

1950.

OFFICIAL RECORD
OF THE
NEW ZEALAND AND SOUTH SEAS
EXHIBITION.

HELD AT DUNEDIN, 1889-90.

COMPTON & CO. LTD.
DUNEDIN



Queen of Scots; by Janette, 1558. Prince Charles Edward; by F. Hayman, 1748. Flora Macdonald; by F. Hayman, 1746.

Queensland.

(5.) Mr. John White, Dunedin—Native cloth from bark of fig-tree; weapons, boomerangs, &c.; dilly-bag; two painted heilaman or native shields, wooden broadsword, stone axe on cane handle, three womera or throwing-sticks, three native spears, from the Tully River, North Queensland; Leichardt beans from Herbert River, North Queensland.

Western Australia.

(6.) Dr. Hocken—1. Meero or womerah; the lever used for propelling a spear, which is received upon the white hard point. 2. Gidjee or borral; a spear with quartz points. 3. Kadjo; a tomahawk. The stone is fixed to the handle by means of gum procured from the Xanthorrhoea (grass-tree). 4. Dabba; a flesh knife. Pieces of sharp quartz are inserted into strong gum. 5. Three boomerangs, one with native carving. It has been suggested that the shape of this weapon, with its peculiar rotation when thrown, has been derived from the leaf of the blue-gum, which falls with a curious twirl. 6. Woonda; a wooden shield, streaked with pipeclay.

(7.) Rev. Bryan M. King, Dunedin—Travelling-stick, with which a Native could pass in safety hostile tribes.

V.—UNCLASSIFIED EXHIBITS.

New Zealand.

(1.) Mr. John Watkin, Russell—Specimens of kauri-gum of different qualities.

(2.) Captain Farquhar, Auckland—Specimens of kauri-gum. Kauri-gum is the solidified gum which has exuded from the kauri-pine trees (*Agathis australis*) which formed forests long extinct. It is found a few feet below the surface of the ground, and only in the Provincial District of Auckland.

(3.) Dr. J. L. Campbell, Auckland—Two bottles of olive-oil—(1) virgin oil; (2) second pressing—from Dr. Campbell's olive-gardens at One-tree Hill; 40 acres in extent.

(4.) Miss Webster and Miss Bryers, Hokianga—Specimens of hats made from the bark of the ribbonwood tree (*Hoheria*), twelve jars of preserved fruits, specimens of mounted fern and seaweed.

THE EXHIBITION ART GALLERY.

The following report has been forwarded to the President of the Exhibition Commissioners:—

The Committee, being impressed with the importance of securing as good a display of representative works of art as possible, proceeded to open negotiations with the leading artists and art associations of Great Britain and the Australian Colonies with the view of obtaining exhibits. The owners of the British collection of paintings then at the Melbourne Centennial Exhibition were also applied to by the Government to extend the loan of those valuable works to New Zealand. Owing to the efforts of the Agent-General (Sir Francis Dillon Bell) the application was successful, and the committee received the gratifying intelligence that a large portion of the collection would be forwarded. Favourable replies were also returned by the President of the Anglo-Australian Society of Artists and other owners. Mr. Alexander F. Roberts, of Selkirk, Scotland, also very kindly interested himself, with the result that a number of Scottish artists of standing forwarded an important series of their best works.

art-treasures; and the general body of colonial artists indicated, by their prompt applications for space, that the picture-display would be in every respect worthy of the colony, and of the great undertaking of which it was to form so important a part. The large number of works thus promised rendered it necessary that galleries suitable for their accommodation and safety should be provided. A brick building, covering an area of 100ft. by 100ft., with iron roof and cement floor, divided into six sub-galleries, and supplying a wall-space of 10,000ft., was accordingly erected by the Commissioners, and the committee have pleasure in stating that its simple arrangement of rooms and admirable system of lighting proved in every way satisfactory. Notwithstanding, however, the large space thus placed at their disposal, the committee found that more accommodation was required. They therefore availed themselves of the walls of the large entrance and small exit-corridors, as well as those of the concert-hall, for the purpose of hanging the pictures. The Commissioner for New South Wales formed a special gallery within his own court for the display of the works of art exhibited by his colony, and a similar arrangement was made by the representative of Victoria for the reception of the collection sent from Melbourne. Some of the local artists also preferred to exhibit their works in the bays of their particular localities.

The committee were also fortunate in securing from the Government the loan of a very valuable, and in these colonies absolutely unique, collection of etchings and engravings, which had been some years ago presented by the late Bishop Monrad, at one time Prime Minister of Denmark, afterwards a colonist of the North Island of New Zealand. This splendid gift, which consists of numerous fine examples of the works of the earliest etchers and engravers, is of the utmost value to the colony, and, in the opinion of the committee, should be distributed among the four chief cities of New Zealand, in order that art-students might have the advantage of studying the work of these unrivalled exponents of this branch of art. The committee would therefore respectively suggest that the recommendation in this respect should be brought under the notice of the Government.

The collection thus brought together numbered 1,571, subdivided thus: British collection, 42; Anglo-Australian collection, 128; Scottish collection, 72; Koekkeok collection, 101; Tooth collection, 21; New Zealand loan collection, 60; New Zealand general collection, 260; etchings and engravings, 432; miscellaneous works in entrance-corridor, 104; ditto in concert-hall and local bays, 130; oil-paintings, water-colours, &c., in the New South Wales gallery, 54; oil-paintings, water-colours, &c., in the Victorian gallery, 167: total number of art exhibits, 1,571.

The Art Gallery was placed in charge of Mr. Andrew Black, who, in addition to his work of general supervisor, kept records of sales and attended to other matters connected with the gallery, and the committee are pleased to record their satisfaction with the manner in which his duties were performed. The gallery was opened on the

26th November, 1889, and closed on the 3rd May, 1890, being thus available to the public for 137 days.

The wages of the gallery-staff during this period amounted to £200. The committee having decided not to allow sticks and umbrellas to be taken in a small fee was charged for their care, the receipts from this source amounting to £150 12s. 8d. The number of tickets sold in the art union of pictures promoted by the Commissioners was 23,026, which enabled them, after deduction of the necessary expenses, to provide for the purchase of pictures to the value of £1,060. The number of pictures sold was 236, and the amount realised £3,419. This sum is exclusive of the sales in the Australian galleries and local bays, of which the committee have no record, but which they estimate at nearly £1,000. It is gratifying to note that, with a few exceptions, these purchases were made by residents of Dunedin. Four of the principal pictures (E. A. Waterlow's "Sunny Hours," Stanhope Forbes's "Preparing for the Market, Quimperie," R. W. Allan's "Departure of the Boats, Kirkwall," and W. D. McKay's "November Pastoral") were purchased by a committee of citizens for presentation to the town.

The Commissioners having decided to issue certificates of merit to exhibitors, a jury for fine arts, consisting of Dr. Scott (chairman), Messrs. Ritchie, Hodgkins, Hutton, Leslie, Dr. Roberts, and Captain Garsia, was appointed. Their report, which has been already presented, supplies a list of the awards made in the various classes.

The number who visited the art galleries during the currency of the Exhibition cannot be actually stated, no turnstile record having been available; but it is estimated that considerably over half a million of persons must have passed through the rooms in the period during which they were open, and the daily-increasing interest taken in the pictures by visitors is conclusive proof that this portion of the Exhibition contributed in no small degree to the pleasure as well as instruction of the general public. In this connection it affords the committee much pleasure to state that, notwithstanding the at times immense crowds who thronged the galleries, not a single instance of injury or damage to the works exhibited occurred, a fact which is highly creditable to the community. The pictures have all been carefully repacked, and, with the exception of the English, Scottish, and Anglo-Australian collections, forwarded to their owners. Those named are ready for shipment. The committee respectfully recommend that the executive should request the Government to convey their grateful acknowledgments to Her Majesty the Queen and their Royal Highnesses the Prince and Princess of Wales for their kindness in lending their pictures for exhibition, and that suitable thanks should be tendered to all other owners.

In conclusion, the committee congratulate the executive upon the success of this the most important art display ever held in the colony of New Zealand—a success which they consider is mainly attributable to the large-minded and liberal arrangements made by the Commissioners for bringing together and placing before the public

such a collection of valuable and highly-instructive art treasures; and they venture to express the opinion that the lessons learnt from the study of the works of art in question will have a most beneficial influence on the future of art education in this city, and promote and foster what all desire—a public art gallery—a movement to establish which they are glad to see has already been successfully initiated.

JOHN H. SCOTT, Chairman.

WM. HODGKINS, Secretary.

Dunedin, 11th June, 1890.

Abbreviations Used.—P.R.A., President Royal Academy; R.A., Royal Academician; A.R.A., Associate of Royal Academy; R.S.A., Royal Scottish Academician; A.R.S.A., Associate of Royal Scottish Academy; R.H.A., Royal Hibernian Academician; R.W.S., Member of Royal Society of Painters in Water-colours; P.R.I., President of Royal Institute of Painters in Water-colours; R.I., Member of Royal Institute of Painters in Water-colours; R.B.A., Member of the Royal Society of British Artists; N.E.A.C., Member of the New English Art Club; R.S.P.E., Member of the Royal Society of Painter-etchers; A.-A. Society, Anglo-Australian Society.

CATALOGUE.

Entrance Corridor.—(1.) *London antiqua*—A plan showing "the ancient extent of the famous cities of London and Westminster at the beginning of the reign of Queen Elizabeth," exhibited by Mr. James Richardson. (2.) Three frames of woodcuts; exhibited by Miss S. Maxwell.

Main Corridor.—(1.) Pictorial tourist-map of New Zealand, showing the General Government railway system and its connection with steamers and coaches; exhibited by the New Zealand Government. (2.) Tourist-map of West Coast Sounds, drawn by T. M. Grant; exhibited by the Union Steamship Company. (3.) The Ladies' Challenge Shield for Otago. The designs on this shield are illustrations from "Paradise Lost." The shield was won at the 1890 competition by the Wakari Rifle Company.

The Monrad Collection.—A selection from the collection of etchings and engravings by eminent artists of the early Italian, German, Dutch and French schools, presented to the Colony of New Zealand by the late Bishop Monrad, formerly Prime Minister of Denmark; lent by the Government of New Zealand. The prints are, for the sake of convenience, arranged in alphabetical order of artists' names: 1. Altdorfer, Albrecht; three plates. 2. Aldegrevier, Heinrich; seven plates. 3. Antonio, Marc; two plates. 4. Audenaerd; one plate. 5. Bakhuizen; two plates. 6. Bega, C.; four plates. 7. Beham, Hans Sebald; six plates. 8. Bella, Della; two plates. 9. Berghem; two plates. 10. Boissieu; three plates. 11. Bol, Ferdinand; two plates. 12. Bolswert, S. A.; three plates. 13. Both; two plates. 14. Boit, Pierre du; one plate. 15. Brill, Paulus; one plate. 16. Bye, Marc de; seventeen plates. 17. Cabel, A. van der; one plate. 18. Cantarini; two plates. 19. Carracci, Annibal; one plate. 20. Castiglione; one plate. 21. Claude Lorraine; three plates. 22. Clemens, J. F.; two plates. 23. Cock; two plates. 24. Colletti; one plate. 25. Cranach Lucas; one plate. 26. Cuyp; three plates. 27. Dalen, C. van; one plate. 28. Dankerts, Dancker; five plates. 29. Deyster, L. de; one plate. 30. Daret; one plate. 31. Durer, Albrecht; nineteen plates. 32. Edclink; one plate. 33. Everdingen; three plates. 34. Foch, H.; one plate. 35. Gebauer; four plates. 36. Goltzius; one plate. 37. Goudt, A.; one plate. 38. Hackaert, Joannes; two plates. 39. Hollar, W.; eleven plates. 40. Houb-raken, J.; one plate. 41. Jardin, Karl du; eighteen plates. 42. Laer, P. de; three plates. 43. Leyden, Lucas van; nine plates. 44. Lempereur, H.; two plates. 45. Londonio; fifteen plates. 46. Longhi, Guiseppe; one plate. 47. Luyken, Van; one plate. 48. Manglard; one plate. 49. Matham; one plate. 50. Mantegna, Andrea; two plates. 51. Meulen, Van; three plates.

52. Milaez; one plate. 53. Morin; one plate. 54. Nauvinx; four plates. 55. Nanteuil; one plate. 56. Noordt; one plate. 57. Os, Van; six plates; 58. Ostade, A. van; twenty-three plates. 59. Palma; three plates. 60. Parmegianino; one plate. 61. Pencz, Georg; two plates. 62. Pontius, P.; one plate. 63. Percacino, C.; one plate. 64. Pitau, N.; one plate. 65. Potter, Paul; four plates. 66. Preisler, J. G.; one plate. 67. Reinhart; one plate. 68. Rembrandt; forty-four plates. 69. Reni, Guido; three plates. 70. Roos, H.; six plates. 71. Rosa, Salvator; one plate. 72. Rubens, Peter Paul; one plate. 73. Rijsdael; two plates. 74. Sart, Du; one plate. 75. Smees, J.; one plate. 76. Steen, J. van; one plate. 77. Stoop, D.; one plate. 78. Swanevelt, H. van; five plates. 79. Teniers, David, five plates; 80. Uden, L. van; five plates. 81. Vandyck, A.; six plates. 82. Vandervelde, A.; five plates. 83. Visscher, C. de; one plate. 84. Visscher, J. de; five plates. 85. Vlieger, Simon de; three plates. 86. Vleit, J. van; four plates. 87. Waterloo, A.; seventeen plates. 88. Weenix; four plates.

*Prints and Aquatints after the Sketches and Drawings of Giovanni Battista Cipriani, R.A.; engraved by Richard Earlom (lent by Mr. W. M. Hodgkins).—*1. Portrait of G. B. Cipriani. 2. Title-page. 3. Art Studying Nature. 4. Cephalus and Procris. 5. A Study. 6. Boys Asleep. 7. A Philosopher Studying. 8. The Death of Dido. 9. Two Figures. 10. Urania. 11. The Apotheosis of Hercules. 12. A Study of Female Heads. 13. Portrait of a Girl. 14. Coriolanus. 15. Theseus and the Minotaur. 16. Aurora.

Figures, after Guercino da Cento; by Bartolozzi.—R. Hamilton, Esq.

*Modern Etchings (lent by Mr. W. M. Hodgkins).—*1. A Haymaker; by J. W. Buxton Knight. 2. A Young Nobleman; by H. Dicksee. 3. Holy Trinity Church, Stratford on Avon; by G. Park. 4. Southwold Harbour; by C. Keene. 5. A Prize; by J. D. Watson. 6. Braintree, Essex; by A. Evershed. 7. My First Muff; by H. R. Robertson. 8. Fishing-boats off Hastings; by David Law. 9. Weary with Watching; by R. W. Macbeth. 10. Old Houses at Landernau; by T. Riley. 11. Thames Barges; by F. L. Emanuel. 12. The Fisherman's Haven, St. Mungo; by J. McWhirter, A.R.A. 13. The Bell of Notre Dame, Dijon; by C. P. Slocombe. 14. The Bait-gatherers; by R. W. Macbeth. 15. Farm-yard; by H. R. Robertson. 16. The Streamlet's Rushy Banks; by W. W. Burgess. 17. Off Fishing; by W. L. Wyllie, A.R.A. 18. A Breezy Day; by T. Huson. 19. San Giorgio Maggiore, Venice; by W. Scott. 20. Washerwomen at St. Malo; by L. l'Hermitte. 21. The Halbardier; by G. W. Rhead. 22. Stranded, Rye; by Wilfred W. Ball. 23. Preparing for Sea, Hastings; by C. P. Slocombe. 24. A Breton Peasant; by Mortimer Menses. 25. Old Hay Barracks; by H. Farrer. 26. Tintagel; by R. Chattock. 27. Henry Irving as Vanderdecken; by Ed. Rischgitz. 28. Sheep; by Birket Foster. 29. Grove Mill, Watford; by J. P. Heseltine. 30. Ville d'Avray; by E. L. Montefiore. 31. A Mountain Pass; by A. Slocombe. 32. Coming Ashore; by Colin Hunter, A.R.A. 33. Bakehouse Close, Edinburgh; by C. O. Murray. 34. For the Good of the Church; by G. Aikman. 35. La Boucherie; by L. l'Hermitte. 36. Burnham Beeches; by W. H. Urwick.

Prints.—Napoleon on board the "Bellerophon," after the painting by W. Q. Orchardson, R.A.; by L. J. Steele. The Poachers, after the painting by Briton Riviere, R.A.; by L. J. Steele. An Egyptian Feast, after the painting by E. Long, R.A.; by Mr. D. A. Graham. The Storming of Jerusalem by Titus, after the painting by D. Roberts, R.A., and Louis Haghe; by H. F. Hardy. Five plates, Liber Studiorum, Turner; by Mr. A. A. Bennett.

Pen-and-ink Drawings.—The Castle of Segovia; by C. Coote. Customhouse Square, Dunedin; by G. Dilberg.

Crayon Drawings.—Looking Back; by W. M. Gibb. A Child's Head; by M. J. Williams. Sandy Low (P. McIntyre); by J. Young. Jock Graham (P. McIntyre); by J. Young.

Architectural Drawings.—Design for capital, pillar, and base, with native fern ornament; by W. Smail. Design for Cathedral by D. R. Warry, London; by A. Day. Eleven designs for buildings; by T. S. Lambert.

Sundry Water-colours.—On the Harbour Side; by W. F. Browne. Roses; by Miss Budden. The Old Acclimatisation Society's Grounds, North-east Valley, (by the late G. O'Brien); by G. P. Clifford. At Wangarei, Bay of Islands; by

W. G. Lloyd. Chester Water-gate Tower; by W. G. Lloyd. The Great Wairau Falls; by W. G. Lloyd. In the Valley of the Dart River; by W. J. Percival. A Misty Morning on Te Anau Lake; by W. J. Percival.

*Sketches (Field Sketches made by the late John Gully, on the occasion of his visit to the Lakes of Western Otago in 1887, lent by Mr. W. M. Hodgkins).—*1. Evening Effect, Lake Manapouri. 2. Stormy Morning near Camp, Lake Manapouri. 3. Mist clearing off the Takitimos. 4. Boat-harbour, Lake Te Anau. 5. Early Morning Effect, Lake Manapouri. 6. Cathedral Peaks, Lake Manapouri—Morning. 7. A Black Day on Lake Te Anau. 8. The Silver Strand, Lake Manapouri. 9. Lake Manapouri. 10. The River Waiau, outlet of Manapouri. 11. Lake Manapouri. 12. Sunset Effect at Te Anau Downs. 13. Lake Manapouri. 14. Bush, South Fiord, Lake Te Anau. 15. Lake Manapouri from the slopes of the Takitimo Mountains. 16. Takitimo Mountains from the Manapouri Station. 17. Lake Manapouri—a Wet Day.

Flower Studies (fifteen studies in colour of New Zealand flora, by Miss Edith Fenton).—1. Kareas. 2. Kowhaingutu. 3. Titoki. 4. Puwhananga. 5. Hohere. 6. Pohue. 7. Whorangi Pirou. 8. A Study. 9. Kohekohe. 10. Kaihu. 11. Panahi. 12. Manuka. 13. Kowhai. 14. Turutu. 15. Turutu.

Fern-sprigs; by W. J. Percival.

Coloured Photographs (by Miss H. Stewart).—Miss Mary Anderson, Miss Fortescue, Madame Etelka Gerster, Miss Maud Branscombe, Hana Tare te Rangi Tuatea, Wetane Rore Tatengi.

New Zealand Water-colours.

Room 1.—1. The Old Mill; by Miss Budden. 2. Near Lake Manapouri; by L. W. Wilson—Mr. D. A. Graham. 3. A Peak of the Humboldt Mountains; by W. F. Browne. 4. Longbeach Cove, Purakanui; by John King. 5. The Gale; by Kennett Watkins. 6. The Bealey Flat; by A. W. Walsh. 7. On the Harbour Side; by W. F. Browne. 8. The Lower Basins of the White Terrace; by C. D. Barraud. 9. Mount Egmont, from Urenui; by C. D. Barraud. 10. The Kutub Minar, Delhi; by Thornhill Cooper. 11. The Banks of the Heathcote; by R. A. Gill. 12. Tuis; by W. Smail. 13. Mountain-birch; by A. W. Walsh. 14. After the Storm; by Kennett Watkins. 15. Mount Pembroke, Milford Sound; by C. D. Barraud. 16. The Kepler Mountains and Lake Te Anau; by W. M. Hodgkins—Hon. M. Holmes. 17. A Maori Boy Resting; by R. A. Gill. 18. Christmas Roses; by Miss Hodgkins. 19. Daddy Dyke's Cottage, Warrington; by Mrs. A. White. 20. Outward Bound; by R. Harrison. 21. The Banks of the Waikato River; by Frank Wright. 22. The Avenue, West Coast Road; by Thornhill Cooper. 23. Still Running; by J. King. 24. A Calm; by Kennett Watkins. 25. Misty Weather in the Rees Valley; by Miss J. Wimperis. 26. Lake Rotoiti; by Hon. J. C. Richmond. 27. A New Zealand Fisher's Home; by J. King. 28. A Young Colonial; by R. Harrison. 29. A Bush-clearing; by J. King. 30. The Miller's Daughter; by R. A. Gill. 31. The Valley of the Rees; by Miss J. Wimperis. 32. Fisherman's Jetty, Purakanui; by J. King. 33. On the Waimea Road, Nelson; by C. D. Barraud. 34. On the Hamilton Burn; by L. W. Wilson. 35. On Moeraki Beach; by J. H. Scott. 36. On the Run, Looking for Cattle; by C. D. Barraud—Mr. R. B. Martin. 37. A Squally Day; by Frank Wright. 38. Monarchs of our Forest; by Kennett Watkins. 39. The Kaikouras from North Bay; by John Gully—The Bishop of Nelson. 40. The Kaikouras from Fern Flat; by John Gully—Mr. D. A. Graham. 41. Lake Manapouri, near the Waiau; by John Gully—Mr. D. A. Graham. 42. After Rain, Te Anau; by John Gully—Otago Art Society. 43. A Winter Sunset, Milford Sound; by John Gully—Dr. J. H. Scott. 44. Lake Rotoiti, Sunset; by John Gully—Mr. R. B. Martin. 45. The Reef; Kennett Watkins. 46. The Close of the Day; Frank Wright. 47. The Kaikouras from South Bay; by John Gully—The Bishop of Nelson. 48. The Devil's Staircase, Lake Wakatipu; by John Gully—D. A. Graham. 49. Evans' Bay, Wellington; by John Gully—D. A. Graham. 50. Lake Manapouri; by Hon. J. C. Richmond. 51. A Settler's Homestead on the Inchelutha; by W. M. Hodgkins. 52. Waiting for the Ferry; by C. D. Barraud—R. B. Martin. 53. Fresh and Cool; by W. Smail. 54. Mount Egmont from the Mimi River; by C. D. Barraud. 55. The Humboldt Mountains; by Miss J. Wimperis.

56. In Glen Sannox, Arran; by Hon. J. C. Richmond—Otago Art Society. 57. The Waitaki River; by Mrs. Davidson. 58. Waimea Plains; by L. W. Wilson. 59. Antwerp Cathedral; by T. Cane. 60. In Omimi Bush; by Mrs. A. White. 61. Lake Pukaki; by E. A. Gifford—Mr. J. L. Butterworth. 62. Kowhai and Ribbonwood; by Mrs. Hocken. 63. Mount Pembroke, Lake Wanaka; by L. W. Wilson—Mr. D. A. Graham. 64. Edward the Confessor's Chapel; by T. Cane. 65. New Zealand Flowers; by Mrs. Ogston. 66. Pukekos; by Mrs. Spencer. 67. Kaikoura Bay South; by Hon. J. C. Richmond. 68. A portrait; by Mrs. Mair. 69. Sunflowers; by Miss Budden. 70. The Great Cliff, Purakaniui; by Miss J. Wimperis. 71. Black-pines at Warrington; by Mrs. A. White. 72. Tikitapu, the Little Blue Lake; by C. D. Barraud. 73. A Maori Woman; by Mrs. Mair—W. M. Hodgkins. 74. "Spring;" by Miss Hodgkins. 75. A North Island Scene; by Mrs. Mair. 76. The Hunter Hills, Lake Manapouri; by Mrs. A. White. 77. Otukapurangi, the Pink Terrace; by C. D. Barraud. 78. An Out-station near Manapouri; by Miss Hodgkins. 79. Otago Heads, from the Bush on the Main North Road, near the Junction, painted in 1865; by N. Chevalier—Mrs. H. S. Chapman. 80. The Bowen Fall, Milford Sound; by John Gully—D. A. Graham. 80a. Mount Cook; by E. A. Gifford. 81. Evening at "Glenfalloch," Otago Harbour; by W. M. Hodgkins—George Gray Russell. 82. New Zealand Trees; by Mrs. Ogston. 83. Waitati Bay; by Mrs. Davidson.

British Water-colours.

Room 1.—1. A Springtide on the Bude Breakwater; by F. Walton, V.P.R.I.—A.A. Society. 2. The Steamship "Rialto" at Falmouth; by W. A. Ingram, R.B.A.—A.A. Society. 3. "More! More! More!" by A. W. Strutt, R.B.A.—A.A. Society. 4. A London Flower-girl; by R. Goff, R.S.P.E.—A.A. Society. 5. Blind Boy Basket-making; by J. Huybers, N.E.E.A.C.—A.A. Society. 6. Serpentine Rocks; by A. Purchase. 7. Ondemia, a Greek Maiden; by Robert Herdman, R.S.A.—John Sanderson. 8. Clearing Off; by Erskine Nicol, jun. 9. St. Ives, Cornwall; by R. W. Allan, R.W.S.—A.A. Society. 10. "Come Along;" by W. A. Ingram, R.B.A.—A.A. Society. 11. In Glen Pinlas; by David Law, R.S.P.E.—A.A. Society. 12. Beyond Railways; by A. Purchase. 13. Light and Shadow at Lake Wakatipu; by A. Purchase. 14. Wolf's Crag; by Sam Bough, R.S.A.—J. M. Ritchie. 15. Lamplash Bay; by A. W. Weedon, R.I.—Rev. Dr. Belcher. 16. Poole Harbour; by H. Moore, A.R.A.—A.A. Society. 17. Church Cove, near the Lizard; by F. Walton, V.P.R.I.—A.A. Society. 18. The Meadow Stream; by J. M. Bromley, R.B.A.—A.A. Society. 19. Feeding-time; by N. Dawson, N.E.A.C.—A.A. Society. 20. On the Kennett, Berks; by J. M. Macintosh—A.A. Society. 21. The Barrel Rock, Bude; by F. Walton, V.P.R.I.—A.A. Society. 22. A Landscape; by P. D. Wint—J. M. Ritchie. 23. Drift Boats fishing by Moonlight; by W. A. Ingram, R.B.A.—A.A. Society. 24. A Lincolnshire Mill; by M. Dawson, N.E.A.C.—A.A. Society. 25. Loch Maree; by A. W. Weedon, R.I.—A.A. Society. 26. Beccles, Suffolk; by J. Aumonier, R.I.—A.A. Society. 27. The Estuary of the Camel River; by W. A. Ingram, R.B.A.—A.A. Society. 28. Playmates; by T. C. Gatch, R.B.A.—A.A. Society. 29. The Abbey Mill, Chertsey; by W. C. Symons—A.A. Society. 30. Surf at St. Ives; by W. A. Ingram, R.B.A.—A.A. Society. 31. After the Day's Work; by N. Dawson, N.E.A.C.—A.A. Society. 32. Carrying out a Rope to the Buoy; by W. A. Ingram, R.B.A.—A.A. Society. 33. Rye, looking South; by C. E. Hearn—A.A. Society. 34. On the Beach at Nice; by R. Anderson—W. B. Barkley. 35. Widemouth Sands; by F. Walton, V.P.R.I.—A.A. Society. 36. Loch Fyne; by A. W. Weedon, R.I.—Rev. Dr. Belcher. 37. A Street in Algiers; by W. J. Morgan, R.B.A.—A.A. Society. 38. Under Cheyne Walk; by C. E. Hearn—A.A. Society. 39. Above Kinloch; by A. Purchase. 40. Under the Birch Trees; by W. F. Bishop, R.B.A.—A.A. Society. 41. On the South Coast; by A. W. Weedon, R.I.—A.A. Society. 42. Arundel Castle; by P. de Wint—Rev. Dr. Belcher. 43. Hogmanay; by Erskine Nicol, A.R.A.—John Sanderson. 44. Hayfield at Amberley; by A. W. Weedon, R.I.—A.A. Society. 45. Gladstone unveiling the Market Cross, Edinburgh; by R. Gemmell Hutchison. 46. Woolhampton Village; by W. F. Bishop, R.B.A.—A.A. Society. 47. The Commissariat Department; by N. Dawson—N.E.A.C.—A.A. Society. 48. "I'm sure

they're coming now;" by Miss E. G. Hill. 49. Plymouth Trawlers; by W. A. Ingram, R.B.A.—A.A. Society. 50. A Breezy Day on the Coast; by A. W. Weedon, R.I.—A.A. Society. 51. A Garotter; by A. W. Strutt, R.B.A.—A.A. Society. 52. Skye from the Mainland; by Erskine Nicol, jun. 53. Baxter's Close, Edinburgh; by Miss Barbara Peddie. 54. Washing-day; by Miss Jennie Grey.

Room 2.—1. The Garden of Eden; by John Martin—Mrs. H. S. Chapman. 2. Madonna del Lasso Locarno; by E. Wake Cook—A.A. Society. 3. A Cornish Maid; by T. C. Gatch; R.B.A.—A.A. Society. 4. Ifracombe; by J. G. Phelp—John Reid. 5. Staiths, Yorkshire; by N. Dawson, N.E.A.C.—A.A. Society. 6. Appledore Beach; by N. Dawson, N.E.A.C.—A.A. Society. 7. A Favourite Author; by Erskine Nicol, A.R.A.—John Sanderson. 8. "November;" by James Douglas. 9. Study of a Young Bull; by Rosa Bonheur—Mrs. D. F. Main. 9a. A Dutch Landscape; by Heyl—H. Keokkeek and Sons. 10. On the Maes, Dordrecht; by A. W. Weedon, R.I.—A.A. Society. 11. Street Scene, Hyères; by Robert Little. 12. Silver Linn on the Dollarburn; by Waller H. Paton, R.S.A. 12a. Near Haarlem; by J. van Essen—H. Keokkeek and Sons. 13. Mending the Nets; by John Blair. 13a. Ploughing; by Bennett—Blandford. 14. Glen Esk; by James Douglas. 14a. An Eastern Shop; by Paredes—H. Keokkeek and Sons. 15. On the Trossachs Road; by Waller H. Paton, R.S.A. 15a. A Cornfield; by Wilde—Blandford. 16. St. Paul's Cathedral; by C. J. Watson—A.A. Society. 16a. A Fishergirl; by Senet—H. Keokkeek and Sons. 17. Eventide; by H. J. Dobson. 17a. Bothwell Castle; by T. M. Richardson—Blandford. 18. The Tweed from Bemersyde; by Tom Scott, A.R.S.A. 18a. Peel Castle, Isle of Man; by W. Harvey—Blandford. 19. Tarbert, on Loch Fyne; by R. W. Allan, R.W.S.—A.A. Society. 19a. The Silver Wedding; by Simonetti—H. Keokkeek and Sons. 20. On a Berkshire Stream; by J. M. Mackintosh—A.A. Society. 20a. Highland River; artist unknown—Blandford. 21. Through the Snow; by E. F. Brewtnall, R.W.S.—A.A. Society. 21a. Autumn; by Vicat Cole, R.A.—Blandford. 22. Bossington; Walter J. Morgan, R.B.A.—A.A. Society. 23. A Scotch Evening; by Sam Bough, R.A.—James Forsyth. 23a. A Landscape; by Warren—Blandford. 24. On the Thames, near Limehouse; by C. E. Hearn—A.A. Society. 25. The Opening of New London Bridge, 1st August, 1831; by Clarkson Stanfield, R.A.—Her Majesty the Queen. 26. The Farm-yard; by T. M. Hay. 26a. Venus and Adonis; by Rowlandson—Blandford. 27. The Hour of Gloaming Light; Tom Scott, A.R.S.A. 27a. Evening; by E. de Meer—H. Keokkeek and Sons. 28. At the Kirk Door; by W. Kerr. 28a. A Landscape; by David Cox—Blandford. 29. Dalmeny, from Cramond; by W. Beattie Brown, A.R.S.A. 29a. Newcastle-on-Tees; by J. W. Carmichael—Blandford. 30. Good-bye, Sweetheart; by Walter J. Morgan, R.B.A.—A.A. Society. 30a. A Charitable Mission; by J. M. ten Kate—H. Keokkeek and Sons. 31. Street Scene, Tunis; by Tom Scott, A.R.S.A. 31a. The Meadow; by Williamson—Blandford. 31. Study of a Head; R. Gotsch, R.S.P.E.—A.A. Society. 32a. Landscape near Haarlem; by Wismuller—H. Keokkeek and Sons. 33. Roslyn Castle, Winter Time; by D. Farquharson, A.R.S.A. 33a. A Dutch Landscape; by Doellman—H. Keokkeek and Sons. 34. Fair-day at Berwick-on-Tweed; by T. M. Hay. 35. Appledore, Devon; by W. F. Bishop, R.B.A.—A.A. Society. 35a. Sunset; by Heyle—H. Keokkeek and Sons. 36. In

* "The London Bridge" is an unusually large example of this eminent artist. Although the dramatic pomp of the scene would be especially facile for Stanfield at a period when he had a great name as a scenic artist, he was a faithful translator of atmospheric effect rather than a delineator of State pageants. He was probably induced to paint this incident by his love for the shipping and waterside life, with which he had been from his early years familiar. He is, however, better known by such works as "The Morning after Trafalgar," "The Abandoned," "The Victory," with the body of Nelson on board, towed into Gibraltar, and "The Day after the Wreck." The figure in the central barge, saluting the people, is King William IV. The picturesque barges, costumes, and entire movement and life of the composition are in every way most excellent. The column in the background is the "Monument," erected on Fish Street Hill, to commemorate the great fire of London—

Where London's column, pointing at the skies,
Like a tall bully, lifts the head and lies.—POPE.

Note.—This large picture occupies the central place on the water-colour wall.

the Turkish Bazaar, Cairo; by C. Robertson, R.W.S.—A.A. Society. 36a. Charles Wyndham as David Garrick; by Riccardi—H. Keokkeok and Sons. 37. Falmouth Harbour; by W. A. Ingram, R.B.A.—A.A. Society. 37a. Cattle; by Veydyk—H. Keokkeok and Sons. 38. In the Byre; by James Douglas. 39. After a Shower, Glen Falloch; by A. W. Weedon, R.I.—A.A. Society. 40. "I'm going a-Milking;" by Walter J. Morgan, R.B.A.—A.A. Society. 41. Loch Lomond; by Sam Bough, R.S.A.—H. Connell. 42. An Old Couple; by Melis—H. Keokkeok and Sons.

British Oil-paintings.

Room 2.—1. Rubens Instructing Van Dyck; attributed to Van Dyck—James Forsyth. 1a. An Inn; by Benlieure—H. Keokkeok and Sons. 2. A Roman Girl; by Sir Frederick Leighton, P.R.A.—A.A. Society. 2a. Gare qui touche; by Cuneus—H. Keokkeok and Sons. 3. An English Farm-yard; by J. F. Herring—D. C. Hutton. 4. Helensburgh, Roseneath in the distance; by Colin Hunter, A.R.A.—James Forsyth. 4a. A Bit of Essex; by J. Webb—H. Keokkeok and Sons. 5. "Motherless;" by A. Hacker, N.E.A.C.—A.A. Society. 6. Grandmother's Pets; by J. Lochhead. 7. The Crofter's Yawl; by Robert McGregor, R.S.A. 8. Shavings; by Miss E. A. Armstrong—A.A. Society. 9. Sunset at Clackmannan; by Charles Mackie. 10. A Study in Blue; by A. Beal—Rev. Dr. Belcher. 11. On the Lagoon, Venice; by Miss Clara Montalba—John Sanderson. 12. Portrait of H. S. Marks, R.A.; by W. W. Oulless, R.A. 13. At the Smiddy Door; by William Walls. 14. A Letter from Afar; by Miss E. G. Hill. 15. A Duet; by Miss E. A. Armstrong—A.A. Society. 16. A Cornish Net-mender; by P. Craft—A.A. Society. 17. The Atlantic Shore; by W. McTaggart, R.S.A. 18. "Rob Roy," a Highland Chieftain; by J. Denovan Adam, A.R.S.A. 18a. A Stiff Breeze; by H. Keokkeok—H. Keokkeok and Sons. 19. The Love-letter; by J. M. Brown. 19a. An Old Church, Amsterdam; by W. Keokkeok—H. Keokkeok and Sons. 20. Autumn Time at Canonbie, Dumfriesshire; by Mr. G. W. Johnstone, A.R.S.A. 21. Going Home; by Hugh Cameron, R.S.A. 22. On the Canal, Dordrecht; by J. H. Oswald. 23. Crossing the Torrent; by C. E. Perugini. 24. Sea-washed Rocks; by Peter Graham, R.A.—John Sanderson. 25. A Thames Lock—Evening; by C. J. Lewis. 26. Kirkwall, Orkney; by R. W. Allan, R.W.S.—A.A. Society. 27. Alfred Tennyson (Poet Laureate); by G. F. Watts, R.A.—Sir W. Bowman, Bart. 28. "One Touch of Nature;" by Ernest Crofts, A.R.A.—Sir George Whitmore. 29. The Spirit of Christianity (dedicated to all the churches); by G. F. Watts, R.A. 30. Sir Richard Burton (the celebrated traveller and author); by Sir Frederick Leighton, P.R.A. 31. Summer on Teviotside;* by William D. McKay, R.S.A. 32. Evening, Holland; by A. W. Weedon, R.I.—A.A. Society. 33. Craigforth, near Stirling; by Duncan Cameron. 34. Evangeline; by E. Douglas—H. Graves and Co. 35. Mountains by Moonlight; by G. F. Watts, R.A. 36. Dolly's Toilet; by P. Craft—A.A. Society. 37. An English Homestead; by H. E. Detmold, N.E.A.C.—A.A. Society. 38. The Dawn of the Reformation; by W. Yeames, R.A.—The Bishop of Nelson. 39. "Wanted, a Governess;" by C. B. Yates—A.A. Society. 39a. Sunset; by James Webb—H. Keokkeok and Sons. 40. A Passing Fancy; by A. W. Strutt, R.B.A.—A.A. Society. 40a. In Sussex; by James Webb—H. Keokkeok and Sons. 40b. A Cornish Coast; by H. Keokkeok—H. Keokkeok and Sons. 40c. Schweningen Beach; by J. H. B. Keokkeok—H. Keokkeok and Sons. 40d. White Cliffs, Isle of Wight; by H. Keokkeok, jun.—H. Keokkeok and Sons. 41. The Lament of Ariadne;† by W. B. Richmond,

* No longer steel-clad warriors ride
Along thy wild and willow'd shore;
Where'er thou wind'st, by dale or hill,
All, all is peaceful, all is still.—SCOTT.

† Ariadne was the daughter of Minos, King of Crete. The legend runs that when Theseus was sent to convey tribute to the Minotaur Ariadne fell in love with him, and gave him the thread by means of which he found his way out of the labyrinth. Theseus promised to marry her, and took her away to the Island of Naxos, and afterwards deserted her.

*Twas Ariadne, passioning
For Theseus' perjury and unjust flight.

—Two Gentlemen of Verona, Act IV., Sc. 4.

A.R.A. 41a. The Pet; by Withamys—H. Keokkeok and Sons. 41b. Alkmaar; by J. H. B. Keokkeok—H. Keokkeok and Sons. 41c. Near Falmouth; by H. Keokkeok, jun.—H. Keokkeok and Sons. 42. Sunday Morning; by C. J. Lewis. 43. Firelight Reflections; by Miss E. A. Armstrong—A.A. Society. 43a. Loch Leven; by W. Perigal, R.S.A.—Dr. Burns. 43b. Near Bramber; by James Webb—H. Keokkeok and Sons. 43c. Devonshire Coast; by H. Keokkeok, jun.—H. Keokkeok and Sons. 44. Home of the Mallard and Teal, near Strome Ferry, Ross-shire; by Erskine Nicol, jun. 45. Sunny Hours; by E. A. Waterlow, R.W.S. 46. Gathering Potatoes; by Robert McGregor, R.S.A. 47. A Street in Capri; by Sir Frederick Leighton, P.R.A.—A.A. Society. 47a. Avanche; by James Webb—H. Keokkeok and Sons. 48. A Corner of the Common; by F. Bourdillon, N.E.A.C.—A.A. Society.

Room 3.—1. Chiesa di S. Luca in Monte Bologna; by A. Brandeis—H. Keokkeok and Sons. 2. Interior, with Calves; by William Walls. 2a. Venice; by A. Brandeis—H. Keokkeok and Sons. 2b. After Duty; by A. Orselli—H. Keokkeok and Sons. 2c. Outside a Church-door; by J. M. ten Kate—H. Keokkeok and Sons. 2d. The First Gun captured by the Germans, Franco-German War, 1870; by H. W. Keokkeok—H. Keokkeok and Sons. 3. The Earl of Aberdeen, Prime Minister, 1854–56;* by Sir Thomas Lawrence, P.R.A.—Earl of Aberdeen. 4. The Wounded Knight; by F. J. Poole, R.A.—G. H. Shepherd. 5. Aldborough; by James Webb—H. Keokkeok and Sons. 6. A Blonde; by E. Semenowsky—H. Keokkeok and Sons. 7. After a Wet Day; by James Webb—H. Keokkeok and Sons. 8. Chiesa e Campanile del Carmine a Napoli; by A. Brandeis—H. Keokkeok and Sons. 8a. Canal Scene, Venice; by R. Santoro—H. Keokkeok and Sons. 8b. An Italian Hussar; by A. Orselli—H. Keokkeok and Sons. 9. Summer Weather in the Channel; by H. Moore, A.R.A.—A.A. Society. 10. The Adoration of the Magi;† by J. R. Herbert, R.A.—C. Gassiot. 10a. The Traitor;‡ by Joanowitch—H. Keokkeok and Sons. 11. Tomba di Martino II., del la Scala a Verona; by A. Brandeis—H. Keokkeok and Sons. 12. On the Amstel, Amsterdam; by James Webb—H. Keokkeok and Sons. 12a. The Toper; by E. Benza—H. Keokkeok and Sons. 12b. A Winter Scene; by A. de Keryp—H. Keokkeok and Sons. 13. A Blonde; by J. Ballavoine—H. Keokkeok and Sons. 13a. Cleve on the Rhine; by B. C. Keokkeok—H. Keokkeok and Sons. 13b. A Water-carrier; by Lazergoes—H. Keokkeok and Sons. 13c. An Interior; by Baron H. Leys—H. Keokkeok and Sons. 13d. A Naughty Child; by G. Partielji—H. Keokkeok and Sons. 13e. Charge of the Prussian Dragoons; by H. W. Keokkeok—H. Keokkeok and Sons. 14. La Casa di Tintoretto; by A. Brandeis—H. Keokkeok and Sons. 15. The Convalescent—Interior of a Buddhist Monastery; by N. Chevalier—Messrs. J. and W. Vokins. 16. The Countess of Aberdeen; by Sir Thomas Lawrence, P.R.A.—Earl of Aberdeen. 17. An Ancient Mariner; by N. Garstin, N.E.A.C.—A.A. Society. 18. The Hayfield; by C. J. Lewis. 19. Viscount Melville (the "George Dundas" of Pitt's Administration, 1804); by Sir Thomas Lawrence, P.R.A.—Earl of Aberdeen. 20. Chelsea Pensioners; by W. Strutt, R.B.A.—A.A. Society. 21. The Shallows of Hareslade Cove, Gower; by J. Brett, A.R.A. 22. On the Grand Canal, Dordrecht; by E. A. Hunt, N.E.A.C.—A.A. Society. 22a. A Brunette; by R. Santoro—H. Keokkeok and Sons. 23. The Forum, Rome; by A. Brandeis—H. Keokkeok and Sons. 24. A Grey Day on Dartmoor; by E. M. Wimperis, M.I.—Otago Art Society. 25. A Cairo Fortune-teller; by

* This nobleman will be remembered as the leader of the Coalition Ministry which was in power at the outbreak of the Crimean War.

† They found the child with Mary, his mother, and, falling down, they adored him, and, opening their treasures, they offered to him gifts, gold, frankincense, and myrrh.—St. Matthew.

The volcanic-looking mount to the right is the spot whereon Herod had built a palatial fortress, on which mount, within a year of the order issued by him for the massacre of the innocents, he was buried with immense pomp, as described by Josephus.

‡ A group of Croatian outlaws are assembled in the courtyard of an old fortress. The leader accuses one of the band of treachery. Upon his answer to the charge evidently depends his fate. The picture is a powerful and highly dramatic one.

W. C. Horsley. 26. His Eminence Cardinal Newman;* by Sir J. E. Millais, Bart., R.A.—Duke of Norfolk. 27. Homeward Bound; by Yeend King, R.B.A.—A.A. Society. 28. A Trout Stream; by C. J. Lewis. 29. Susanna and the Elders; by Italian School—R. Hamilton. 30. Alpine Mastiffs; by Sir R. E. Landseer, R.A.—T. Agnew and Son. 31. Guy's Cliff Mill; by M. E. Dockree. 32. The Way to the Village; by A. Hacker, N.E.A.C.—A.A. Society. 33. Morning in the Village; by J. Lockhead. 33a. In North Wales; by James Webb—H. Keokkeok and Sons. 34. The Links of Forth, from the Abbey Craig, Stirling, Arthur's Seat in the distance; by David Farquharson, A.R.S.A. 35. Norham Castle; by George Grey. 36. Hillside and Village Green; by W. Llewellyn, N.E.A.C.—A.A. Society. 37. Pharaoh's Daughter; by E. Long, R.A. 38. Gathering in the Harvest; by R. Goff, R.S.P.E.—A.A. Society. 39. Leader-foot Bridge; by J. B. Macdonald, R.S.A. 40. A Burgomaster; attributed to Rembrandt—A. R. Ure, Esq. 41. Cramond Bridge; by J. B. Macdonald, R.S.A. 42. Harvest Time, Kent; by R. Goff, R.S.P.E.—A.A. Society. 43. A Cornish Dame School; by Mrs. A. Stokes. 44. The Tweed;† by John Blair. 45. Cottages at Aberfoyle; by James Hamilton, A.R.S.A. 46. A Showery Day; by A. Perigal, R.S.A.—Geo. Gray Russell. 46a. Chiesa di S. Simoni; by A. Brandeis—H. Keokkeok and Sons. 47. St. Columba rescuing a Captive;‡ by R. S. Herdman, R.S.A. 48. The Old Sketch-book; by P. Thomas, R.S.P.E.—A.A. Society. 49. Nithsdale; by David Farquharson, A.R.S.A. 50. Highland Woman at the Quern; by Charles Mackie. 51. A Scottish Sacrament. Interior of Abercorn Parish Church, near Hopetoun House; by H. J. Dobson. 52. In Glen Falloch, a Mountain-stream; by G. W. Johnstone, A.R.S.A. 53. On the Hills above Dorking; by F. Walton, V.P.R.I.—A.A. Society. 54. A Spring Noontide. Scene on the Upper Thames; by A. East. 55. Happy Moments; by H. E. Detmold, N.E.A.C. 56. A Rustic Figure; by M. Trautschold—Rev. Dr. Belcher. 57. His Royal Highness the Prince Consort;§ by F. Winterhalter—Her Majesty the Queen. 58. Fishing-boats at Anchor; by Colin Hunter, A.R.A.—J. M. Ritchie. 59. The Town Drummer; by Otto Leyde, R.S.A. 60. Harrow on the Hill (the view from Hampstead); by W. Field. 61. "Cheek;" by F. Bourdillon, N.E.A.C.—A.A. Society. 62. Among the Sandhills; by Adrian Stokes. 63. "Our Playground;" by F. Brown, N.E.A.C.—A.A. Society. 64. The Leisure Hour; by W. G. B. Murdoch. 65. Preparing for the Coming Spring; by M. E. Dockree. 65a. Near Hastings; by James Webb—H. Keokkeok and Sons. 66. Consent; by T. C. Gotch, R.B.A.—A.A. Society. 67. Portrait of Mrs. Mortimer Menpes; by T. Roussel, N.E.N.C.—A.A. Society. 68. Edinburgh from Corstorphine Hill;|| by Robert Johnston. 69. A Calm; by C. B. Yates—A.A. Society. 70. Canal Grande con la Chiesa di S. Geremia; by A. Brandeis—H. Keokkeok and Sons.

Room 4.—1. "There's Life in the Old Dog yet;" by W. Strutt, R.B.A.—A.A. Society. 2. The First Whisper of Love; by G. F. Watts, R.A.—A.A. Society. 3. Meeting the Homeward-bound; by W. A. Ingram, R.B.A.—A.A. Society. 4. H.R.H. the Prince of Wales; by H. Angeli—H.R.H. the Princess

* A powerful portrait of one of the most noble and distinguished prelates of the Roman Catholic Church. Cardinal Newman is now eighty-eight. He was Fellow of Oriel College, Oxford, in Oriel's best days, and as Vicar of St. Mary's had an enormous influence over the mind of young Oxford. He took a prominent part in the famous *Tracts for the Times*, and was the author of the culminating "No. 90." In 1845 Father Newman left the Established Church. In 1879 he was made a Cardinal.

† The rippling brightness of thy streams
And life-full voicings night and day;
Even day and night fall in my dreams,
And while my very heart away.

‡ Hearing that some marauders of a neighbouring tribe had carried off a Scottish damsel, he and a few of his monks started in pursuit; and, coming upon them at a cavernous place, where the miscreants (having first bound their victim to a rock) were resting, he secured her deliverance.—*Life of St. Columba*.

§ The Prince is represented in the sombre but effective uniform of the Rifle Brigade, of which regiment his Royal Highness was, at the time the portrait was painted, colonel.

|| 'Twas within a mile o' Edinburgh town,
In the rosy time o' the year.

of Wales. 5. Loch Achray; by Hamilton McMillan—Jas. Forsyth. 6. A Little Maid of Norway; by Miss Barbara Peddie. 7. The Courtier; by J. M. Brown. 8. A November Pastoral, Roxburghshire; by W. D. McKay, R.S.A. 8a. Flowers; by Miss Nutrie—A. Tooth and Son. 9. Weaving a Chain of Grief; by F. Bramley, N.E.A.C.—A.A. Society. 9a. A Canal Scene; by A. Brandeis—H. Keokkeok and Sons. 9b. Fraghetta di Tomba Palazzo Prina; by A. Brandeis—H. Keokkeok and Sons. 9c. A Lap-dog; by Cuneus—H. Keokkeok and Sons. 10. The Shepherd's Return; by E. A. Waterlow, R.W.S.—A.A. Society. 10a. Barche Piscariccia della Pietro di Castello; by A. Brandeis—H. Keokkeok and Sons. 10b. Chiesa della Madonna Salla Orta; by A. Brandeis—H. Keokkeok and Sons. 10c. A Pet; by Cuneus—H. Keokkeok and Sons. 10d. The Rivals; by A. Orselli—H. Keokkeok and Sons. 10e. Mariana; by Val Princep, A.R.A.—A. Tooth and Son. 10f. Moonlight, Bavaria; by L. Douzette—A. Tooth and Son. 11. Brickfield, Southend; by L. Thomson, R.B.A.—A.A. Society. 12. Castello S. Pietro; by A. Brandeis—H. Keokkeok and Sons. 12a. Lake Scene, Bavaria; by L. Neubert—A. Tooth and Son. 12b. The Church of Santa Maria della Salute; by W. Henry—A. Tooth and Son. 13. "The First of May" (after Winterhalter);* by F. R. Say—Her Majesty the Queen. 14. The Enemy sowing Tares;† by Sir J. E. Millais, Bart., R.A.—Sir John Pender. 14a. Discord; by G. B. O'Neill—A. Tooth and Son. 14b. Lake Scene, Bavaria; by L. Neubert—A. Tooth and Son. 14c. Love's Summer Cloud; by T. K. Pelham—A. Tooth and Son. 15. Canal Grande; by A. Brandeis—H. Keokkeok. 15a. The First Burst of the Season; by George Earl—H. Keokkeok and Sons. 15b. Faust and Marguerite; by A. de Lobbe—H. Keokkeok and Sons. 16. Football; by J. Aumonier, R.I.—A.A. Society. 17. Below the Mill, Dorking; by F. Walton, V.P.R.I.—A.A. Society. 18. Cottage Roses; by F. Brown, N.E.A.C.—A.A. Society. 19. Loch Ranza; by Hamilton McMillan—Jas. Forsyth. 20. Hauling up the Boats; by H. E. Detmold, N.E.A.C.—A.A. Society. 21. "Confidences;" by E. F. Brewtall, R.W.S.—A.A. Society. 22. A Dutch Mail-steamer in a Gale in the North Sea; by J. H. B. Keokkeok—H. Keokkeok and Sons. 23. Scotch Interior, near Largo, Fifeshire; by Otto Leyde, R.S.A. 24. On the Canal, Amsterdam; by I. F. Spohler—Geo. Gray Russell. 25. Her Majesty the Queen; by F. Winterhalter—Her Majesty the Queen. 26. A Paris Soup-kitchen; by J. Huybers, N.E.A.C.—A.A. Society. 27. A Street Scene in Amsterdam; by I. F. Spohler—Geo. Gray Russell. 28. Seventy Years Syne;‡ by A. H. Burr. 29. Interior of St. Remy, Rheims;§ by Wyke Bayliss, F.S.A.—A.A. Society. 30. The Family Boat, County Galway; by Erskine Nicol, A.R.A. 31. St. Cecilia Sleeping; by Mrs. Lea-Merritt. 32. Flora wooing the God of Wealth; by J. Deritz—J. Hobbs. 33. Evening on the Banks of the Severn; by M. E. Dockree. 34. Streatley-on-Thames; by C. Smith—H. Keokkeok and Sons. 35. Dora—"And Dora came and took the child;" by John White. 36. Fog Clearing

* The Queen, Prince Consort, Prince Arthur, and Duke of Wellington.—The picture is best described in the Queen's own words: "I must not omit to mention," she writes in her diary, referring to the memorable day upon which the great Exhibition of 1851 was opened, "an interesting episode of this day—viz., the visit of the good old Duke, on this his eighty-second birthday, to his little godson, our dear little boy. He came to us both at five, and gave him a gold cup and some toys, which he had himself chosen; and Arthur gave him a nosegay." The young Prince had been born on the eighty-first anniversary of the Duke's own birth, and he took his name from the Duke (Arthur Wellesley).

† This picture illustrates an early phase of the painter's style. The subject was originally designed for Dalziel's "Parables," in 1863, then painted in oil, and exhibited at the Royal Academy in 1865. "The Kingdom of Heaven is likened unto a man who sowed good seed in his field; but while men slept his enemy came and sowed tares among the wheat, and went his way." It is night. The Evil One sows the seed, watched by a wolf, while the serpent crouches at Satan's feet. Owing to the picture being under a glass it is somewhat difficult at first to make out the subject. As one looks longer, however, the details of the scene become more apparent.

‡ How sweet the sound to aged ears
When children's laughter on them falls,
Making the length of the long years
More bright by what that sound recalls.

§ This is one of the great Abbey Churches of France, built in the 11th century, and Mr. Bayliss is seen in his favourite manner in the picture. Since the death of David Roberts his interiors are regarded as the finest examples of this branch of the painters' art. Mr. Bayliss also follows the literary side of his profession, and is well known by his charming book, "The Higher Life in Art."

Away; by W. A. Ingram, R.B.A.—A.A. Society. 36A. Lobster Fishing; by Colin Hunter, A.R.A.—James Rattray. 37. Black-eyed Susan; by W. C. Symons—A.A. Society. 38. The Hillside; by —. Grace—R. N. Reid. 39. Industry; by W. Eadie—James Forsyth. 40. A Dutch Bargain; by W. L. Wyllie, R.I. 41. Glendochart and Heart of Glen Kinglass; by John Smart, R.S.A. 42. Portrait of Sir John Hall—Sir John Hall. 43. Portrait of Her Majesty the Queen; * by Sir George Hayter, R.A.—H. Graves and Co. 44. View in Red Hill, England; by —. Davidson—L. Austen. 45. St. Vaast, Normandy; by L. Thomson, R.B.A.—A.A. Society. 46. A Water-Meadow; by J. M. Bromley, R.B.A.—A.A. Society. 47. Moonrise; by W. A. Ingram, R.B.A.—A.A. Society. 48. Under the Alder Trees; by William Walls. 49. Moonrise and Sundown; by W. A. Ingram, R.B.A.—A.A. Society. 50. Ellandonan Castle, Loch Alsh, Ross-shire; by W. Beattie Brown, R.S.A. 51. Portrait of Francis A. Molesworth, Esq.; by R. Pickersgill, R.A.—Legislative Council of New Zealand. 52. Not Lost, but Gone Before; by Chevalier Tayler, N.E.A.C.—A.A. Society. 53. The Politician; by W. Eadie—James Forsyth. 54. The Coming Storm; by Hugh Wilkinson—A.A. Society. 54A. A Spanish Lady; by —. Casanova—H. Keokkeok. 55. Early Morning, Falmouth; by W. A. Ingram, R.B.A.—A.A. Society. 55A. A Bit of Suffolk; by James Watt—H. Keokkeok and Sons. 55B. Winchelsea; by James Watt—H. Keokkeok and Sons. 56. Leigh, Essex; by J. S. Hill, R.B.A.—A.A. Society. 57. The Spinning-wheel; by Robert Ross—A.A. Society. 58. Peaceful Warfare; by C. M. Hardie, A.R.S.A. 59. Study of Girl's Head; by W. G. B. Murdoch. 60. Old Inn at Inverloch; by John Smart, R.S.A. 61. H.R.H. the Princess of Wales; by W. B. Richmond, A.R.A.—H.R.H. the Prince of Wales. 62. Harvest in Teviotdale—looking to Lanton Hill; by C. M. Hardie, A.R.S.A. 63. Miss Dorothy Dene; by G. F. Watts, R.A.—A.A. Society.

Room 5.—1. Essex; by Leslie Thomson, R.B.A.—A.A. Society. 2. Portrait of the Most Rev. Dr. Moran, Bishop of Dunedin—Bishop Moran. 3. Four Field-sketches; by Hamilton McMillan, jun.—James Forsyth. 3A. At Fault; by J. F. Henry—A. Tooth and Son. 3B. Hark For'ard; by J. F. Henry—A. Tooth and Son. 4. The Land's End; by H. Keokkeok, jun.—H. Keokkeok and Sons. 5. A Woodland Stream; by Miss Katie Fagan. 6. New Zealand Clematis; Miss E. M. Smith. 7. Reynard's Requiem; by J. Charlton, R.B.A.—A.A. Society. 8. A Misty Evening, North Wales; by Henry Moore, A.R.A.—A. Tooth and Son. 9. Eton College, from the Thames; by F. Walton, V.P.R.I.—A.A. Society. 9A. Meditation; by A. Rys—A. Tooth and Son. 10. Child and Spaniel; by G. W. Stevens—S. P. Stevens. 11. Lake Manapouri from the East; by N. Chevalier—Hon. M. Holmes. 12. Helpless; by W. A. Ingram, R.B.A., and T. C. Gotch, R.B.A.—A.A. Society. 13. A Tribute to Flora; by W. Llewellyn,

* This great picture illustrates the first public ceremonial of Her Majesty's reign. It is covered with the figures of the most important personages of the time. The following short description will therefore prove interesting: The scene is the choir of the stately abbey; before the altar, loaded with sumptuous plate, is placed the chair of Edward the Confessor. This ancient and regal seat is that in which, from the time of Edward I. all the Kings of England have been crowned. Enclosed within it is the stone which tradition avers is that on which the patriarch Jacob rested his head on the plain of Luz. Removed in past ages to Spain, it was thence conveyed to Ireland, and afterwards transported into Scotland by King Fergus, and fitted in the wooden chair in the abbey of Scone by King Kenneth. Edward I. removed it, together with the Scottish crown and sceptre, to Westminster Abbey, and solemnly offered them on the shrine of Edward the Confessor. In 1297. The moment seized by the artist is that in which the Queen, having been anointed and blessed by the Archbishop of Canterbury, the peers rose and placed their coronets on their heads. On Her Majesty's immediate right are the Duke of Norfolk and Lord Melbourne, the latter holding the sword of State. Behind him is the Queen's mother, the Duchess of Kent. Nearest the altar stands the Duke of Wellington, Lord High Constable of England; near him are the Dukes of Devonshire and Sutherland. In the foreground is the Duchess of Sutherland, Mistress of the Robes, with the Marchionesses of Lansdowne and Normanby, and the ladies who bore the royal train. Behind them is the Marquis of Anglesea, the gallant Uxbridge, who led the cavalry at Waterloo, who is turning to the Duke of Hamilton. Above the group of ladies are the Queen's uncles, the Dukes of Sussex and Cambridge. The slight figure in uniform above the latter is his son, the present Duke. In the foreground and to the left are the figures of the Marquis of Conyngham, Garter King-at-Arms, and the Archbishops of Armagh and York. The youth close to the Duke of Wellington is the present Duke of Sutherland, then the Marquis of Stafford. Ladies Paget, Fitzwilliam, Grimston, Lennox, Talbot, and Stanhope occupy the right centre of the picture.

N.E.A.C.—A.A. Society. 14. Lakes Wanaka and Hawea, Otago, from Mount Iron; by N. Chevalier—Hon. M. Holmes. 15. Pale Primroses; by Miss E. Armstrong, R.S.P.E.—A.A. Society. 16. Preparations for the Market; by S. A. Forbes, N.E.A.C.—A.A. Society. 16A. Moonrise; by A. F. Grace—A. Tooth and Son. 17. A Gossip by the Way; by M. E. Dockree. 18. Mother's Joy; by J. F. Paley—A. Tooth and Son. 19. The Bathers; by T. Roussel, N.E.A.C.—A.A. Society. 20. Near Haarlem; by H. Sawry—A. Tooth and Son. 21. Glen Sannox, Arran—Cutting Peat; by Hamilton McMillan, jun.—James Forsyth. 22. Scheveningen Fishing-boats; by J. H. Oswald. 22A. Portrait of the late Sir John Richardson, Speaker of the Legislative Council of New Zealand; by E. A. Gifford. 23. The House of Commons in 1730; * by Sir J. Thornhill and William Hogarth—The Earl of Onslow. 24. A Portrait; attributed to Sir Joshua Reynolds—R. N. Reid. 24A. A Swollen River; by E. Gill—A. Tooth and Son. 25. Loch Vennacher, Trossachs; by Hamilton McMillan—James Forsyth. 26. Rival Attractions; by W. F. Bishop, R.B.A.—A.A. Society. 26A. An English Landscape; by J. F. Henry—C. G. Binns. 26B. Native Clematis; by Miss Waymouth. 27. Mount Tapuae-nuka, Early Morning; by E. F. Temple. 27A. An English Farm-yard; by J. F. Henry—C. G. Binns. 27B. Native Flax; by Miss Waymouth. 28. As the Twig is Bent; by N. Garstin, N.E.A.C.—A.A. Society. 28A. A Landscape; by P. Naysmith—E. B. Cargill. 29. A Devonshire Lane; by E. M. Dockree. 30. At Ockham, Surrey; by F. W. Hulme—A. Tooth and Son. 31. "Poppies;" by Miss F. M. Wimperis. 32. Phryne at Eleusis; † by Sir F. Leighton, P.R.A.—A.A. Society. 33. Spring; by Miss F. M. Wimperis. 33A. Avranche; by James Webb—H. Keokkeok and Sons. 34. The River View, Montgomery; by E. M. Dockree. 35. A Tidal River, Taranaki; by Richmond Beetham. 36. On the Ebb Tide; by Ernst Dade—A. Tooth and Son. 37. Primroses; by F. Bourdillon, N.E.A.C.—A.A. Society. 38. Milkwomen of Dordrecht; by E. Aubrey Hunt, N.E.A.C.—A.A. Society. 39. The Gorge of the Horse Range; by Miss McDougal. 40. Folkestone Fish-market; by R. Goff, R.S.P.E.—A.A. Society. 41. Cattle near a Farm; by W. Roeloffs—H. Keokkeok and Sons. 42. From Door to Door; by N. Garstin, N.E.A.C.—A.A. Society. 43. Going to the Chase; ‡ by Sir E. Landseer, R.A., and Sir J. E. Millais, Bart., R.A.—T. Agnew and Son. 44. In a Cellar; by Benza—H. Keokkeok and Sons. 44A. Canal Scene; by J. H. B. Keokkeok. 45. Portrait of Sir Francis Walsingham; attributed to Jansen—L. Austen. 46. Near Winchester; by James Webb—H. Keokkeok and Sons. 46A. Flooded Land near Rotterdam; by J. H. B. Keokkeok—H. Keokkeok and Sons. 46B. The Snake Charmers; by Ralle—H. Keokkeok and Sons. 47. Boiling Tan for Fishing-nets; by W. Llewellyn, N.E.A.C.—A.A. Society. 48. Asleep; by T. Schwaetze—H. Keokkeok and Sons. 49. Memories; by Yeend King, R.B.A.—A.A. Society. 50. Canal Scene, Rotterdam; by W. Keokkeok—H. Keokkeok and Sons. 51. The Headwaters of the Waimakariri; by John Gibb. 52. Fern Gully in Taranaki; by C. Blomfield. 53. Flag Lilies; by Miss F. I. Brandon. 54. Young Life on Old Ground; by J. C. Horsley, R.A. 55. Landwoort, Holland; by J. H. B. Keokkeok—H. Keokkeok and Sons. 56. The Leith; by E. Clark. 57. Poppies; by Miss F. I. Brandon. 58. A Portrait; by A. O'Keefe. 59. The Grandmother; by Miss Park. 60. The Truants; by Miss Park. 61. Tiger Lilies; by Miss Richardson. 62. Study of a Head; by Miss D. Meeson. 63. King Coal, Rochester; by W. L. Wyllie, R.A.,

* The three principal figures are painted by Sir James Thornhill, M.P., the rest by William Hogarth. Arthur Onslow, Speaker, occupies the chair, and Sir Robert Walpole, K.G., is standing at his side. The clerks at the table are Mr. Edward Stables and his assistant, Mr. Askew. The three members, reckoning from the Speaker, to the right, on the front row, facing the spectator, are Sidney Godolphin, Colonel Richard Onslow, and Sir James Thornhill. Sir Robert appears to be about to address the House.

† Phryne is said to have served as model for the "Cnidian Venus" of Praxiteles. The picture shows her preparing her hair for the "Venus Anadyomene," as represented in the painting by Apelles.

‡ This work was originally exhibited by Sir Edwin Landseer in the Royal Academy under the title of "Hawking," and was purchased by Baron Rothschild. Millais was afterwards engaged to paint out the seated figure, and replace it by a portrait of his daughter.

R.I.—A.A. Society. 64. Remorse; by S. J. Solomon, N.E.A.C.—A.A. Society. 64A. The Pawnbroker's Shop; by M. de Munkacsy. 65. White Lilies; by Miss Richardson. 66. Eve; by A. O'Keefe. 66A. A Child's First Grief; by Miss Park. 66B. A Hunt Club Evening; by D. Wilkie—Hon. W. H. Reynolds. 67. A Quiet Nook; by E. Clark. 68. Native Clematis; by Miss Richardson. 69. "Sibi;" by Mrs. Mair. 69A. Highland Sheep; by Miss M. Earl—H. Keokkeok and Sons. 70. In a Kentish Village; by A. Hartley—A.A. Society. 71. Counting the Catch; by C. Lawrenti—H. Keokkeok and Sons. 72. The Sleeping Beauty; by Schalken—W. Mason. 73. Poppies; by Miss Richardson. 74. Faust and Marguerite; by Castagnola—Blandford. 75. Cullercoats Fisher-girls; by R. Jobling—Blandford.

Colonial Oil-paintings.

Room 6.—1. Gloire de Dijon Roses; by Miss Meeson. 2. Liliu Auratum; by Mrs. R. K. Holmes—G. S. Smith. 3. Kowhai Blossom; by Miss E. M. Smith. 4. Evening, Waiheke River; by P. Power. 4A. Morning, Waiheke River; by P. Power. 5. An Autumn Afternoon on the Avon; by W. M. Gibb. 6. "Rocks where tumbling Waves have roared;" by J. D. Perrett. 6A. At Coromandel; by E. A. Gifford. 7. Christmas Morning; by A. O'Keefe. 8. A Water-sprite; by Mrs. Mair. 8A. A Guacho; by G. F. Fodor. 9. The Sands of Dee; by E. F. Temple. 10. A Maori's Treasures; by Miss C. Puckey. 11. Wellington Heads; by John Gibb. 12. New Zealand Game; by Mrs. Ogston. 13. Prospecting in New Zealand; by Thornhill Cooper. 14. Mount Earnslaw from the Rees Valley; by J. D. Perrett. 15. On the Waikato River; by J. L. Drummond. 16. The Haunt of the Wild Duck; by W. M. Gibb. 17. Study of Still-life; by Miss H. Sievwright. 18. Lake Pukaki and Mount Cook, Early Morning; by N. Chevalier. 19. On the Rocks, Taylor's Mistake; by A. W. Walsh. 20. Blue Milk-pool and Porridge-pots, Wairakei; by C. Blomfield. 21. Spurs of the Southern Alps; by E. F. Temple. 22. Inshore Waves; by J. R. Morris, jun. 23. From the Head of the Pass, Otira Gorge; by J. M. Madden. 24. Twixt Day and Night, Pembroke Peak, Milford Sound; by J. M. Madden. 25. A Sunrise on Mount Cook, from Glentanner Station; by G. F. Fodor. 26. Pelichet Bay; by T. Goy. 27. A Pirate; by A. O'Keefe. 28. Port Chalmers Heads; by John Gibb. 29. Musteter and Dog; by G. F. Fodor. 30. The Old Engine-house at the Copper-mine, Kawau; by J. L. Drummond. 31. Close of Day, Mount Rolleston; by W. M. Gibb. 32. "Sultan;" by G. F. Fodor. 33. In a Southland Bush; by Thornhill Cooper. 34. Veteran Foragers at Good Quarters; by G. F. Fodor. 35. Oyster Fleet leaving Bluff Harbour; by John Gibb. 36. Windsor Forest in the Merrie Month of May; by E. W. Payton. 37. Panning Off, a Scene in Gabriel's Gully; by P. Power. 38. Lake Hawea; by A. J. Morrison. 39. Portrait of His Excellency Sir William D. Jervois; by Mrs. Mair. 40. Fishing-boats off Long Look-out Point, Banks Peninsula; by John Gibb. 41. Morning on the White Terrace; by C. Blomfield. 42. Mere te Ata, the Belle of the Park; by Joseph Gaut. 43. Cargill's Cliffs, near Dunedin; by John Gibb. 44. The Port Hills, near Christchurch; by Thornhill Cooper. 45. Two Friends; by Mrs. Mair. 46. Apricot Blossom; by Miss Stoddart. 47. The Canal Reserve; by W. M. Gibb. 48. "Spring;" by Miss F. M. Wimperis. 49. The Story of a Saddle; by L. J. Steele. 50. Mount Cargill; by T. H. Goy. 51. A Maori Beauty; by Mrs. Mair. 52. Autumn Evening; by J. D. Perrett. 53. Fishing-boats off Lyttelton Heads; by John Gibb. 54. Portrait of the late John Bathgate; by Mrs. Mair. 55. Caswell Sound; by Thomas Ball. 56. Mount Sefton, from near the Hermitage; by G. F. Fodor. 57. A Goatherd; by Mrs. Mair. 58. Windsor Castle, from the Great Park; by E. W. Payton. 59. A Bush-clearing; by Thornhill Cooper. 60. Modelling the Old Ship; by G. F. Fodor. 61. The Mountain's Crown; by C. Blomfield. 62. Maori Woman and Child; by Mrs. Mair. 63. A Wreck on the West Coast of Auckland; by T. Ryan. 64. A Midday Meal; by P. Power. 65. By Rippling Stream; by J. D. Perrett. 66. The Swarry—Entrance of the Man in Blue (Pickwick); by E. F. Temple. 67. The Swarry—The Frog Hornpipe (Pickwick); by E. F. Temple. 68. Chrysanthemums; by Miss H. Sievwright. 69. "Mabel," a Portrait; by Mrs. Mollett. 70. Marine Painting; by J. R. Morris, jun. 71. An Old English Inn; by E. W. Payton. 72. Sea Shore, near the

by John Gibb. 74. Native Flax; by Miss Alice Holmes. 75. A Native of New Zealand; by H. Otterson. 76. The Horse Range from Purakanui; by W. J. Percival. 77. The "Cariboo" leaving Otago Heads; by T. Robertson. 78. Milford Sound; by W. M. N. Watkins. 79. Study of a Head, from life; by Mrs. Mollet. 80. Maoris Rubbing Noses; by W. H. S. Kinsey. 81. Portrait of the Warrigal; by W. M. Gibb. 82. The Southern Alps of New Zealand, from Pukaki Bend; by G. F. Fodor. 83. The Silverstream; by P. Power. 84. Milford Sound; by E. Clark. 85. Among the Sandhills; by W. M. Gibb. 86. Study of Game; by Miss Budden. 87. Too Tired to Play; by Miss Mollet. 88. At Ohinemutu; by E. W. Payton. 89. The Heart of the Southern Alps; by John Gibb. 90. Sunrise on Lake Pukaki; by G. F. Fodor. 91. At Oamaru, an Early Winter's Morning; by E. A. Gifford. 91A. Grey Weather, near Lake Manapouri; by E. A. Gifford. 92. Mount Aspiring; by C. Blomfield. 93. Preservation Inlet from the Lighthouse Landing-place; by L. W. Wilson. 94. Early Morning off Cape Brett; by T. Ryan. 95. White Iris; by Miss Alice Holmes. 96. In Nicholl's Creek; by E. Clark. 97. The Upper Avon; by Miss Dora Meeson. 98. Still-life; by Miss Alice Holmes. 98A. Study on the River Waitati; by P. Power. 99. On the Dart River, Otago; by E. F. Temple. 100. Chrysanthemums; by W. M. Gibb. 100A. Awarua Bay, Bluff Harbour; by C. H. Howorth. 101. Between the Devil and the Deep Sea; by E. F. Temple. 102. Mount Cook, from the Bush near the Hermitage; by E. Gouldsmith—Otago Art Society. 103. Figure Study from Life; by David Blair. 104. Raupo; by Miss Flora Ross. 105. Port Chalmers and Otago Heads; by W. S. Melvin. 106. A Study from Life; by Miss H. Sievwright. 107. Spring Time; by J. Douglas. 108. On the Blueskin Road; by W. F. Browne. 109. Dunedin Harbour, Evening; by John Gibb. 110. In Summer Time; by F. L. Drummond. 110A. Portrait of Sir Maurice O'Rorke, Speaker of the House of Representatives, New Zealand; by H. Otterson. 111. A Shady Nook on the Water of Leith; by P. Power. 112. Portwine Magnolias; by Miss Flora Ross. 113. Clematis; by Miss M. Brownlie. 114. Poppies; by Miss Flora Ross. 115. Happy Days; by E. F. Temple. 116. Folding Screen (upon each panel are displayed representations of New Zealand flora); by Miss Stoddart.

Corridor—off Room 6.*—1. Timaru Harbour; by W. Ferrier. 2. Forsythia; by Miss J. H. McKean. 3. Broom; by Miss M. Brownlie. 4. Lake Wakatipu; by W. M. N. Watkins. 5. After the Dance; by Mrs. Mollet. 6. The Valley of the Leith; by P. Power. 7. Portrait of the late General Gordon; by G. F. Fodor. 8. Rose of Sharon; by Miss M. Brownlie. 9. Bush Lawyer; by Miss C. White. 10. Bramble Spray; by Miss C. White. 11. Lake Hawea; by W. M. N. Watkins. 12. Winter Wild Flowers of New South Wales; by Miss Flora Ross. 13. The Beach at St. Clair; by Miss C. Edmond. 14. Cream Cactus and Fern; by Miss Cora Puckey. 15. Lilies; by Miss M. Brownlie. 16. Preservation Inlet; by Thomas Ball. 17. The River Avon, Christchurch; by Miss Dora Meeson. 18. Owenja Cliffs; by Miss M. O. Stoddart. 19. A Small Farm; by P. Power. 20. Westport from the Hills; by Miss E. Gillies. 21. Preservation Inlet, Moonlight; by Miss K. White. 22. The Otira River; by Thornhill Cooper. 23. "I'm going a-milking;" by E. E. Packer. 24. Kinchinjunga; by Thornhill Cooper. 25. Sunrise at Port Chalmers; by G. R. Murray. 26. Milford Sound; by Miss K. White. 27. Dunedin Harbour; by W. Green. 28. In Ross Creek; by E. Clark. 29. Iris; by Miss M. Brownlie. 30. Silver Lake; by W. M. N. Watkins. 31. Ceanothus; by Miss Flora Ross. 32. Wisteria and Coral Tree; by Miss Flora Ross. 33. Single Camellias; by Miss Flora Ross. 34. The Mirror in the Bush; by Miss Silk. 35. Astrea Roses; by Miss Flora Ross. 36. The Gladdon River; by W. M. N. Watkins. 37. Water Lilies; by Miss Dora Meeson. 38. The Breeze's Pause; by Miss Cora Puckey. 39. Summer; by Miss Dora Meeson. 40. Clematis and Kowhai; by Miss C. White. 41. A Sprig of Clematis; by Miss E. Donald. 42. Spring Flowers; by Miss E. Donald. 43. The Camp; by Miss McKellar. 44. A Rangi; by G. F. Fodor. 45. Looking towards Sealcliff; by W. S. Melvin. 46. Chrysanthemums; by Miss R. Dixon. 47. Monthly Roses; by Miss R. Dixon.

* This corridor was not finished until the day before the opening of the Exhibition. The pictures could not therefore be numbered in time for the first issue of the catalogue.

Concert-hall.—1. View of Stewart Island; by Miss E. Waymouth. 2. On the Old Leith Road; by T. G. Goy. 3. Clearing after a Snow Storm, Otira Valley; by J. M. Madden. 4. Sunrise, Port Chalmers; by G. R. Murray. 5. Auckland Harbour; by Miss L. Robinson. 6. Lung Chung Wah; by Peter McIntyre—James Young. 7. Manawatu Gorge; by J. Gaut. 8. Savoyards; attributed to Gainsborough—D. Cherrie. 9. In the Gloaming; by W. F. Browne. 10. Rembrandt's Daughter; attributed to Rembrandt—E. Lyndon. 11. Old Dunedin, 1855; by James Walker. 12. Settle, Yorkshire; by James Walker. 13. A Bunch of Roses; by A. B. Travers. 14. Offerings at the Temple of Venus; attributed to Rubens—E. J. Attwood. 15. Rocky Point, Waitaki River; by Miss M. A. Bruce. 16. The Blow-hole; by Miss C. Edwards. 17. The Otepopo River; by Miss M. A. Bruce. 18. The Deer Stalkers, after Landseer; by Sydney Adams. 19. Portrait of The Rev. Dr. Stuart, from a photograph; by Choy Foy Nam. 20. Ajax, a Study; by Miss H. Sievwright. 21. The Waikouaiti River; by P. Bremner. 22. The Stag at Bay; by Sydney Adams. 23. View of Lane Cove River, N.S.W.; by Miss E. Waymouth. 24. Portrait of The Right Rev. Samuel Tarratt, Lord Bishop of Dunedin, from a photograph; by Choy Foy Nam. 25. Mount Earnslaw; by Miss C. Edmond. 26. The Pulpit Rock; by Miss C. Edwards. 27. Sunset on the Tuscan Shore; by R. Gelomni—A. Grant. 28. The Teremakau River; by W. J. Percival. 29. Ross Creek; by W. S. Melvin.

Note on "The House of Commons" (Room 5).—The London correspondent of the Melbourne *Argus*, writing on the 6th July, 1888, says: "The sale of Lord Hardwicke's pictures took place last Saturday, the 30th June. In the Melbourne Exhibition there is a painting lent by Lord Onslow, which has no doubt attracted much interest. It represents the House of Commons in 1730, under Speaker Onslow, and it is painted by Hogarth. It was procured for Melbourne by Mr. Agnew, the great dealer, who is one of the Royal Commissioners. In Lord Hardwicke's collection of pictures at Wimpole was a picture of the House of Commons in 1730, ascribed to Hogarth. It was regarded as one of the gems of the collection. No suspicion had ever been cast upon it. When the experts were estimating the yield of the forthcoming auction, for the information of Lord Hardwicke and his creditors, the Hogarth picture was put down for a good £1,500. Unluckily for Lord Hardwicke and his creditors, Mr. Agnew happened—as, indeed, is his wont—to visit Christie's sale-rooms when the Wimpole pictures were on view. He perceived at a glance that the Hardwicke 'House of Commons' was a fac-simile of that now at Melbourne. Of course, Hogarth might have painted a *replica*, or (on the principle of *les absents ont toujours tort*) it might have been boldly suggested that the picture at Melbourne was a copy, and that the one at Christie's was the only true original. Unluckily for Wimpole, Mr. Agnew had amongst the literature handed over to him by Lord Onslow a correspondence of 1790 between the Lord Hardwicke of the day and the Lord Onslow of the day, from which it has to be clearly gathered that, to the infinite gratification of Lord Hardwicke, Lord Onslow had permitted him to send a copyist to copy the House of Commons picture by Hogarth. There was a discussion in the letters as to who the copyist should be, and what fee he ought to be paid. Here, then, was the copy figuring at Christie's as the original—indeed, it was exhibited as such some years ago at an exhibition of the old masters by the Royal Academy—on both occasions undetected by the connoisseurs in London. Just as the great Mr. Woods was stepping into the rostrum, the smiling Mr. Agnew approached him and said, in an insinuating way, 'Woods, I want you to make a little speech.' 'With pleasure,' was the reply. 'What shall I say?' 'Why, I want you to say that that picture of the House of Commons is only a copy.' 'Nonsense; why should I?' 'Well, just look here,' and then the still smiling Mr. Agnew put the time-stained letters into the hands of his friends one by one, all in the interests of 'good old truth,' as he jocularly observed. Once convinced, Mr. Woods told his audience the state of the case with the utmost frankness, and the picture therefore went for a paltry £100, thus knocking about 25 per cent. off the anticipated proceeds of the whole picture-auction. Who was the purchaser does not clearly appear."

Victorian Collection.

Oil-paintings.—1. A Settler's Home; by A. T. McGregor. 2. In the Otway Forest; by Chassie Cole. 3. Brighton Beach, Evening; by E. E. Webb. 4. Winter; by David Bates. 5. A Meeting of the Unemployed; by W. Anderson—A. Fletcher. 6. Near Brecon; by David Bates—Paul Bates. 7. "Prayer;" by L. Blanc—A. Fletcher. 8. Study of a Head; by W. Holyoake, V.P.S.B.A.—J. Gilbert. 9. Sunset in Bavaria; by L. Neubert—A. Fletcher. 10. After the Bath; by W. Holyoake, V.P.S.B.A.—J. Gilbert. 11. Interior of a Stable; by F. D. Bodkin—W. Aitken. 12. Bala Lake; by S. R. Percy—J. Gilbert. 13. Interior of a Stable; by W. Vershuer—A. Fletcher. 14. Among the Welsh Hills; by S. R. Percy—J. Gilbert. 15. Penelope; by L. Blanc—A. Fletcher. 16. Ashou Church; by David Bates—Paul Bates. 17. Moonlight; by Noerr—A. Fletcher. 18. Battery Green, N.Y.; by Andrew Melrose—A. Fletcher. 19. Driving Geese; by Isa Rae—A. Fletcher. 20. Waterfall at Tobermory; by J. B. Smith—A. Tooth and Son. 21. Lower Fall, Aberfeldy; by J. B. Smith—A. Tooth and Son. 22. Sunset; by Collingwood Smith—A. Fletcher. 23. Morning, Loch Ard; by Charles Marshall—J. Gilbert. 24. A Study near Capel Curig; by David Bates—Paul Bates. 25. Puppies; by Sir Edwin Landseer, R.A.—J. Gilbert. 26. The Two Pets; by W. C. T. Dobson, R.A.—A. Tooth and Son. 27. In the Lledr Valley; by J. B. Smith—A. Tooth and Son. 28. On the Lagoons, Venice; by G. G. Kilburne—Mrs. Yuile. 29. The Waning of the Year; by E. Parton—A. Tooth and Son. 30. Queen Catherine's Dream; by H. Le Jeune, A.R.A.—A. Fletcher. 31. "Doubtful Deeds;" by Fred. Roe—A. Tooth and Son. 32. On the Thames; by R. Hollingdale—A. Tooth and Son. 33. Cottage at Thorpe; by J. Thors—A. Tooth and Son. 34. Knighton Church; by David Bates—Paul Bates. 35. The Towpath, Alresford; by L. Wray—J. Gilbert. 36. Yarmouth Harbour; by J. H. Miles—A. Fletcher. 37. Italian Peasant Girl; by T. K. Pelham—J. Gilbert. 38. Landscape; by Charles Marshall—J. Gilbert. 39. The New Novel; by L. J. Pott—A. Tooth and Son. 40. Roses; by W. G. Sanders—A. Fletcher. 41. "The Reprimand;" by F. Verhas—J. Gilbert. 42. On the Conway; by Charles Marshall—J. Gilbert. 43. The Rivals; by A. F. Dicksee—A. Tooth and Son. 44. The Old Stage Wagon; by J. F. Herring, R.B.A.—J. Gilbert. 45. Evening, the Skies yet blushing with Daylight; by G. J. R. Conolan. 46. The Poultry Dealer; by Isa Rae. 47. Homeward Bound; by J. Benneter. 48. On the Upper Derwent, Tasmania; by L. de C. Berthon. 49. Half-moon Bay, Victoria; by E. E. Webb. 50. "From the Evening lighted Wood;" by A. S. McGregor. 51. On the Balcony; by J. W. Chapman—A. Fletcher. 52. Off Clovelly; by F. Brangwyn—A. Tooth and Son. 53. Beams of Evening; by Chassie Cole. 54. A Home by the Sea; by E. A. Waterlow, R.W.S.—A. Tooth and Son. 55. His Own Fireside; by D. Hardy—A. Tooth and Son. 56. "A Peaceful Hour;" by G. J. R. Conolan. 57. A Village Woman and Child; by Mossolini—A. Burns. 58. "My Laddie's o'er the Sea;" by H. Baldry—A. Fletcher. 59. "Shade and Shine;" by Chassie Cole. 60. "The Halt;" by W. Velten—A. Tooth and Son. 61. Landscape; by C. Peacock—W. Aitken. 62. Marauders; by Noerr—A. Burns. 63. Out in the Valley; by Charles Marshall—J. Gilbert. 64. The Bridge; by Glover—W. Aitken. 65. Castle Otway, Ireland; by W. Meadows—W. Aitken. 66. "Sanctuary;" by W. Holyoake, V.P.S.B.A.—J. Gilbert. 67. "A Tiff;" by G. Mossilini—A. Burns. 68. "Weary;" by J. Muntz. 69. "The Prisoner's Comforter;" by Locotello—W. Aitken. 70. Wimbledon Common; by James Webb—J. Gilbert. 71. "The Last Supper;" by W. Bridges—W. Aitken. 72. Titania and Bottom the Weaver; by L. Blanc.

Water-colours.—73. Katwyk; by T. B. Hardy, R.B.A.—E. Hodson. 74. On the Boulevards; by Dudley Hardy—E. Hodson. 75. Sonning-on-Thames; by F. C. Coleridge—Rose Barton. 76. A Stream in North Wales; by John M. Bromley, R.B.A.—E. Hodson. 77. In Surrey; by E. P. Brandard—A. Fletcher. 78. Waimea Valley; by John Gully—A. Fletcher. 79. On the Wye; by F. C. Coleridge—Rose Barton. 80. A Dusty Road; by Menani—A. Fletcher. 81. After a Storm; by A. K. Brown, R.S.W.—J. Miller. 82. A Stormy Day; by David Law, R.S.P.E.—E. Hodson. 83. Near Dordrecht; by W. W. May—E.

Hodson. 84. Southern Hounds; by E. Caldwell—E. Hodson. 85. Mount Sinbad; by David Law, R.S.P.E.—E. Hodson. 86. La Tarantella; by P. de Tomassi—A. Fletcher. 87. A Gipsy Encampment; by David Cox—J. Gilbert. 88. Flowers; by P. R. Marshall—A. Fletcher. 89. Waiting for the Tide; by W. Ayerst Ingram, R.B.A.—A. N. Fletcher. 90. Storm on the Moor; by W. Beattie—Robinson. 91. The Young Artist; by T. Walter Wilson, R.I.—A. Fletcher. 92. Straw-yard; by J. F. Herring, R.B.A.—J. Gilbert. 93. Floods; by A. C. Fraser—A. N. Fletcher. 94. Plymouth Trawlers; by W. Ayerst Ingram, R.B.A.—A. N. Fletcher. 95. Mill-stream; by T. Morris—Robinson. 96. Mending Nets; by Kate Macaulay—A. N. Fletcher. 97. Preparing for Conquest; by F. S. Muschamp—A. Fletcher. 98. Near Yarmouth; by A. W. Weedon, R.I.—E. Hodson. 99. The Nore; by R. J. Biddle—A. Fletcher. 100. In the Highlands; by A. W. Weedon, R.I.—A. Fletcher. 101. Evening on the Clyde; by A. K. Brown, R.S.W.—J. Miller. 102. Penzance; by Cora Schrader—A. Fletcher. 103. Fishing-boats returning; by A. W. Ingram, R.B.A.—A. Fletcher. 104. Out in the Country of the Avon; by Charles Marshall—J. Gilbert. 105. Flirtation; by Gioja—A. Burns. 106. An Italian Orange Boy; by C. Carnevalini—J. Gilbert. 107. Landscape; by Copley Fielding—J. Gilbert. 108. Gathering Bush; by C. Piguegnet—Richardson. 109. Sundown; by C. J. Barraud—A. Fletcher. 110. Near Reigate; by W. H. Wheeler, R.B.A.—E. Hodson. 111. On the Road to Gareloch; by B. McGuinness, R.H.A.—Rose Barton. 112. Compliments to the Hostess; by P. de Tomassi—A. Fletcher. 113. Ramsgate Harbour; by T. B. Hardy—E. Hodson. 114. Carden on the Moselle; by B. McGuinness, R.H.A.—Rose Barton. 115. Plas Tan Y Bwlch; by F. C. Coleridge—Rose Barton. 116. Arthos, Barmouth; by R. A. K. Marshall—E. Hodson. 117. Highland Pastures; by A. W. Weedon, R.I.—E. Hodson. 118. Peat-gatherers; by E. Hargitt, P.R.I.—E. Hodson. 119. Dead Men's Shoes; by Charles Cattermole—A. Fletcher. 120. Mount Cook; by J. Gully—Felton. 121–138. Victorian Wild Flowers; by Mrs. Ellis Rowan. 141. Near Woodford, Gloucester; by R. A. K. Marshall—E. Hodson. 142. The Christmas Dinner; by J. H. Barnes—A. Fletcher. 143. Stag Rocks, Bambo; by T. B. Hardy, R.B.A.—J. Gilbert. 144. On the Lagoons, Venice; by T. B. Hardy, R.B.A.—E. Hodson. 145. A Street in Caen; by W. Mesker—A. Fletcher. 146. Sweet Flowers; by Provaggi—A. Fletcher. 147. Leominster Church; by Stuart Lloyd, R.B.A.—A. Fletcher. 148. Travellers; by Charles Cattermole—E. Hodson. 149. Day Dreams; by W. Hooper—A. Fletcher. 150. Vanity; by A. Feregretti—A. Fletcher. 151. Cotherstone on the Tees; by J. H. Mole—A. Fletcher. 152. Gathering Peat near Kinloch Ewe; by A. W. Weedon, R.I.—E. Hodson. 153. A Berkshire Mill; by Yeend King—E. Hodson. 154. Village of Green-Mill, Dumfriesshire; by A. K. Brown, R.S.W.—J. Miller. 155. Good Morning; by Charles Cattermole—E. Hodson. 156. A Lock on the Wey; by E. P. Bucknall—E. Hodson. 157. Melrose Bridge; by F. W. Cartwright—E. Hodson. 158. Sunset, Thundery Weather; by G. S. Walters, R.B.A.—E. Hodson. 159. On the Beach; by F. H. Mole—A. Tooth and Son. 160. A Gale in Swansea Bay; by G. S. Walters, R.B.A.—E. Hodson. 161. Footbridge near Hurst; by A. E. Bowers—E. Hodson. 162. Sunset on the Thames; by F. C. Coleridge—Rose Barton. 163. In the Isle of Skye; by Reginald Jones, R.B.A.—A. Fletcher. 164. Companions; by G. G. Kilburne—E. Hodson. 165. Dover Cliffs; by T. B. Hardy, R.B.A.—E. Hodson. 166. Canterbury Meadows; by J. Macpherson—E. Hodson.

New South Wales Collection.

Delilah, by Schaufelain; A Venetian Gentleman; The Adoration of the Magi, by P. de Vecchio; La Maddalena, by A. Durer; St. Cecilia, by Raphael; Portrait of a Gentleman; Venice, by Canaletti; The Flight to Egypt, by Guido Reni; Study of a Bust of a Young Lady, by Schaufelain; Soldiers Carousing, by Giorgione; Pan and the Nymph, by F. Domenichino; Time Delivering Innocence from Evil, by N. Poussin; A Beggar, by Murillo—Commissioner for New South Wales. A Prize Heifer, by Macleod; A Champion Bull, by Macleod—E. B. Woodhouse. A Sketch; by Nerli. A Portrait of a Lady; by Nerli. A Street Scene; by Nerli. Shipping at Melbourne Wharf; by Nerli. Country Scene; by Nerli. A Quiet Nook; by G. Collingridge. Portrait of Lord Carrington—Commissioner for New South Wales. El Tajo; by G. Collingridge. In the

Field of Mars; by G. Collingridge. Lane Cove River; by G. Collingridge. Parramatta Park; by G. Collingridge. Hawkesbury River; by G. Collingridge. My Dear Little Dolly; by Nerli. Study of a Lady; by Nerli. Bush Scene, Gosford; by G. Collingridge. Berowra Creek; by G. Collingridge. Study of a Lady; by Nerli. Joseph and Potiphar's Wife—Commissioner for New South Wales. A Rabbi; by Nerli. A Portrait; by Tiziano—Commissioner for New South Wales. A Portrait—Christ in the Temple, by Domenichino; Study of a Girl; St. Philip Neri; St. Philip—Commissioner for New South Wales. Tiles for Mantelpieces, Flowers and Birds of New South Wales; by Miss E. Boodle. A Bird of Paradise; by Miss E. Boodle. An Australian Parrot; by Miss E. Boodle.

Sculpture.—Tamar, Cupid, an Angel, Child and Dog, Child and Kid, Child and Dog; by Della Nave—Commissioner for New South Wales.

Bronzes.—La Falconieri, by Ferville; The Musical Fanatic, by Morriston; La Frileuse, by Houdon; Roman Wrestlers; Ernani and Dano Sol, by Rancoulet—Commissioner for New South Wales.

Collection of Carvings in Wood.