THE OFFICIAL GUIDE.
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No. III.

GEMS FROM THE GALLERIES

WALKER ART GALLERY
LIVERPOOL

PRICE 6d.
**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>&quot;And when did you last see your Father?&quot;</td>
<td>William Small, R.I.</td>
</tr>
<tr>
<td>94</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>Mauvad: 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. Goddall, 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 tipto toe&quot;</td>
<td>Peter Ghent</td>
</tr>
<tr>
<td>370</td>
<td>Reminiscences of the Vyrnwy Valley (6 water colours)</td>
<td>Professor Willem Geets</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 Mare</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. Volinar</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 E.</td>
<td>Byam Shaw</td>
</tr>
<tr>
<td>548</td>
<td>Love's Baubles</td>
<td>George H. Poughton, 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, R.A.</td>
</tr>
<tr>
<td></td>
<td>The Model of Ancient Rome (3 views)</td>
<td>Mrs. Swynnerton</td>
</tr>
<tr>
<td>559</td>
<td>O Mistress Mine, &amp;c.</td>
<td>T. C. Garih</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 Pendant of Childhood</td>
<td>Mrs. M. Stokes</td>
</tr>
<tr>
<td>562</td>
<td>Faithful unto Death</td>
<td>Stanhope A. Forbes, A.R.A.</td>
</tr>
<tr>
<td>568</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>394</td>
<td>A Shaft of Light</td>
<td>A C. Gow, R.A.</td>
</tr>
<tr>
<td>477</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 75. cl.

E. RIMBAULT DIBDIN, Curator
CATALOGUE OF
THE WALKER ART GALLERY
LIVERPOOL

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"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

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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.
Her ladies with a violet urn covering her,
And with her was such very humbleness
That she appeared to say, I am at peace.

DANTE'S DREAM ON THE DAY OF THE DEATH OF BEATRICE.
D. G. ROSSETTI.
(Purchased.)
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 baked on the coals, and a cruse of water at his head. And he did eat and drink, and laid him down again.

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.
A NEW LIGHT IN THE HAREM.  FREDK. GOODALL, R.A.  
(Purchased.)

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.

(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.
EVENTIDE. PROFESSOR HUBERT VON HERKOMER, R.A.
(Purchased.)

[78 x 42. Canvas.

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.
(Purchased)
ON THE EVENING OF THE BATTLE OF WATERLOO.

(Purchased.)

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 waggons 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 drumlie winter, dark and drear,
While my dear lad maun face his fees,
Far, far frue us, and Logan braes."—Burns.
"Then the king commanded, and they brought Daniel and cast him into the den of lions."—Daniel 6, 16.

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

(Presented by the Local Committee of the Social Science Congress, 1876.)

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.)

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.
(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, nor to return from following after thee: for whither thou goest, my soul, will I go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God.”

RUTH AND NAOMI.  PHILIP H. CALDERON, R.A.  [81 x 65.  Canvas.
(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, who thereupon meets the first emotion of passionate love, which were destined to remain with him, and to become so potent an influence on his future career.
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 "Epipsychidion."
ONE OF THE FAMILY.  F. G. COTMAN, R.I

(Purchased.) [68 x 41. Canvas.

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 hall 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.)
LOVE'S BAUBLES.  BYAM SHAW, R.I.

("Purchased.")

"I stood where Love in brimming artfuls bore
Slight wanton flowers and fools, toys of fruit;
And round him Ladies thronged in warm pursuit.
Fingerted and lipped and proffered the strange store,

And from one hand the petal and the core
Savouried of sleep; and clustered and curled shoot
Seemed from another hand like shame's salute—
Gifts that I felt my cheek was blushing for."—Dante Gabriel Rossetti.
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.)
"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.)
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.
"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:

"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.

"There the river eddy whirls,
And there the surly village churchs,
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-hair'd page in crimson clad,
Goes by to tower'd Camelot.

"Sometimes a troop of damsels glad,
An Abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
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"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.
THE ANCESTOR ON THE TAPESTRY.  J. HAYNES-WILLIAMS.

(Purchased)

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.
CATALOGUE.

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 WELSH 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. OEDIUS AND HIS DAUGHTERS
24. ROBINSON CRUSOE EXPLAINING THE SCRIPTURES TO FRIDAY
25. THE DILIGENCE
26. RICHARD H. 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 Schlosser.
Jan. Molenac.
C. Napier Hemy, A.R.A.
Gerard Douw.
Gerard Terburg.
Carl Gussow.
W. H. Sullivan.
J. C. Dollman, R.I.
C. Gregory, R.W.S.
David Bates.
F. W. Lawson.
C. E. P earrings.
Sir E. J. Poynter, P.R.A., R.W.S.
After Henri Scheffer.
Luca Giordano.
E. Armitage, R.A.
Andrew Hunt.
Henri Fuseli, R.A.
Alexander Fraser.
F. A. Bridgman.
Sir John Gilbert, R.A., P.R.W.S.
Prof. Hubert von Herkomer, R.A.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>28.</td>
<td>THE ROMAN AQUEDUCTS</td>
<td>J. B. Pyne</td>
</tr>
<tr>
<td>29.</td>
<td>DOVEDALE</td>
<td>Charles Barber</td>
</tr>
<tr>
<td>30.</td>
<td>MOORLAND, BARMOUTH</td>
<td>Albert Hartland</td>
</tr>
<tr>
<td>31.</td>
<td>ELIJAH IN THE WILDERNESS</td>
<td>Lord Leighton, R.A.</td>
</tr>
<tr>
<td>32.</td>
<td>DOWN IN THE REEDS BY THE RIVER</td>
<td>Frank Walton, R.I.</td>
</tr>
<tr>
<td>33.</td>
<td>RUINS OF A TEMPLE AND AMPHITHEATRE</td>
<td>David Roberts, R.A.</td>
</tr>
<tr>
<td>34.</td>
<td>AND WHEN DID YOU LAST SEE YOUR FATHER?</td>
<td>W. F. Yeames, R.A.</td>
</tr>
<tr>
<td>35.</td>
<td>THE BEST OF HUSBANDS</td>
<td>Arthur Stock, R.I.</td>
</tr>
<tr>
<td>36.</td>
<td>REAR GUARD OF AN ARMY BRINGING UP BAGGAGE WAGGONS</td>
<td>Sir John Gilbert, R.A., F.R.W.S.</td>
</tr>
<tr>
<td>37.</td>
<td>THE DEATH OF NELSON</td>
<td>Benjamin West, R.A.</td>
</tr>
<tr>
<td>38.</td>
<td>CROMWELL REFUSING THE CROWN</td>
<td>J. Schex</td>
</tr>
<tr>
<td>39.</td>
<td>PORT OF GENOA—MOONLIGHT</td>
<td>J. Holland, R.W.S.</td>
</tr>
<tr>
<td>40.</td>
<td>LANDSCAPE</td>
<td>J. M. W. Turner, R.A.</td>
</tr>
<tr>
<td>41.</td>
<td>MORTON BEFORE CLAVERHOUSE AT TILLIETUDLEM</td>
<td>W. L. Windsus</td>
</tr>
<tr>
<td>42.</td>
<td>THE REFORM CLUB BANQUET AT EDINBURGH</td>
<td>W. Collins, R.A.</td>
</tr>
<tr>
<td>43.</td>
<td>A DULL DAY</td>
<td>J. Constable, R.A.</td>
</tr>
<tr>
<td>44.</td>
<td>STUDY OF ROCKS AND RIVULET</td>
<td>Sir Edwin Landseer, R.A.</td>
</tr>
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<td>45.</td>
<td>THE HUNTED SLAVES</td>
<td>R. Audsall, R.A.</td>
</tr>
<tr>
<td>46.</td>
<td>VIEW ON THE THAMES, NEAR MAIDENHEAD</td>
<td>E. J. Niemann</td>
</tr>
<tr>
<td>47.</td>
<td>FARM BUILDINGS</td>
<td>Patrick Nasmuth</td>
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<td>48.</td>
<td>AN ENGLISH RIVER</td>
<td>J. Constable, R.A.</td>
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<td>HEAD OF A HIND</td>
<td>Sir Edwin Landseer, R.A.</td>
</tr>
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<td>50.</td>
<td>THE ANTE-CHAMBER AT WHITEHALL, DURING THE LAST MOMENTS OF CHARLES II</td>
<td>E. M. Ward, R.A.</td>
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<td>51.</td>
<td>DUTCH BOORS</td>
<td>David Teniers</td>
</tr>
<tr>
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<td>DUTCH BOORS</td>
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<tr>
<td>53.</td>
<td>THE CHILDHOOD OF WILKIE COLLINS</td>
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<td>54.</td>
<td>THE TRIAL OF THE EARL OF STRAFFORD IN WESTMINSTER</td>
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<td>A STRUGGLE FOR EXISTENCE—WOLVES</td>
<td>William Fish</td>
</tr>
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<td>56.</td>
<td>A WOODLAND HOME</td>
<td>Boucere Godland</td>
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<td>57.</td>
<td>BLANCHISSEUSES</td>
<td>Ernest Parton</td>
</tr>
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<td>58.</td>
<td>SHOWERY WEATHER</td>
<td>Alice Havers</td>
</tr>
<tr>
<td>59.</td>
<td>THE OLD OAK</td>
<td>Joseph Knight, R.I.</td>
</tr>
<tr>
<td>60.</td>
<td>THE RIVER MERSEY</td>
<td>S. Williamson</td>
</tr>
<tr>
<td>61.</td>
<td>KING RICHARD I, OF ENGLAND, SURNAMED COEUR DE LION</td>
<td>R. Serves</td>
</tr>
<tr>
<td>62.</td>
<td>THE LIBER STUDIORUM</td>
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<td>63.</td>
<td>THE STILE</td>
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<tr>
<td>64.</td>
<td>VASE AND FLOWERS</td>
<td></td>
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<tr>
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<td>A SUNSHINE SHOWER: WATER STREET IN 1830</td>
<td>W. G. Hardman</td>
</tr>
<tr>
<td>66.</td>
<td>CASTLE ROCK, CUMBERLAND</td>
<td>H. Clarence Whaitte, R.C.A.</td>
</tr>
<tr>
<td>67.</td>
<td>VIEW OF THE OLD TOWN HALL, LIVERPOOL</td>
<td>W. G. Hardman</td>
</tr>
<tr>
<td>68.</td>
<td>BASKET OF FLOWERS</td>
<td>Mrs. Harrison</td>
</tr>
<tr>
<td>69.</td>
<td>SCENE IN A TURKISH CAFÉ (SKETCH)</td>
<td>W. Mütter</td>
</tr>
<tr>
<td>70.</td>
<td>WORMHEAD, SWANSEA: SHIPPING, OFF THE COAST, 1861</td>
<td>E. Münner</td>
</tr>
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<td>71.</td>
<td>CONTEMPLATION</td>
<td>W. Hunt, R.W.S.</td>
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<td>72.</td>
<td>EATON HALL</td>
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<td>73.</td>
<td>SWISS SCENE</td>
<td>T. M. Richardson, R.W.S.</td>
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<tr>
<td>74.</td>
<td>BETTWS-Y-COED. (See No. 78)</td>
<td>J. D. Watson, R.W.S.</td>
</tr>
<tr>
<td>75.</td>
<td>BY THE SIDE OF THE BOG OF ALLAN</td>
<td>Albert Hartland</td>
</tr>
<tr>
<td>76.</td>
<td>THE WRECKERS</td>
<td>A. Herbert</td>
</tr>
<tr>
<td>77.</td>
<td>EAST QUAY, PRINCE'S DOCK</td>
<td>Samuel Austin, R.W.S.</td>
</tr>
<tr>
<td>78.</td>
<td>BETTWS-Y-COED. (See No. 71)</td>
<td>J. P. Watson, R.W.S.</td>
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<tr>
<td>79.</td>
<td>THE PORT OF SHIELDS</td>
<td>C. Napier Hemy, R.A.</td>
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<tr>
<td>80.</td>
<td>LANDSCAPE, WITH SHEEP</td>
<td>Birkele Foster, R.W.S.</td>
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<td>81.</td>
<td>LAGO MAGGIORE, ITALY</td>
<td>T. M. Richardson, R.W.S.</td>
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<td>82.</td>
<td>THE OLD HAYMARKET, LIVERPOOL</td>
<td>S. Eglington</td>
</tr>
<tr>
<td>83.</td>
<td>GROUP OF CHILDREN AND STREET MINSTREL</td>
<td>P. W. Topham, R.W.S.</td>
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<tr>
<td>84.</td>
<td>COW AND SHEEP</td>
<td>Thomas Sidney Cooper, R.A.</td>
</tr>
<tr>
<td>85.</td>
<td>FIRST OF MAY. After F. X. Winterhalter</td>
<td>Engraved by S. Cousins, R.A.</td>
</tr>
<tr>
<td>86.</td>
<td>WORKING LATE</td>
<td>Alfred W. Hunt, R.W.S.</td>
</tr>
<tr>
<td>87.</td>
<td>HER MAJESTY THE QUEEN. After F. X. Winterhalter</td>
<td>Engraved by F. C. Lewis</td>
</tr>
<tr>
<td>88.</td>
<td>DINNER-TIME AT THE QUARRIES, PURBECK</td>
<td>A. D. Fribb, R.W.S.</td>
</tr>
<tr>
<td>90.</td>
<td>STARRY EYES</td>
<td>J. M. Jopling</td>
</tr>
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<td>91.</td>
<td>THE LATE PRINCE CONSORT. After F. X. Winterhalter</td>
<td>Engraved by F. C. Lewis</td>
</tr>
<tr>
<td>92.</td>
<td>FORMBY MILL: HARVEST TIME</td>
<td>W. L. Kerby</td>
</tr>
<tr>
<td>93.</td>
<td>INFANT SAMUEL. After James Saint, R.A.</td>
<td>Engraved by Saul, Cousins, R.A.</td>
</tr>
<tr>
<td>94.</td>
<td>SUMMER TIME IN THE HIGHLANDS</td>
<td>William Small, R.I.</td>
</tr>
</tbody>
</table>
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 CONCEIPTION. After Bartolome Esteban Murillo ...........
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 1835) ............................................. Thomas Phillips, R.A.
172. SIR JAMES ALLANSON PICTON, F.S.A. .............................................. J. Robertson.
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. Topham, 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, R.A.
184. THE CRUCIFIXION ............................................................................ William Hilton, R.A.
185. RECONCILIATION OF JACOB AND ESAU .......................................... Artist unknown.
186. LIVERPOOL IN 1765 ......................................................................... Attributed to Wright, of Derby.
187. BURNING OF THE LIVERPOOL EXCHANGE ..................................... Lancastre.
188. SUNSET ............................................................................................ Artist unknown.
189. COMMODORE LORD JOHN ANSON .................................................... Feli.
190. PETER LITHERLAND (INVENTOR OF THE PATENT LEVER WATCH) .... Designed by Miss H. B. Bartlow.
191. THE EARL OF SEFTON ...................................................................... E. V. Rippingille.
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. Skey, P.R.A.
195. W. ROSCOE ....................................................................................... Artist unknown.
196. ROBERT WILLIAMSON ........................................................................
197. G. P. DAY (THE NEWSMAN) ................................................................
198. STATUE OF SIR A. B. WALKER, BART. ............................................ J. Warrington Wood.
199. LA FIORENTINA ................................................................................ Feli.
200. PAIR OF VASES OF DOULTON WARE ............................................. Designed by Miss H. B. Bartlow.
201. JAMES NEWLANDS ........................................................................... G. E. Ewing.
202. SOUTHWOOD SMITH ......................................................................... Artist unknown.
203. CANOVA ............................................................................................ Antonio Canova.
204. SIR J. E. MILLAIS, BART., P.R.A. ..................................................... Sir J. E. Boehm, Bart., R.A.
205. SIR JEFFERY WATVILLE, KT., R.A. ................................................... Artist unknown.
207. H.R.H. THE PRINCESS OF WALES .................................................. "
208. THE YOUNG AUGUSTUS ..................................................................... John Gibson, R.A.
209. DR. TRAILE ........................................................................................ S. Gibson.
210. MICHAEL ANGELO ........................................................................... Antonio Canova.
211. VENUS DE MILO ................................................................................ Francesco.
212. PAIR OF FRENCH VASES .................................................................... A. Rossetti.
213. TIME IS PrecIOUS ............................................................................ G. Ormeod Smith (Rome, 1857).
214. SERAPHINA (DAUGHTER OF THE LATE JOHN BRAMLEY-MOORE, ESQ., AGED Two Years) ............................................................ J. A. P. Macbride.
215. COL. PETER THOMSON ...................................................................... Artist unknown.
216. SIR ROBERT PEEL, BART. ............................................................... E. Davies.
217. WILLIAM RATHBONE ......................................................................... Count Gleichen.
219. H.R.H. THE DUCHESS OF EDINBURGH .......................................... "
220. SIR JOHN TOBIN, KNIGHT ................................................................
221. ST. CECILIA. (See also No. 156) ....................................................... J. Jackson (Rome, 1859).
222. THOS. RAFFLES, D.D., LL.D. .......................................................... "
223. BERLIN CHINE VASE ......................................................................... "
224. VASE .................................................................................................. "
225. JOHN FINCH, JUN .............................................................................. "
226. VENUS DE MEDICI ............................................................................ "
227. J. HANNING SPIKE ............................................................................ "
228. AJAX .................................................................................................. "
229. HER MAJESTY THE QUEEN .............................................................. "
230. LACOCOON ........................................................................................ "

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. Gaflewski.</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>CROWING VENUS</td>
<td></td>
</tr>
<tr>
<td>236.</td>
<td>CHARLES DICKENS</td>
<td>Giovanni Fontana.</td>
</tr>
<tr>
<td>237.</td>
<td>ROBERT BLAKEY</td>
<td>After E. H. Bailey, R.A.</td>
</tr>
<tr>
<td>238.</td>
<td>BURMESE CARVED SCREEN</td>
<td></td>
</tr>
<tr>
<td>239.</td>
<td>FLOWER VASE OF JAPANESE CLOISONNE ENAMEL</td>
<td>Artist unknown</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 VINTAGE</td>
<td></td>
</tr>
<tr>
<td>244.</td>
<td>ANTONINUS MARCUS AURELIUS</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>245.</td>
<td>CUPID IN DISGUISE</td>
<td>J. Gibson, R.A.</td>
</tr>
<tr>
<td>246.</td>
<td>JULIET</td>
<td>G. Fontana.</td>
</tr>
<tr>
<td>247.</td>
<td>LORENZO DE MEDICI</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>248.</td>
<td>SIR A. B. WALKER, BART. (See No. 198)</td>
<td>Messrs. J. Allen &amp; Sons.</td>
</tr>
<tr>
<td>249.</td>
<td>J. CONSTABLE, R.A.</td>
<td>E. Davis.</td>
</tr>
<tr>
<td>250.</td>
<td>DIANA ROBING. (See No. 26)</td>
<td>Antonio Canova.</td>
</tr>
<tr>
<td>251.</td>
<td>FLORA</td>
<td></td>
</tr>
<tr>
<td>252.</td>
<td>FLORA. (See No. 251)</td>
<td></td>
</tr>
<tr>
<td>253.</td>
<td>PERSEUS WITH THE HEAD OF MEDUSA</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>254.</td>
<td>VENUS. (See No. 255)</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 Brucianti.</td>
</tr>
<tr>
<td>257.</td>
<td>HEBE</td>
<td>Antonio Canova.</td>
</tr>
<tr>
<td>258.</td>
<td>APOLLO (BELVIDERE)</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>259.</td>
<td>LAOCOON</td>
<td>Athenodoros, Argenteus, and Polydorus (Rhodian School).</td>
</tr>
<tr>
<td>260.</td>
<td>DIANA</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>261.</td>
<td>HERCULES (FARNESE)</td>
<td>Antonio Canova.</td>
</tr>
<tr>
<td>262.</td>
<td>CUPID AND PSYCHE</td>
<td>D. G. Rosetti.</td>
</tr>
<tr>
<td>263.</td>
<td>DANTE'S DREAM</td>
<td>John O'Connor, A.R.H.A.</td>
</tr>
<tr>
<td>264.</td>
<td>MARKET PLACE, VERONA: MORNING</td>
<td>John McDougall, R.C.A.</td>
</tr>
<tr>
<td>265.</td>
<td>LANDSCAPE</td>
<td>Phil. R. Morris, A.R.A.</td>
</tr>
<tr>
<td>266.</td>
<td>THE SHEPHERD OF JERUSALEM</td>
<td>J. G. Naish.</td>
</tr>
<tr>
<td>267.</td>
<td>BOULDERS AT REST</td>
<td>Executed by James Bellamy.</td>
</tr>
<tr>
<td>268.</td>
<td>MODEL OF WINDSOR CASTLE</td>
<td>W. B. Bondle.</td>
</tr>
<tr>
<td>269.</td>
<td>WILLIAM BENNETT</td>
<td>Gambadella.</td>
</tr>
<tr>
<td>270.</td>
<td>JAMES POWNALL</td>
<td></td>
</tr>
<tr>
<td>271.</td>
<td>SIR WALTER SCOTT</td>
<td>Sir Edwin Landseer, R.A.</td>
</tr>
<tr>
<td>272.</td>
<td>THE DUKE OF WELLINGTON</td>
<td>Matthew Noble.</td>
</tr>
<tr>
<td>273.</td>
<td>CHARLES JAMES FOX</td>
<td>J. Nollekens, R.A.</td>
</tr>
<tr>
<td>274.</td>
<td>HARRISON AINSWORTH</td>
<td>D. Maclise, R.A.</td>
</tr>
<tr>
<td>275.</td>
<td>THE WAY IN THE WOOD (VIEW NEAR ANTWERP)</td>
<td>Louis Pulincx.</td>
</tr>
<tr>
<td>276.</td>
<td>STEPPING STONES—BETTYS-VOEDE</td>
<td>C. Branschite, R.W.S</td>
</tr>
<tr>
<td>277.</td>
<td>PORT OF LIVERPOOL</td>
<td>Samuel Walters.</td>
</tr>
<tr>
<td>278.</td>
<td>SHAW’S BROW</td>
<td>W. H. Howden.</td>
</tr>
<tr>
<td>279.</td>
<td>NATURE’S MIRROR</td>
<td>Peter Ghend, R.C.A., R.I.</td>
</tr>
<tr>
<td>281.</td>
<td>A STREET IN BRITANNY</td>
<td>Stanhope J. Forbes, A.R.A.</td>
</tr>
<tr>
<td>282.</td>
<td>ON THE MURRAY FIRTH</td>
<td>John Fraser.</td>
</tr>
<tr>
<td>283.</td>
<td>PORTRAIT OF CHARLES MACIVER, ESQ.</td>
<td>Prof. Hubert von Herkomer, R.A.</td>
</tr>
<tr>
<td>284.</td>
<td>THE BRIGAND</td>
<td>William Daniels.</td>
</tr>
<tr>
<td>285.</td>
<td>VENUS BESIEGING VULCAN TO FORGE A SUIT OF ARMOUR FOR JENÉS</td>
<td>Artist unknown</td>
</tr>
<tr>
<td>286.</td>
<td>THE HOLY FAMILY</td>
<td>Francesco Casanova.</td>
</tr>
<tr>
<td>287.</td>
<td>LANDSCAPE</td>
<td>Giovanni Francesco Romanelli.</td>
</tr>
<tr>
<td>288.</td>
<td>THE RAPE OF EUROPA</td>
<td>Gaspar Poussin.</td>
</tr>
<tr>
<td>289.</td>
<td>LANDSCAPE</td>
<td>Giovanni Francesco Romanelli.</td>
</tr>
<tr>
<td>290.</td>
<td>A GERMAN BIRTHDAY IN 1575</td>
<td>C. Napier Hemy, A.R.A.</td>
</tr>
<tr>
<td>291.</td>
<td>PSYCHE IN THE TEMPLE OF LOVE</td>
<td>F. J. Paynter, P.R.A., R.W.S.</td>
</tr>
<tr>
<td>292.</td>
<td>FLORIZEL AND PERDITA</td>
<td>J. Durand, R.A.</td>
</tr>
<tr>
<td>293.</td>
<td>SHEEP WASHING—CHESHIRE MARSHES</td>
<td>John Fothergill.</td>
</tr>
<tr>
<td>294.</td>
<td>A MEAN ADVANTAGE</td>
<td>F. Mazzotta.</td>
</tr>
<tr>
<td>295.</td>
<td>THE THAMES AT DEPTFORD</td>
<td>H. T. Datson.</td>
</tr>
<tr>
<td>296.</td>
<td>THE PEDULAR</td>
<td>Fred. Morgan.</td>
</tr>
<tr>
<td>297.</td>
<td>THE HOTEL DE VILLE, LOUVANE</td>
<td>Sam Proudt, R.W.S.</td>
</tr>
<tr>
<td>298.</td>
<td>LANDSCAPE</td>
<td>John Rathbone.</td>
</tr>
<tr>
<td>299.</td>
<td>EVERTON VILLAGE</td>
<td>Charles Towns.</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 JUNCTION ... "
311. STORMY EVENING—THE OLD ROAD, CAPEL CURIG ... "
312. SUNSHINE AND SHOWER ... "
313. GOUGAUN BARRA, COUNTY CORK ... "
314. DRAWING IN CHALK ... Dante G. Rossetti
315. ST. CECILIA ... (after) Domenichino
316. MICHAEL JAMES WHITTY ... John Bishop
317. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. ... A. Bruce Joy
318. THE BEACH AT SCHEVENINGEN—ARRIVAL OF THE FISHING FLEET ... W. J. C. Bond
319. FRIDAY ... W. Denny Sadler
320. THALBERG ... Artist unknown
321. WILLIAM DANIELS ... By Himself
322. MOTHERLESS ... Arthur Stocks
323. DAILY BREAD ... T. B. Kennington
324. A STOWAWAY ... Alfred Dixon
325. MODEL OF ST. GEORGE'S HALL ... "
326. REV. JAMES MARTINEAU, LL.D., D.D. ... Edward Ryley
327. FRUIT AND FLOWERS ... Th. Grunland
328. THE JUDGMENT OF PARIS ... Franz Floris
329. THE EYE OF THE REGATTA ... William Logsdail
330. TRIED FRIENDS ... William Huggins
331. MADONNA DI SAN SISTO, After Raffaello ... Engrd. by Prof. Edward Mandell, R.A
332. A MASTIFF ... Richard Awdell, R.A
333. JOHN HUGHES, J.P. ... Jerry Barrett
334. BUST OF O'CONNELL ... Artist unknown
335. THE PORT OF LIVERPOOL FROM THE CHESHIRE SHORE ... William Collingwood, R.W.S.
336. MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS ... Joseph Derry
337. LORENZO AND ISABELLA ... Sir J. E. Millais, Bart., P.R.A
338. CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS II ... Benjamin West, P.R.A
339. THE OLD PIER AT LITTLEHAMPTON ... Sir Aug. Wall Callcott, R.A
340. THE COUNTESS OF DARNLEY ... Sir Thomas Lawrence, P.R.A
341. FEMALE BATHERS SURPRISED BY A SWAN ... Wm. Etty, R.A
342. A CAPUCHIN PRIAR ... E. V. Rippingille
343. THE SURPRISE ... Claude Marie Dubufe
344. BLOODHOUND AND PUPS ... Charles Landseer, R.A
345. THE FOUNDLING ... G. B. O'Neill
346. EVENING IN THE MEADOWS. Cattle by T. Sidney Cooper, R.A ... Fredk. R. Lee, R.A
347. ROME FROM THE VATICAN (RAFAEL AND THE FORNARINA IN THE CORRIDOR OF THE LOGGIE) ... J. M. W. Turner, R.A
348. RIZPAH WATCHING THE BODIES OF HER SONS ... "
349. VENICE QUAY, THE DUCAL PALACE, THE RIVIA DEGLI SCHIAVONI, AND CHURCH OF SAN ZACCARIA ... "
350. THE OLD SOLDIER ... James S. Morland
351. GOLDEN MOMENTS ... Isaac Cooke, R.B.A
352. DANTE AND BEATRICE. Pigeons painted by J. T. Neilestship ... Henry Holland
353. RIVAL GRANDFATHERS ... John K. Reid
354. A NEW LIGHT IN THE HAREEM ... Fredk. Goodall, R.A
355. MISSED ... Julius M. Price
356. MADONNA PIETRA DEGLI SCROVIGNI ... Mrs. Marie S. Stillman
357. THE PROGRESS OF INTEMPERANCE ... E. V. Rippingille
358. THE GRACES ... John Gibson, R.A
359. EYE OF THE MASSACRE OF ST. BARTHOLOMEW ... A. H. Clay
360. THE DODGING OF CHRIST ... Artist unknown
361. THE DANCING BEAR ... W. F. Withersington, R.A
362. THE LATE PRINCE LEOPOLD, DUKE OF ALBANY ... F. J. Williams
363. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. ... A. Bruce Joy
364. THE EYE OF THE BATTLE OF EDGE HILL ... Charles Landseer, R.A
365. HIC JACET (THE WASTE AND LUMBER OF THE SHORE) ... Charles Robertson, R.W.S
366. THE BURNING OF THE LIVERPOOL LANDING STAGE, 1874 ... Thomas Huson, R.A
367. THE HARBOUR OF REFUGE (Etching) ................................................. R. W. Macbeth, A.R.A.
368. WHEN THE CHILDREN ARE ASLEEP ................................................. Thomas Fred, R.A.
370. REMINISCENCES OF THE TYRNY VALLEY ........................................ Peter Ghent.
371. THE KEEP OF BRISTON CASTLE ...................................................... A. B. Bampford.
372. THE VILLAGE POLITICIANS ............................................................. James Campbell.
373. THE KING'S SHILLING ...........................................................................
374. THE SCHOOLMASTER'S LEISURE ......................................................... Wm. Davis.
375. OLD MILL AND POOL ................................................................. Attributed to Hogarth.
376. A SMOKING PARTY ............................................................................. H. B. Roberts.
377. THE DOUBTFUL COIN ........................................................................ Charles Towne.
378. LANDSCAPE, WITH FIGURES AND CATTLE ....................................
379. THE MEMBERS OF THE ROYAL ACADEMY OF ARTS UNDER THE PRESIDENCY OF SIR BENJAMIN WEST

Miss Marianne Stokes.

380. A PARTING ...............................................................................................
381. WINTRY MARCH ..................................................................................
382. GREY VENICE ......................................................................................
383. THE OLD POACHER .............................................................................
384. BRIDGE OVER THE RIVER CALDER AT WHALLEY ...........................

386. INTERIOR OF A BUTCHER'S SHOP .................................................... Jan. Steen.
387. THE QUEEN AND PRINCE CONSORT VISITING WOUNDED SOLDIERS FROM THE CRIMEAN WAR. After Jerry Barrett

388. AN ENCORE TOO MANY ........................................................................
389. PELAGIA AND PHILAMMON ................................................................
390. THE BOW-NET ..................................................................................
391. THE WHITE LADY OF NUREMBURG ..................................................
392. "PEONIES" .......................................................................................... Miss Ellen Clacy.
393. THE GOOD HUSBAND ...........................................................................
394. THE HAPPY WIFE ............................................................................... Rinaldi.
395. LADY GODIVA ......................................................................................
396. SAMSON ............................................................................................... Francis Barraud.
397. PORTRAIT OF H. LONSDALE ELMES (Architect of St. George's Hall) ...
398. ON THE WHARFE ................................................................................
399. PAIR OF SÈVRES VASES ......................................................................
400. THE PIEDIMENT OF ST. GEORGE'S HALL ......................................... Albert Harland.
401. THE LAST MAN ...................................................................................
402. EMBERS ............................................................................................... John Martin, K.L.
403. NEARING THE NEEDLES .....................................................................
404. READY FOR CUTTING ........................................................................
405. JEANNE D'ARC ....................................................................................
406. LÉSIA (Original Model) .................................................................
407. THE SUPPLIANT MOTHER (Original Model) ........................................
408. VENUS .................................................................................................
409. JEPHTHAH ............................................................................................
410. A VENETIAN FANTASY REGATTA—NICCOLOTTI V. CASTELLANI ...
411. FROM GREEN TO GOLD ........................................................................
412. STRANGERS IN A STRANGE LAND ....................................................
413. FINISHING TOUCHES ..........................................................................
414. NATURE'S CATHEDRAL AISLE ............................................................
415. THE LATE SIR JAMES A. PICTON, K.T., F.S.A. (Posthumous Portrait) (See No. 172)

416. "WHEN SEAS ARE FAIR AND WINDS ARE STILL" .........................
417. OPHELIA ..............................................................................................
418. LATE AUTUMN .......................................................................................
419. ARIEL .....................................................................................................
420. SUMMER-TIME IN SUSSEX ................................................................
421. A SUMMER NIGHT ............................................................................... R. E. Morrison.
422. THE FLORENTINE PORT .................................................................... Thomas Huson, R.I.
423. THE ANCIENT WOODMAN .............................................................. Henrietta Rae (Mrs. E. Normand).
424. LADY HADDON ........................................................................................
425. A FANTASY OF PONTSO ............................................................... Anderson Hague, R.I.
426. "THE BEAUTY OF AN OLD MILL AND POOL" .............................
427. Ophelia .................................................................................................
428. A FANTASY OF PONTSO ...............................................................
429. "A SUMMER NIGHT" ...........................................................................
430. THE FLORENTINE PORT ....................................................................
431. A SUMMER NIGHT ...............................................................................
BAS-RELIEF—MUSIC AND DANCING  J. Mulo Griffith.
PORTAIT OF A BURGOMASTER  Flemish School.
SERIES OF DRAWINGS IN BLACK AND WHITE—PLEASANT  Alfred Rimmer.
SPOTS ROUND OXFORD  William Huggins.
DONKEY AND FOAL. Landscape painted by W. J. C. Boyd  W. Holman Hunt, R.W.S.
THE TRIUMPH OF THE INNOCENTS  E. Onslow Ford, R.A.
PEACE-SHATUE  H. Stacy Marks, R.A.
AN IDYLL  Maurice Greiffenhagen.
RUMA FAIR  Arthur Melville, A.R.W.S.
IN THE REIGN OF TERROR  Miss Jessie Macgregor.
THE LATE EDWIN WAUGH (The Lancashire Poet)  George Cocksour, R.C.A.
THE FOUNDER OF ENGLISH ASTRONOMY  Edward E. Gjefowksi.
HUMERUS MEADOWS  Byre Crowe, A.R.A.
A SUMMER STORM  G. Shalder.
A RAINY LANDSCAPE  John Constable, R.A.
VENUS AND ANCHISES  Sir W. B. Richmond, R.A.
SUMMER  A. E. Brockbank.
LINGERING LIGHT  Daniel Maclise, R.A.
THE DEATH OF NELSON  After Daniel Maclise, R.A.
THE DEATH OF NELSON. (See No. 451 for description.) Engraved by  A. Norman.
CHARLES W. Sharpe.
A NORWEGIAN FJORD  George Jones, R.A.
DRAWING IN RED AND BLACK CHALK—ATHENS  Sir John Gilbert, R.A., R.W.S.
DRAWING IN CHALK—HORSES TOWING LARGE BARGES ON THE DANUBE  
DRAWING IN SEPIA—THE DESTRUCTION OF DATHAN, KORAH, AND ABRAM  
DRAWING IN SEPIA—HERCULES AND ALCESTES  
STATUETTE—SIR FRANCIS DRAKE  Sir J. E. Boehm, Bart., R.A.
HEAD OF MEDUSA  John Wilson.
STUDY OF A HEAD  W. Gascombe John, A.R.A.
THE PRISONER OF CHILLON  William Daniels.
ALDERMAN PHILIP H. RATHBONE, J.P.  W. B. Boadte.
THE SLAIN DRAGON  Sir John Gilbert, R.A., R.W.S.
DON QUIXOTE DISCOURS FOR UN ARMS AND LETTERS TO THE COMPANY AT THE INN  
DON QUIXOTE AND SANCHO AT THE CASTLE OF THE DUKE  
LANDSCAPE, WITH GIPSY ENCAMPMENT  
THE HORSE POND AT TARRING, SUSSEX  
ON THE ROAD TO THE HORSE FAIR  
CONVOCAITON OF CLERGY  
THE FIRST APPEARANCE OF THE GIPSIES IN FRANCE, 17TH CENTURY  
LANDSCAPE—BANDITTI GAMBLING  
ASKING THE WAY  
THE HEAD OF THE PROCESSION  
THE LETTER WRITER: A PAUSE FOR CONSIDERATION  
JOAN OF ARC AT THE CROWNATION OF CHARLES VII  
THE SONNET—LANDSCAPE  
A RETREAT  Thomas Frad, R.A.
IN TIME OF WAR  David Roberts, R.A.
LAUNCHING THE LIFEBOAT  Richard Caddick.
WILLIAM RUSCOH  Orazio Humphrey, R.A.
GEORGE STUBBS, R.A.  T. M. Cooke, R.W.S.
AN EASTERN TALE  F. W. PLomer.
STATUETTE—"LOVE THE CONQUEROR"  David Murray, A.R.A.
MEADOW SWEETS  G. Segantini.
THE PUNISHMENT OF LUXURY  Thomas Somerscales.
A MAN OVERBOARD  John Finnie, R.E.
THE MERE  Henry M. Rhead, R.I.
SPELLS  R. E. Morrison.
JOSEPH G. LIVINGSTON, J.P.  Paul de la Roche.
NAPOLEON CROSSING THE ST. BERNARD  James Campbell.
A DISPUTED BILL OF COSTS  R. Herbert, R.A.
THE JUST AND HOLOFERNES  J. H. Burgess, R.A.
THE OLD HERO  Charles M. Gay.
THE FINDING OF THE INFANT ST. GEORGE  

WALKER ART GALLERY.
WALKER ART GALLERY.

500. ARIEL. J. A. Fitzgerald.
501. EVE AND THE VOICES. Robert Fowler, R.I.
502. BRONZE STATUE—A MOWER. W. Hano Thornycroft, R.A.
503. IN CLOVER. Robert W. Macbeth, A.R.A.
504. DRAWING IN CHARCOAL—BISHOP OF ELY. Ford Madox Brown.
505. DRAWING IN CHARCOAL—ST. JULDE. Benjamin Creswick.
506. RUGBY FOOTBALL. John Barter.
507. VIEW OF THE LIVERPOOL TOWN HALL BY MOONLIGHT. Albert Tofli.
508. STATUE—FATE LED. W. H. Sullivan.
509. CESAR AND CALPURNIA. Guido Reni.
510. BURNESE GONG. Frank Dicksee, R.A.
511. ROBERT OWEN. Charles J. Allen.
512. DEATH OF LUCRETIA. Miss Flora M. Reid.
513. A REVERIE. Giovanni Fontana.
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). William Spence.
522. THE ZITHER-PLAYER. L. Vollmar.
523. SHEEP. Eugene Verboeckhoven.
524. LANDSCAPE. Fred. Walker (of Liverpool).
525. THE MARTYR OF THE SOLWAY, A.D. 1680. Sir J. E. Millais, Bart., P.R.A.
527. THE SENSE OF SIGHT. David Woodlock.
528. OLD FRIENDS. R. Nobeswy.
529. THE LATE HUGH SHIMMIN (First Proprietor and Editor of the Liverpool Porcupine). J. Varley.
530. SANDGATE, KENT. "".
531. SNOWDON. "".
532. WATERFALL—INVERSNAID. G. F. Robson.
533. LANDSCAPE ON THE WYE. David Cox.
534. FISHING BOATS. Sam. Frost.
536. HOLY FAMILY, WITH ST. JOHN. After Raphael.
537. "SABRINA". W. Calder Marshall, R.A.
538. CHRISTIAN AND THE LIONS. William Huggins.
539. SPONSA DE LIBANO. Sir Edward Burne-Jones, Bart.
540. THE PURSUIT. Robert Talbot Kelly, R.B.A.
542. MONSIGNOR NUGENT. J. J. Shannon, A.R.A.
543. WILLIAM JAMES BISHOP. W. B. Boatle.
544. WHARVES ON THE RIVER AT ROTTERDAM. J. H. Van Mastaenbrooke.
545. COMUS. George Richmond, R.A.
547. THE POOL IN THE WOOD—HEMSDALE. Colin Hunter, A.R.A.
548. LOVE'S BAUBLES. Byam Shaw, R.I.
549. A SUMMER MORNING. Harold Swanwick, R.I.
550. ALEXANDER VON HUMBOLDT (the great German scientist and traveller). R. Willig.
551. JEPHTHIAH AND HIS DAUGHTER. Giovanni Fontana.
552. THE ROAD TO CAMELOT; FROM "THE LADY OF SHALOTT". G. H. Boughton, R.A.
553. "THE GLORY OF YOUNG MEN IS THEIR STRENGTH, AND THE BEAUTY OF OLD MEN THEIR GREY HEAD". H. Windsor Fry, R.B.A.
554. A SHAFT OF LIGHT. Edward G. HOBLEY, Robert Teng.
555. LANDSCAPE. By Himself.
556. WILLIAM HUGGINS. William Huggins.
557. MRS. HUGGINS (Wife of the Artist). Philip Wescoitt, R.A.
558. SIR JOHN BENT. ("O MISTRESS MINE, WHERE ARE YOU ROAMING?") Edwin A. Abbey, R.A.
559. (O STAY AND HEAR YOUR TRUE LOVE'S COMING.) T. C. Gotch.
560. A PAGEANT OF CHILDHOOD. J. W. North, A.R.A.
561. THE MORNING MOON. Edgar Bundy, R.I.
562. THE WORD. John McDougall, R.C.A.
563. WHEN SUMMER SWEETLY SHINES O'er LAnd and Sea. John Parker, R.W.S.
564. SUMMERTIME—WAR Grave-on-Thames. John Smart, R.S.A.
565. THE PASS OF THE CATERAN. Bruton Riviere, R.A.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Artist/Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>567</td>
<td>Bas-Relief (Plaster, Bronze).</td>
<td>After Fiammingo.</td>
</tr>
<tr>
<td>568</td>
<td>The Internen Thal (Canton Berne, Switzerland).</td>
<td>H. C. Selous.</td>
</tr>
<tr>
<td>569</td>
<td>Under the Walls of Maestricht.</td>
<td>C. Napier Henry, A.R.A.</td>
</tr>
<tr>
<td>570</td>
<td>How we caught the Pilchards.</td>
<td></td>
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<tr>
<td>571</td>
<td>Mare and Foal</td>
<td>Sir Edwin Landseer, R.A.</td>
</tr>
<tr>
<td>572</td>
<td>Kenilworth Castle</td>
<td>John Constable, R.A.</td>
</tr>
<tr>
<td>574</td>
<td>&quot;Fast falls the Eventide.&quot;</td>
<td>B. W. Leader, R.A.</td>
</tr>
<tr>
<td>575</td>
<td>Top of the Tide</td>
<td>Walter Bayes.</td>
</tr>
<tr>
<td>576</td>
<td>Helena and Hermia</td>
<td>Sir E. J. Poynter, P.R.A.</td>
</tr>
<tr>
<td>577</td>
<td>Morning—Conway Harbour</td>
<td>W. Stephenson, A.R.C.A.</td>
</tr>
<tr>
<td>578</td>
<td>&quot;There is a Silence in the Solemn Woods,&quot; &amp;c.</td>
<td>John MacWhirter, R.A.</td>
</tr>
<tr>
<td>579</td>
<td>The Goose Girl</td>
<td>Val. C. Primey, R.A.</td>
</tr>
<tr>
<td>580</td>
<td>Trevose Head</td>
<td>John Brett, A.R.A.</td>
</tr>
<tr>
<td>581</td>
<td>&quot;Ecce Agnus Dei&quot; (Behold the Lamb of God).</td>
<td>A. Chevalier Taylor.</td>
</tr>
<tr>
<td>582</td>
<td>Oxen Drawing a Block of Carrara Marble to the Studio of H. Warrington Wood, Sculptor</td>
<td>H. Coleman.</td>
</tr>
<tr>
<td>584</td>
<td>Venus.</td>
<td>After Canova.</td>
</tr>
<tr>
<td>585</td>
<td>Adonis.</td>
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<td>586</td>
<td>Discobulus.</td>
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<td>587</td>
<td>Greek Slave</td>
<td>Hyram Power.</td>
</tr>
<tr>
<td>588</td>
<td>Dying Gladiator</td>
<td></td>
</tr>
<tr>
<td>589</td>
<td>Eve at the Fountain</td>
<td>Bailey.</td>
</tr>
<tr>
<td>590</td>
<td>The Graces</td>
<td>Canoova.</td>
</tr>
<tr>
<td>591</td>
<td>Mars.</td>
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</tr>
<tr>
<td>592</td>
<td>Mercury.</td>
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<td>593</td>
<td>Antinous.</td>
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<td>594</td>
<td>L'Arrotine.</td>
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<td>595</td>
<td>Germanicus.</td>
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<td>596</td>
<td>Venus de Medici</td>
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<td>597</td>
<td>Clapping Faun</td>
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<td>598</td>
<td>Seated Mercury (Bronze).</td>
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<td>599</td>
<td>St. George</td>
<td>After Donatello.</td>
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<td>600</td>
<td>Virgin and Child</td>
<td>After Michael Angelo.</td>
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<td>601</td>
<td>Hermes (Olympia)</td>
<td>After Praxiteles.</td>
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<td>602</td>
<td>Tristram and Iseult</td>
<td>Herbert J. Druzer.</td>
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<td>603</td>
<td>The Passing of a Great Queen</td>
<td>W. L. Wyllie, A.K.A.</td>
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<td>604</td>
<td>Life and Thought</td>
<td>Mrs. E. de Morgan.</td>
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<td>605</td>
<td>Haymakers Resting</td>
<td>F. A. Delobbe.</td>
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<td>606</td>
<td>Snowdon—from Anglesea</td>
<td>J. Clinton Jones, R.C.A.</td>
</tr>
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<td>607</td>
<td>Sultry June</td>
<td>Joseph Kirkpatrick.</td>
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<td>608</td>
<td>The Temple of Jupiter and the Acropolis, Athens</td>
<td>John Fullaylove, R.I.</td>
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<td>609</td>
<td>The Charge of the 21st Lancers at the Battle of Omdurman</td>
<td>R. Caton Woodville, R.I.</td>
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<tr>
<td>610</td>
<td>An Old Castle</td>
<td>John A[lden].</td>
</tr>
<tr>
<td>611</td>
<td>View in Wales</td>
<td>George Barrett.</td>
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<tr>
<td>612</td>
<td>Richmond Park</td>
<td>Miss Eleanor S. Wood.</td>
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<td>613</td>
<td>William Edwards Tirebuck, Esq.</td>
<td>Joseph Wright (of D. rhy.).</td>
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<td>614</td>
<td>The Lady in Comus</td>
<td>Sir Ernest A. Waterloo, R.A., P.R.W.S.</td>
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<td>615</td>
<td>Forest Oaks, Fontainebleau</td>
<td>Alfred East, A.K.A.</td>
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<td>616</td>
<td>Gibraltar, from Algeciras—Spain</td>
<td>Moffat P. Lindnair.</td>
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<td>617</td>
<td>Holland</td>
<td>Walter Langley, K.I.</td>
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<td>618</td>
<td>A Cornish Idyll</td>
<td>Isaac Cooke, R.B.A.</td>
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<td>619</td>
<td>Showery Weather in Little Langdale</td>
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<td>620</td>
<td>Six Proof Photogravures—</td>
<td>After J. J. Benjamin Constant.</td>
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<td>Queen Victoria</td>
<td>After S. Beeg.</td>
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<td>King Edward VII</td>
<td>After</td>
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<td>Queen Alexandra</td>
<td>After Fred. Morgan.</td>
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<td>&quot;Helping Grandad&quot;</td>
<td>After G. Hilliard Swinbead.</td>
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<td>&quot;Red Riding Hood&quot;</td>
<td>After T. C. Garland.</td>
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<td>&quot;Many Happy Returns&quot;</td>
<td>Thomas Sidney Cooper, R.A.</td>
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<td>Early Study of Sheep</td>
<td>Thomas Husen, R.I.</td>
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<td>A Midsummer Day</td>
<td>George J. Fromapton, R.A.</td>
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<td>Mysteriarch (Plaster Bust)</td>
<td>J. Warrington Wood.</td>
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<td>Ruth and Naomi (Marble Group)</td>
<td>After Sir Thomas Lawrence, P.R.A.</td>
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<td>The Misses Carteret-Hardy</td>
<td>Engraved by J. B. Pratt.</td>
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<td>Also the Original Mezzotint Plate</td>
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</tbody>
</table>
626. SLEEPING NYMPHS DISCOVERED BY A SHEPHERD  

Robert Fowler, R.I.

627. THE SILVER CLOUD  

R. P. Richards.

628. POOR RELATIONS  

G. G. Kilburne, R.I.

629. A CIRCASSIAN LADY  

H. H. Pickersgill.

630. BLIND HOWARD AND HIS GRANDCHILDREN  

Alexander Mosse.

631. THE FLIGHT OF THE KHALIFA  

R. Tolbot Kelly, R.B.A.

632. "Alas! that Spring should vanish with the rose!"  

W. Mount Loudan.

633. THE CHESS PLAYERS  

S. Melton Fisher.

634. A MANX IDYLL  

A. E. Brockbank.

635. ARIDANE (MARBLE)  

J. W. Waterhouse, R.A.

636. ECHO AND NARCISSUS  

Joseph Farquharson, A.R.A.

637. DAWN  

G. F. Watts, O.M., R.A.

638. POOR RELATIONS  

G. G. Kilburne, R.I.

639. A CIRCASSIAN LADY  

H. H. Pickersgill.

640. CUPID ASLEEP  

Alexander Mosses.

641. HORSE AND LIONESS  

George Stubbs, R.A.

642. KING GEORGE III’s RACEHORSES  

S. Melton Fisher.

643. PORTRAIT OF GEORGE STUBBS, R.A.  

Richard Caddick.

644. SERIES OF ENGRAVINGS  

After George Stubbs, R.A.

645. THE FRIGHTENED HORSE (Wedgwood Plaque)  

Modelled by George Stubbs, R.A.

646. THE ENTRY TO LONDON OF RICHARD II. AND BOLINGBROKE  

J. T. Eglington.

647. THE COAT OF MANY COLOURS  

William Ford Madox Brown.

648. AT HALE, LANCASHIRE  

William Davis.

649. PRINCESS VICTORIA, AGED 4 (afterwards Queen Victoria)  

After S. P. Denning.

650. REBEKAH AT THE WELL  

Robert Gavin, R.S.A.

651. "When Drop the Leaves from Branches Sere,"  

H. Bolton Jones.

652. Dr. NORMAN MCLEOD. MARBLE BUST  

G. E. Ewing.

653. PROFESSOR WILSON. PLASTER BUST  

Luke Fildes, R.A.

654. THE WIDOWER  

Armsby Brown, A.R.A.

655. THE BRIDGE  

Richard Wane.

656. THE LONELY WATCH  

Alexander Roche, R.A.

657. NANCY  

Theo. Mayan.

658. AJONCS EN FLEURS—BORDS DE L’ETANG DE BERRE. (PROVENCE)  

W. Follen Bishop, R.B.A.

659. SUNLIGHT AND SHADOW  

Frederick J. Waugh.

660. SNOWDRIFTS  

Theo. Mayan.