING MANCHESTER.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

Panel sketch for the Fresco in the Town Hall, Manchester. Manchester is said, in its origin, to have been a Roman Camp, and this picture represents the Roman soldiers, who were notably good masons and road makers, though we see they made the native Britons carry the cement and mortar, are building the ramparts. The centurion consults the plan of the Camp, while his chief gives orders. The General's wife, with her little boy, has stepped out of her litter. The little boy, dressed like a soldier, is aiming a mischievous kick at the Nubian slave who bears the litter. The Peak hills are seen in the distance, and a chilly wind flutters all the garments.

314 COUNTESS OF DARNLEY.

By G. F. WATTS, R.A.

Lent by Mrs. G. F. Watts.

This picture is beautiful not only because it is a portrait of a handsome lady, but because the artist's skill has harmonised fur and silk and muslin, echoing his colours in the background, until all is brought into relation.

315 CORDELIA'S PORTION.

By FORD MADOX BROWN.

Lent by E. G. Francis, Esq.

The drawing represents the moment when Lear, his failing mind no longer able to distinguish truth from falsehood and flattery, has cursed Cordelia, given her portion to the deceitful Regan and Goneril, and fallen back in his chair exhausted with his excitement. The map of his dominion divided into three portions, lies at his feet. The figure of Cordelia is very noble and beautiful, as the King of France leads her away, bewildered by the pain and injustice of her father's curse. We feel sure from her face that, curse as he will, she will return to succour him in his need.

316 THE ENTOMBMENT.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

This picture shows much of the spirit of the great painters of Italy who loved best to depict scenes from the life of our Lord, and thus gave to the world deathless versions of eternal truths. Here every figure serves to centre our attention on that of the dead Christ, and to fill us with awe and reverence as we see him laid in his tomb. The elder men and women are bowed with woe, the mother hushes the play of the child, who is stilled by the sight of death. Round the rock-hewn tomb is twined the vine. The sheep, to whom He had likened His people, feed peacefully beneath the cross of shame.

317 JOAN OF ARC.

By SIR J. E. MILLAIS, R.A.

Lent by Sir Cuthbert Quilter, Bart.

318 MONTE D'ORO, SICILY.

By GAETANO MEO.

Lent by the Artist.

This little picture shows us how the Sicilian hill-towns were built to protect their inhabitants from the brigands and marauders who overran the island. The

houses, built of stone quarried out of the rock on which they are built, are more like caves than homes of men. These towns are wonderfully picturesque, and delight artists, but the men and women who have to toil up to them wearily after their long day's labour think differently.

319 CHRIST WASHING PETER'S FEET.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

We are all familiar with the Bible story of how our Lord washed the feet of His disciples after they had supped together. This artist contrives to show us the varied feelings with which they submitted to His service of humility. Peter reluctantly acquiesces after saying: "Thou shalt never wash my feet!" John is greatly distressed; one disciple is curious, another annoyed. Judas, the bag of money by his elbow, is hurrying on his sandals to go to his dark deed, ugly scorn on his face.

320 "TAKE YOUR SON, SIR."

By FORD MADOX BROWN.

Lent by Harold Rathbone, Esq.

The mother holds out her beautiful baby. The mirror reflects what is in front of her, and shows the father stretching out his arms to take his son, as she bids him.

321 SALUTATION OF BEATRICE.

By D. G. ROSSETTI.

Lent by Sir John Holder, Bart.

Though Rossetti had made earlier designs for this subject, it was not until 1880 he began to work at this larger and different design.

Beatrice is shown descending a street in Florence. Dante is seen on a terrace in the background, seated by a well, overshadowed by the scarlet wing of Love. Beatrice holds in her hand a book of devotion, and wears the look of beautiful humility, which led men to whisper as she passed, "This is not a woman, but one of the beautiful angels of heaven." Her virtue was so potent that "when she drew near unto any, such truth and simpleness entered into his heart that he dared neither to life his eyes nor to return her salutation."

The artist took great pains to paint the mediaeval architectural background, getting photographs of streets in Florence and Siena, but he left it not quite finished, and the background was completed by another hand.

322 THE DEAN OF LINCOLN.

By FORD MADOX BROWN.

Lent by W. Martin, Esq.

323 A STUDY FOR "CHAUCER."

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

324 EGLON.

By FORD MADOX BROWN.

Lent by Henry Boddington, Esq.

"So the children of Israel served Eglon the King of Moab eighteen years" (Judges iii., 14). "But Ehud made him a dagger which had two edges, and did gird it under his raiment upon his right thigh" (16). "And Ehud said I have a message to thee from God" (20). "And Ehud put forth his left hand and took the dagger from the right thigh" (21).

Nos. 325 to 338 (inclusive) consist of Studies by Sir Edward Burne-Jones, Bt., kindly lent and arranged for the Gallery by Sir Philip Burne-Jones, Bt. Some of these have never been exhibited before.

325 THREE STUDIES for the Story of
"Perseus."

326 STUDY IN GOLD ON BLACK GROUND.

327 HEAD ON PINK GROUND.

328 STUDY IN GOLD ON BLACK GROUND.

329 STUDY OF A HEAD.

330 DRAWING IN GOLD ON PURPLE.

331 STUDY OF A HEAD.

332 STUDIES OF FEET, HEADS AND
HANDS "Perseus" and "Annuncia-
tion").

333 DESIDERIUM.

334 STUDY OF A HEAD.

335 PENCIL HEAD (Study for "The Sirens").

- 336 STUDY OF A HEAD.
- 337 STUDY OF A HEAD.
- 338 DESIGN FOR FRONTISPIECE ("Dream of John Ball," by William Morris).
- 339 CHILDREN'S HEADS.
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.
- 340 OLIVER MADOX BROWN
(AGED THREE).
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.
- 341 PORTRAIT OF THE ARTIST.
By FORD MADOX BROWN.
Lent by W. M. Rossetti, Esq.
- 342 MRS. MADOX BROWN.
By D. G. ROSSETTI.
Lent by Mrs. Francis Hueffer.
- 343 HEAD OF MRS. MADOX BROWN.
By FORD MADOX BROWN.
Lent by W. M. Rossetti, Esq.
- 344 TELL'S SON.
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.

According to the story, during the Austrian oppression of Switzerland, one Gessler stuck his hat on a pole and commanded all men to salute it. Tell refused, and as a punishment was obliged to shoot at an apple placed on the head of his son. The father's feelings can be imagined, but Tell's skill and nerve were equal to the occasion. He split the apple in two without harming the child; but made use of his recovered liberty to raise a revolt, which finally drove the Austrians out of Switzerland.

The boy is a portrait of the artist's grandson.

- 345 HAIDEE AND DON JUAN.
By FORD MADOX BROWN.
Lent by Henry Boddington, Esq.
Juan having been shipwrecked is washed up at the shore, where he is found to be still alive by Haidee and her old nurse.
- 346 PORTRAIT OF FORD MADOX BROWN
By W. M. ROSSETTI.
Lent by Oliver Madox Hueffer, Esq.
- 347 WEIGHTS AND MEASURES.
By FORD MADOX BROWN.
Lent by Henry Boddington, Esq.
The proclamation regarding the rectification of weights and measures in the reign of Mary Tudor, caused considerable perturbation amongst the citizens of Manchester. The wife of the butter-merchant, here shown, is scraping from beneath her scale butter which has helped to pull the balance down.
- 348 AT THE OPERA.
By FORD MADOX BROWN.
Lent by Harold Rathbone, Esq.
- 349 PORTRAIT OF THE ARTIST.
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.
- 350 PASTEL—CHILD'S HEAD.
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.
- 351 PORTRAIT OF A CHILD.
By FORD MADOX BROWN.
Lent by Mrs. Francis Hueffer.
- 352 JOHN DALTON.
By FORD MADOX BROWN.
Lent by Henry Boddington, Esq.
- 353 HEAD OF HIS INFANT DAUGHTER.
By FORD MADOX BROWN.
Lent by W. M. Rossetti, Esq.

Nos. 354 to 365 (inclusive) consist of Studies by Sir Edward Burne-Jones, Bt., kindly lent and arranged for the Gallery by Sir Philip Burne-Jones, Bt. Some of these have never been exhibited before.

- 354 STUDY OF A HEAD.
- 355 STUDIES OF HANDS AND FEET for the Pictures of "Perseus," "The Golden Stairs," and "The Annunciation."
- 356 STUDIES FOR FIGURES in Picture of "The Mirror of Venus."
- 357 STUDY OF A HEAD.
- 358 STUDY OF HEAD for the Picture of "Perseus."
- 359 THREE STUDIES OF HEADS.
- 360 STUDY OF HEAD for the picture "Laus Veneris."
- 361 STUDY OF A HEAD.
- 362 STUDY OF A HEAD.
- 363 STUDY OF A HEAD.
- 364 STUDY OF LILIES.
- 365 STUDY OF A HEAD.
- 366 DAVID DESCRIBING TO SOLOMON THE PLAN OF THE TEMPLE.
(For stained glass in church in Boston, U.S.A.).
By SIR EDWARD BURNE-JONES, Bt.
Lent by Sir Philip Burne-Jones, Bt.
- 367 FISHER GIRL MENDING NETS.
By MIRON BARLOW.
Lent by Henry Boddington, Esq.
- 368 THE COAT OF MANY COLOURS.
By FORD MADOX BROWN.
Lent by W. Coltart, Esq.

Some of the pictures exhibited are for sale. The Director will answer enquiries as to prices.

The thanks of the Committee
are due to Mr. R. ANNING BELL
for designing the cover of the
Catalogue.

