

WHITECHAPEL  
FINE ART LOAN EXHIBITION

ST. JUDE'S SCHOOL HOUSE,

COMMERCIAL STREET, E.

SEVENTH YEAR — EASTER, 1887.



The Exhibition will be open DAILY, from  
March 29th to April 17th from 10 a.m. to  
10 p.m. SUNDAYS, 2 until 10 p.m.

*"Life without industry is guilt and industry  
without art is brutality."—RUSKIN.*



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1887.

"We wish you to be able to look beyond your own lives, and have pleasure in surroundings different from those in which you move. We want you to be able to sympathise with other times, to be able to understand the men and women of other countries, and to have the enjoyment of mental change of scene. We want to introduce you to other, wider, and nobler fields of thought, and to open up vistas of other worlds, whence refreshing and bracing breezes will stream upon your minds and souls."—  
RT. HON. G. J. GOSCHEN, M.P., "*On the Cultivation of the Imagination.*"

Artists should descry abundant worth  
In trivial commonplace, nor groan at dearth  
If fortune bid the painter's craft be plied  
In vulgar town and country  
Beyond  
The ugly actual, lo, on every side  
Imagination's limitless domain  
Displays a wealth of wondrous sounds and sights,  
Ripe to be realized by poet's brain  
Acting on painter's brush.

ROBERT BROWNING: "*Parleyings.*"

"Painting is nothing but a noble and expensive language, invaluable as an article of thought, but by itself nothing. He is the greatest artist who has embodied, in the sum of his works, the greatest number of the greatest ideas."

RUSKIN: *Modern Painters.*

"Small service is true service while it lasts."—*Wordsworth.*



## CATALOGUE.

### Ground Floor, Ante-room.

(The Pictures in this Ante-room should be looked at  
ON LEAVING.)

- 1 "Olympia" *J. J. Tissot*  
A scene from the French circus, now being exhibited at "Olympia," in London. Under the glamour of the electric light, and amid the applause of the amphitheatre, it may all seem beautiful enough, for "the multitude applauds not what it sees, but what it thinks it sees," but the artist here tears off the illusion by bringing the spectator face to face with the artificiality of the show.  
Lent by Messrs. Arthur Tooth & Sons.
- 2 The "Young Lady" of the Shop *J. J. Tissot*  
A picture in the "realistic" school—a transcript from actual life in Paris. A scene on one of the boulevards in the fashionable parts of the town. The English have been called a nation of shopkeepers, but Paris is the city of shops. The "young lady" of the shop throws an engaging smile into the bargain, and is holding open the door till her customer takes the pile of purchases from her hand and passes to her carriage.  
Lent by Messrs. Arthur Tooth & Sons.
- 3 Field Marshal Hugh Viscount Gough, K.P. *E. Long, R.A.*  
A portrait of one of the long line of Irish soldiers by whom the empire of England has been built up. Hugh Viscount Gough, "the gallant old general (as one of his comrades called him), as kind-hearted as heroically brave," was commander of the British forces against the Sikhs in the Punjaub in 1846 and 1849, and brought the war to a conclusion by a decisive victory at Goojerat. The Sikhs were not only the bravest, but the most skilled in war of any of England's opponents in India, and Lord Gough's dash and daring contributed much to their defeat.  
Lent by Robert G. Arbutnot, Esq.

## Ground Floor, Room I.

4 The Queen's First Council *Sir David Wilkie, R.A.*

The young Queen is seated at the head of the table and is presiding at the Council held upon Her Majesty's accession to the throne, on June 20th, 1837. She holds in her hand the declaration then addressed by Her Majesty to the Lords and others of the Council then assembled. These men were the ablest in the nation, and all eyes rest on the new Sovereign. They were better able to govern than she; yet she governed best, because thus all serve the Queen and not themselves.

And statesmen at her council met  
Who knew the seasons when to take  
Occasion by the hand, and make  
The bounds of freedom wider yet

By shaping some august decree,  
Which kept her throne unshaken still,  
Broad-based upon her people's will,  
And compass'd by the inviolate sea.

*Tennyson*:—"To the Queen."

## KEY TO THE PORTRAITS.



- |   |   |
|---|---|
| 1. HER MAJESTY.   | 15. Earl Grey.  |
| 2. The Duke of Argyll, Lord Steward.                              | 16. The Earl of Carlisle.   |
| 3. The Earl of Albemarle, Master of the Horse.                    | 17. Lord Denman, Lord Chief Justice of the Court of Queen's Bench.  |
| 4. The Right Hon. G. Byng, Comptroller.                           | 18. The Right Hon. T. Erskine, Chief Judge of the Bankruptcy Court. |
| 5. C. C. Greville, Esq., Clerk of the Council.                    | 19. Lord Morpeth, Chief Secretary for Ireland.                      |
| 6. The Marquess of Anglesea.                                      | 20. The Earl of Aberdeen.   |
| 7. The Marquess of Lansdowne, President of the Council.           | 21. Lord Lyndhurst.   |
| 8. Lord Cottenham, Lord High Chancellor.                          | 22. The Archbishop of Canterbury.                                   |
| 9. Lord Howick, Secretary at War.                                 | 23. His Majesty the King of Hanover                                 |
| 10. Lord John Russell, Secretary of State for the Home Department | 24. The Duke of Wellington.   |
| 11. The Right Hon. T. Spring Rice, Chancellor of the Exchequer.   | 25. The Earl of Jersey.   |
| 12. Viscount Melbourne, First Lord of the Treasury.               | 26. The Right Hon. J. W. Croker.                                    |
| 13. Lord Palmerston, Secretary of State for Foreign Affairs.      | 27. The Right Hon. Sir R. Peel, Bart.                               |
| 14. The Right Hon. J. Abercromby, Speaker of House of Commons.    | 28. H.R.H. The Duke of Sussex.                                      |
|   | 29. Lord Holland, Chancellor of the Duchy of Lancaster.             |
|   | 30. Sir J. Campbell, Attorney-General.                              |
|   | 31. The Marquess of Salisbury.                                      |
|   | 32. Lord Burghersh.   |
|   | 33. The Right Hon. T. Kelly, Lord Mayor of London.                  |

Lent by H.M. the Queen (from Windsor Castle).

## 5 The Queen's Coronation Sacrament

*C. R. Leslie, R.A.*

The Queen is receiving the Sacrament, the concluding part of the ceremony of Her Majesty's Coronation, on June 28, 1838. Her Majesty is robed in the Dalmatic Mantle (the coronation robe), having taken off the crown on approaching the altar, and wearing no jewels. The peers and peeresses also, who had worn their coronets from the moment in which the Queen was crowned, have now put them off. In England a right has always involved a duty. The sovereign on the day he takes the crown takes also the Holy Communion, at which all alike are equal before God, and in which all alike "offer themselves as a living, reasonable sacrifice."

"Whosoever will be great among you, let him be your minister; and whosoever will be chief among you, let him be your servant."—*Matthew xx, 26, 27.*

## KEY TO THE PORTRAITS.



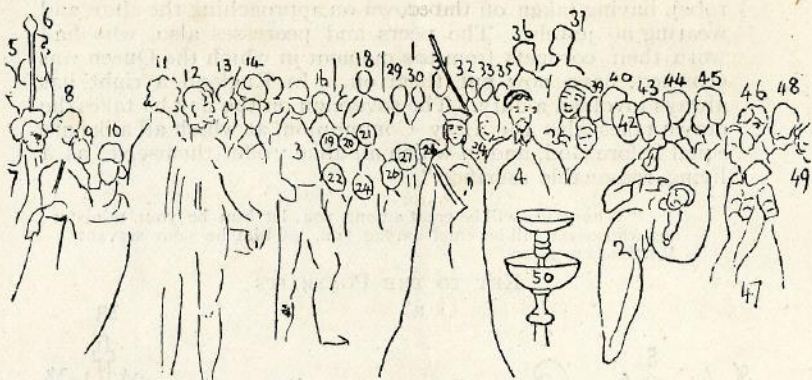
- |  |   |
|--|---|
| 1. THE QUEEN.  | 14. The Mistress of the Robes.                                    |
| 2. The Archbishop of Canterbury.   | 15. Duchess of Kent.  |
| 3. Rev. Lord of J. Thynne.   | 16. Lady in Waiting.  |
| 4. The Lord High Chamberlain holding the Crown.                            | 17-21. The Queen's Train Bearers.                                 |
| 5. The Earl Marshal.   | 22-23. Page Bearers.  |
| 6. The Lord Chamberlain.   | 24. Duke of Cambridge.  |
| 7. The Bishop of London.   | 25. Duke of Sussex.   |
| 8. Lord Melbourne, First Lord of the Treasury, holding the Sword of State. | 26. Prince Ernest of Philipstahl.                                 |
| 9. Duke of Sutherland.   | 27. Duke of Argyll, Lord Steward.                                 |
| 10. Duke of Wellington.  | 28-35. Lords and Ladies in Waiting                                |
| 11. Princess Augusta.  | 36. The Duke of Nemours.  |
| 12. Princess Augusta of Cambridge.   | 37. Prince George of Cambridge.                                   |
| 13. Princess Hohenlohe.  | 38. Duke of Saxe Coburg.  |
|  | 39. Chair of Edward the Confessor, in which the Queen was Crowned |

Lent by H.M. the Queen (from Windsor Castle).

## 6 The Christening of the Prince of Wales

Sir George Hayter

## KEY TO THE PORTRAITS.



- |  |  |
|--|--|
| 1. The QUEEN.  | 28. Duchess of Sutherland.   |
| 2. Prince of Wales.  | 29. Earl of Aberdeen.  |
| 3. King of Prussia.  | 30. Marquis of Lansdowne.  |
| 4. Prince Albert.  | 31. Right Hon. Sir James Graham,   |
| 5. Chevalier Bunsen, the Prussian Minister.                  | 32. Lord Wharncliffe. [Bart.]  |
| 6. Lord Chancellor Lyndhurst.                                | 33. Baron Torre de Moncorvo, Portuguese Minister.                          |
| 7. Sir Augustus Clifford, Usher of the Black Rod.            | 34. Duke of Wellington, bearing the Sword of State.                        |
| 8. Duke of Sutherland.                                       | 35. Monsieur Van der Weyer, Belgian Minister.                              |
| 9. Marchioness of Lansdowne.                                 | 36. Count de Ste. Aulaire, French Ambassador.                              |
| 10. Duchess of Northumberland.                               | 37. Right Hon. Sir Robert Peel, Bart.                                      |
| 11. Duke of Cambridge.                                       | 38. Duke of Sussex.  |
| 12. Duke Ferdinand of Saxe Coburg Saalfeld.                  | 39. Lord Ernest Bruce, Vice-Chamberlain of the Household.                  |
| 13. Princess Augusta of Cambridge.                           | 40. Earl of Jersey, Master of the Horse.                                   |
| 14. Duchess of Cambridge.                                    | 41. Duchess of Buccleuch, Mistress of the Robes.                           |
| 15. Duchess of Kent.   | 42. Bishop of London.  |
| 16. Marquess of Anglesea.                                    | 43. Archbishop of Canterbury.  |
| 17. Duke of Richmond.  | 44. Prince George of Cambridge. <i>duke of</i>                             |
| 18. Duke of Buccleuch.                                       | 45. Archbishop of York.  |
| 19. Sheriff of London and Middlesex.                         | 46. Prince Edward of Saxe Weimar.  |
| 20. Lord Mayor of London.                                    | 47. Prince Leopold of Saxe Coburg.   |
| 21. Right Hon. C. Shaw Lefevre, Speaker of House of Commons. | 48. Prince Augustus of Saxe Coburg.  |
| 22. Earl Delawarr, Lord Chamberlain of the Household.        | 49. Bishop of Norwich.   |
| 23. Sir James Clarke, Bart., M.D.                            | 50. Baptismal Font of the Royal Family, used since the Reign of Charles I. |
| 24. Right Hon. Mr. Pemberton Leigh.                          |  |
| 25. Baron Stockmar.  |  |
| 26. Earl of Liverpool, Lord Steward of the Household.        |  |
| 27. Lady Isabella Wemyss, Lady in waiting.                   |  |

## 7 Puck

P. F. Poole, R.A.

Puck, immortalized in Shakespeare's "Midsummer Night's Dream," is a little mischievous elf, who, under his name of "Robin Goodfellow," is well known in fairy lore. The jester of Fairyland, he stands apart from the rest, a rough, "fawn-faced, shock-pated little fellow, a very Shetlander among the gossamer-winged, dainty-limbed, shapes around him." In Shakespeare's play, he is the small sprite who sows discord among all the pairs of lovers, and creates all the difficulties,—who skims the milk in the dairies, gets into the churns, and upsets poor old ladies over three-legged stools,—although, to do him justice, he afterwards undoes the mischief, for he is a good-natured elf after all, and well-disposed towards mortals. If only little boys were always so well-disposed as Puck!—who otherwise closely resembles many of them—with this difference, that they, alas! can't always undo the mischief they have done.

Lent by G. Aitchison, Esq., A.R.A.

## 8 The Scandinavian God of War

Val C. Prinsep, A.R.A.

Odin, the All-father, was likewise God of War. He dwelt according to the old belief on the top of a high mountain called Valhalla. When there were any wars in the world he roused himself from his pleasures and descended to witness the fight. In his hand he carried his spear (sleipnis). Blue was his cloak as befitted the Sun God. He had but one eye (the Sun) and as he passed through the world he was much troubled at the intelligence whispered into his ear by the Raven Munin (or memory) while another Raven, Hugin (thought), flew on before him. In his track followed wolves. When a man died bravely in battle Odin took him to feast eternally with the Gods in Valhalla. So believed all Northern Europe before the introduction of Christianity.

Lent by the Artist.

## 9 After the Storm

R. S. Bond

Lent by Edwin Lawrence, Esq.

## 10 St. Joseph

Murillo, (Spanish 1618-1682)

Joseph, the husband of Mary, is always represented as a man who seems to be in the face of things greater than he can understand. Such is the Joseph of this picture.

Lent by Miss Coventry.

## 11 Interior of San Marco, Venice E. W. Cooke, R.A.

Lent by Sir William Drake.

## 12 Portrait of a Lady

G. Romney (1734-1802)

Lent by Baron Ferdinand de Rothschild.

- 13 Girl scaring birds *Henry O'Neill*

Lent by Sir William Drake.

- 14 A Roman Matron *Sir F. Leighton, P.R.A.*

Lent by G. Aitchison, Esq.

- 15 Across the Common *Henry Wallis*

On the common lands of England where the beauty is given away, and where everyone—rich and poor alike—is “monarch of all he surveys.”

Lent by C. G. Clement, Esq.

- 16 A Heifer *Sir Arthur Clay, Bart.*

Lent by the Artist.

- 17 The Tinker *A. Legros*

A French workman, whose workshop is the open air. The artist well shows the absorption of a good workman in his work:

Each morning sees some task begun,

Each evening sees it close;

Something attempted, something done,

Has earned a night's repose.—LONGFELLOW.

Lent by C. A. Ionides, Esq.

- 18 “Brother Francis and Brother Sun” *G. Costa*

St. Francis of Assisi (for whom see also No. 62) the founder of the Franciscan order of Black Friars and the chief Apostle of Works in the Middle Ages, was a great preacher of Poverty and Chastity, but a great preacher also of the Wealth of Beauty in God's Universe. For him everything had meaning and beauty; the birds he called his sisters, the sun his brother. This picture is painted to illustrate his “Creatures' Song”—“the finest religious poem since the Gospels”—; he is looking from Perugia to Assisi, and watching “brother sun” rise over Monte Subasio. It must have been on such a day that he raised his song of praise and thanksgiving:

Praised by His creatures all,

Praised be the Lord my God,

By Messer sun, my brother above all,

Who by his rays, lights us and lights our days—

Radiant is she, with his great splendour stored,

Thy glory, Lord, confessing.

(Translated by Mrs. Oliphant).

- 19 “Les demoiselles du mois de Marie” *A. Legros*

Young French girls being prepared for their “first communion,” and for their entry therein into a New Life when the month of May comes round.

Lent by C. A. Ionides, Esq.

- 20 The Days of Creation *E. Burne Jones, A.R.A.*

A picture of the successive stages by which the world was brought into its present form. Each stage is symbolised by an Angel bearing a globe, on which is shown the act of creation peculiar to it. It is a process of development, not of change. Each Angel, therefore, is accompanied by its forerunner or forerunners; and step by step the development is expressed in each compartment, even the nature of the ground indicating the change from misty chaos to the foliage of Eden.

In the *first* sphere, chaos is resolving itself and a solid planet begins to form. The face of the angel is that of one awakening from slumber, or rather of life not yet conscious either of itself or of a purpose. In the *second* globe, the blue earth is distinct and is enclosed by a firmament of blue and white, but both angels still stand on a mirror-like floor of water. The angel of the *third* day is standing on a shore of firm yellow sand, from which the water has just retreated; in her globe, the land is shown divided from the sea and sustaining the olive and the vine, which are represented as already bearing fruits. In the *fourth* compartment the former three angels are in the background, and the new angel stands in front, rapt in heavenly contemplation; for his globe comprises Sun and Moon, and he stands on a floor of blue. The *fifth* holds a globe with the birds of the air and the fishes of the sea represented in it; whilst in the *sixth* compartment we see the consummation of the whole in the creation of our First Parents—man and woman in the likeness of God. Below, seated on the earth, amid flowers, and playing a dulcimer, is a seventh angel—celebrating with music the completion of the great Act of Creation—“when the morning stars sang together and the sons of God shouted for joy.”

Lent by Alexander Henderson, Esq.

- 21 The Coming of Night, Zermatt *A. Mac Cullum*

Lent by the Artist.

- 22 Sir Galahad *G. F. Watts, R.A.*

According to the old English legend, the quest of King Arthur's knights was to see the Holy Grail, the cup used by Christ at the Last Supper. One strove to succeed by fighting, another by praying, Sir Galahad succeeded by purity. The artist here shows him pausing for awhile in the quest—with all the humility that comes before purity, and all the foresight that comes after it. By the Holy Grail we may understand the Secret of Life, which is still the quest of all earnest men, and which is still found first by the pure in heart. “Blessed are the pure in heart for they shall see God.”

My good blade carves the casques of men,

My tough lance thrusteth sure,

My strength is as the strength of ten,

Beneath my heart is pure.—TENNYSON.

Lent by Alexander Henderson, Esq.

23 The Supper at Emmaus *Holroyd*

The two friends on the right and left have been walking out into the country, speaking as they go of their sadness at the fate which had befallen their Friend and Master, Christ. But as they walked a third man joined them, and won their confidence by his sympathy and cheered them by his hope. And now in the breaking of bread they realise who it was. "I am the Resurrection and the Life." The artist pictures the disciples as common men with rough hands and worn faces, for all such as seek high things may reach to a companionship from which the mean and selfish only are excluded.

Lent by Lord Hobhouse.

24 "The Mountain Glory" *Elijah Walton*

"Without mountains the air could not be purified, nor the flowing of the rivers sustained, and the earth must have become for the most part plain, or stagnant marsh. But the feeding of the rivers and the purifying of the winds, are the least of the services appointed to the hills. To fill the thirst of the human heart for the beauty of God's working—to startle its lethargy with the deep and pure agitation of astonishment,—are their higher missions. . . . The sea-wave, with all its beneficence, is yet devouring and terrible; but the silent wave of the blue mountain is lifted towards heaven in a stillness of perpetual mercy; and the one surge, unfathomable in its darkness, the other unshaken in its faithfulness, for ever bear the seal of their appointed symbolism:—'Thy righteousness is like the great mountains; Thy judgments are a great deep.'—RUSKIN: *Modern Painters*.

Lent by Henry Evill, Esq.

24A Charlotte Corday *Mrs. Louisa Fopling*

A French country girl who, hearing of the crimes and cruelties perpetrated by Marat in the name of the Revolution (A.D. 1793), came up to Paris, and having obtained an audience of him, drew her knife and stabbed him dead. Having done her work, "she quietly surrenders: she alone quiet, all Paris sounding, in wonder, in rage, or admiration, round her. . . Her face is beautiful and calm: she dates it the day of the Preparation of Peace. . . 'It is I,' says Charlotte, 'who killed Marat.' By whose instigation? 'By no one's, I killed one man to save a hundred thousand. The executioner proceeds to bind her; on a word of explanation, she submits with cheerful apology—so beautiful, so serene, so full of life; journeying towards death,—alone amid the world.'—CARLYLE: *French Revolution*.

Lent by the Artist.

25 Portrait of Cuyp and his family  
*Cuyp the Elder, (Dutch, 1575—1649)*

The child with the goat became the famous landscape painter.

Lent by Miss Coventry.

26 Crossing the Bridge *P. R. Morris, A.R.A.*

The old lady is not sad, for though her years are gone, her hope is left. She leans on the little lad and listens kindly to his music, while he walks slowly to suit her pace. The artist has painted the autumn of the year, and the evening of the day—so as to suggest that the grandmother's life is near its close, but he reminds us of brighter things, by the boy's strong young life, the cloudless happiness of the little group on the right, and the "creation of the eternal" in the lovers' couple on the left.

Lent by Messrs. T. Agnew & Sons.

## First Floor, Room II.

27 The Acropolis of Athens *Glover*

Grouped together on the central hill of Athens stood her temples and public buildings—so close was the union between the religious and civil life of the ancient Greeks. This picture shows what this famous site was like sixty years ago before Greece was free, and when many of the ancient remains (which have since been disclosed) were still hidden and unknown. The remains of a glorious history now look down on a free people proud of their past.

Lent by George Thomas Duncombe, Esq.

28 Dilton Rough, Shere, Surrey *Sir Arthur Clay, Bart.*

Lent by Robert G. Arbuthnot, Esq.

29 The Orphans *T. B. Kennington*

Orphans suffer more from want of care than want of food. The girl is too lonely to hope, but the little one too young to know what loneliness is.

Lent by Henry Tate, Esq.

30 Shrimpers on the Sussex Coast *H. R. Robertson*

"Tea with shrimps for 9d."—and cheap for the money if girls have to work so hard to get them.

Lent by the Artist.

31 Lucerne by Night *B. W. Leader*

A picture of the old town of Lucerne—not the gay promenades which have been added of late years for foreign tourists, but the quiet city built by the Swiss mountain folk of long ago, under the shadow of the surrounding hills. The rugged mountain, seen behind the town, and overhanging it, as it were a cloud, is Mount Pilatus, for on it Pilate was believed to have killed himself when he had fled stricken by remorse after he had betrayed Christ. The mountain gloom which invented this tradition left its influence also on the building of the town. "Two of the ancient bridges are still spared; both of which being long covered walks, appear, in past times, to have been to the population of the town what the Mall was to London. For the continual contemplation of those who sauntered from pier

to pier, pictures were painted on the roof—representing in one of them the *Dance of Death*. Imagine the countenances, with which a Committee, appointed for the establishment of a new "promenade" in some flourishing modern town, would receive a proposal to adorn it with pictures of the Dance of Death! Now just so far as the old bridge at Lucerne, with the pure deep water of the Reuss eddying down between its piers, with the gloomy lesson frowning in the shadow—as if the deep tone of a passing bell overhead, were mingling for ever with the plashing of the river as it glides by beneath; just so far as this differs from the straight and smooth strip of level dust, wherein the inhabitants of an English watering-place take their delight,—so far, I believe, the life of the old Lucernois, with all its happy waves of light, and mountain strength of will, and solemn expectation of eternity, to have differed from the generality of lives of those who saunter for their habitual hour up and down the modern promenade." *RUSKIN: Modern Painters.*

Lent by Lieut-Gen. Hopkinson, C.S.I.

32 Poacher *George F. Hicks.*  
Lent by Mrs. Philip Falk.

33 Capri Mother and Child *Walter Maclaren*  
"The falling out of faithful friends  
Renewing is of love."  
Lent by George Howard, Esq.

34 Milton dictating to his daughters  
*Sir A. W. Callcott, R.A., (1779—1844).*

The poet is represented at the moment when he is dictating the pathetic passage in the third book of "*Paradise Lost*," which tells of his own blindness:

So much the rather thou, Celestial Light,  
Shine inward, and the mind through all her powers  
Irradiate; there plant eyes, all mist from thence  
Purge and disperse, that I may see and tell  
Of things invisible to mortal sight.

Lent by Sir William Drake.

35 A "Medicine man" at the fair *Unknown*  
Lent by Mrs. H. E. Symons.

36 Fortune favours the brave *Miss Dora Carpenter*

Which will have the milk? The dog is in no hurry, and keeps his strength in reserve. The cat is half inclined to "try it on," but hesitates,

Letting "I dare not" wait upon "I would,"  
Like the poor cat i' the adage.

Lent by the Artist.

37 Little Ursula *Mrs. C. H. Fry*  
Lent by the Artist.

38 Kittens at Play *H. H. Couldery*  
Lent by Lord Hobhouse.

39 Looking for a Strawberry *Mrs. C. N. Fry*  
Lent by the Artist.

40 The Tame Magpie *Edgar Barclay*  
Lent by the Artist.

41 ..... *Frank Paton*

O wad some power the giftie gie us,  
To see oursel's as others see us!  
It wad fra monie a blunder free us,  
And foolish notion.—*BURNS: To a Louse.*

Lent by E. E. Leggatt, Esq.

42 Cornfield *Aubrey Hunt*

A picture of the harmony between healthy daily labour and peaceful natural beauty—

When earth repays with golden sheaves  
The labour of the plough,  
And ripening fruits and forest-leaves  
All brighten on the bough;  
When pensive beauty Autumn shows,  
Before she hears the sound  
Of winter, rushing in, to close  
The emblematic round.—*Wordsworth.*

Lent by G. L. Bristow, Esq.

43 Childhood's Treasures *Mrs. Adrian Stokes*

The helplessness of the new pets calls out the children's tenderness.

Lent by W. A. Michael, Esq.

44 "How they brought the good news from Ghent"  
*Miss Dora Carpenter*

Three horsemen set out to carry the news of the pacification of Ghent to Aix—not as rivals or as racers, but because the message was too important to trust to one good nag alone. One man dropped and one horse fell, but the third, cheered by voice and helped by whip, did the great deed and died only when Aix had learnt the news of peace.

I sprang to the stirrup, and Joris, and he;  
I galloped, Dick galloped, we galloped all three;  
\* \* \* \* \*

Not a word to each other; we kept the great pace,  
Neck by neck, stride by stride, never changing our place.

*Robert Browning.*  
Lent by the Artist.

X 45 Marigolds *D. G. Rossetti (1828-1882)*

A typical picture in the so-called "aesthetic school," of a room in which all is in perfect and beautiful harmony, even to the marigolds which repeat the colour of the girl's hair. Everything is in good taste, not because it has cost much money, but because it has cost much thought.

Lent by Sir Horace Davey, Q.C.

46 Mountain Mystery *The late Lord Monkswell*

Lent by Lord Monkswell.

X 47 "A Roman Holiday" *Briton Rivière, R.A.*

The Romans for their holiday amusements made their prisoners fight with wild beasts. The young Christian has killed one of the tigers, but is himself mortally wounded. His last act is to trace in the sand the form of a Cross, the sign of the faith for which he dies. The shouts of the excited crowd and the roar of the baulked tiger are fading in his ears.

He heard it, but he heeded not—his eyes  
Were with his heart and that was far away;  
He reck'd not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
There were his young barbarians all at play,  
There was their Dacian Mother—he, their sire,  
Butcher'd to make a *Roman Holiday*.

BYRON: *Childe Harold*, (iv. 140, 141.)

Lent by Messrs. T. Agnew & Sons.

X 48 The Doge's Palace, Venice *Canaletto (Venetian, 1697-1768)*

One of the most famous sites in Europe, the Trafalgar Square of Venice. The marble Palace to the right is that of the Doges; beyond it rise the two great columns brought by the Venetians as spoils of war from the East—one of them surmounted by the Lion of St. Mark. Venice is the meeting place of the East and West. The Gothic architecture of Europe takes there a brighter and lighter character, and there is the same Eastern brightness in the costumes of those who walk beneath it.

Lent by the Hon. W. Lowther, M.P.

X 49 A Ghost Story in the Apennines *G. Chierici*

Lent by Harry Quilter, Esq.

50 On the Quay: Scotland *Ellis*

Lent by E. R. Robson, Esq.

51 Spanish Muleteer and family going to market *Edwin Long R.A.*

Lent by Sir William Drake.

52 The boat on the beach *J. Israels*  
Lent by S. Schloss, Esq.

53 Venice *Canaletto (Venetian, 1697-1768)*  
Lent by Mrs. H. E. Symons.

54 A Family Party *Flemish School, 1550—1600*

At the mid-day meal, at the moment of saying grace. It is evidently a family where every one lived, dressed, and prayed by rule and with obedience. Such was the secret of the patient industry which enabled the Dutch to protect their own country from the sea, and to conquer lands beyond the sea elsewhere.

Notice too, the simplicity of the viands, and that one small knife and fork is to suffice for the whole party. The arms of the Emperor Charles V. may be distinguished on the tablecloth.

Lent by Henry Yates Thompson, Esq.

55 Italian Scene *Finch*  
Lent by Henry Carr, Esq.

56 A Hampshire River *George Chester*  
Lent by W. H. Winock, Esq.

57 The Lifeboat at work *J. R. Miles*

A picture showing the struggle between the courage of man and the forces of a power which he cannot control. The angry sea works its savage will, but the sun bursts through the lowering clouds to bid the boatmen hope.

Lent by E. E. Leggatt, Esq.

58 "The Day after the Battle:" Hougomont *Eyre Crowe, A.R.A.*

A picture by an English artist, of the valour of French enemies. ("Woe to the nation which is too cruel to cherish the value of its subjects, and too cowardly to recognise that of its enemies.") Hougomont, with its castle and enclosures, formed the right of the English position at the battle of Waterloo, and it was here that Napoleon made his first assault—hoping thereby to mask his real great attack on the English left and centre. Hougomont remained however uncaptured, and its successful defence throughout the day neutralised a considerable portion of the French infantry. How heavy was the fighting is here shown by the wounded and by the dead; but the French survivors, though they have lost the day, have not lost courage. "Leaving Hougomont and retracing my steps up the hill, my attention was called to a group of wounded Frenchmen by the calm, dignified and soldier-like oration addressed by one of them to the rest. The speaker was sitting on the ground with his lance stuck upright beside him, a veteran Lancer of the Old Guard, who had no doubt fought in many a field."—*Journal of the Waterloo Campaign*, by General Cavalie Mercer, R.A.

Lent by the Artist.



59 The Rhine Glover

A picture of the Past and the Present—the castle of the middle ages looking down on the pleasure gardens of to-day, and beside them both flows the immemorial river.

Lent by George Thomas Duncombe, Esq.

60 Landscape Berchem (Dutch, 1620-1683)

Lent by Mrs. H. E. Symons.

61 The Poacher Briton Rivière, R.A.

The man, though asleep, is not at rest, his face has an anxious look and his hand is on his gun. His fellows are his enemies; the angry sky and the dark shade seem to condemn him, the dog, caressing and watching, is the sign that however much a man may be hunted down by his fellows, there is yet love for him somewhere.

Lent by Henry Tate, Esq.

62 "My God is my all" Marion T. Ivey

St. Francis of Assisi (for whom see also 18) forsook his family and gave up all that he had, in order better to serve the poor and worship God. "You must work without money and be poor. You must work without pleasure, and be chaste. You must work according to others and be obedient. Those were St. Francis's three articles of Italian 'opera.'" In his face are the lines which tell of past struggle, but also the peace which follows victory.

Lent by the Artist.

63 A Japanese Street, Island of Yenoshima R. Goff

Lent by the Artist.

64 The Public Gardens, Venice T. C. Farrer

Lent by the Artist.

65 Leaving the old home H. R. Robertson

Lent by the Artist.

66 "Crumbs from the rich man's table" H. H. Couldery

Lent by Harry Quilter, Esq.

67 "To be left till called for" A. Dixon

Alone, yet neither afraid nor anxious. In great things, as in small, "except ye become as little children, ye cannot enter the kingdom of heaven."

Lent by Benjamin L. Cohen, Esq.

### First Floor, Room III.

68 "Russet winter at the feet of spring" A. MacCullum

Lent by the Artist.

69 Feeding Baby William Hensley

Mother is detained, but baby must be fed. The elder boy and girl are quite serious with the sense of responsibility, but the little fellow is only amused at the clumsiness of his new nurses.

Lent by Sir William Drake.

70 Playing the Knave H. G. Glindoni

Lent by Frederick Gordon, Esq.

71 "Mother and Daughter" Douglas

Notice—besides the skilful painting—how the artist has put womanhood into the cow and childhood into the calf. God made all his creatures and gave them our love and our fear. To give sign, we and they are his children, one family here.—

BROWNING: *Saul*.

Lent by Henry Tate, Esq.

72 A Scene in "Don Quixote" E. Long, R.A.

This is a scene from the old Spanish burlesque, written by Cervantes. Don Quixote, the hero, was an old and half-starved gentleman, who had lived much by himself, and, by dint of reading nothing but old tales of chivalry and romance, had come at last to imagine that a sacred mission of knight-errantry called him forth to redress wrongs, fight evildoers, and defend lovely maidens. His absurd mistakes and ridiculous adventures with the peaceable folks in his neighbourhood are very amusing. This picture represents one of these scenes;—the buxom country girl, whom the poor, half-crazy gentleman imagines to be "the fair Dulcinea," the lady of his dreams, while pretending to accept his overtures, is laughing at him and enjoying the fun of the thing with her companions;—the fate which often overtakes, in our day too, those who indulge in what we call "quixotic" enterprises of unlooked-for kindness and chivalrous acts.

Lent by S. Schloss, Esq.

73 Medical Electricity Edmund Bristow

Lent by George Hilditch, Esq.

74 The Woodman's Dinner Hour W. F. Witherington, R.A., (1785-1685) 1865

Many men are at work, but only one wife has brought the children and the food, so that father and family may enjoy the dinner hour together.

Lent by Sir William Drake.

75 Dream of a Christian Martyr A. W. Bayes

The gaoler has come to call his prisoner to meet her death, but she, lying in the position of the cross—the emblem of sacrifice—is sweetly dreaming and sees the angels from heaven descending to tell her of the promise that "to him that overcometh will He give a crown of glory."

"Lo, the opening sky with splendour rifted!

Lo, the palm-branch from her hands uplifted!"—Mrs. Craik

Lent by the Artist.

76 The Shipwreck *J. M. W. Turner, R.A. (1775-1851)*

A study for the larger picture of the same subject in the National Gallery, where all who wish to learn something of that great painter of sea and land should often go. But Turner was not merely a faithful painter of nature: no one has painted so pathetically as he "the moral of landscape," or shown the connection so clearly between nature and man. "The 'Shipwreck' is one of many pictures, in which he strove to speak his sympathy with the mystery of human pain. He shows the utmost anxiety of distress of which human life is capable; a multitude's madness in despair; an infinity of cloud and condemnation. Time has death and life in its every moment; the sea asks for, and the heavens allow, the doom of those in whom we know no evil."—RUSKIN: *Notes on the Turner Gallery*.

Lent by Edward Bond, Esq.

77 Peasant Scene *Dutch School*

Lent by George Bruce, Esq.

78 The Haunt of the Moor-hen  
*J. MacWhirter, A.R.A.*

Calm soul, of all things, make it mine  
To feel amid the city's jar,  
That there abides a peace of thine  
Man did not make and cannot mar.

*Matthew Arnold.*

Lent by S. Schloss, Esq.

79 On the look out for Mackerel *Hamilton MacCullum*  
Lent by Samuel S. Joseph, Esq.80 Grannie's Treasures *Miss Wood*  
Lent by the Artist.81 A sketch in Sweden *Clara Montalba*  
Lent by the Artist.82 Caulking a ship's bottom *Luny*  
Lent by George Bruce, Esq.83 Landscape and Cattle *Hulk*  
Lent by Edwin Lawrence, Esq.84 The Jews' Quarter, Rome *Louis Haghe*  
Lent by Lord Hobhouse,85 In Russet Woods *T. Hope McLachlan*  
Lent by the Artist.86 "Under the Pines"  
*T. C. Farrer*  
Lent by the Artist.87 The Return of the Wanderer *A. W. Bayes*

A wayward girl returning at early morn from a fancy dress ball, dressed as "Folly," finds her mother dying in her garret. The priest turns from the dead woman, whose life has opened upon a new day, to give comfort and consolation to the heart-broken girl whose days also will now open upon a new and better life.

I exult

That God, by God's own ways occult  
Way—doth, I will believe—bring back

All wanderers to a single track.—*Browning.*

Lent by the Artist.

88 Landscape *Lecleque*

Lent by Mrs. Philip Falk.

89 Coast Scene *G. Morland, (1763-1804)*

Lent by G. L. Bristow, Esq.

## First Floor. Room IV.

90 The Intruder *Val Davis*

Lent by Edwin Lawrence, Esq.

91 Interior of St. Peter's, Rome *Louis Haghe*

Lent by Edwin Lawrence, Esq.

92 The Shore, Cornwall *Ellis*

Lent by E. R. Robson.

93 Landscape *T. Gainsborough, R.A., (1727-1788)*

Lent by Col. Hon. W. Le Poer Trench, R.E.

94 Newlyn near Penzance *J. M. Carrick*

Lent by Major M. A. S. Hume.

95 The Home Quartett *Arthur Hughes*

A pleasant peep into the interior of a cultivated English home. The happiness of a family, as of a nation, is to be measured "not by its wealth but by the degree in which its people have learned together in the great world of books, of art, and of nature, pure and ennobling joys."

Lent by Vernon Lushington, Esq., Q.C.

96 A Philosopher in search of the wind *R. Favier*

The young philosopher, in search of the wind, has cut the bellows open—only to find it gone, a fate which has befallen the over-curious inquiries of many philosophers who should have been wiser than he.

Lent by George H. Witch, Esq.

97 Fishing Boats *Luny*

Lent by George Bruce, Esq.

98 After the Dance *Julia B. Folkard*

The child is hearing wistfully of pleasures which she has not shared. But perhaps she has had the better part, for "often-times I could wish that I had held my peace when I had spoken and that I had not been in company." (*Thomas à Kempis*).

Lent by the Artist.

## 99 Connemara Market Folk

*William Small*

A typical Irish picture—in the face alike of the people and of their land. It is wild, rough country of which only long industry can make anything, but which they love all the more for the labour it costs them. The girls are as pretty and the men as jolly as if Ireland were not a "most distressful country" after all.

Lent by G. L. Bristow, Esq.

- 100 The Skirts of the New Forest *W. A. Michael*  
Lent by the Artist.
- 102 A Street in Cairo *R. M. Chevallier*  
Lent by the Artist.
- 103 A Hawking Party *Wouwerman (Dutch, 1619-1668)*  
Lent by Mrs. H. E. Symons.
- 104 Eastware Bay, between Folkestone and Dover *Colonel R. Goff*  
Lent by the Artist.
- 105 Landscape *Hobbema (Dutch, 1638-1709.)*  
Lent by Baron Ferdinand de Rothschild.
- 106 The Wetterhorn: evening *The Hon. John Collier*  
Lent by the Artist.
- 107 Woman *Breckelencam, 1660*  
Lent by Mrs. Bond.
- 108 Love in the South *Mrs. Louise Jopling*  
Lent by the Artist.
- 109 After Vespers: St. Remy, Rheims *Wyke Bayliss*

St. Remy converted Clovis, the king of France (A.D. 481). On the site of his baptism, the town of Rheims was built, and a cathedral, in which the Kings of France were always crowned. Here, in the centre of the church, is the tomb of the saint. Around and about are statues, the banners and the lamps offered by the piety and gratitude of generations. Men who rejoiced in the works of God, built towers, and arches, and coloured windows in the likeness of what they had seen in sky and forest. Men who had conquered in battle hung up their banners in token that it was God who gave the victory. And then, lastly, some because they were happy, others because they were sad, provided that the sounds of hymn and prayer should never cease. The artist makes the spectator enter, as he looks, into another world, forget all difference of creed, and be content to join in the universal praise.

Lent by the Artist.

- 110 Their idols are the works of men's hands *Miss Wood*  
Lent by the Artist.
- 111 X Head of a Child, *Sir T. Lawrence, P.R.A. (1769-1830)*

## 112 Landing Fish, Folkestone

*R. Goff*

To those who gather the harvest of the sea, even buying and selling and bargain making are made easy. The wavelets lazily lap the shore "without haste and without rest."

Lent by the Artist.

## Second Floor. Room V.

- 113 The "George," Southwark *Philip Norman*  
Lent by the Artist.
- 114 Dutch Scene with Cows *Leech*  
Lent by Mrs. H. E. Symons.
- 115 The Trafoi Glacier, Stelvio Pass *W. A. Michael*  
Lent by the Artist.
- X 116 A harmony in green and white *R. Baldry*  
Lent by Sir Horace Davey, Q.C.
- 117 A Pet Donkey *William Hunt, (1790-1864)*  
Lent by Alfred Hunt, Esq.
- 118 Venice, on the Grand Canal *Martin Rico*  
A view taken from a terrace that juts out in the Canal. Desdemona's house is on the extreme left. Standing on the terrace is Madame Fortuny, the wife of the celebrated Spanish painter of that name, and daughter of another almost equally well known, Madrazo. The view is taken on a Midsummer evening when the Venetians give up their gondolas and go about in open boats, *barche*. *Stars A*  
Lent by Henry Yates Thompson, Esq.
- 119 Windsor Forest (water colour) *William Bennett*  
A scene of oak and hill and stream in Windsor Forest, with the Castle visible in the distance. The forest is famous in literature as the home of the poet Pope, and it was there, when still a boy, that he wrote his Pastorals. It is near enough to be more familiar than it is to Londoners.  
Lent by W. H. Winock, Esq.
- # 120 Olivia (water colour) *C. S. Lidderdale*  
Lent by Mrs. Barton Kent.
- leaf 121 Her First Sorrow *Marcus Stone, R.A.*  
The poor little girl has become acquainted with grief by finding her dicky bird dead in its cage. Her eyes seem to ask the question which wiser tongues often frame, "what is death?"  
Lent by Samuel S. Joseph, Esq.
- Cradle 122 From Generation to Generation *Luxmore*  
Lent by G. Aitchison, Esq., A.R.A.
- 123 Olives *George Howard*  
Lent by the Hon. W. Lowther, M.P.
- 124 Interior of San Lorenzo, Rome *G. Aitchison, A.R.A.*  
Lent by the Artist.
- 125 Coliseum at Rome *David Roberts, R.A., (1796-1864)*  
Lent by Mrs. Philip Falk.

- 126 Entering the Harbour *Herbert*  
Lent by Lord Hobhouse.
- #127 The Marchioness of Tavistock *G. F. Watts, R.A.*  
Lent by the Marchioness of Tavistock.
- 128 Playing at dice *H. Tenkate*  
Lent by S. Schloss, Esq.
- 129 A Savoyard *W. J. Müller*  
Lent by Sir William Drake.
- 130 St. Madeleine, Troyes *Wyke Bayliss*

A picture of a Cathedral built by men of long ago in the spirit of sacrifice, which is one of the lamps of noble architecture. In these latter days what men desire is to produce the largest results at the least cost; in what we call the dark ages, men built their temples as if no cost of labour or of stones could be enough—"neither will I offer unto the Lord my God of that which doth cost me nothing." It is to this spirit that we owe such buildings as the artist has here painted—"there vaulted gates, trellised with close leaves; there window labyrinths of tinted tracery and starry light; there misty manes of multitudinous pinnacle and diademed tower; the only instance, perhaps, that remain to us of a faith and fear of nations. They have taken with them to the grave their powers, their honours and their errors; but they have left us their adoration."—*RUSKIN: Seven Lamps of Architecture.*

The sacrifice of the builder is repeated in that of the worshippers; one woman is seeking comfort, while other are going to make their offerings of light and flowers.

- Lent by the Artist.  
131 The Mill *E. Burne-Jones, A.R.A.*

In the quiet hush of the evening an old mill, its day's busy work over, its wheel at rest, stands reflected in the stream. Pigeons settle down to rest, and while the men refresh themselves in the cool water after the day's toil, the girls dance gravely on the grass to the music which, unseen by them, Love is playing to their hearts—the music of inward peace and happy memories, for Love is crowned with forget-me-nots, which grow by every such mill-stream as this.

- Lent by C. A. Ionides, Esq.  
132 Flowers *Miss Harrison*  
Lent by G. Aitchison, Esq.
- 133 Nuremberg *Ernest George*  
Lent by the Artist.
- 134 Patterdale, Westmoreland *Glover*  
Lent by Henry Carr, Esq.
- 135 The late Lord Lawrence, G.C.S.I. *G. F. Watts, R.A.*

A noble portrait of a noble man. The high aims, the intensity of purpose, the carelessness of praise which marked this great ruler's life, have set their seal on his face of mingled strength

and sadness. The greater part of his life was spent in India, where he rose from the position of clerk to that of Viceroy. He governed firmly and wisely, and his personal influence over the natives and their rulers was shown to the full when he not only kept his own province—the Punjab—free from the mutiny, but raised both money and troops from among the natives to aid in putting down the insurrection in neighbouring provinces. To do his duty was his highest aim, and this was never more clearly shown than when he did not hesitate to publicly complain of his loved and equally noble brother, for an error in judgment which would be injurious to the State. Like the old Romans, who returned from the Senate to the plough, Lord Lawrence on his return to England, threw himself into a fresh field of social usefulness, and served for many years as the first Chairman of the London School Board.

Lent by Francis Buxton, Esq.

- 136 Lucerne *David Roberts, R.A. (1796-1864.)*  
Lent by Mrs. Edward Berry.
- 137 Hay Barges at the Nore *Hayes*  
The hay barges which we know at London Bridge seem here to be collecting sunshine to bring it up the Thames.  
Lent by Miss Coventry.
- 138 Solitude *Joseph Knight*  
An answer to the poet's question—  
"Where is thy favoured haunt, eternal Voice,  
The region of Thy choice,  
Where undisturbed by sin and earth, the soul  
Owns Thy entire control?"—*Keble.*  
A spot such as "makes deep silence in the heart for thought to do her part."  
Lent by Mrs. Philip Falk.
- 139 A Village near Cairo *A. MacCallum*  
Lent by the Artist.
- 140 Sea Coast *Bright*  
Lent by Lord Hobhouse.
- 141 Coast of Gower *Dodgson*  
Lent by Lord Herschell.
- 142 ..... *Laurenti*  
For aught that I could ever read,  
Could ever hear by tale or history,  
The course of true love never did run smooth.  
*SHAKESPEARE: Midsummer Night's Dream.*  
Lent by Frederick Gordon, Esq.
- 143 The Old Town of Hastings *Herbert Marshall*

The old fishing town of Hastings lies between two chalk cliffs. On one stands the Castle; the other is still free from houses—a delightful place for a breezy walk. The artist uses the smoke of the town and the mist from the sea to soften the hard outlines of the square houses.

Lent by Francis Buxton, Esq.

## 144 Westminster

*Herbert Marshall*

The place from whence wisdom and righteous laws should  
flood the nation as the rising sun floods the Parliament House.  
But do they?

Lent by Lord Herschell.

## 145 Coast of Gower

*Dodgson*

Lent by Lord Herschell.

## 146 Natural Enemies

*H. Herkomer, A.R.A.*

Bavarian peasants, gathered in the wine shop, are listening  
to the tale of one who has "bested" the landlords, their  
"natural enemies." The girl is shocked that any should have  
to suffer, the young men as they listen hope that they, too, shall  
some day dare. Of the elders, one half doubts whether the tale-  
teller is not a braggart, and the other is as much sad as angry.  
Some of the company, as usual, get their fun out of the most  
serious business.

Lent by C. E. Fry. Esq.

## 147 An Armenian Priest

*Carl Haag*

Lent by the Artist.

## 148 "La Belle Dame Sans Merci"

*Walter Crane*

An illustration of a scene in Keats' ballad of the "Beautiful  
Lady without Mercy"—a story of evil wrought by Beauty  
without Tenderness, and the death that comes of Love without  
Duty.

O what can ail thee, Knight-at-arms,  
Alone and palely loitering? . . . .

"I met a lady in the meads,

"Full beautiful—a faery's child,

"Her hair was long, her foot was light,

"And her eyes were wild."

"She took me to her elfin grot, . . . .

"And there I dream'd—ah! woe betide!

"The latest dream I ever dreamed

"On the cold hill side.

"I saw pale Kings and princes too,

"Pale warriors, death-pale were they all;

"They cried 'La Belle Dame sans merci

"'Hath thee in thrall.'"

Lent by the Artist.

## 149 Barbara

*Ida Robins Perrin*

"My mother had a maid called Barbara;  
She was in love; and he she loved proved mad,  
And did forsake her; she had a song of willow,  
An old thing it was, but it expressed her fortune,  
And she died singing it.

SHAKESPEARE: *Othello*, Act iv., Sc. 3.

Lent by Mrs. Henry Perrin.

## 150 Jacob's Dream

*Henry Holiday*

Jacob sleeping on a stone and exile as he was, dreamed that  
he saw angels ascending and descending between earth and  
heaven. In other times the idea grew that angels attend every  
son of man, some carrying up hopes, others bringing down help.  
It is thus that poets and painters represent men's prayers and  
their answers:

There let my way appear

Steps unto heaven,

All that Thou sendest me

In mercy given.

Angels to beckon me

Nearer, my God, to Thee,

Nearer to Thee.

Though like the wanderer,

The sun gone down,

Darkness come over me,

My rest a stone,

Yet in my dreams I'd be

Nearer my God, to Thee,

Nearer to Thee.—*Sarah F. Adams.*

Lent by the Artist.

## 151 Garden at Ampthill, Bedfordshire

*Cavlandi*

The home garden of the owner of Covent Garden.

Lent by the Hon. W. Lowther, M.P.

## 152 Mount Cook, New Zealand (water colour)

*N. Chevalier*

A lovely scene in one of the New Englands of the Southern  
Sea—

Lands of deep fiord and snow-clad soaring hill,

Where through the ocean currents ebb and fill,

And craters vast, wherefrom the prisoned force

Of the great earth-fires runs its dreadful course.

Yet everywhere are found

The English laws, the English accents fair,

'Mid burning North or cooler Southern air.—*Lewis Morris.*

Lent by Mr. Barton Kent.

## 153 The Young Mother (water colour)

*A. King*

Lent by T. C. Farrer Esq.,

## 154 The Looking Glass

*Henry Holiday*

Lent by the Artist.

## 155 Arrest of the Poacher

*H. Herkomer, A.R.A.*

A scene in a Bavarian village. The people are poor, ill-clad,  
ill-housed and ill-fed. Their faces tell of strong characters, and  
one of them has broken the law, poaching on another man's  
game. Soldiers have come to arrest him. He is defiant, his  
wife is heart-broken, the old mother too much saddened even  
to care. The artist has sympathy with the struggles of the poor  
and every face tells of effort, past or present.

Lent by the Artist.

Borges on the shores of the Nile

- 156 A Ferry, near Bristol *Tyer*  
Lent by Lieut.-Gen. Hopkinson, C.S.I.
- 157 Old Houses at Southwark *Philip Norman*  
Lent by the Artist.
- 158 David the Shepherd, David the King,  
and the Son of David *D. G. Rossetti* (1828-1882)

In the central subject, an angel is leading in a shepherd and a king to adore the Divine Child. He gives his right hand to the shepherd, and his left to the king, to show that poverty ranks before riches in the sight of Christ. The kneeling shepherd lays down his staff, and the kneeling king his crown. Upon the spread cloth lie the apple and the passion flower, the emblems of the fall of man and his redemption. So the shattered roof represents his forlorn condition, and the blossoming orchard his hope; and the vine intertwining with the roof-tree the union of the divine and human natures. Reflected in the well is the Star of Bethlehem, and the owl nailed against the door figures the fate of the Prince of Darkness. The fire is the purifying fire.

Lent by Vernon Lushington, Esq., Q.C.

- 159 The "King's Head," Southwark *Philip Norman*
- 160 Rouen *P. de Wint*  
Lent by the Hon. W. Lowther, M.P.
- 161 A Breton Mother and Children *Miss Gillies*  
A pretty picture of a "home industry." Notice the old spinning wheel, once so universal in this country, but now superseded by machinery.

Lent by the Artist.

- X 162 Old Fulham Bridge *K. Macaulay*  
Lent by L. Erskine, Esq.

- 163 The Pied Piper of Hamelin *R. Doyle*  
An illustration of Browning's poem on the story of the town of Hamelin, in Brunswick, which was infested by rats. And when the townsfolk were at their wits' end to know what to do, a piper came and promised to draw the rats away after him if they would give him a thousand guilders. People called him the Pied (or parti-coloured) Piper:

His queer long coat from heel to head,  
Was half of yellow, half of red.

And when the Piper had told them of all his marvellous doings, they promised not one, but fifty thousand guilders if he willed. The rats were soon charmed and drowned in the river, but when the time came for "paying the Piper"—

The Mayor looked blue;

So did the Corporation too.

But the Piper would have no cheating and determined to do to the townsmen's children even as he had done to the rats. So he piped again, and—

All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes and teeth like pearls,  
Tripping and skipping, ran madly after  
The wonderful music with shouting and laughter.

The Piper piped till he had led the children into a cavern into the mountains, and only one of them—who was lame—returned to Hamelin town to tell the story:

So, Willy, let you and me be wipers  
Of scores out with all men—especially pipers;  
And, whether they pipe us free from rats or from mice,  
If we've promised them aught, let us keep our promise.

Lent by A. H. Christie, Esq.

- b. p. 164 Mother's Return *M. Bottomley*

Lent by S. Prout Newcombe, Esq.

- 165 The Little Gardener (water colour) *E. R. Hughes*

A sense of proportion is one of the last results of education. The small watering-pot will not go far with those large flowers, but the good-will, may be, will go for something.

Lent by T. C. Farrer, Esq.

- 166 "Pan-pipes" (water colour) *Walter Crane*

Pan was the Greek god of shepherds, and to him is attributed the invention of the flute with seven reeds ("pan-pipes"). "Great Pan is dead," but "passionate shepherds" still sing to village girls "to live with them and be their Love." The girls dance to his music, but as for his love their answer is

If that the world and love were young,  
And truth in every shepherd's tongue.

These pretty pleasures might us move

To live with thee and be thy love.—*Marlowe.*

Lent by the Artist

- 167 Lago Maggiore *Miss Bruce*

The largest, and perhaps the loveliest of the Italian lakes, with "cloud shadows slowly sailing over purple slopes, island gardens, distant glimpses of snow-capped mountains, breadth, air, and flooding sunlight."

Lent by the Artist.

- 168 The Mill Stream *Wimperis*

Lent by F. Spielman, Esq.

### Second Floor, Room VI.

- 169 Storm, Wind and Speed *Mrs. Kemp Welch (copy after Turner)*

*G.W.R. Flying Dutchman*  
[The originals of this, as well as of Nos. 192 and 234, are in the National Gallery.] Lent by the Artist.

- 170 A Foregone Conclusion *G. Alma Tadema, R.A.*

The man looks thoughtfully at the ring with which he hopes to bind the lady of his love. Both girls are watching as he comes slowly up. The foremost of them rejoices for her friend's sake, but she shrinks back, half afraid of the love not yet confessed, though already half told:

Ask me no more: thy fate and mine are seal'd;  
 I strove against the stream and all in vain:  
 Let the great river take me to the main;  
 No more, dear love, for at a touch I yield;

Ask me no more.—*Tennyson*.  
 Lent by Henry Tate, Esq.

- 171 Miss Emily Paterson *Ida Robins Perrin*  
 Lent by Mrs. Henry Perrin.
- 172 River Scene *Wimperis*  
 Lent by F. Spielman, Esq.
- 173 The Riva degli Schiavoni, Venice *Clara Montalba*  
 Lent by the Artist.
- 174 Henry IV. of France with the Spanish Ambassador  
*Eugène Lauri*  
 The King's children are riding on his Excellency's back.  
 Let us hope he bore the burdens of State as lightly and as cleverly.  
 Lent by Colonel R. Goff.
- 175 Camels in the Desert (water colour) *Benwell*  
 Lent by Mrs. Barton Kent.
- 176 The "Queen's Head," Southwark *Philip Norman*  
 Lent by the Artist.
- 177 A street in Auribeau *Clara Montalba*  
 Lent by the Artist.
- 178 Lake Scene *Wimperis*  
 Lent by F. Spielman, Esq.
- 179 Old London Bridge *David Cox (1788-1859)*  
 Lent by Lord Herschell.
- 180 Group of Children *Louisa, Marchioness of Waterford*  
 Lent by the Hon. W. Lowther, M.P.
- 181 Sportsman in the Desert *Tristram Ellis*  
 Lent by Alfred Bell, Esq.
- 182 Vanity Fair *G. F. Pinwell (1843-1875)*  
 In Bunyan's *Pilgrim's Progress*, Christian and Faithful have to pass through Vanity Fair, where all men and women live to seek pleasure. Foolish and empty as the pleasures are, Christian dare not lift his eyes, or trust himself to see them. He walks with downcast eyes and folded arms, lest seeing he should desire, or touching, wish to possess. "Buy, buy, what will ye buy?" cried the vendors. "We buy the Truth," replied the pilgrims, looking gravely upon them, and passing on towards Zion.  
 Lent by Harry Quilter, Esq.
- 183 Venice *P. C. Nightingale*  
 Lent by the Artist.
- 184 Grubs and Butterflies (water colour) *Staniland*  
 Lent by Mrs. Barton Kent.
- 185 By Celia's Arbour *Smallfield*  
 Lent by G. Aitchison, Esq.

- 186 Daffodil Gathering *Mrs. Madan*  
 The child gives her treasures as fast as she plucks them—  
 unconsciously entering into the spirit of Nature who is generous  
 of her gifts.  
 And then her heart with pleasure fills  
 And dances with the daffodils.—*Wordsworth*.  
 Lent by Miss Duckworth.
- 187 The "White Hart," Southwark *Philip Norman*  
 Lent by the Artist.
- 188 Snowdon *Copley Fielding (1787-1855)*  
 Lent by Lord Herschell.
- 189 The Way of the World *Miss Birch*  
 Lent by S. Prout Newcombe, Esq.
- 190 S. Giorgio, Maggiore, Venice *Henry Cheney*  
 Lent by the Hon. W. Lowther, M.P.
- 191 Dortrecht *Clara Montalba*  
 Lent by the Artist.
- 192 Ulysses deriding Polyphemus (water  
 colour copy) *Miss Jay, After Turner*  
 For Turner (see also No. 76), and you will hardly believe both  
 pictures to be by the same artist. That is an example of his  
 early and "brown" period; this of his later period, when he  
 revelled, as it were, in his new perception and mastership of  
 colour. Ulysses, the hero of Homer's "Odyssey," who had  
 escaped from the monster Polyphemus by blinding him when  
 he slept, is here seen getting away to open sea as the dawn  
 breaks over the enchanted islands. "The first impression on  
 most spectators would, indeed, be that it was evening, but chiefly  
 because we are few of us in the habit of seeing summer sunrise."  
 The picture is typical, adds Mr. Ruskin, of Turner's destiny, as  
 well as of that of other men. "He had been himself shut up  
 by one-eyed people—he had seen his companions eaten in the  
 cave by them (many a painter of good promise had fallen by  
 Turner's side in those early toils of his); at last, when his own  
 time had like to have come, he thrust the rugged pine-trunk, all  
 a blaze (rough nature, and the light of it), into the faces of the  
 one-eyed people, left them tearing their hair in the cloud-banks,  
 got out of the cave in a humble way, under a sheep's belly  
 (helped by the lowliness and gentleness of nature, as well as by  
 her ruggedness and flame)—and so got away to open sea."  
 Lent by Bernard Bosanquet, Esq.
- 193 Oranges *C. Miller*  
 Lent by S. Prout Newcombe, Esq.
- 194 Penkhill Castle, Ayrshire *W. B. Scott*  
 The painter, himself a writer of fine dramatic ballads, has  
 given to this picture of a Scottish castle seen in the evening  
 light some of the mystery and imagination which distinguish  
 his poems. This weird impressive effect seems to be produced  
 by the use of straight lines crossing each other—the straight  
 hedge, straight path, line of firs, all crossed by red bars of

sunset. It is interesting to note that Rossetti, painter of Nos. 45 and 158, and a great poet, was a visitor at Penkhill with Mr. Scott, and one of his finest poems, "The Stream's Secret," was inspired by a stream which flows through the ground. So this little picture, associated with two painter-poets, makes us think of the two highest forms in which imagination finds expression, and delivers its message to men.

Lent by Vernon Lushington, Esq.

195 The Citadel of Cairo *R. M. Chevallier*

The Mosque (or Turkish church) of Mahomed Ali stands on the edge of a hill overshadowing (as God's love overshadows) the city, while its minarets help to lead the aspirations of the people upwards. Below, the citizens "struggle, fail, and agonise"—as here, where we see them wearily starting on the desert journey to the dark Soudan.

Lent by the Artist.

196 Head of a Child, (Water Colour)  
*Sir T. Lawrence, P.R.A., (1769—1830)*  
Lent by Col. Hon. W. Le Poer Trench, R.E.

197 The Stonebreaker *Henry Wallis*

To the stonebreaker death comes to find him at his work, and to bear him to that bourne from which no traveller returns. The stoat looks up into his face as the morning sun slowly climbs over the hill, bidding that which is of life revive from which one unknown and unnoticed human being has slipped away.

Lent by Joseph Dixon, Esq.

198 Strange Faces *Frederick Walker, A.R.A. (1840-75)*  
Children are the sworn enemies of all conventionality. The step-mother fails to show "the one touch of nature" which would make her kin.

Lent by Harry Quilter, Esq.

199 Rotherhithe *Herbert Marshall*

Lent by Lord Herschell.

200 Fencing Lesson *Beatrice Meyer*

The boy the lesson gains in play,  
The greybeard learned in border fray.

Lent by George Hilditch, Esq.

201 The Common *Wimperis*

Lent by F. Spielman, Esq.

202 Arthog Hills, near Barmouth *T. Danby*

Lent by Louis Blumfield, Esq.

203 The Cliffs, Whitby (water colour) *Miss Bruce*

Lent by the Artist.

204 The Old Clock *G. J. Pinwell (1843-1875)*

What ails it? The trusted friend is ill, and wheezes badly. The old lady's anxiety is divided between her sick friend and her adventurous husband.

Ninety years without slumbering, tick, tick, tick,  
His life's seconds numbering, tick, tick, tick,  
My grandfather said that of all he had known,  
No friend was so faithful as he.

Lent by Harry Quilter, Esq.

205 On Guard *Maud Naftel*

Lent by W. A. Michael, Esq.

206 The Cornish Lion *Alfred Bell*

Lent by the Artist.

207 Winchester Cathedral *Wyke Bayliss*

On the right is the tomb of William of Wykeham, the great "University Extension" advocate of 500 years ago.

Lent by the Artist.

208 Plymouth Harbour: sunset *John Brett, A.R.A.*

Lent by W. A. Michael, Esq.

209 Charles I. at Edgehill *E. Crofts, A.R.A.*

Edgehill, near Banbury, was the scene of the first great battle in the Civil War between Charles I. and his Parliament (1642). The battle was a drawn one, though in favour of the King who was left in command of the field. The King's success was largely due to the dash of his cavaliers under Rupert. "It was plain," Cromwell wrote to Hampden, "that men of religion were wanted to withstand these gentlemen of honour"—the secret which ultimately decided the fortune of the war.

Lent by S. Schloss, Esq.

210 Storm on the Common *John Stacpole*

Lent by Col. Hon. W. Le Poer Trench, R.E.

211 St. Madeleine, Troyes *Wyke Bayliss*

Lent by the Artist.

212 The Source of Jeelum Barwan,  
Upper India (water colour) *Olivier*

Lent by A. Hoare, Esq.

213 A misty day at Venice *Hilda Montalba*

Lent by the Artist.

214 A Cairo Merchant *Philip Pavy*

Lent by W. A. Michael, Esq.

215 Soft he sleeps *A. V. Poncay*

Lent by Alfred Bell, Esq.

216 Fishing in the Hebrides *H. MacCallum*

Lent by S. Schloss, Esq.

217 Custom House Boat, Venice *Hilda Montalba*

Lent by the Artist.

218 Alice in Wonderland *S. Sidley*

Lent by Benjamin L. Cohen, Esq.

219 The Pink Girl (water colour) *C. S. Lidderdale*

Lent by Mrs. Barton Kent.



- 220 Evening Prayer *Edouard Frère*  
The little child learns reverence while she is practising obedience.

Fond as thy mother's love,  
Yet is there One above  
Loves thee still dearer.—*Calvert.*

Lent by W. A. Michael, Esq.

- 221 Hey-diddle-diddle *Alfred Bell*

Lent by the Artist.

- 222 Christ appearing to Peter *Audley Mackworth*

A picture painted by a student in the "Pre-Raphaelite" school. The great principle of this school is "to paint things as they probably did look and happen and not as by rules of art developed under Raphael (hence the name 'pre, or before, Raphaelite'), they might be supposed gracefully, deliciously, or sublimely to have happened." So with this scene in the Gospel history, when Christ appeared on the shore to his disciples who were out fishing, and when Simon Peter, hearing it was the Lord, "girt his fisher's coat unto him and did cast himself into the sea"—Raphael (in his cartoon now at South Kensington) made a very graceful picture out of it, but though the disciples had been out all night in the sea-mists, he paints them with neatly curled hair, and long trains to their "fishers' coats," and Peter (though he had cast himself into the sea) is represented as clothed gracefully in folds and fringes. This Pre-Raphaelite student, on the other hand, endeavours to show Peter to us as he really must have looked: "Poor Simon, not to be outrun this time, tightens his fisher's coat about him, and dashes in, over the nets. One would have liked to see him swim those hundred yards, and stagger to his knees on the beech.—*RUSKIN: Modern Painters.*

Lent by the Artist.

- 223 White Carnations *Fantin*

Lent by W. A. Michael, Esq.

- 224 Portrait of Elizabeth Reynolds as Little Red Riding Hood *John Opie*

Elizabeth Reynolds was the daughter of S. W. Reynolds, the water-colour painter and mezzotint engraver, and married William Walker, another well-known engraver. She herself engraved this picture in mezzotint, when only 14 years old.

Lent by William Walker, Esq.

- 225 Oliver Goldsmith at Canonbury Tower *A. W. Bayes*

Newbery, the bookseller, had rooms in Canonbury House, Islington, a curious old building which still exists and from which this picture was directly painted, and there Goldsmith often retired to avoid his creditors and the temptations of Fleet-street. Goldsmith's board and lodging were paid by Newbery, for whom Goldsmith in return did hack work—writing prefaces,

revising new editions, contributing reviews. But in the midst of this drudgery he was now secretly engaged in writing the great work on which his fame chiefly rests, the beautiful story of the "Vicar of Wakefield." To Goldsmith writing "The Vicar" in his cage at Islington, one may apply with a variation or two, Garrick's epitaph:—

"Here lived Nolly Goldsmith, for shortness called Noll,  
Who wrote like an Angel, but lived like poor Poll."

Lent by the Artist.

- 226 The Poacher's Death *H. Herkomer, A.R.A.*

A party of poachers on the Bavarian mountains. One of them has fallen and the spectator almost shudders to see how vainly the man clutches at the earth. On the faces of the survivors is fright or sorrow, such as leaves its mark for ever.

Lent by C. E. Fry, Esq.

- 227 Mount Vesuvius *Alfred Bell*

Lent by the Artist.

- 228 Somebody's Mother *John Jessop*

Lent by S. Prout Newcombe, Esq.

- 229 Church of St. Lawrence, Nuremberg *Ernest George*

Notice the quaint figures which support the tomb. This love of the grotesque is one of the leading characteristics of Gothic Architecture—arising partly from the exuberant life of the workmen under a system when every one was free to use his head and give play to his fancy, instead of merely executing orders—but partly also from a deliberate desire to introduce jokes as well as sermons in stone. "We have our fun in these days, but we do not mix it up with sermons. Except in the services of the Salvation Army, we are not accustomed to mingle together the comic and the religious. But Mediæval Art being a part of Mediæval Religion, and that being a reflection of every side of life, was ready to express in rapid succession all the various moods and humours of men."—*W. M. Conway.*

Lent by the Artist.

- 230 Dover Beach *J. M. Carrick*

Lent by Major M. A. S. Hume.

- 231 The Italian Toyseller *F. del Campo*

Lent by George Hilditch, Esq.

- 232 At Turin *Alfred Bell*

Lent by the Artist.

- 233 Roman Peasant Girl (water colour) *Olempii*

Lent by A. Hoare, Esq.

- 234 The Fighting Temeraire *Mrs. Kemp Welch (copy after Turner)*

Lent by the Artist.

## 235 The Temple of the Sun at Baalbec

*David Roberts, R.A.*

Baalbec, which means the City of the Sun God, was once one of the largest and richest cities in Syria. The Sun, formerly worshipped all round the world as Lord of the earth and giver of life, now sees in its daily course only an occasional ruin such as this remaining of all its glorious temples. The worship of the created thing has been merged in that of the Creator.

Lent by Mrs. Edward Berry.

## 236 St. Cassien, Cannes

*Hilda Montalba*

Lent by the Artist.

237 The Sweep *2 copies**F. D. Hardy*

In the days when the sweep was a boy, and not a broom. Little Tom is disappearing head foremost up the chimney, and all the nursery is turning out to see him. Readers will recall Kingsley's "Water Babies" and William Blake's songs.

Lent by W. A. Michael, Esq.

## 238 More free than welcome

*Frank Paton*

Lent by E. E. Leggatt, Esq.

## 239 Auribeau

*Clara Montalba*

Lent by the Artist.

## 240 Arm Makers and Arm Buyers

*Munoz*

The taking of life is a lighter business, the artist seems to show us, than the making of a living. Notice, too, the careful work by which the artist brings out every detail of dress, tool and furniture.

Lent by S. Schloss, Esq.

## 241 Venetian Fishing Boats

*Miss Bruce*

Venice is the city of colour, and the sails of the fishing boats are painted as gaily as the girls are dressed.

Lent by the Artist.

The hangings and decorations have been kindly lent by Messrs. HELBRONNER & Co., and Messrs. W. MORRIS & Co.

The Committee are indebted to the Commercial Gas Company for the Albo-Carbon Burners.

For, don't you mark, we're made so that we love  
First when we see them painted, things that we have passed  
Perhaps a hundred times, nor cared to see;  
And so they are better, painted—better to us,  
Which is the same thing. Art was given for that;  
God uses us to help each other so,  
Lending our minds out.

ROBERT BROWNING: *Fra Lippo Lippi.*

"What, it will be questioned, 'when the sun rises, do you not see a round disc of fire somewhat like a guinea?' Oh! no! no! I see an innumerable company of the heavenly host, crying, 'Holy, holy, holy, is the Lord God Almighty.' I question not my corporeal eye any more than I would question a window concerning a sight. I look *through* it, and not *with* it."—WILLIAM BLAKE.

The hearts of men which fondly here admire  
Faire seeming shewes

may lift themselves up higher,  
And learne to love with zealous humble dewty  
Th' eternal fountaine of that heavenly beauty.

SPENSER: *Hymn of Heavenly Beauty.*

"He best can paint them who shall feel them most."

POPE: *Eloisa to Abelard.*

"No nation ever had, or will have, the power of teaching itself the skill to produce what it has never had the sense to admire."—RUSKIN.