THE OFFICIAL GUIDE.
Published by Authority of the Liverpool Corporation.

No. III.

GEMS FROM THE GALLERIES

WALKER ART GALLERY
LIVERPOOL

PRICE 6d.
# Permanent Collection

## List of Photographs on Sale

### Price One Shilling Each—Unmounted.

<table>
<thead>
<tr>
<th>Catalogue No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>A Nautical Argument</td>
<td>C. Napier Hemy, A.R.A.</td>
</tr>
<tr>
<td>11</td>
<td>The Old Man’s Treasure</td>
<td>Carl Gussow</td>
</tr>
<tr>
<td>27</td>
<td>Eventide</td>
<td>Lord Leighton, R.A.</td>
</tr>
<tr>
<td>31</td>
<td>Elijah in the Wilderness</td>
<td>W. F. Yeames, R.A.</td>
</tr>
<tr>
<td>34</td>
<td>”And when did you last see your Father?”</td>
<td>William Small, R.I.</td>
</tr>
<tr>
<td>35</td>
<td>Summer time in the Highlands</td>
<td>F. G. Cotman, R.I.</td>
</tr>
<tr>
<td>135</td>
<td>One of the Family</td>
<td>J. Haynes-Williams</td>
</tr>
<tr>
<td>142</td>
<td>The Ancestor on the Tapestry</td>
<td>Dante Gabriel Rossetti</td>
</tr>
<tr>
<td>263</td>
<td>Dante’s Dream</td>
<td>Peter Ghent</td>
</tr>
<tr>
<td>279</td>
<td>Nature’s Mirror</td>
<td>R. Caton Woodville</td>
</tr>
<tr>
<td>280</td>
<td>Maivard: Saving the Guns</td>
<td>Sir E. J. Poynter, P.R.A.</td>
</tr>
<tr>
<td>291</td>
<td>Psyche in the Temple of Love</td>
<td>F. Mazzotta</td>
</tr>
<tr>
<td>294</td>
<td>A Mean Advantage</td>
<td>W. Dendy Sadler</td>
</tr>
<tr>
<td>319</td>
<td>Friday</td>
<td>Arthur Stocks, R.I.</td>
</tr>
<tr>
<td>322</td>
<td>Motherless</td>
<td>W. Huggins</td>
</tr>
<tr>
<td>330</td>
<td>Tried Friends</td>
<td>Sir J. E. Millais, Bart., P.R.A.</td>
</tr>
<tr>
<td>337</td>
<td>Lorenzo and Isabella</td>
<td>Henry Holiday</td>
</tr>
<tr>
<td>352</td>
<td>Dante and Beatrice</td>
<td>F. Goodall, R.A.</td>
</tr>
<tr>
<td>354</td>
<td>A New Light in the Harem</td>
<td>Thomas Faed, R.A.</td>
</tr>
<tr>
<td>358</td>
<td>When the Children are Asleep</td>
<td>John Morgan</td>
</tr>
<tr>
<td>359</td>
<td>&quot;Don’t ee tiptoe&quot;</td>
<td>Peter Ghent</td>
</tr>
<tr>
<td>370</td>
<td>Reminiscences of the Vyrnwy Valley (6 water colours)</td>
<td>Professor Willem Geests</td>
</tr>
<tr>
<td>379</td>
<td>Awaiting an Audience</td>
<td>P. H. Calderon, R.A.</td>
</tr>
<tr>
<td>390</td>
<td>Ruth and Naomi</td>
<td>Arthur Hacker, A.R.A.</td>
</tr>
<tr>
<td>399</td>
<td>Pelagia and Philammon</td>
<td>C. E. Perugini</td>
</tr>
<tr>
<td>402</td>
<td>Peonies</td>
<td>Albert Moore, R.W.S.</td>
</tr>
<tr>
<td>431</td>
<td>A Summer Night</td>
<td>W. Holman Hunt</td>
</tr>
<tr>
<td>438</td>
<td>The Triumph of the Innocents</td>
<td>M. Greiffenhagen</td>
</tr>
<tr>
<td>441</td>
<td>An Idyll</td>
<td>Thomas Faed, R.A.</td>
</tr>
<tr>
<td>482</td>
<td>In Time of War</td>
<td>David Murray, A.R.A.</td>
</tr>
<tr>
<td>489</td>
<td>Meadow Sweets</td>
<td>Giovanni Segantini</td>
</tr>
<tr>
<td>490</td>
<td>The Punishment of Luxury</td>
<td>Thomas Somerscales</td>
</tr>
<tr>
<td>491</td>
<td>A Man Overboard</td>
<td>John Finnie</td>
</tr>
<tr>
<td>492</td>
<td>The Merie</td>
<td>J. B. Burgess, R.A.</td>
</tr>
<tr>
<td>498</td>
<td>The Old Hero</td>
<td>Frank Dicksee, R.A.</td>
</tr>
<tr>
<td>513</td>
<td>A Reverie</td>
<td>L. Vollmar</td>
</tr>
<tr>
<td>522</td>
<td>A Zither Player</td>
<td>Sir J. E. Millais, Bart., P.R.A.</td>
</tr>
<tr>
<td>525</td>
<td>The Martyr of the Solway</td>
<td>Sir E. Burne-Jones, Bart.</td>
</tr>
<tr>
<td>539</td>
<td>Sponsa de Libano</td>
<td>J. J. Shannon, A.R.A.</td>
</tr>
<tr>
<td>542</td>
<td>Monsig or Nugent</td>
<td>Colin Hunter, A.R.A.</td>
</tr>
<tr>
<td>547</td>
<td>The Pool in the Wood</td>
<td>Arthur T. Nowell</td>
</tr>
<tr>
<td>549</td>
<td>The Expulsion of Adam and Eve</td>
<td>Byam Shaw</td>
</tr>
<tr>
<td>548</td>
<td>Love’s Baubles</td>
<td>George H. Pouthon, R.A.</td>
</tr>
<tr>
<td>552</td>
<td>The Road to Camelot</td>
<td>H. Windsor-Fry, R.B.A.</td>
</tr>
<tr>
<td>553</td>
<td>Youth and Age</td>
<td>E. A. Abbey</td>
</tr>
<tr>
<td></td>
<td>The Model of Ancient Rome (3 views)</td>
<td>Mrs. Swynerton</td>
</tr>
<tr>
<td>559</td>
<td>O Mistress Mine, &amp;c.</td>
<td>T. C. Goodall</td>
</tr>
<tr>
<td>577</td>
<td>The Sense of Sight</td>
<td>Sir E. J. Poynter, P.R.A.</td>
</tr>
<tr>
<td>560</td>
<td>A poignant of Childhood</td>
<td>Mrs. M. Stokes</td>
</tr>
<tr>
<td>18</td>
<td>Faithful unto Death</td>
<td>Stanhope A. Forbes, A.R.A.</td>
</tr>
<tr>
<td>390</td>
<td>A Parting</td>
<td>Edward G. Hobley</td>
</tr>
<tr>
<td>392</td>
<td>Off to the Fishing Ground</td>
<td>Henrietta Rae (Mrs. Normand)</td>
</tr>
<tr>
<td>554</td>
<td>A Shaft of Light</td>
<td>A. C. Gow, R.A.</td>
</tr>
<tr>
<td>447</td>
<td>Ophelia</td>
<td></td>
</tr>
<tr>
<td>139</td>
<td>A War Despatch</td>
<td></td>
</tr>
</tbody>
</table>

Platinotype Copies (mounted on Card) at 35. each, of the following, are also on sale:—”Dante’s Dream, “Dante and Beatrice,” “Lorenzo and Isabella,” “Elijah in the Wilderness,” “A New Light in the Harem and “Peonies,” also a large mounted Platinotype Copy of "Dante’s Dream," at 7s. 6d.

E. RIMBAULT DIBDIN,
Curator
CATALOGUE OF

THE WALKER ART GALLERY

LIVERPOOL

*.* The Illustrations are from Photographs by Richard Brown, Liverpool.

* All the Copyrights are the property of the Corporation of Liverpool, and are strictly reserved.
"Awake, O North wind, and come, thou South; Blow upon my Garden, that the spices thereof may flow out."

Solomon's Song iv. 16
Catalogue of the Walker Art Gallery

EDITED WITH AN INTRODUCTION AND NOTES BY CHARLES DYALL

NMAA/NPG LIBRARY
Recatalogues
MAR 6 1990
SMITHSONIAN INSTITUTION

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS

LONDON
EYRE & SPOTTISWOODE
His Majesty's Printers
From a Photo by)
(Messrs. Robinson & Thompson, Liverpool.

THE WALKER ART GALLERY, LIVERPOOL.

The Gallery is open free to the Public daily, from 10 a.m. till dusk (Fridays excepted). Friday being Students' day, Sixpence each is charged to the Public for admission. The Gallery is also open free on Sundays, during eight months of the year, from 2 to 4.30 p.m.
INTRODUCTION.

WALKER ART GALLERY.

PRIOR to the erection of the Walker Art Gallery the Corporation possessed a comparatively small collection of Works of Art, which had been acquired from time to time by presentation and purchase, and which was for the time being deposited in the Library and Museum buildings. In 1871, the Annual Exhibition of Pictures by modern artists was inaugurated, and was largely instrumental in creating and promoting a taste for art in this locality. Artists of the highest eminence, members of the Royal Academy, and others, cordially seconded the Committee's efforts, by contributing some of their finest productions. The Autumn Exhibitions were largely attended by all classes of the community. High-class works found purchasers, and became permanently located in private collections, where they exercised a potent influence in improving the public taste.

This influence soon became so manifest that the pressing necessity for the erection of a Gallery of Art, which should be worthy of a town so important as Liverpool, presented itself very forcibly to the Committee, and to others interested in the subject, the result being that in 1873 a report was presented to the Town Council recommending the erection of a Gallery of Art as an addition to the educational facilities of the Library, Museum, and Art Department. The proposal was so strongly opposed by a section of the ratepayers that it was not thought desirable to press the matter at that time. Several public-spirited citizens showed their earnestness in the matter by offering liberal donations towards a fund for the erection of the building.

A public meeting was held at the Town Hall, on Monday, 29th September, 1873 (the Mayor, Edward Samuelson, Esq., presiding), for considering the best means of erecting a Gallery of Art for the town of Liverpool by voluntary subscription. A Committee was formed, and subscriptions announced in the room amounting to nearly £7,000, five contributions promised being of £1,000 each.

In November of the year 1873, however, all doubts and difficulties which might possibly have surrounded the project of raising an adequate amount were happily removed by the munificence of Mr. Alderman A. B. Walker, who, on being elected Mayor, announced his intention of erecting the building at his own cost, and presenting it to the town.

The foundation stone was laid on 28th September, 1874, by H.R.H. the Duke of Edinburgh, the Archbishop of York taking a prominent part in the ceremony. The building was designed by Messrs. Cornelius Sherlock and H. H. Vale. It was completed in 1877, and opened to the public on the 6th September of the same year by the Rt. Hon. the Earl of Derby. The occasion was celebrated by a trades procession, the day being observed as a public holiday; and in the evening a grand banquet was held in St. George's Hall, which was attended by the Mayor and members of the Corporation, with many of the principal inhabitants, and presided over by Lord Derby.

The new Gallery of Art, which gave a great impetus to the Autumn Exhibition, was named after its munificent donor; and soon after its opening Alderman Walker received from Her Gracious Majesty the honour of knighthood in recognition of his public spirit and generosity, and was created a Baronet in 1886.
In the year 1882 the Permanent Collection had so increased that additional space became necessary, and an extension of the building, at an estimated cost of £11,500, was sanctioned by the City Council. On completion of the new buildings, Sir A. B. Walker gave an additional instance of his generosity and public spirit by defraying the entire cost himself, thus making the town his debtor for perhaps the finest Art Gallery in the provinces.

The Collection has now attained a national reputation, and is also well-known and held in high esteem in America. The artistic value of the works is highly appreciated by the publishers of Art periodicals and magazines, as is shown by the constant applications received for permission to re-produce them as illustrations or as examples of the Art of the time.

When purchasing pictures, the Committee have borne in mind that the Collection is intended to improve and foster a taste for Art amongst the people, and with this view they have frequently chosen subjects of a popular character, such as appeal to our common sympathies and delineating domestic scenes and every-day incidents of life. By these means very large numbers of the working classes have been attracted to the Gallery, and it is gratifying to know that they carry with them to their homes vivid impressions of a refining and elevating character. While thus catering for the people at large, the higher forms of Art in subjects of poetry and imagination have not been forgotten, and the City is fortunate in the possession of artistic creations of world-wide fame, and, in some cases, of almost priceless value. Many of the more important works have been selected from the contributions to the Autumn Exhibitions, and the possibility of the City acquiring their productions has induced many artists of eminence to accept the Committee's invitations to exhibit. Since the establishment of the Autumn Exhibition in 1871, works to the number of 6,190 have been sold, and of these 118 have been purchased for the Permanent Collection.

Some notable Continental Galleries are made famous by the possession of one or more masterpieces of some great painters, and thus the Liverpool Collection is known throughout the world of Art generally as including Rossetti's powerful combination of poetry and imagination as seen in his world-famous "Dante's Dream." Students of Art may well be in doubt as to whether Rossetti was greater as a painter than as a poet when they see the two Arts so subtly and, as it were, unconsciously interwoven. The poetical vision keeps the onlooker spellbound with its symbolism, the strewn poppies telling of sleep, or the long slumber of death, the rose-coloured wings of the love-birds synchronising with the red robe of Love personified, in whose hand is seen the fabled darts and apple blossom indicating "a branch plucked before the coming of fruit," the two ladies bearing the pall look fixedly at the far-away, dream-like expression of Dante's face, while angels are seen floating upwards through the open roof, as in his vision, "bearing aloft the pure soul of the dead Beatrice." Thus this picture is great and memorable because it is imbued with the fruition of the artist's poetic temperament; the soul of the painter is poured out, as it were, in an inspiration of imaginative fervour, leaving on the canvas an undying influence that fills the beholder with admiring wonder. In this beautiful portrayal of the immortal power of love, the uplifted soul of the painter-poet finds its expression: we may see faults of drawing or technical skill, only to forget them in the glamour of ideal beauty, which appeals so strongly to the intellectual and divine attributes of our higher nature.

Some of the learned critics have laid down the dictum that it takes several decades to decide whether an artist's reputation will outlive the fame acquired by his productions during his lifetime. This may be true in some cases, but happily we have notable instances of men whose artistic efforts are so convincing that we feel no doubt of their power to live as masterpieces for ages after the producers have passed away.
Such an instance we have in the great Pre-Raphaelite painter, Mr. W. Holman Hunt, whose "Triumph of the Innocents" forms one of the gems of the Liverpool Collection. The learning, the technical skill, and the sincere religious fervour of the artist all combine to present to the world an imaginary scene so powerfully conceived and so admirably executed that it becomes an intellectual effort to grasp the full meaning of the work. In all its details it claims and arrests our attention to unravel its symbolism. We can call to mind no religious work so full of imagery, so fraught with intention, whose every group and figure, every attitude and expression is limned with loving thought and care, the whole making a noble work for all time, because of its sincerity, and because it bears upon it the outpouring of the mind and soul of the artist.

After the lapse of half a century, Liverpool has reason to be proud of her early recognition and support of the little band of young men known as the Pre-Raphaelite Brotherhood, and the City is now fortunate in the possession of some of the works of the daring young painters who have had so great an influence on their contemporaries and successors in Art. Perhaps the most distinctive example of this School is found in the late Sir John Millais' "Lorenzo and Isabella," which graces the Collection. The late Lord Leighton, when visiting the Gallery some years ago, expressed his pleasure that Liverpool possessed this picture, which he said was a most valuable work for study by young painters, not that he would wish them all to paint in that way, but that it was a fine object lesson, showing how a great picture may be produced by taking infinite pains. When we remember that this was the work of the student in his twentieth year, when we study its admirable colour and drawing, the wonderful delineation of every minute detail, we must own that it well maintains and justifies its claim to be regarded as one of the pictures of the world.

The Permanent Collection is also raised to a position of much distinction by the productions of painters of strong individuality—works standing apart from conventional or academic Art. Amongst these may be named those of Sir Edward Burne-Jones, Bart., Albert Moore, Maurice Greiffenhagen, Segantini, William Stott of Oldham, E. A. Hornel, Byam Shaw, Arthur Melville, and Robert Fowler. The Gallery is rich in splendid examples of the accepted Schools, but the inclusion of uncommon, unique, and individual effort gives great variety and interest to the Collection, and shows that the aims of artists may be realised by divers methods, and that Art may be true and sincere although it is presented to us in many-sided aspects.

The Collection includes 322 oil paintings, 69 water-colour drawings, 76 engravings, etchings, and mezzotints, including the Liber Studiorum of Turner, and the 15 additional plates completed by Mr. Frank Short, besides an almost complete series of the lithographs in colour of the altar pieces, frescoes, and mural decorations of celebrated churches and cathedrals of Italy and Germany, published by the Arundel Society. 1,100 photographs of the public monuments of France, prepared under the direction of the Minister of Public Instruction of Paris, portfolios of reproductions of celebrated pictures and engravings, issued and presented by the British Museum, are also available for the use of Students. Ninety-seven pieces of sculpture, either in marble or plaster casts, have been acquired, including copies of the most celebrated antique statues and groups, while examples in bronze, the work of some notable living sculptors, also adorn the Gallery, together with numerous architectural casts of the French Renaissance and other periods. The interesting series of pictures known as the Roscoe Collection, deposited by the Trustees of the Royal Institution, are also displayed in the Gallery, and excite very considerable interest amongst Students and connoisseurs. An interesting and most valuable educational work, the model of the central portion of Ancient Rome, is placed in the Cast Room. This model is 15 feet square. Some years ago it was repaired and restored by the Curator and his assistants. It has recently been brought
up to date as regards historical accuracy by R. Caton, Esq., M.D., F.R.C.P., of the Medical Faculty, University College, who has also prepared a description of the model, which is on sale in the Gallery.

The General Collection includes some valuable works by the older Masters, but its modern contemporary character is shown by the fact that it includes many works by living and deceased members of the Royal Academy, to the number of 73. In making their selections, the Committee have at times run counter to the popular judgment, and in some cases have made purchases which at the time seemed to some to be unwise, but which the advancement of public taste has since fully justified. Whilst taking a comprehensive view of Art generally, the claims of local artists have not been forgotten; 64 Liverpool painters, including members of the Liverpool Academy, are represented by works of the highest merit. The reputation of the Liverpool Water-Colour School is well maintained, and the Collection is enriched by numerous examples of great artistic skill, which are widely and justly appreciated.

The City is much indebted to a large number of generous donors, who have made valuable gifts to the Gallery of works which are, in many cases, not amongst the least attractive of the Corporation’s Art possessions. There is no doubt that if ample and suitable hanging space were provided, the Collection would be further enriched by valuable donations or bequests.

The munificent generosity of the donor of the Gallery, the late Sir A. B. Walker, Bart., has borne fruit far beyond original expectations. By its example it has led the way to the establishment of many similar institutions throughout the Kingdom, and there seems to be but little doubt that future developments will cause it to be regarded as the home of the most important collection of Works of Art in the provinces.

CHARLES DYALL.
"Then Love said: Now shall all things be made clear: Come and behold our lady where she lies.'

These wildering fantasies then carried me to see my lady dead.

Evea as I there was led. And with her was such very humbleness. That she appeared to say, I am at prayer upon earth.
Lord Leighton presented to the world in his artistic and public life a most unique and delightful personality, whether we regard him as a painter or sculptor, as an orator or a scholar. It is given to few men to combine with a handsome and distinguished presence such a charm of manner, and a bearing and address so full of gracious courtesy, as rendered him the admiration of all who had the privilege of his acquaintance.

"And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him, Arise and eat. And he looked, and, behold, there was a cake baken on the coals, and a cruse of water at his head. And he did eat and drink, and laid him down again."
Nubian slave girl amusing a little stranger in a harem by holding a pigeon before it. The fawn by the lady's side is supplicating for the caress it had been used to receive before the advent of the new favourite.
"AND WHEN DID YOU LAST SEE YOUR FATHER?"  W. F. YEAMES, R.A.  [28 x 42.]

(Purchased.)

During the Commonwealth great vigilance was exercised to watch and control the movements of those who were supposed to favour a restoration of the Monarchy. Here the commissioners and soldiers of Cromwell are in a manor house engaged in examining and cross-questioning the inmates as to the whereabouts of the Royalists. The bluff soldier on the right looks on admiringly at the gallant bearing of the boy. The examiner himself seems to have a gleam of good nature in his face. The mother looks on with apprehension lest the boy should compromise them, while the stern looking Puritans seem determined to repress their feelings as men in the firm determination to do their duty to the Protector and the Commonwealth.
Speculation has been rife as to the relations of the seated male figure with the shadowy form appearing before him; the song calls up the vision of one who had sung that song in the days of the might-have-been.
A group of poor old women in a ward of the Westminster Union. They seem to have overcome the repugnance, which humble people feel, to ending their days in a workhouse, and to be reconciled and content, if not happy. They still keep up some little intercourse with the outer world, as is seen by the presence of a visitor, who is enjoying a cup of tea with some old friend. The deep lines on the faces of the women tell of many a life struggle to avoid the retreat into which they have been forced by circumstances. The light of fading day streaming in at the window of the room is typical of the closing scenes of life, while the glow of the fire on the left indicates that even the lot of the very humblest may be relieved by some cheering rays.
AN IDYLL.  M. GREIFFENHAGEN.  [30 x 60.  
(Purchased)
ON THE EVENING OF THE BATTLE OF WATERLOO. ERNEST CROFTS, R.A. [88 x 46. Canvas.

"At Genappe, the first important defile through which the French army retired, an immense number of carriages and wagons of all kinds had been collected together, which presented a rich booty to the Prussians; but the most valuable and most interesting object consisted of Napoleon's travelling carriage, which, with all its contents, fell into the hands of the 15th Regiment. He himself had only quitted it a few minutes previously in such haste as to leave behind his hat, which was found inside."—See Siborne's "History of the War in France and Belgium."
The Flight into Egypt is assumed to have occurred about sixteen months after the birth of Jesus Christ. During the spring-time, rich in flowers and first fruits, the Holy Travellers are represented as passing across the Philistine plain, on the road to Gaza.
"O Logan, sweetly didst thou glide,
That day I was my Willie's bride!
And years tinstyne hae o'er me run,
Like Logan to the summer sun.
But now thy flowery banks appear,
Like dreamlie winter, dark and drear,
While my dear lad maun face his foes,
Far, far true me, and Logan braes."—Burns.
“Then the king commanded, and they brought Daniel and cast him into the den of lions.” — Daniel 6. 16.

(By permission of Messrs. T. Agnew & Sons, owners of the copyright.)
The Heathen Mythology relates that Psyche was a beautiful nymph whom Cupid became enamoured of and married. She is here represented in the Temple of Love, amusing herself with a butterfly, which is said to be her emblem, as representing the lightness of the soul.
A PAGEANT OF CHILDHOOD.  T. C. GOTCH.

(Purchased.)

[96 x 55.

This work admirably illustrates the varying moods of children; the toddlers in front are acting under control and guidance, the boys following enter frankly into the spirit of the pageant, the girls with drum and cymbals are supporting the procession half in doubt, while the elder girls appear conscious that childhood and maidenhood involve serious thoughts.
ARIEL. ROBERT FOWLER, R.I. [24 x 48. Canvas. (Purchased.)

"Where the bee sucks, there suck I:  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough."

The Tempest, Act v., Scene 1.
This picture represents a Roman Guard on duty at one of the palaces during the destruction of Herculaneum, who, although he might perhaps have made his escape, prefers to remain at his post, faithful unto death.
"Intreat me not to leave thee, or to return from following after thee: for whither thou goest, my go, and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God."


(Purchased.)
FRIDAY.

W. DENDY SADLER.

(Presented by James Pegram.)

An Abbot and Monks at dinner on Friday, when by the rules of their order the eating of flesh-meat is prohibited. The figures to the right and left of the Abbot are evidently guests belonging to another Monastery.
Beatrice, with her attendants, while walking by the Arno at Florence, comes suddenly upon Dante, and to become so potent an influence on his future career.

"DANTE AND BEATRICE." HENRY HOLIDAY. (Purchased.)
The defeat of the British and native troops at the battle of Maiwand, Afghanistan, October, 1880, will long be remembered as an instance of the folly of under-estimating the strength of an enemy. Here a contingent of the Royal Horse Artillery, after performing all that bravery could achieve against overwhelming numbers, is compelled to retreat, bearing away dead and wounded (men and officers).
VENUS AND ANCHISES.  Sir W. B. RICHMOND, R.A.

(Purchased.)

"Athwart that wintry wilderness of thorns
Flashed from her motion splendour like the moras,
And from her presence life was radiated

Through the grey earth, and branches bare and dead:
So that her way was paved and roofed above
With flowers as soft as thoughts of budding love."

Shelley's "Epipsychedlon."
ONE OF THE FAMILY.  F. G. COTMAN, R.I

(Purchased.)  

A scene in the living room of a well-to-do farmer. The master of the house has returned during the mid-day meal, at which the rest of the family are assembled. A favourite horse, who is waiting to be unharnessed and taken to the stable, puts his head in at the open half door, and appears nothing loath to accept the bread which is held to him by the hand of the farmer’s good-looking wife, who, with the children seated at the table, welcome his intrusion into the family circle with good humour and affection.
MEADOW SWEETS.  DAVID MURRAY, A.R.A.

(Purchased.)
WALKER ART GALLERY.

LOVE'S BAUBLES.  BY AM S HAW, R.I.

[90 x 411. Canvas.

And from one hand the petal and the core,  
Scented of sleep; and clustered and curled shoot  
Grace that I fold in check and blushing, for my hand is young.

58
This story is from the poem of the "Pot of Basil," by Keats. One of the brothers, enraged at the attention paid to his sister by Lorenzo, is venting his spleen by kicking savagely at the hound which Isabella is caressing.

LORENZO AND ISABELLA. Sir J. E. MILLAIS, Bart., P.R.A. [57 x 40. Canvas. (Purchased.)
A NAUTICAL ARGUMENT.  C. NAPIER HEMY, A.R.A.

(Purchased.)

[38 x 24  Canvas.]
"O MISTRESS MINE, WHERE ARE YOU ROAMING?
O STAY AND HEAR YOUR TRUE LOVE'S COMING."

EDWIN A. ABBEY, R.A.

(Purchased)
A WAR DESPATCH AT THE HÔTEL DE VILLE.

A. C. GOW, R.A.

(Purchased.)

[39 x 60. Canvas]
PELAGIA AND PHILAMMON.  ARTHUR HACKER, A.R.A.

(Purchased.)

An incident in Charles Kingsley's "Hypatia," which is not capable of description by exact quotation, but will be readily recognised by readers of this wonderfully graphic and absorbing novel.
THE ROAD TO CAMELOT: from "THE LADY OF SHALOTT."  G. H. BOUGHTON, R.A.

"And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot;

"There the river eddy whirls,
And there the surly village churls,
And the red cloaks of the market girls,
Pass onward from Shalott.

"Sometimes a troop of damsels glad,
An Abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-haired page in crimson clad,
Goes by to tower'd Camelot.

"And sometimes thro' the mirror blue
The knights come riding two and two;
She hath no loyal knight and true,
The Lady of Shalott."—Tennyson.
A purely decorative picture. Composed to indicate beauty of line, delicate flesh tints, and harmonious colouring.
Interior of the house of a Spanish nobleman. The steward is explaining to the youthful heir the warlike deeds of his ancestor, as depicted on the tapestry. The mother and nurse, attended by a favourite dog, look on admiringly at the gallant bearing of the young noble, and the interest he betrays in the stirring events being related by the old servitor.
1. MONT BLANC
2. A SUMMER SHOWER
3. LONDON, FROM FLEET STREET: THE LORD MAYOR'S SHOW
4. SINTRAM
5. FLOWER SELLERS
6. THE VILLAGE LAWYER
7. THE VILLAGE FESTIVAL
8. A NAUTICAL ARGUMENT
9. HEAD OF A YOUNG MAN
10. LADY AND CAVALIER
11. THE OLD MAN'S TREASURE
12. HARVEST MOON
13. TABLE D'HÔTE AT A DOG'S HOME
14. WEAL AND WOE
15. INTERIOR OF A WALSH COTTAGE
16. FOOTPRINTS OF WAR
17. FAITHFUL
18. FAITHFUL UNTO DEATH
19. THE ARREST OF CHARLOTTE CORDAY
20. VENUS AND CUPID
21. SERF EMANCIPATION
22. THE NORTH SHORE, OR ESTUARY OF THE RIVER MERSEY
23. OEDIPUS AND HIS DAUGHTERS
24. ROBINSON CRUSOE EXPLAINING THE SCRIPTURES TO FRIDAY
25. THE DILIGENCE
26. RICHARD II. RESIGNING THE CROWN TO BOLINGBROKE
27. EVENTIDE

George A. Fripp, R.W.S.
Ernest A. Waterlow, A.R.A.
D. Roberts, R.A.
Louisa Starr
Gustave Doré
Carl Schloesser
Jan, Molenaar
C. Napier Henry, A.R.A.
Gerard Doux
Gerard Terburg
Carl Gusson
W. H. Sullivan
J. C. Dollman, R.I.
C. Gregory, R.W.S.
David Bates
F. W. Lawson
C. E. Percival
Sir E. J. Poynter, P.R.A., R.W.S.
After Henri Scheffer
Lucia Giordano
E. Armitage, R.A.
Andrew Hunt
Henri Fantin, R.A.
Alexander Fraser
F. A. Bridgman
Sir John Gilbert, R.A., P.R.W.S.
Prof. Hubert von Herkomer, R.A.
28. THE ROMAN AQUEDUCTS                      J. B. Pyne.
29. DOVEDALE                                   Charles Barber.
30. MOORLAND, BARMOUTH                          Albert Hartland.
31. ELIJAH IN THE WILDERNESS                   Lord Leighton, R.P.A.
32. DOWN IN THE REEDS BY THE RIVER              Frank Walton, R.I.
33. RUINS OF A TEMPLE AND AMPHITHEATRE         David Roberts, R.A.
34. AND WHEN DID YOU LAST SEE YOUR FATHER?    W. F. Yeames, R.A.
35. THE BEST OF HUSBANDS                        Arthur Stocks, R.I.
36. REAR GUARD OF AN ARMY BRINGING UP BAGGAGE WAGGONS. Sir John Gilbert, R.A., P.R.W.S.
37. THE DEATH OF NELSON                        Benjamin West, P.R.A.
38. CROMWELL REFUSING THE CROWN                 J. Schex.
39. PORT OF GENOA—MOONLIGHT                    J. Holland, R.W.S.
40. LANDSCAPE                                  J. M. W. Turner, R.A.
41. MORTON BEFORE CLAVERHOUSE AT TILLIETUDLEM W. L. Waters.
42. THE reform club banquet at edinburgh        W. Collins, R.A.
43. A DULL DAY                                   J. Constable, R.A.
44. STUDY OF ROCKS AND RIVULET                 Sir Edwin Ladysse, R.A.
45. THE HUNTED SLAVES                           R. Audelle, R.A.
46. VIEW ON THE THAMES, NEAR MAIDENHEAD         E. J. Nienmann.
47. FARM BUILDINGS                              Patrick Nasmyth.
48. AN ENGLISH RIVER                            J. Constable, R.A.
49. HEAD OF A HIND                               Sir Edwin Ladysse, R.A.
51. DUTCH BOORS                                 David Teniers.
52. DUTCH BOORS                                 William Collins, R.A.
53. THE CHILDHOOD OF WILKIE COLLINS             The Trial of the Earl of Strafford in Westminster Hall, 1641.
55. A STRUGGLE FOR EXISTENCE—WOLVES             Boncotte Godland.
56. A WOODLAND HOME                             Ernest Parton.
57. BLANCHISSUES                               Alice Havers.
58. SHOWERY WEATHER                             Joseph Knight, R.I.
59. THE OLD OAK                                  S. Williamson.
60. THE RIVER MERSEY                             R. Serres.
61. KING RICHARD I, OF ENGLAND, SURNAMED CŒUR DE LION, AND SOLDAN SALADIN S. A. Hart, R.A.
62. THE LIBER STUDIORUM                         J. M. W. Turner, R.A.
63. THE STILE                                    Birkeet Foster, R.W.S.
64. VASE AND FLOWERS                            Mrs. Harrison.
65. A SUNSHINE SHOWER: WATER STREET IN 1810     W. G. Herdman, R.W.S.
66. CASTLE ROCK, CUMBERLAND                     H. Clarence Whaitte, P.R.C.A., R.W.S.
68. BASKET OF FLOWERS                           Mrs. Harrison.
69. SCENE IN A TURKISH CAFÉ (Sketch)            W. Müller.
70. WORMHEAD, SWANSEA: SHIPPING, OFF THE COAST, 1864 F. Müller.
71. CONTEMPLATION                               E. Duncan.
72. EATON HALL                                   W. Hunt, R.W.S.
73. SWAN SCENE                                  Artist unknown.
74. BETTWS-Y-COED. (See No. 78)                 T. M. Richardson, R.W.S.
75. BY THE SIDE OF THE Bog of ALLAN             J. D. Watson, R.W.S.
76. THE WRECKERS                                 Albert Hartland.
77. EAST QUAY, PRINCE'S DOCK                     A. Herbert.
78. BETTWS-Y-COED. (See No. 71)                 Samuel Austin, R.W.S.
79. THE PORT OF SHIELDS                          J. P. Watson, R.W.S.
80. LANDSCAPE, WITH SHEEP                       C. Napier Hemy, A.R.A.
81. LAGO MAGGIORE, ITALY                        Birkeet Foster, R.W.S.
82. THE OLD HAYMARKET, LIVERPOOL                T. M. Richardson, R.W.S.
83. GROUP OF CHILDREN AND STREET MINSTREL       S. Eglington.
84. COW AND SHEEP                                P. W. Topham, R.W.S.
85. FIRST OF MAY. After F. X. Winterhalter      Thomas Sidney Cooper, R.A.
86. WORKING LATE                                 Engraved by S. Cousins, R.A.
87. HER MAJESTY THE QUEEN. After F. X. Winterhalter Alfred W. Hunt, R.W.S.
88. DINNER-TIME AT THE QUARRIES, PURBECK        Engraved by F. C. Lewis.
89. THE FINDING OF CHRIST IN THE TEMPLE. After W. Holman, R.A. A. D. Figg, R.W.S.
91. THE LATE PRINCE CONSORT. After F. X. Winterhalter J. M. Jopling.
92. FORMBY MILL.: HARVEST TIME                   Engraved by F. C. Lewis.
93. INFANT SAMUEL. After James Sant, R.A.       W. L. Kerby.
94. SUMMER TIME IN THE HIGHLANDS                 Engraved by Saul, Cousins, R.A.
95. WILLIAM MACEWAN                             William Small, R.I.
95. ALLEGORICAL SUBJECT
96. THE LATE THOMAS B. HORSEFALL
97. THE CRUCIFIXION
98. JOSEPH TAKEN INTO EGYPT.
99. ST. JEROME
100. JOSEPH EMBRACING HIS FATHER AND BENJAMIN
101. J. N. WRIGHT, ESQ. (MAYOR IN 1816)
102. THE LAST REQUEST.
103. THE RIGHT HON. GEORGE CANNING
104. RUINS OF HOLROYD CHAPEL
105. JANE LANE ASSISTING CHARLES II. TO ESCAPE AFTER THE BATTLE OF WORCESTER
106. RUINS IN THE CITY OF ROME
107. A BATTLE PIECE
108. THE FINDING OF AESCULAPIUS
109. ELAINE
110. CORIOLANUS TAKING LEAVE OF HIS WIFE AND CHILDREN
111. MORNING AFTER THE BATTLE OF HASTINGS
112. ON THE EVENING OF THE BATTLE OF WATERLOO
113. A NORTH DEVON GLEN
114. FISHING VILLAGE IN FLANDERS
115. THE PARABLE OF FORGIVENESS
116. RIVINGTON VALLEY
117. CRAZY KATE
118. THE LAKE OF LUCERNE
119. A WOMAN AND CHILD
120. BOOTLE LANDMARKS
121. SNOWDON FROM CAPEL CURIG
122. THE DUENNA
123. EVENSONG
124. THE PILGRIMAGE
125. GATHERING BAIT
126. SUNDAY MORNING
127. LEONORA DI MANTUA
128. SIR HUGH O'NEILL
129. JULIAN THE APOSTATE, PRESIDING AT A CONFERENCE OF SECTARIANS
130. EASTER MONDAY AT ROME, LA GIRANDOLA
131. FOREST IN FINLAND
132. THE FALL OF RIENZI
133. THE GATHERING OF THE VINTAGE, SEVILLE
134. THE WAY ACROSS THE RIVER
135. ONE OF THE FAMILY
136. LANDSCAPE
137. CHIEF OF GIPSIES DIVIDING SPOIL WITH HIS TRIBE
138. MOORLAND SCENERY
139. A WAR DESPATCH AT THE HOTEL DE VILLE
140. PORTRAIT OF MRS. BOWER—PLYMOUTH
141. WATERMILL, WATERLOO
142. THE ANCESTOR ON THE TAPESTRY
143. IDEAL PORTRAIT OF LADY MACBETH
144. CATTLE AND DUTCH LANDSCAPE
145. STUDENTS OF SALAMANCA SERENADING.
146. THE PATTERN, CONNEMARA
147. LADY AND CHILD
148. OPENING OF THE DUTCH FISHERIES
149. AN ITALIAN HOSTELRY
150. ATLANTA AND MELLJAGER
151. THE FIRST MINUET. After Sir J. E. Milais, Bart., P.R.A.
152. MEMBERS OF THE LIVERPOOL TOWN COUNCIL
153. A SERIES OF ENGRAVINGS

St. Mark's, Venice. Engraved by G. Hollis.
Caligula's Bridge. K. Goodall.
Dido and Aeneas. W. R. Smith.

Mercury and Herse. Engraved by J. Cousin.
Crossing the Brook. K. Binard.

42 WALKER ART GALLERY.

Bernardo Luigi Lorente.
George Paulin, A.R.A.
Artist unknown.
Luca Giordano.
G. di Stefano Lanfranco.
Luca Giordano.
Artist unknown.
R. Westall, R.A.
Sir Thomas Lawrence, P.R.A.
Louis James M. Daguerre.
E. M. Ward, R.A.
Cavaliere Giovanni Paolo-Pannini.
Salvator Rosa.
Ludovico Taglianti.
Mrs. Sophie Anderson.
Artist unknown.
A. J. Woolmer.
Ernest Crofts, R.A.
J. W. Oakes, A.R.A.
Francis Pent (or Poole).
J. Echford Lauder, R.S.A.
F. W. Helme.
W. J. Bishop.
T. Dasyuk, R.W.S.
Fredk. Goodall, R.A.
Samuel Austin, R.W.S.
John Fintie, R.E.
J. E. Lauder, R.S.A.
Mark Anthony.
Prof. A. Legros.
J. Aumonier, R.I.
J. Campbell Noble, A.R.S.A.
Val. G. Prinsep, R.A.
W. Davies.
F. Armitage, R.A.
Joseph Wright (of Derby).
B. Lindholm.
F. W. W. Topham, R.I.
Robert Marmion.
T. Creswick, R.A.
F. G. Cope, R.A.
Sam. Williamson.
T. Creswick, R.A.
A. C. Goss, R.A.
Sir Joshua Reynolds, P.R.A.
Landscape by Cornelius Decker, Figures by Lingelbach.
J. Hayman-Williams.
T. F. Dickson.
Jacob Van Struy.
Mr. R. A.

THE SEASONS. After L. Alma Tadema, R.A.
NAPOLEON AT THE BATTLE OF AUSTERLITZ. After F. Gerard
LES BUCHERONS.
STUDY OF A HEAD (FROM THE LIFE)
STUDY OF A HEAD (FROM THE ANTIQUE)
FÊTE D'HOMMIE
CARDINAL MANING.

Engraved by J. Godefroy.
Prof. A. Legros.
161. STUDY OF A HEAD (From the Life)   Prof. A. Legros.
162. STUDY OF A HEAD (From the Antique)   
163. STUDY OF A HEAD (From the Life)   
164. LE MOUTON RETROUVE.   
165. HEAD OF AN OLD WOMAN   Prof. H. von Herkomer, R.A.
166. THE IMMACULATE CONCEPTION. After Bartolome Esteban Murillo   Engraved by Arch. LeJeune.
167. SHOEING. After Sir Edwin Landseer, R.A.   Engraved by C. G. Lewis.
168. WILLIAM EWART, ESQ.   A. Moses.
169. JOHN GIBSON, R.A.   John Partridge.
170. THE RT. HON. DUDLEY RYDER, K.G., EARL OF HARROWBY   Artist unknown.
171. W. WALLACE CURRIE (MAYOR IN 1853)   Thomas Phillips, R.A.
174. CHARLES SYLVESTER, JOSEPH SANDERS, AND GEORGE STEPHENSON   Gambadella.
175. ST. PAUL'S CATHEDRAL, FROM BLACKFRIARS BRIDGE   George H. Dodgson, R.W.S.
176. ST. CECILIA   Domenichino (Domenico Zampieri).
177. A MARINE SUBJECT   Sam. Williamson.
178. VOICES OF THE SEA   F. W. Toppan, R.W.S.
179. STUDY OF A HEAD   Prof. A. Legros.
180. THE PESCHERIA, ROME   E. A. Goodall, R.W.S.
181. BAMBOO CASTLE   James Webb.
182. DEATH OF NELSON. (See No. 37)   Samuel Drummond, A.R.A.
183. SIR WILLIAM BROWN   Sir J. W. Gordon, P.R.A.
184. THE CRUCIFIXION   William Hilton, R.A.
185. RECONCILIATION OF JACOB AND ESAU   Artist unknown.
186. LIVERPOOL IN 1769   Artist unknown.
187. BURNING OF THE LIVERPOOL EXCHANGE   Attributed to Wright, of Derby.
188. SUNSET   Lanciotiere.
189. COMMODORE LORD JOHN ANSON   Artist unknown.
190. PETER LITHERLAND (Inventor of the Patent Lever Watch)   "
192. REV. T. RAFFLES, LL.D. (See No. 222)   E. Smith.
193. EDWARD RUSHTON   Artist unknown.
194. J. B. ASPINALL (Mayor in 1803)   Sir M. A. Shee, P.R.A.
195. W. ROSCOE   Artist unknown.
196. ROBERT WILLIAMSON   "
198. STATUE OF SIR A. B. WALKER, BART.   Field.
199. LA FIORENTINA   Designed by Miss H. B. Barlow.
201. JAMES NEWLANDS   Artist unknown.
202. SOUTHWOOD SMITH   Antonio Canova.
203. CANOYA   Sir J. E. Hooch, Bart., R.A.
204. SIR J. E. MILLAIS, BART., P.R.A.   Artist unknown.
205. SIR JEFFERY WATVILLE, KT., R.A.   Count Gleichen.
206. H.R.H. THE PRINCE OF WALES   "
207. H.R.H. THE PRINCESS OF WALES   "
208. THE YOUNG AUGUSTUS   John Gibson, R.A.
209. DR. TRAILL   S. Gibson.
210. MICHAEL ANGELO   Antonio Canova.
211. VENUS DE MILO   Francesco.
212. PAIR OF FRENCH VASES   "
213. TIME IS PRECIOUS   A. Rossetti.
214. SERAPHINA (Daughter of the late John Bramley-Moore, Esq., Aged Two Years)   G. Ormeord Smith (Rome, 1857).
216. WILK ROBERT PEEL, BART.   Artist unknown.
217. WILLIAM RATHBONE   E. Davies.
219. H.R.H. THE DUCHESS OF EDINBURGH   "
220. SIR JOHN TOBIN, KNIGHT   Artist unknown.
221. ST. CECILIA. (See also No. 156)   J. Jackson (Rome, 1858).
222. THOS. RAFFLES, D.D., LL.D.   "
223. BERLIN CHINE VASE   "
224. VASE   "
225. JOHN FINCH, JUN   "
226. VENUS DE MEDICI   "
227. J. HANNING SPEIKE   "
228. AJAX   "
229. HER MAJESTY THE QUEEN   "
230. LAOCOON   "

WALKER ART GALLERY.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>231.</td>
<td>GARIBALDI</td>
<td>E. E. Gofowski</td>
</tr>
<tr>
<td>232.</td>
<td>BAS RELIEFS OF INCIDENTS IN THE LIFE OF THE EARL OF DERBY</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>233.</td>
<td>MARK ANTONY</td>
<td></td>
</tr>
<tr>
<td>234.</td>
<td>DANIEL WEBSTER</td>
<td></td>
</tr>
<tr>
<td>235.</td>
<td>CROUCHING VENUS</td>
<td>Giovanni Fontana</td>
</tr>
<tr>
<td>236.</td>
<td>CHARLES DICKENS</td>
<td>After E. H. Bailey, R.A.</td>
</tr>
<tr>
<td>237.</td>
<td>ROBERT BLAKE</td>
<td></td>
</tr>
<tr>
<td>238.</td>
<td>BURMESE CARVED SCREEN</td>
<td></td>
</tr>
<tr>
<td>239.</td>
<td>FLOWER VASE OF JAPANESE CLOISONNÉ ENAMEL</td>
<td></td>
</tr>
<tr>
<td>240.</td>
<td>JAPANESE CARVING (FROM NATURE)</td>
<td></td>
</tr>
<tr>
<td>241.</td>
<td>BUST OF ZEUS</td>
<td></td>
</tr>
<tr>
<td>242.</td>
<td>PAIR OF TERRA-COTTA VASES (DOULTON WARE)</td>
<td>J. B. Philip</td>
</tr>
<tr>
<td>243.</td>
<td>THE VINTAGER</td>
<td></td>
</tr>
<tr>
<td>244.</td>
<td>ANTONINUS MARCUS AURELIUS</td>
<td></td>
</tr>
<tr>
<td>245.</td>
<td>CUPID IN DISGUISE</td>
<td></td>
</tr>
<tr>
<td>246.</td>
<td>JULIET</td>
<td></td>
</tr>
<tr>
<td>247.</td>
<td>LORENZO DE MEDICI</td>
<td></td>
</tr>
<tr>
<td>248.</td>
<td>SIR A. B. WALKER, BART. (SEE NO. 198)</td>
<td></td>
</tr>
<tr>
<td>249.</td>
<td>J. CONSTABLE, R.A.</td>
<td></td>
</tr>
<tr>
<td>250.</td>
<td>DIANA ROBING. (SEE NO. 256)</td>
<td></td>
</tr>
<tr>
<td>251.</td>
<td>FLORA (SEE NO. 251)</td>
<td>J. Gibson, R.A.</td>
</tr>
<tr>
<td>252.</td>
<td>FLORA.</td>
<td></td>
</tr>
<tr>
<td>253.</td>
<td>PERSEUS WITH THE HEAD OF MEDUSA</td>
<td></td>
</tr>
<tr>
<td>254.</td>
<td>VENUS. (SEE NO. 256)</td>
<td></td>
</tr>
<tr>
<td>255.</td>
<td>JUNO</td>
<td></td>
</tr>
<tr>
<td>256.</td>
<td>DAVID. AFTER MICHAEL ANGELO</td>
<td>Signor Bruciani</td>
</tr>
<tr>
<td>257.</td>
<td>HEBE</td>
<td>Antonio Canova</td>
</tr>
<tr>
<td>258.</td>
<td>APOLLO (BELVIDERE)</td>
<td></td>
</tr>
<tr>
<td>259.</td>
<td>LAOCOON</td>
<td></td>
</tr>
<tr>
<td>260.</td>
<td>DIANA</td>
<td></td>
</tr>
<tr>
<td>261.</td>
<td>HERCULES (FARNESI)</td>
<td>Antonio Canova</td>
</tr>
<tr>
<td>262.</td>
<td>CUPID AND PSYCHE</td>
<td></td>
</tr>
<tr>
<td>263.</td>
<td>DANTE’S DREAM</td>
<td>D. G. Rossetti</td>
</tr>
<tr>
<td>264.</td>
<td>MARKET PLACE, VERONA: MORNING</td>
<td>John O’Connor, A.R.H.A.</td>
</tr>
<tr>
<td>265.</td>
<td>LANDSCAPE</td>
<td></td>
</tr>
<tr>
<td>266.</td>
<td>THE SHEPHERD OF JERUSALEM</td>
<td></td>
</tr>
<tr>
<td>267.</td>
<td>BOULDERS AT REST</td>
<td></td>
</tr>
<tr>
<td>268.</td>
<td>MODEL OF WINDSOR CASTLE</td>
<td></td>
</tr>
<tr>
<td>269.</td>
<td>WILLIAM BENNETT</td>
<td></td>
</tr>
<tr>
<td>270.</td>
<td>JAMES POWNALL</td>
<td></td>
</tr>
<tr>
<td>271.</td>
<td>SIR WALTER SCOTT</td>
<td></td>
</tr>
<tr>
<td>272.</td>
<td>THE DUKE OF WELLINGTON</td>
<td></td>
</tr>
<tr>
<td>273.</td>
<td>CHARLES JAMES FOX</td>
<td></td>
</tr>
<tr>
<td>274.</td>
<td>HARRISON AINSWORTH</td>
<td></td>
</tr>
<tr>
<td>275.</td>
<td>THE WAY IN THE WOOD (VIEW NEAR ANTWERP)</td>
<td></td>
</tr>
<tr>
<td>276.</td>
<td>STEPPING STONES—BETTYS-Y-COED</td>
<td></td>
</tr>
<tr>
<td>277.</td>
<td>PORT OF LIVERPOOL</td>
<td></td>
</tr>
<tr>
<td>278.</td>
<td>SHAW’S BROW</td>
<td></td>
</tr>
<tr>
<td>279.</td>
<td>NATURE’S MIRROR</td>
<td></td>
</tr>
<tr>
<td>280.</td>
<td>MAIWAND; SAVING THE GUNS</td>
<td></td>
</tr>
<tr>
<td>281.</td>
<td>A STREET IN BRITTANY</td>
<td></td>
</tr>
<tr>
<td>282.</td>
<td>ON THE MURRAY FIRTH</td>
<td></td>
</tr>
<tr>
<td>283.</td>
<td>PORTRAIT OF CHARLES MACKER, ESQ.</td>
<td></td>
</tr>
<tr>
<td>284.</td>
<td>THE BRIGAND</td>
<td></td>
</tr>
<tr>
<td>285.</td>
<td>VENUS BESEECHING VULCAN TO FORGE A SUIT OF ARMOUR FOR JENIAS</td>
<td></td>
</tr>
<tr>
<td>286.</td>
<td>THE HOLY FAMILY</td>
<td></td>
</tr>
<tr>
<td>287.</td>
<td>LANDSCAPE</td>
<td></td>
</tr>
<tr>
<td>288.</td>
<td>THE RAPE OF EUROPA</td>
<td></td>
</tr>
<tr>
<td>289.</td>
<td>LANDSCAPE</td>
<td></td>
</tr>
<tr>
<td>290.</td>
<td>A GERMAN BIRTHDAY IN 1575</td>
<td>Giovanni Francesco Romanelli</td>
</tr>
<tr>
<td>291.</td>
<td>PSYCHE IN THE TEMPLE OF LOVE</td>
<td>Gaspard Poussin</td>
</tr>
<tr>
<td>292.</td>
<td>FLORIZEL AND PERDITA</td>
<td></td>
</tr>
<tr>
<td>293.</td>
<td>SHEEP WASHING—CHEPESHIRE MARSHES</td>
<td></td>
</tr>
<tr>
<td>294.</td>
<td>A MEAN ADVANTAGE</td>
<td></td>
</tr>
<tr>
<td>295.</td>
<td>THE THAMES AT DEPTFORD</td>
<td></td>
</tr>
<tr>
<td>296.</td>
<td>THE PEDLAR</td>
<td></td>
</tr>
<tr>
<td>297.</td>
<td>THE HOTEL DE VILLE, LOUVAIN</td>
<td></td>
</tr>
<tr>
<td>298.</td>
<td>LANDSCAPE</td>
<td></td>
</tr>
<tr>
<td>299.</td>
<td>EVERTON VILLAGE</td>
<td></td>
</tr>
</tbody>
</table>
300. PORTRAIT OF GENERAL GASCOYNE, M.P. ........................................ James Lonsdale.

SERIES OF DRAWINGS AND SKETCHES:-

301. GLEN LOUGH, FROM THE HILL TOPS ............................................ Albert Hartland
302. CADER IDRIS IN WINTER ............................................................
303. EVENING—BARMOUTH ...............................................................
304. MOUNTAIN TORRENT, NEAR LLYN DULIN ...................................
305. ON THE MOORS ...........................................................................
306. LLUGWY VALLEY, FROM THE HILLS ...........................................
307. A TROUT STREAM, NEAR DOLGELLY ...........................................
308. AN EAST WIND, ARTHOG ...........................................................
309. EVENING IN THE VALLEY, ARTHOG ...........................................
310. ON THE HILLS NEAR BARMOUTH JUNCTIO ...................................
311. STORMY EVENING—THE OLD ROAD, CAPEL CURIG ......................
312. SUNSHINE AND SHOWER ............................................................
313. GOUGAUN BARRA, COUNTY CORK ...........................................
314. DRAWING IN CHALK ....................................................................
315. ST. CECILIA ...................................................................................
316. MICHAEL JAMES WHITTY ............................................................
317. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. .................
318. THE BEACH AT SCHEVENING—ArrIVAL OF THE FISHING FLEET .......
319. FRIDAY .........................................................................................
320. THALBERG ...................................................................................
321. WILLIAM DANIELS ........................................................................
322. MOTHERLESS ................................................................................
323. DAILY BREAD ................................................................................
324. A STOWAWAY ..............................................................................
325. MODEL OF ST. GEORGE'S HALL ..................................................
326. REV. JAMES MARTINEAU, LL.D., D.D. ........................................
327. FRUIT AND FLOWERS ................................................................
328. THE JUDGMENT OF PARIS ...........................................................
329. THE EYE OF THE REGATTA ........................................................
330. TRIED FRIENDS ...........................................................................
331. MADONNA DI SAN SISTO. After Raffaello....................................
332. A MASTIFF ...................................................................................
333. JOHN HUGHES, J.P. ....................................................................
334. BUST OF O'CONNELL ...................................................................
335. THE PORT OF LIVERPOOL FROM THE CHESHIRE SHORE ...........
336. MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS ....
337. LORENZO AND ISABELLA ...........................................................
338. CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS II ..
339. THE OLD PIER AT LITTLEHAMPTON ........................................
340. THE COUNTESS OF DARNLEY ......................................................
341. FEMALE BATHERS SURPRISED BY A SWAN ................................
342. A CAPUCHIN FRIAR ...................................................................
343. THE SURPRISE ............................................................................
344. BLOODHOUND AND PUPS ...........................................................
345. THE FOUNDLING ........................................................................
346. EVENING IN THE MEADOWS. Cattle by T. Sidney Cooper, R.A. ...
347. ROME FROM THE VATICAN (RAFAEL AND THE FORNARINA IN THE CORRIDOR OF THE LOGGIE) ........................................
348. RIZPAH WATCHING THE BODIES OF HER SONS ...........................
349. VENICE QUAY, THE DUCAL PALACE, THE RIVIA DEGLI SCHIATIVONI, AND CHURCH OF SAN ZACCARIA ............................
350. THE OLD SOLDIER ........................................................................
351. GOLDEN MOMENTS .....................................................................
352. DANTE AND BEATRICE. Pigeons painted by J. T. Nettleship .......
353. RIVAL GRANDFATHERS ..............................................................
354. A NEW LIGHT IN THE HAREM ....................................................
355. MISSED ........................................................................................
356. MADONNA PIETRA DEGLI SCROVIGNI .........................................
357. THE PROGRESS OF INTEMPERANCE ..........................................}
358. THE GRACES ................................................................................
359. EVE OF THE MASSACRE OF ST. BARTHOLOMEW .........................
360. THE UNKNOWING OF CHRIST ....................................................
361. THE DANCING BEAR ...................................................................
362. THE LATE PRINCE LEOPOLD, DUKE OF ALBANY ......................
363. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. ...............}
364. THE EVE OF THE BATTLE OF EDGE HILL ....................................
365. HIC JACET (The Waste and Lumber of the Shore) .......................}
366. THE BURNING OF THE LIVERPOOL LANDING STAGE, 1874 .......

WALKER ART GALLERY.
387. THE HARBOUR OF REFUGE (Etching) ........................................... R. W. Macbeth, A.R.A.
388. WHEN THE CHILDREN ARE ASLEEP ................................................ Thomas Reid, R.A.
390. REMINISCENCES OF THE TYRNNY VALLEY ........................................ Peter Grend.
391. THE KEEP OF BRESTON CASTLE ....................................................... A. B. Bamford.
392. THE VILLAGE POLITICIANS ................................................................... James Campbell.
393. THE KING'S SHILLING  ...................................................................... 
394. THE SCHOOLMASTER'S LEISURE ....................................................... Wm. Davis.
395. OLD MILL AND POOL ...................................................................... Atributed to Hogarth.
396. A SMOKING PARTY ........................................................................ H. B. Roberts.
397. THE DOUBTFUL COIN ..................................................................... Charles Towne.
398. LANDSCAPE, WITH FIGURES AND CATTLE ...........................................
399. THE MEMBERS OF THE ROYAL ACADEMY OF ARTS UNDER THE PRESIDENCY OF SIR BENJAMIN WEST ................................................................. Miss Mairanne Stokes.

400. A PARTING .......................................................................................... W. L. Picknell.
401. WINTRY MARCH ............................................................................ G. Napier Henry, A.R.A.
402. GREY VENICE ................................................................................. Miss Ellen Clacy.
403. THE OLD POACHER .......................................................................... T. Stirling Lee.
404. BRIDGE OVER THE RIVER CALDER AT WHALLEY ......................... W. J. Bishop.
407. THE QUEEN AND PRINCE CONSORT VISITING WOUNDED SOLDIERS FROM THE CRIMEAN WAR. After Jerry Barrett .............................. Engraved by T. O. Barlow, R.A.
408. AWAITING AN AUDIENCE ................................................................... Professor Willem Geets.
409. RUTH AND NAOMI ......................................................................... Philip H. Calderon, R.A.
410. HARD TIMES ........................................................................................ Professor Fredk. Brown.
411. OFF TO THE FISHING GROUND ...................................................... Stanhope A. Forbes, A.R.A
413. THE GOOD HUSBAND ....................................................................... Richard Ansdel, R.A.
414. THE HAPPY WIFE .......................................................................... William Spence.
415. LADY GODIVA ................................................................................. J. Shaw Crompton.
416. SAMSON ............................................................................................."
417. PORTRAIT OF H. LONSDALE ELMES (Architect of St. George's Hall) ................................................................. After Van Leur.
418. ON THE WHARF ................................................................................ Solomon J. Solomon, A.R.A.
419. PAIR OF SÉVRES VASES ................................................................... T. Oldham Barlow, R.A.
420. THE PEDIMENT OF ST. GEORGE'S HALL ......................................... Albert Harland.
421. THE LAST MAN ................................................................................ John Martin, K.L.
422. EMBERS ............................................................................................. Frank H. Potter, R.B.A.
423. NEARING THE NEEDLES ................................................................... Henry Moore, R.A.
424. READY FOR CUTTING ....................................................................... George Lance.
425. JEANNE D'ARC ................................................................................. Harold S. Rathbone.
426. LÉSIA (Original Model) ..................................................................... Henry Wekes, R.A.
427. THE SUPPLIANT MOTHER (Original Model) ........................................ John Gibson, R.A.
428. VENUS ............................................................................................... Miss Jessie Macgregor.
429. JEPHTHAH .......................................................................................... W. H. Bartlett.
430. A VENETIAN FACTION REGATTA—NICOLOTTI v. CASTELLANI ............. Ysend King, R.I.
431. FROM GREEN TO GOLD ..................................................................... Albert Stanley.
432. STRANGERS IN A STRANGE LAND .................................................. W. Brinton Turner.
433. FINISHING TOUCHES ......................................................................... James T. Watts, R.C.A.
434. NATURE'S CATHEDRAL AISLE ........................................................... R. E. Morrison.
435. THE LATE SIR JAMES A. PICTON, K.T., F.S.A. (Posthumous Portrait) (See No. 172) ................................................................. Thomas Husson, R.I.
436. "WHEN SEAS ARE FAIR AND WINDS ARE STILL" ............................. Henrietta Rae (Mrs. F. Normand).
437. OPHELIA ............................................................................................. Anderson Hague, R.I.
438. LATE AUTUMN .................................................................................. Robert Fowler, R.I.
439. ARIEL .................................................................................................. T. Hampson Jones.
440. SUMMER-TIME IN SUSSEX ................................................................. Albert Moore, R.W.S.
441. A SUMMER NIGHT .............................................................................. G. Harry Garaway.
442. THE FLORENTINE PORT ................................................................. J. Milo Griffith.
443. THE ANCIENT WOODMAN ..............................................................
435. Bas-relief—music and dancing

J. Milo Griffith.

436. Portrait of a burgomaster

Flemish School.

437. Series of drawings in black and white.—Pleasant spots round Oxford

Alfred Rimmer.

438. The triumph of the innocents

W. Holman Hunt, R.W.S.

439. Peace-statue

H. Stacy Marks, R.A.

440. The select committee

Maurice Greiffenhagen.

441. An idyll

Arthur Melville, A.R.W.S.

442. Ronda fair

Miss Jessie Macgregor.

443. In the reign of terror

George Cocker, R.C.A.

444. The late Edwin Waugh (the Lancashire poet)

Edward E. Gjonowski.

445. The founder of English astronomy

Bye Crowe, A.R.A.

446. Canterbury meadows

G. Shalders.

447. A summer storm

John Constable, R.A.

448. A rainy landscape

Sir W. B. Richmond, R.A.

449. Venus and anchises


450. Study of a head

A. E. Brockbahn.

451. The prisoner of chillon

Daniel Maclise, R.A.

452. Lingering light

After Daniel Maclise, R.A.

453. The death of nelson

A. Norman.

454. The death of nelson. (See No. 454 for description.) Engraved by Charles W. Sharpe

George Jones, R.A.

455. Drawing in red and black chalk—athens

Sir John Gilbert, R.A., F.R.W.S.

456. Drawing in chalk—horses towing large barges on the danube

"  "

457. Drawing in sepia—the destruction of dathan, korah, and abiram

Sir J. E. Bough, Bart., R.A.

458. Drawing in sepia—hercules and alcestes

John Wilson.

459. Statuette—sir francis drake

W. Gascombe John, A.R.A.

460. Head of medusa

William Daniels.

461. The prisoner of chillon

W. B. Boadie.


Sir John Gilbert, R.A., F.R.W.S.

463. The slain dragon

"  "

464. The first appearance of the gipsies in france, 15th century

"  "

465. Landscape—banditti gambling

"  "

466. Asking the way

"  "

467. The head of the procession

"  "

468. The letter writer: a pause for consideration

"  "

469. Joan of arc at the coronation of charles vii

"  "

470. The sonnet—landscape

"  "

471. A retreat

Thomas Fred, R.A.

472. In time of war

David Roberts, R.A.

473. Bailbec: ruins of the temple of the sun

Henry Moore, R.A., R.W.S.

474. Launching the lifeboat

Richard Caddick.

475. William roscoe

Ozias Humphrey, R.A.

476. George stubbs, r.a.

T. M. Rooke, R.W.S.

477. An eastern tale

F. W. Lomore.

478. Statuette—"love the conqueror"

David Murray, A.R.A.

479. Meadow sweets

G. Segantini.

480. The punishment of luxury

Thomas Somervales.

481. A man overboard

John Finner, R.E.

482. The mere

Henry M. Kheam, R.I.

483. Spells

R. F. Morrison.

484. Joseph G. Livingston, J.P.

Paul de la Roche.

485. Napoleon crossing the St. Bernard

James Campbell.

486. A disputed bill of costs

K. Herbert, R.A.

487. Judith and holophernes

J. H. Burgess, R.A.

488. The old hero

Charles M. Gere.

489. The finding of the infant St. George.
WALKER ART GALLERY.

500. ARIEL.
501. EVE AND THE VOICES.
502. BRONZE STATUE—A MOWER.
503. IN CLOVER.
504. DRAWING IN CHARCOAL—BISHOP OF ELY.
505. DRAWING IN CHARCOAL—ST. JUDE.
506. RUGBY FOOTBALL.
507. VIEW OF THE LIVERPOOL TOWN HALL BY MOONLIGHT.
508. STATUE—FATE LED.
509. CESAR AND CALPURNIA.
510. BURMESE GONG.
511. ROBERT OWEN.
512. DEATH OF LUCRETIA.
513. A REVERIE.
514. GROUP—LOVE AND THE MERMAID.
515. THE LAST SACRAMENT.
516. STATUE—HERO.
517. GROUP—CUPID CAPTURED BY VENUS.
518. STATUE—LA SONNAMBULA.
519. GROUP—LOVE'S CAPTIVE.
520. ANTIQUE VASE.
521. THE RIGHT HON. GEORGE CANNING. (See No. 103).
522. THE ZITHER-PLAYER.
523. SHEEP.
524. LANDSCAPE.
525. THE MARTYR OF THE SOLWAY, A.D. 1680.
526. THE MADONNA DI SAN ANTONIO. After Titian.
527. THE SENSE OF SIGHT.
528. OLD FRIENDS.
529. THE LATE HUGH SHIMMIN (First Proprietor and Editor of the Liverpool Porcupine).
530. SANDGAME, KENT.
531. SNOWDON.
532. WATERFALL—INVERSNAID.
533. LANDSCAPE ON THE WYE.
534. FISHING BOATS.
535. THE DEPOSITION. After Annibale Carracci.
536. HOLY FAMILY, WITH ST. JOHN.
537. "SABRINA".
538. CHRISTIAN AND THE LIONS.
539. SPONSA DE LIBANO.
540. THE PURSUIT.
541. ALDERMAN PHILIP HENRY RATHBONE, J.P. (late Chairman of the Autumn Exhibition).
542. MONSIGNOR NUGENT.
543. WILLIAM JAMES BISHOP.
544. WHARVES ON THE RIVER AT ROTTERDAM.
545. COMUS.
546. THE EXPULSION OF ADAM AND EVE.
547. THE POOL IN THE WOOD—HELMSDALE.
548. LOVE'S BAUBLES.
549. A SUMMER MORNING.
550. ALEXANDER VON HUMBOLDT (the great German scientist and traveller).
551. JEPHTHIAH AND HIS DAUGHTER.
552. THE ROAD TO CAMELOT: FROM "THE LADY OF SHALOTT".
553. "THE GLORY OF YOUNG MEN IS THEIR STRENGTH, AND THE BEAUTY OF OLD MEN THEIR GREY HEAD".
554. A SHAFT OF LIGHT.
555. LANDSCAPE.
556. WILLIAM HUGGINS.
557. MRS. HUGGINS (Wife of the Artist).
558. SIR JOHN BENT.
559. "O MISTRESS MINE, WHERE ARE YOU ROAMING?"
560. "O STAY AND HEAR YOUR TRUE LOVE'S COMING."
561. THE MORNING MOON.
562. THE WORD.
563. WHEN SUMMER SWEETLY SHINES O'ER LAND AND SEA.
564. SUMMER TIME—WARGRAVE-ON-THAMES.
565. THE PASS OF THE CATERAN.
566. DANIEL IN THE LIONS' DEN.

J. A. Fitzgerald.
Robert Peeler, R.I.
W. Hano Thornycroft, R.A.
Robert W. Macbeth, A.R.A.
Ford Madox Brown.

Benjamin Creswick.
John Barter.
Albert Tofi.
W. H. Sullivan.

Guido Reni.
Frank Dicksee, R.A.
Charles J. Allen.
Miss Floria M. Reid.
Giovanni Fontana.

William Spence.
L. Vollmar.
Eugene Verboeckhoven.
Fred. Walker (of Liverpool).
Sir J. E. Millais, Bart., R.A.

Mrs. Annie L. Swynnerton.
David Woodcock.

R. Norbury.
J. Varley.

G. F. Robson.
David Cox.
Sam. Frost.
Engraved by Joan Lud Roullet.

After Raphael.
W. Calder Marshall, R.A.
William Huggins.
Sir Edward Burne-Jones, Bart.
Robt. Talbot Kelly, R.B.A.

R. Willis.
Giovanni Fontana.

G. H. Boughton, R.A.

H. W. Wintour Fry, R.B.A.
Edward G. Hoby.
Robert Tange.
By Himself.

William Huggins.
Philip Wescott, R.A.

Edwin A. Abbey, R.A.

T. C. Gotch.
J. W. North, A.R.A.
Edgar Bundy, R.I.
John McDougall, R.C.A.
John Parker, R.W.S.
John Smart, R.S.A.
Brillon Riviere, R.A.
567. BAS-RELIEF (PLASTER BUST) .............................. After Fiammingo.
568. THE UNTERNEHN THAL (CANTON BERNE, SWITZERLAND) H. C. Selous.
569. UNDER THE WALLS OF MAESTRICT ....... C. Napier Hemy, A.R.A.
570. HOW WE CAUGHT THE PILCHARDS .......... "
571. MARE AND FOAL ........................................ Sir Edwin Landseer, R.A.
572. KENILWORTH CASTLE ................................ John Constable, R.A.
573. WILLIAM TAYLOR, Esq., Banker, of Oxford .... W. Huggins.
574. "FAST FALLS THE EVENTIDE" .................. B. W. Leader, R.A.
575. TOP OF THE TIDE ................................. Walter Bayes.
576. HELENA AND HERMIA ......................... Sir E. J. Poynter, P.R.A.
577. MORNING—CONWAY HARBOUR .................. W. Stephenson, A.R.C.A.
579. THE GOOSE GIRL ...................................... Val. C. Primey, R.A.
580. TREVESO HEAD ........................................ John Brett, A.R.A.
582. OXEN DRAWING A BLOCK OF CARRARA MARBLE TO THE STUDIO OF H. WARRINGTON WOOD, SCULPTOR .......... H. Coleman.
583. HEMANS MEMORIAL MEDAL (ORIGINAL MODELS, BRONZE) Charles J. Allen.
584. VENUS ......................................................... After Canova.
585. ADonis ...................................................... "
586. DISCOBULUS ................................................ "
587. GREEK SLAVE .............................................. Hyram Power.
588. DYING GLADIATOR ....................................... "
589. EVE AT THE FOUNTAIN .............................. Bailey.
590. THE GRACES ............................................... Canova.
591. MARS ......................................................... "
592. MERCURY ...................................................... "
593. ANTINOUS .................................................... "
594. L'ARROTINE ................................................ "
595. GERMANICUS .............................................. "
596. VENUS DE MEDITERRAEUM ...................... "
597. CLAPPING FAUN ............................................ "
598. SEATED MERCURY (BRONZE) ....................... "
599. ST. GEORGE ................................................ "
600. VIRGIN AND CHILD ..................................... After Donatello.
601. HERNES (OLYMPIA) ..................................... After Michael Angelo.
602. TRISTRAM AND ISEULT ........................ BOZ.
603. THE PASSING OF A GREAT QUEEN ............... After Praxites.
604. LIFE AND THOUGHT ...................................... Herbert J. Draper.
605. HAYMAKERS RESTING .................................. W. L. Wyllie, A.R.A.
606. SNOWDON—FROM ANGLESEA ....................... Mrs. E. de Morgan.
607. SULTRY JUNE ............................................... F. A. Delobbe.
610. AN OLD CASTLE .......................................... John Fullalove, R.I.
611. VIEW IN WALES ............................................ R. Caton Woodville, R.I.
612. RICHMOND PARK ........................................ John Quarterly.
613. WILLIAM EDWARDS TIREBUCK, ESQ. ........ George Barrett.
614. THE LADY IN COMUS ................................. Miss Eleanor S. Wood.
615. FOREST OAKS, FONTAINEBLEAU ................. Joseph Wright (of D. rich).
616. GIBRALTAR, FROM ALGECIRAS—SPAIN ............. Sir Ernest A. Waterlow, R.A., P.R.W.S.
617. HOLLAND .................................................. Alfred East, A.R.A.
618. A CORNISH IDYLL ......................................... Moffat P. Lindner.
619. SHOVERY WEATHER IN LITTLE LANGDALE .......... Walter Langley, R.I.
620. SIX PROOF PHOTOGRAVURES— ................. Isaac Cooke, R.A.
621. QUEEN VICTORIA ........................................ After J. J. Benjamin Constant.
622. KING EDMUND VII .................................... After S. Begg.
623. QUEEN ALEXANDRA ..................................... After "
625. "RED RIDING HOOD" .................................... After G. Hillyard Scinstead.
626. "MANY HAPPY RETURNS" .............................. After T. C. Garland.
627. EARLY STUDY OF SHIELD ................................ Thomas Sidney Cooper, R.A.
628. A MIDSUMMER DAY ..................................... Thomas Henson, R.I.
629. MYSTERIARCH (PLASTER BUST) .................... George J. Frampton, R.A.
630. RUTH AND NAOMI (MARBLE GROUP) ............... J. Warrington Wood.
631. THE MUSES CARTERET-HARDY ....................... After Sir Thomas Lawrence, P.R.A.
632. ALSO THE ORIGINAL MEZZOTINT PLATE .............. Engraved by J. B. Pratt.
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>626</td>
<td>SLEEPING NYMPHS DISCOVERED BY A SHEPHERD</td>
<td>Robert Fowler, R.I.</td>
</tr>
<tr>
<td>627</td>
<td>THE SILVER CLOUD</td>
<td>R. P. Richards</td>
</tr>
<tr>
<td>628</td>
<td>POOR RELATIONS</td>
<td>G. G. Kilburne, R.I.</td>
</tr>
<tr>
<td>629</td>
<td>A CIRCASSIAN LADY</td>
<td>H. H. Pickersgill</td>
</tr>
<tr>
<td>630</td>
<td>BLIND HOWARD AND HIS GRANDCHILDREN</td>
<td>Alexander Moses</td>
</tr>
<tr>
<td>631</td>
<td>THE FLIGHT OF THE KHALIFA</td>
<td>R. Talbot Kelly, R.B.A.</td>
</tr>
<tr>
<td>632</td>
<td>&quot;Alas! that Spring should vanish with the rose!&quot;</td>
<td>W. Mount Loudan</td>
</tr>
<tr>
<td>633</td>
<td>THE CHESS PLAYERS</td>
<td>S. Melton Fisher</td>
</tr>
<tr>
<td>634</td>
<td>A MANX IDyll</td>
<td>A. E. Brockbank</td>
</tr>
<tr>
<td>635</td>
<td>ARIDANE (MARBLE)</td>
<td>J. W. Waterhouse, R.A.</td>
</tr>
<tr>
<td>636</td>
<td>ECHO AND NARCISSUS</td>
<td>Joseph Farquharson, A.R.A.</td>
</tr>
<tr>
<td>637</td>
<td>DAWN</td>
<td>G. F. Watts, O.M., R.A.</td>
</tr>
<tr>
<td>638</td>
<td>NAPLES</td>
<td></td>
</tr>
<tr>
<td>639</td>
<td>CUPID ASLEEP</td>
<td></td>
</tr>
<tr>
<td>640</td>
<td>PROMISES</td>
<td></td>
</tr>
<tr>
<td>641</td>
<td>HORSE AND LIONESS</td>
<td>George Stubbs, R.A.</td>
</tr>
<tr>
<td>642</td>
<td>KING GEORGE III.'S RACEHORSES</td>
<td></td>
</tr>
<tr>
<td>643</td>
<td>PORTRAIT OF GEORGE STUBBS, R.A.</td>
<td>Richard Caddick</td>
</tr>
<tr>
<td>644</td>
<td>SERIES OF ENGRAVINGS</td>
<td></td>
</tr>
<tr>
<td>645</td>
<td>THE FRIGHTENED HORSE (Wedgewood Plaque)</td>
<td>Modeled by George Stubbs, R.A.</td>
</tr>
<tr>
<td>646</td>
<td>THE ENTRY TO LONDON OF RICHARD II. AND BOLINGBROKE</td>
<td>J. T. Eglington</td>
</tr>
<tr>
<td>647</td>
<td>THE COAT OF MANY COLOURS</td>
<td>William Ford Madox Brown</td>
</tr>
<tr>
<td>648</td>
<td>AT HALE, LANCASHIRE</td>
<td>William Davis.</td>
</tr>
<tr>
<td>649</td>
<td>PRINCESS VICTORIA, AGED 4 (afterwards Queen Victoria)</td>
<td>After S. P. Denning.</td>
</tr>
<tr>
<td></td>
<td>(Copied by W. Bright Morris from the Original in the Dulwich Gallery.)</td>
<td></td>
</tr>
<tr>
<td>650</td>
<td>REBEKAH AT THE WELL</td>
<td>Robert Gavin, R.S.A.</td>
</tr>
<tr>
<td>651</td>
<td>&quot;When Drop the Leaves from Branches Sere,&quot;</td>
<td>H. Bolton Jones</td>
</tr>
<tr>
<td>652</td>
<td>Dr. NORMAN McLEOD. Marble Bust</td>
<td>G. E. Ewing.</td>
</tr>
<tr>
<td>653</td>
<td>PROFESSOR WILSON. Plaster Bust</td>
<td></td>
</tr>
<tr>
<td>654</td>
<td>THE WIDOWER</td>
<td></td>
</tr>
<tr>
<td>655</td>
<td>THE BRIDGE</td>
<td></td>
</tr>
<tr>
<td>656</td>
<td>THE LONELY WATCH</td>
<td></td>
</tr>
<tr>
<td>657</td>
<td>NANCY</td>
<td></td>
</tr>
<tr>
<td>659</td>
<td>SUNLIGHT AND SHADOW</td>
<td>W. Follen Bishop, R.B.A.</td>
</tr>
<tr>
<td>660</td>
<td>SNOWDRIFTS</td>
<td>Frederick J. Waugh</td>
</tr>
</tbody>
</table>