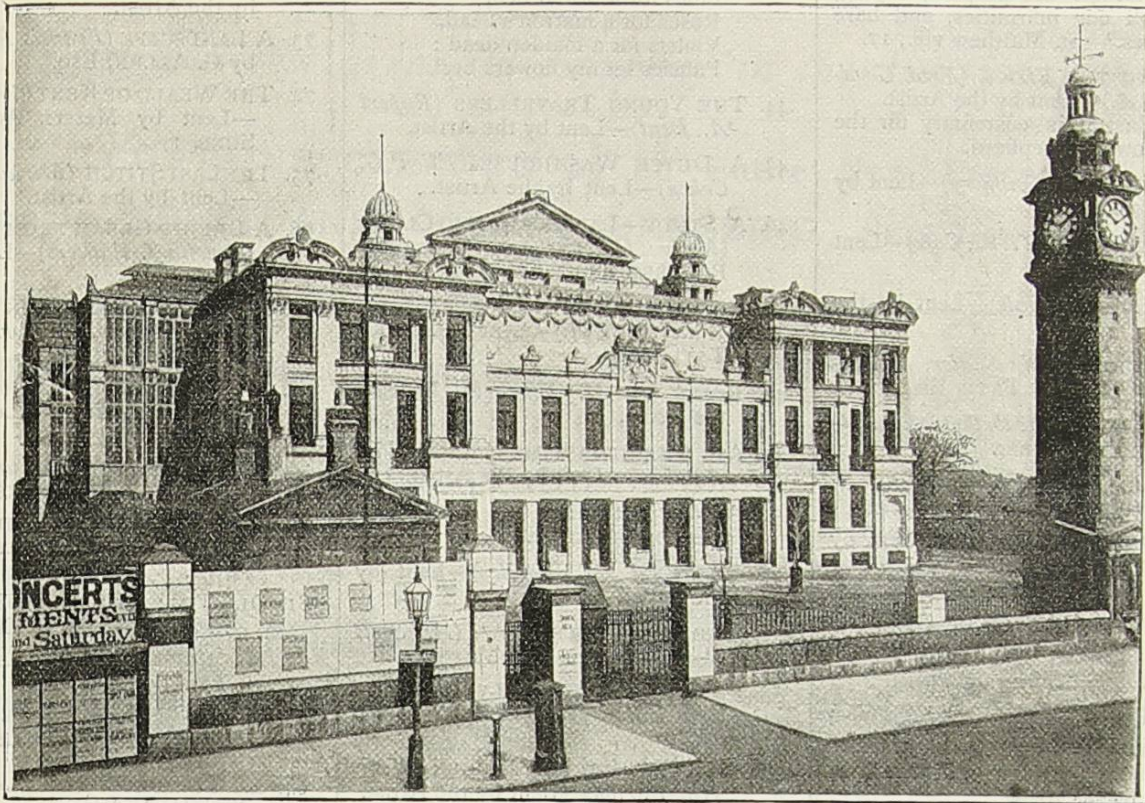


# THE PEOPLE'S PALACE ANNUAL EXHIBITION OF PICTURES.

OPEN DAILY FROM AUGUST 13TH TO SEPTEMBER 10TH, 1892.



## CATALOGUE.

### NOTICE.

VISITORS are requested not to touch the pictures.

A Cloak Room is provided in the Entrance Vestibule, at which visitors are requested to give up their sticks, umbrellas, etc., before entering the Queen's Hall.

The dining and tea-rooms are in the basement of the Winter Garden, and refreshments may also be obtained in the Winter Garden.

Organ and Pianoforte Recitals will be given every day, at intervals. Promenade Concerts in the Winter Garden. Selections by Military Bands.

A voting box will be found, in which visitors are asked to record their votes for the picture they consider the best. The state of the poll will be declared daily.

Visitors will oblige by notifying at the office any mistakes that may appear in this catalogue.

Prices of admission: Mondays and Saturdays, 10 to 2, sixpence; 2 to 10, threepence. Other days, 10 to 5, threepence; 5 to 10, one penny.

C. E. OSBORN, Secretary.

1. THE LION'S CUBS (*F. W. Lawson*)—Training Ship Boys before Nelson's Memorial in St. Paul's. Lent by HASELTINE OWEN, Esq.

1a. STILL LIFE (*K. Hamilton*)—Lent by the Artist.

1b. STILL LIFE (*K. Hamilton*)—Lent by the Artist.

1c. THE GARDEN OF SLEEP (*J. Fitz-Marshall*)—Lent by the Artist.

2. WATERING HORSES (*Alfred Elias*)—Lent by the Owner.

3. PURITAN AND CAVALIER (*F. Goodall, R.A.*)—Lent by the Owner.

4. PATHWAYS OF LIGHT (*Charles Wilkinson*)—Lent by the Artist.

5. THE FLIGHT INTO EGYPT (*F. Goodall, R.A.*)—Lent by the Artist.

6. SIC TRANSIT GLORIA MUNDI (*F. Goodall, R.A.*)—Lent by the Artist.

"O thou daughter dwelling in Egypt, furnish thyself to go into captivity: for Noph shall be waste and desolate without an inhabitant." Jeremiah xlvi., 19.—Noph is the Scriptural name for Memphis.

"For the further adornment for the Temple of Ptah, Rameses II. set up two colossal statues of himself in front of the 'double-winged tower,' one at each side of its splendid gates. These statues were sculptured in white silicious limestone, and were nearly 50 ft. in height. One is

at present lost, but the other still remains on the spot, reclined in a hollow forming a pool, where it lies face downwards, more or less submerged in water for three quarters of the year. The conical helmet, the badge of sovereignty over Upper Egypt, is partly broken off."—Sir Erasmus Wilson's "Egypt of the Past."

7. PYGMALION'S PRAYER TO VENICE (*F. Hamilton Jackson*)—Lent by the Owner.

8. THE HOMELESS SEA (*Leslie Thompson*)—Lent by the Artist.

9. A FISHER MAIDEN (*Blanche Jenkins*)—Lent by the Artist.

10. SHEEP SHEARING (*Fred. Goodall, R.A.*)—Lent by the Owner.

11. IN GRANNY'S CHAIR (*Mrs. F. Goodall, née Alice Tarry*)—Lent by the Artist.

12. SPINNERS AND WEAVERS (*Fred. Goodall, R.A.*)—Lent by the Owner.

13. HARROW - ON - THE - HILL (*Fred. Goodall, R.A.*)—Lent by the Artist.

14. GORDON'S LAST MESSENGER (*Fred. Goodall, R.A.*)—Lent by the Owner.

15. ANCHORAGE (off St. Ives)—EVENING (*Frances Black*)—Lent by the Artist.



- 16. A DIVINE (*J. W. Perrin*)—Lent by the Artist.
- 17. PICKING UP A LIVING (*Haynes King*)—Lent by the Artist.
- 18. BY THE SEA OF GALILEE (*Fred. Goodall, R.A.*)—Lent by the Owner.  
"That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bare our sicknesses." St. Matthew viii., 17.
- 19. LEADING THE FLOCK (*Fred. Goodall, R.A.*)—Lent by the Artist.  
In the East it is customary for the sheep to follow the shepherd.
- 20. GUILTY (*W. H. Couldery*)—Lent by the Owner.
- 21. THE NEW ODE (*T. W. Cafe*)—Lent by the Artist.
- 22. DEBORAH (*W. Gale*)—Lent by the Artist.
- 23. THURSDAY (*Dendy Sadler, R.A.*)—Lent by HENRY TATE, Esq.
- 24. HALLOWEEN (*Elizabeth Galland*)—Lent by the Owner.
- 25. ADDING INSULT TO INJURY (*John Adamson*)—Lent by the Artist.
- 25a. FLOWERS (*J. Baptiste*)—Lent by G. ALLEN, Esq.
- 25b. OAK IN EARLY SPRING (*A. McCallen*)—Lent by the Artist.
- 26. HOP PICKING IN KENT (*G. H. Saphron*)—Lent by the Artist.
- 27. HER FIRST RIDE (*F. S. Sindici*)—Lent by the Artist.
- 28. THE NIGHTMARE (*L. Falero*)—Lent by the Artist.
- 29. LAUNCHING THE LIFEBOAT (*W. M. Howgate*)—Lent by the Artist.
- 30. THE GREAT BRIDGE OF CHIOGGIA, near Venice. Return of the Fisher Boats at Evening (*Francis W. Loring*)—Lent by the Artist.
- 31. FRIENDS (*F. S. Sindici*)—Lent by the Artist.
- 32. ENEMIES (*F. S. Sindici*)—Lent by the Artist.
- 33. THE HONOURABLE MRS. IVO BLIGH AND HER SONS (*Ida Verner*)—Lent by the Artist.
- 34. FRUIT ET MELONS (*Edouard Chappel*)—Lent by the Artist.
- 35. THE SWORD LESSON (*J. Ivanovitch*)—Lent by A. ANDERSON, Esq.
- 36. DUNDEE FROM THE RIVER (*W. Wilson*)—Lent by the Artist.
- 37. PLAYMATES (*Joseph Clark*)—Lent by the Artist.
- 38. FRUIT (*J. F. Swingler*)—Lent by the Artist.
- 39. I'M QUEEN OF THE LEAF, THE BUD, AND THE FLOWER (*J. Fitz-Marshall*)—Lent by the Artist.
- 40. WOLF! WOLF! (*Ernest A. A. Waterlow*)—Lent by the Artist.
- 41. A LANDSCAPE (*J. Wilson Foster*)—Lent by the Artist. Illustrating the words of Milton:—  
"And now the sun had stretched out all the hills,  
And now was drop't into the western bay."

- 42. DON QUIXOTE (*Sir John Gilbert, R.A.*)—Lent by Messrs. A. & F. PEARS.  
Don Quixote, at the castle of the duke, experiences in person the honours which he had read were paid to his predecessors, the great knights errant of antiquities.
- 43. PANSIES (*Edith M. Gibson*)—Lent by the Artist.  
"Lilies for a bridal bed,  
Roses for a matron's head,  
Violets for a maiden dead;  
Pansies let my flowers be."
- 44. THE YOUNG TRAVELLERS (*Rupert A. Dent*)—Lent by the Artist.
- 45. A DUTCH WASHHOUSE (*Ellen G. Cohen*)—Lent by the Artist.
- 46. A STUDY—LANDSCAPE AND CLOUD (*Keely Halswelle*)—Lent by R. GIBBS, Esq.
- 47. CONSULTING THE ORACLE (*J. W. Waterhouse, A.*)—Lent by HENRY TATE, Esq.
- 48. ROSES (*A. M. Woolley*)—Lent by the Artist.
- 49. AT CHRISTMASTIME (*R. E. Von Barwitz*)—Lent by the Artist.
- 50. A MAY MORNING (*A. F. Grace*)—Lent by the Artist.
- 51. ROSES (*A. M. Woolley*)—Lent by the Artist.
- 52. THE CROFTER'S COW (*A. Scott Rankin*)—Lent by the Artist.
- 53. "YOURS FAITHFULLY" (*Robert Little, A.R.W.S.*)—Lent by the Artist.
- 54. AN IRISH POTATO DIGGER (*M. R. Hill-Burton*)—Lent by the Artist.
- 55. THE CROWS THAT FOLLOW THE PLOUGH (*Louis Cockrell*)—Lent by the Artist.
- 56. MAY (*E. A. Waterlow, A.*)—Lent by the Artist.
- 57. IN THE BRITISH MUSEUM (*C. L. Burns*)—Lent by the Artist.
- 58. THE VILLAGE NAUTCH DANCE (*W. J. Müller*)—Lent by A. ANDERSON, Esq.
- 59. GREETING THE NEWBORN (*Carl Bauerle*)—Lent by the Artist.
- 60. PUNTING ON THE RIVER (*M. Taylor*)—Lent by the Artist.
- 61. UNCLE TOM AND HIS WIFE FOR SALE (*Sir E. Landseer, R.A.*)—Lent by HENRY TATE, Esq.
- 62. THE ACRE OF THE POOR (*C. L. Burns*)—Lent by the Artist.
- 63. EGYPT, 1882 (*J. E. Hodgson, R.A.*)—Lent by W. F. D. SMITH, Esq., M.P.
- 64. MIDSUMMER NOON (*Carl Bauerle*)—Lent by the Artist.
- 65. A SCENE IN PORTUGAL (*Alfred Elias*)—Lent by the Artist.
- 66. SPRING AFTERNOON—Johnson Ward, Lincoln County Hospital (*Dering Curlois*)—Lent by the Artist.
- 67. A PEEP INTO THE PAST (*Minnie J Hicks*)—Lent by the Artist.
- 68. IN FAIRYLAND (*A. Nordgren*)—Lent by the Artist.

- 69. A WELSH MOUNTAIN STREAM. (*David Cox, R.A.*)—Lent by J. S. STORR, Esq.
- 70. CONJUGAL AFFECTION (*T. S. Cooper, R.A.*)—Lent by C. TAYLOR, Esq.
- 71. THE EDGE OF THE COMMON (*Chas. W. Groom*)—Lent by the Artist.
- 72. KITTY (*Reginald E. Arnold*)—Lent by the Artist.
- 73. A LANDSCAPE (*Francis Port*)—Lent by G. ALLEN, Esq.
- 74. THE WEALD OF KENT (*Wm. Linnell*)—Lent by Messrs. AGNEW and SONS.
- 75. THE LAST STITCH (*Miriam J. Davis*)—Lent by the Artist.
- 76. A BRIGHT GLEAM FROM THE WEST (*Amelia J. Walters*)—Lent by the Artist.
- 77. A FRIENDLY POWER IN THE LAND OF EGYPT (*W. C. Horsley*)—Lent by the Artist.
- 78. A SUNBEAM IN THE SHADE (*Blanche Jenkins*)—Lent by the Artist.
- 79. DUNMOW, ESSEX (*Arthur B. Collier*)—Lent by Lord MONKSWELL.
- 80. SPRING, SUMMER, AND AUTUMN (*Hugh L. Norris*)—Lent by the Artist.
- 81. OLD TIM: the Salmon Fisher (*F. H. A. Parker*)—Lent by the Artist.
- 82. MOONRISE IN SPRING (*Alfred East*)—Lent by the Artist.
- 83. WAITING FOR THE FERRY (*J. F. Herring, Senr.*)—Lent by N. HARRIS, Esq.
- 84. LA TOLENTIO (*Gaetano Cherici*)—Lent by A. ANDERSON, Esq.
- 85. CATCHING MINNOWS (*M. R. Hill-Burton*)—Lent by the Artist.
- 86. E'EN IN ITS MOTION THERE WAS REST (*Edward R. Taylor*)—Lent by the Artist.
- 87. EDWARD I. DEMANDING OF THE WELSH CHIEFTAINS THE OATH OF ALLEGIANCE TO HIS INFANT SON (*Phil Morris, R.A.*)—Lent by the Artist.
- 88. CHANGING PASTURE (*T. Gainsborough*)—Lent by E. ROBERTS, Esq.  
A shepherd is seen driving sheep; a cottage to the right, with thickly-wooded background. A very fine work by this well-known painter. He is thoroughly represented in the National Gallery in portraits and landscapes, and by several sepia drawings in the British Museum. There is a charm about the landscapes of Gainsborough which entitles them to be placed in the finest collections.
- 89. ST. FRANCIS OF ASSISI WITH THE STIGMATA (*Francisco Zurbaran*)—Lent by HADEN CORSER, Esq.  
This picture was in the Spanish collection of King Louis Phillipe; sold at Messrs. Christie and Manson's, May 7th, 1853, and described in the catalogue as having been obtained at Madrid from a Franciscan convent. The legend runs that St. Francis of Assisi, who was born in 1182 and died 1226, so far resembled Our Lord in mind that he began to resemble Him in body, and bore the

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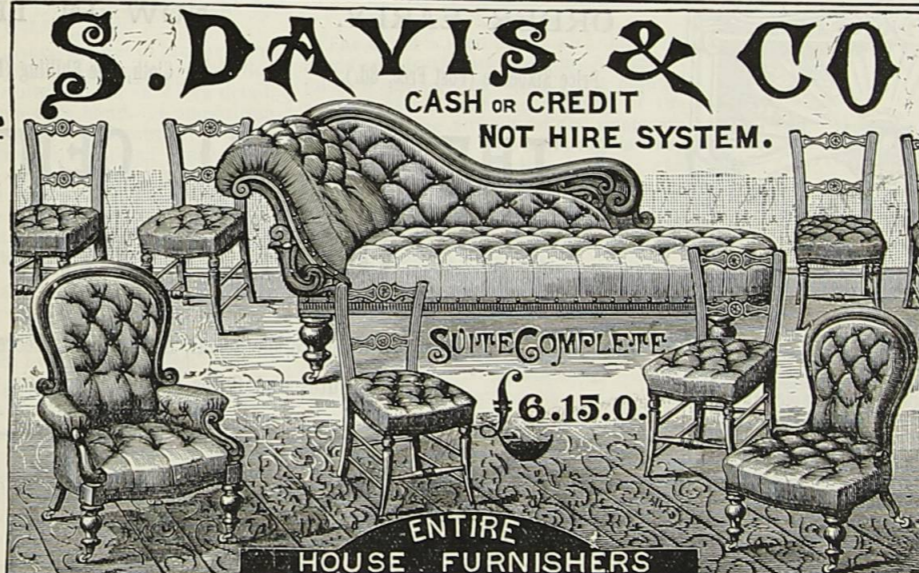
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August 12, 1892.

The Palace Journal.

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marks of the nails in his hands and feet and the wound in his side. Pope Alexander IV. is alleged to have seen the marks. The figures in the picture represent St. Francis, Pope Alexander IV., a cardinal, two Franciscan friars—the order founded by St. Francis—and a figure representing possibly the patron of the artist, and which can be removed from view by folding the canvas.

90. CHARING CROSS, 1770 (*Samuel Scott*)—Lent by H. BEER, Esq.

91. CLEOPATRA (*Carlo Dolci*)—Lent by E. ROBERTS, Esq.

Cleopatra, the celebrated Queen of Egypt, of whose beauty all have heard, who subdued Julius Cæsar and Mark Anthony, and chose to die by the bite of an asp, is here pictured with Cupid drawing out the asp; very high in colour and beautifully painted, suitable to the idea we entertain of the personage. She died 40 years B.C.

92. THE OYSTER WOMAN (*G. Van Heckell*)—Lent by E. ROBERTS, Esq.

A gem of the Dutch School, very highly finished and brilliantly coloured; the lights and shadows are managed with great ability. This artist was no doubt a pupil of Gerard Dore, not represented in the National Gallery.

93. A SEA PIECE (*W. Müller*)—Lent by C. TAYLOR, Esq.

94. THE ELEMENTS (*T. Boets*)—Lent by T. DYER EDWARDES, Esq.

95. PORTRAIT OF TITIAN, painted by himself when aged 84 (*Titian*)—Lent by W. GILBERT, Esq.

96. LANDSCAPE AND CATTLE (*Thos. Gainsborough, R.A.*)—Lent by SAMUEL TYZACK, Esq.

97. TRAVELLERS RESTING (*Gaspar Poussin*, born 1615, died 1675)—Lent by C. E. STEWART, Esq.

98. EDWARD VI. (*Hans Holbein*)—Lent by Sir W. J. FARRER.

99. SIGNING THE MARRIAGE CERTIFICATE (*John Martin*)—Lent by E. ROBERTS, Esq.

A distinguished painter of architecture. This is a very good specimen of the artist. It is wonderfully painted in every detail, showing a master's hand. Composition very skilfully portrayed, contrast or variety in the position or motion of every figure is faithfully delineated, which is a great requirement for a picture of many figures. This artist is a painter of many well known pictures, and is represented in the National Gallery. This is after FORTUNG.

100. LOT AND HIS DAUGHTERS (*Guido Reni*)—Lent by J. ADAMS, Esq.

101. LANDSCAPE WITH FIGURES (*Wilson*)—Lent by J. ADAMS, Esq.

102. THE BETRAYAL (*Lucas Van Leyden*)—Lent by E. ROBERTS, Esq.

This inimitable gem speaks for itself. The figures are wonderfully grouped, colours beautifully blended, and the whole scene admirably depicted. This artist was called the Patriarch of the Dutch School. His works are very rare and seldom met with.

103. AN ALEHOUSE DOOR (*George Morland*)—Lent by R. GIBBS, Esq.

104. LANDSCAPE (*Thomas Barker*).—Lent by R. GIBBS, Esq.

105. TREES (*Patrick Nasmyth*)—Lent by C. TAYLOR, Esq.

106. A GIPSY ENCAMPMENT (*J. S. Kitchen*)—Lent by C. TAYLOR, Esq.

107. THE DUKE OF MARLBOROUGH (*John Verelst*)—Lent by W. GILBERT, Esq.

108. HENRY VIII. (*Hans Holbein*)—Lent by THE COURT OF THE DRAPERS' COMPANY.

109. THE MILL (*J. S. Kitchen*)—Lent by C. TAYLOR, Esq.

110. THE WAYSIDE COTTAGE (*J. S. Kitchen*)—Lent by C. TAYLOR, Esq.

111. VENICE (*Caneletto*)—Lent by MAJOR W. M. BELL.

112. THE SHIPWRECK (*W. Van de Velde*)—Lent by E. ROBERTS, Esq.

In the foreground is seen many broken masts and a large fish, to the left is a very fine Dutch vessel, and the one at the right is quite a wreck, as the sailors have got on the rocks; other vessels in the distance are in great trouble. Stormy sea is here shown in all its terror. A dark cloudy sky fills the background.

113. VENUS, FLORA, AND BACCHUS (*J. M. Velasquez*)—Lent by W. GILBERT, Esq.

114. LOBSTER AND FRUIT (*Mignon*)—Lent by Captain ANDREW HAMILTON.

115. CUPIDS ADORNING THE BUST OF VENUS (*Francisco Albani*)—Lent by C. E. STEWART, Esq.

116. PRODIGAL SON (*Bartolomé E. Murillo*)—Lent by Sir W. FARRER.

117. LANDSCAPE (*John Crome*)—Lent by HENRY BEER, Esq.

118. WESTMINSTER (Attributed to *Hayes*)—Lent by Major W. M. BELL.

119. CHRIST APPEARING TO THE SHEPHERDS (*Nicholas Berchem*)—Lent by E. ROBERTS, Esq.

The angel is seen in the air: the shepherds are struck with wonder. A wonderful conception—the animals are painted as natural as life; the frisking of the lambs, and the attitude of the goats are very remarkable; the colouring is very rich and suitable to the subject; the landscape is hilly and full of huts.

120. LANDSCAPE, VIRGIN AND CHILD REPOSING (*Venetian School*)—Lent by Sir W. FARRER.

121. VIRGIN AND CHILD WITH WORSHIPPERS (*Titian*)—Lent by Sir W. J. FARRER.

122. CORNFIELD, WITH A GIRL AT A STILE (*T. Gainsborough*)—Lent by E. ROBERTS, Esq.

A rustic with a keg in her hand, and dog by her side, close to a stile in the foreground. Reapers are seen at work in the field beyond; to the right, a cottage in the distance.

123. LANDSCAPE WITH CATTLE (*James Stark*)—Lent by J. C. BAILEY.

124. SIR WALTER SCOTT (*Sir Henry Raeburn, R.A.*)—Lent by J. M. McDONALD, Esq.

125. THE HILL OF THE MUSES (*Claude*)—Lent by SIR W. J. FARRER.

126. LANDSCAPE, CATTLE, AND FIGURES (*Ludolph Beckhinsen*)—Lent by C. E. STEWART, Esq.

127. THE MANDOLINE PLAYER (*David Teniers*)—Lent by E. ROBERTS, Esq.

An old man, wearing a red cap, seated on the floor, and playing on the mandoline; an old lady at a table with music or songs in her hand; background a lady entering by the door. A very expressive and carefully painted gem. Signed D. Teniers.

128. CATTLE AT A FORD (*T. Gainsborough, R.A.*)—Lent by HENRY BEER, Esq.

129. LANDSCAPE AND CATTLE (*Rosa Di Tivoli*)—Lent by C. E. STEWART, Esq.

130. THE ALCHEMISTS (*David Teniers*)—Lent by C. TAYLOR, Esq.

131. LANDSCAPE, RIVER, AND CATTLE (*Jacob Ruysdael*)—Lent by C. E. STEWART, Esq.

132. RIVER VIEW, EVENING (*P. Nasmyth*)—Lent by HENRY BEER, Esq.

133. LABOURER'S COTTAGE, WITH MILL IN THE DISTANCE (*J. S. Kitchen*)—Lent by C. TAYLOR, Esq.

134. THE DUET (*J. B. Greuse*)—Lent by E. ROBERTS, Esq.

A very delicately executed work of the French School. Full of expression and harmony of colour, the demitints and relief on the border should be noticed as being rarely seen on a painting.

135. THE IRISH PEASANT (*Thos. Barker*)—Lent by E. ROBERTS, Esq.

136. THE CAMP SCENE (*P. Wouwermans*)—Lent by C. DARLING, Esq., Q.C., M.P.

137. VIEW OF LAMBETH PALACE (*James Scott*)—Lent by THE COURT OF THE DRAPER'S COMPANY.

138. VIRGIN (*Guido Reni*)—Lent by G. ALLEN, Esq.

139. CHARLES EDWARD STUART, KING OF ENGLAND (*A. Trevisani*)—Lent by C. DARLING, Esq., Q.C., M.P.

140. LOUISE OF STOULBERG, WIFE OF KING CHARLES EDWARD STUART (*A. Trevisani*)—Lent by C. DARLING, Esq., Q.C., M.P.

141. PIGS (*Geo. Morland*)—Lent by G. H. MEITZNER, Esq.

142. FOES—NIGHT (*J. Ward, R.A.*)—Lent by G. H. MEITZNER, Esq.

143. THE HOLY FAMILY (*Titian*)—Lent by C. E. STEWART, Esq.

144. THE PORTRAIT OF MR. GUINNESS (*T. Gainsborough, R.A.*)—Lent by E. ROBERTS, Esq.

Mr. Guinness, founder of the world-wide famed Guinness's stout. In the dress of the period. This portrait matches the one in the National Gallery of Rev. Sir Henry Bate Dudley, from the collection of M. B. Foster, Esq.

145. OLD BETTY OF DUBLIN (*George Sharpe*)—Lent by RICHARD GIBBS, Esq.

146. GARDEN SCENE WITH FIGURES (*Watteau*).



147. THE RAT HOLE (*George Armfield*)—Lent by E. ROBERTS, Esq.  
A very fine work by this artist. He was a follower of Sir Edwin Landseer. This work was purchased by the late owner from the artist himself. It is signed and dated.
148. LANDSCAPE (*John Constable, R.A.*)—Lent by C. DARLING, Esq., Q.C., M.P.
149. PROFESSOR LISTON (*J. Linnell*)—Lent by HENRY BEER, Esq.  
The eminent surgeon, of whom it has been said he thought it quite possible to take off a person's head and replace it with safety.
150. ST. JOHN IN THE DESERT (*Guido Reni*)—Lent by Miss ST. JOHN NEALE.
151. THE GORGE (*P. Wouwermans*)—Lent by E. ROBERTS, Esq.  
A charming work by this inimitable artist. Truth and ease in the action of the figures, characteristic in expression; softly flowing clouds; the trees and birds are minutely touched; the animals are perfect in anatomy; colours are glowing and beautifully blended. Every colour is to be found in this work of art.
152. NARCISSUS (*Gaspar Poussin*)—Lent by E. ROBERTS, Esq.  
Narcissus, in Mythology, was a youth of extreme beauty, who, falling in love with his own image in the water, pined away into a flower called Narcissus. This artist was celebrated for painting rocky scenery, which is here shown to great advantage.
153. SUSANNAH AND THE ELDERS (*Salvator Rosa*)—Lent by E. ROBERTS, Esq.  
In the foreground a brook with Susannah and the Elders, and a blind man, who is going towards them. A rough woody scene with other figures; background, blue mountains and flowing white sky, for which this artist is so celebrated.
154. SUSANNAH AND THE ELDERS (*Paolo Veronese*)—Lent by Sir W. G. FERRAR.
155. ECCE HOMO (*Correggio*)—Lent by DAVID J. ALLEN, Esq.
156. THE PET DOG (*Sir Joshua Reynolds, P.R.A.*)—Lent by E. ROBERTS, Esq.  
A little girl nursing a pet pup; the pose of the head is very remarkable, and rendered with a very pleasing expression.
157. MARRIAGE OF MARY AND JOSEPH (*Arellano*)—Lent by Sir W. G. FERRAR. Painted on copper.
158. VIRGIN AND CHILD (*Raphael*)—Lent by E. ROBERTS, Esq.
159. THE NATIVITY—Angels Appearing to the Shepherds, Cherubs Worshipping (*Andreo Sabbatino*)—Lent by Sir W. G. FERRAR.
160. INNOCENCE (*Guido Reni*)—Lent by E. ROBERTS, Esq.  
A Nude Child on a couch asleep, the anatomy, shading and foreshortening of this painting surpass in the execution that of every other artist; the character of the head is sublime and beautiful, a mellowness that would do honour to any painter. Guido has given this picture throughout the whole its value as regards the human form. The spectator, if on

- viewing sideways, it becomes twice the length and at a certain distance like marble.
161. LOVE (*R. E. Von Barwitz*)—Lent by the Artist.
162. THE YOUNG VEGETARIAN (*J. McIntyre*)—Lent by the Artist.
163. THE RT. HON. W. E. GLADSTONE, M.P. (*F. Sergent*)—Lent by HENRY KAYE, Esq.
164. THE FORGE—POLITICS (*Fred. Major*)—Lent by the Artist.
165. MY NURSE (*Beatrice Affer*)—Lent by the Artist.
166. SEASHORE, FISHERMEN, AND BOATS (Unknown)—Lent by RICHARD GIBBS, Esq.
167. INNOCENCE (*R. E. Von Barwitz*)—Lent by the Artist.
168. LOADING AT A QUARRY (*H. T. Wells, R.A.*)—Lent by the Artist.
169. Old Westminster Bridge (*James Scott*)—Lent by the Court of the Drapers' Hall.
170. A FORTUNE TELLER FIFTY YEARS AGO (*Geo. Morton*)—Lent by the Artist.
171. A SOUL CONTEMPLATING THE GRASS OF THE FIELD (*H. J. Stock*)—Lent by the Artist.
172. LEAH WAS TENDER-EYED, BUT RACHAEL WAS BEAUTIFUL AND WELL FAVOURED, AND JACOB LOVED RACHAEL.—Gen. xxix. 17 (*James Clark*)—Lent by the Artist.
173. A BIT OF A GARDEN (*Mary Harding*)—Lent by the Artist.
174. LOVE CROWNING YOUTH (*Harriet Sutcliffe*)—Lent by the Artist.
175. THE DUTCH NAVY (*G. E. Hailé*)—Lent by the Artist.
176. ORPHANS (*W. Mainwaring Palin*)—Lent by the Artist.
177. A SHEPHERD'S BOY, piping as though he should never be old. *The Arcadia* (*Henry Strachey*)—Lent by the Artist.
178. UNINVITED GUESTS (*Fanny Moody*)—Lent by the Artist.
179. THE WATER CARRIERS (*John Martin*)—Lent by E. ROBERTS, Esq.  
A Spanish scene, evidently of every-day life in Spain. The expression of every figure in this picture is impossible to describe; the flower-seller seems to say "Do buy my pretty flowers, fresh gathered to-day." Harmony, composition, execution, and expression is here shown most effectively.
180. A CHINESE BOAT GIRL (*Chinnery*)—Lent by RICHARD GIBBS, Esq.
181. A SUMMER MORNING (*Frank Hobden*)—Lent by the Artist.
182. A CHRISTMAS STOCKING (*Gertrude Martineau*)—Lent by the Artist.
183. THE ROAD HOME (*E. Stewart Wood*)—Lent by the Artist.
184. THE MARGIN OF THE SEA (*Arthur Howgate*)—Lent by the Artist.
185. ST. DOROTHEA (*F. Hamilton Jackson*)—Lent by the Artist.

- The Christian maiden, Dorothea, was beloved by a noble heathen whom she constantly repulsed, for the reason that their faith was different. Having refused to sacrifice to Venus, she was condemned to death, and at their last interview in the prison, she promised to send him flowers and fruits from Paradise, to prove to him that she was there. As he returned to his house after her beheading, he was accosted by an angel, who gave him those flowers and fruits of which she had spoken, saying, "Dorothea sends thee these." He was shortly after baptised, and remained for three days in an ecstatic state, after which he died.
186. SIR JOHN FALSTAFF (*L. Droit*)—Lent by HENRY PRIOR, Esq.
187. SPELLING OUT THE LIST (*George Carlisle*)—Lent by the Artist.
188. THE MOWERS (*Phil. R. Morris, A.R.A.*)—Lent by J. S. HILL, Esq.
189. THE WAKING OF BRINDHILL (*J. D. Batten*)—Lent by the Artist.
190. RUNNING THE BLOCKADE (*Briton Riviere, R.A.*)—Lent by HENRY TATE, Esq.
191. SUSPENSE (*Sir Edwin Landseer, R.A.*)—Lent by H. BALFOUR, Esq.
192. THE STRICKEN DEER (*Sir Edwin Landseer, R.A.*)—Lent by RICHARD GIBBS, Esq.
193. THE SICK BABY (*Louise Jopling*)—Lent by the Artist.
194. ORGAN GRINDER WITH MONKEY (*J. Bristow*)—Lent by RICHARD GIBBS, Esq.
195. NEARLY HOME (*Ernest W. Appleby*)—Lent by the Artist.
196. THE WAY FROM SCHOOL (*M. E. Kinson*)—Lent by the Artist.
197. PEONIES AND COPPER BEECH (*Arthur Ellis*)—Lent by the Artist.
198. 'T WAS A FAMOUS VICTORY (*Edward R. Taylor*)—Lent by the Artist.
199. THE YOUNG MOTHER (*H. Bellingham Smith*)—Lent by the Artist.
200. THE HON. MRS. WM. CAINGTON (*Edward Hughes*)—Lent by the Hon. Col. W. CAINGTON.
201. HARVEST TIME (*J. McIntyre*)—Lent by the Artist.
202. LAMBETH PALACE (unknown)—Lent by T. DYER EDWARDES, Esq.
203. AN INTERESTING STORY (*Reginald E. Arnold*)—Lent by the Artist.
204. AT BOILING POINT (*Arthur W. Strutt*)—Lent by the Artist.
205. THE ABYSSINIAN CAPTIVE (*Edwin Long, R.A.*)—Lent by A. ANDERSON, Esq.
206. QUARRYMEN OF PURBECK (*H. T. Wells, R.A.*)—Lent by the Artist.
207. A DUTCH HOME (*Ella M. Bedford*)—Lent by the Artist.
208. OLD NORTHUMBERLAND HOUSE—CHARING CROSS (*James Scott*)—Lent by THE COURT OF THE DRAPERS' COMPANY.

209. PORTRAIT OF THE LADY MAYORESS (*H. J. Draper*)—Lent by THE LADY MAYORESS.
210. THE RT. HON. DAVID EVANS, Lord Mayor of London, 1892; late Master of the Surrey Farmers' Stag-hounds (*Sydney Hodges*)—Lent by THE LORD MAYOR.
211. VIEW NEAR BERGHOLT (*J. Constable, R.A.*)—Lent by CHAS. DARLING, Esq., Q.C., M.P.
212. INNOCENCE (*J. Hanson Walker*)—Lent by the Artist.
213. SHEEP (*E. Verboeckhoven*)—Lent by Major W. M. BELL.
214. IL PIZOCE—Early Morn (*Mildred A. Drage*)—Lent by the Artist.
215. LANDSCAPE AND CATTLE (*Geo. Vincent*)—Lent by RICHARD GIBBS, Esq.
216. EVENING (*Louis Cockrell*)—Lent by the Artist.
217. GIPSY ENCAMPMENT (*Thos. Goode*)—Lent by RICHARD GIBBS, Esq.
218. BUYING FISH ON THE BEACH (*W. Collins, R.A.*)—Lent by N. HARRIS, Esq.
219. OLD LONDON BRIDGE (*Daniel Turner*)—Lent by THE COURT OF THE DRAPERS' COMPANY.
220. THE GOLDEN COMMON (*V. P. Yglesias*)—Lent by the Artist.
221. A SUMMER EVENING (*Geo. Morland*)—Lent by N. HARRIS, Esq.
222. RIVER SCENE WITH FIGURES (unknown)—Lent by R. GIBBS Esq.
223. LAKE SCENE, ITALY, WITH A RUINED CASTLE, AND FIGURES (*R. Wilson, R.A.*)—Lent by Sir W. G. FERRAR.
224. WELCOME NEWS (*David Teniers, Jun.*)—Lent by S. TYZACK, Esq.
225. TOO FOND OF PLAY (*M. J. Davis*)—Lent by the Artist.
226. BROCKENHURST RIVER (*Margaret Heath*)—Lent by the Artist.
227. PUSS (*Clara Garvey*)—Lent by the Artist.
228. CAPTAIN WILLOUGHBY COLE VERNER, RIFLE BRIGADE, D.A.A.G., NILE EXPEDITIONARY FORCE, 1884-5, WHO GUIDED THE FIGHTING SQUARE AT EL GUBAT, 19TH JANUARY, 1885 (*Ida Verner*)—Lent by the Artist.
229. LANDSCAPE WITH CATTLE UNDER TREES (*John Constable, R.A.*)—Lent by J. S. STORR, Esq.
230. THE RIVULET (*P. Nasmyth, R.A.*)—Lent by N. HARRIS, Esq.
231. SEA-PIECE, WITH BOATS (*W. Van de Velde*)—Lent by C. E. STEWART, Esq.
232. VIEW ON DURDHAM DOWN, NEAR BRISTOL (*W. J. Müller*)—Lent by J. S. STORR, Esq.
233. SUMMER GLOAMING, THE CREE, NEWTON STEWART (*John Muirhead*)—Lent by the Artist.
234. A CONSULTATION (*Frank W. W. Topham*)—Lent by the Artist.
235. IN MISCHIEF (*Edith Scannell*)—Lent by the Artist.

- IN SOUTH FRONT—WEST ROOM.  
List of 58 Water-Colour Paintings. Circulating Historical Series. Lent by the SOUTH KENSINGTON MUSEUM.
236. LANDSCAPE (*P. Sandby*).
237. LLANDAFF CATHEDRAL (*P. Sandby*).
238. INCIDENT IN CAPTAIN COOK'S VOYAGE (*J. Webber, R.A.*).
239. SALTWOOD CASTLE (*M. A. Rooker, A.R.A.*).
240. GATEWAY, BURY ST. EDMUND'S (*M. A. Rooker, A.R.A.*).
241. SKETCHES (5) (*W. Marlow*).
242. RANGER'S COTTAGE, HYDE PARK (*T. Hearne*).
243. NAVAL ENGAGEMENT (*N. Pocock*).
244. VIEW OF BATH (*E. Dayes*).
245. CHIGI PALACE, NEAR ALBANO (*J. R. Cozens*).
246. ALPINE VIEW (*J. R. Cozens*).
247. CHINESE LADY AND ATTENDANT (*W. Alexander*).
248. VIEW ON A RIVER IN CHINA (*W. Alexander*).
249. VALLEY WITH MOUNTAIN IN DISTANCE (*F. Nicholson*).
250. VIEW AT CLIFTON (*W. Payne*).
251. STREET SCENE NEAR PARIS (*T. Girtin*).
252. INTERIOR OF A MASSIVE BUILDING (*T. Girtin*).
253. CRYPT OF A CHURCH (*J. S. Cotman*).
254. GROUP OF FIGURES (*J. S. Cotman*).
255. FARMYARD (*R. Hills*).
256. LANDSCAPE: HORSES AND SHEEP (*R. Hills*).
257. VALLEY OF CHAMOUNI (*J. Smith*).
258. ON THE TRIENTE, SAVOY (*J. Smith*).
259. LANDSCAPE (*R. R. Reinagle*).
260. VESSELS AND FISHING BOATS (*S. Owen*).
261. SEA PIECE (*S. Owen*).
262. LANDSCAPE (*W. Havell*).
263. SEA PIECE (*W. Daniell, R.A.*).
264. STREET SCENE (*F. L. T. Francia*).
265. HILLY LANDSCAPE (*R. P. Bonington*).
266. RIVER SCENE (*J. J. Chalon, R.A.*).
267. VIEW ON THE THAMES (*E. Dorrell*).
268. BEN CRUACHAN AND LOCK AWE (*G. F. Robson*).
269. GROUP OF TREES (*G. F. Robson*).
270. CHAPEL ENTRANCE (*S. Prout*).
271. TENBY CASTLE (*S. Prout*).
272. MILL AT MAPLEDURHAM (*W. H. Hunt*).
273. ALTAR TOMB IN A SIDE CHAPEL (*W. H. Hunt*).
274. COURTYARD OF HADDON HALL (*P. De Wint*).
275. REAPERS IN A CORN FIELD (*P. De Wint*).
276. WELSH VIEW—MORNING (*D. Cox, Senr.*).
277. KENTISH PEASANT GIRLS (*W. Collins, R.A.*).

278. PAPER MILL NEAR OXFORD (*E. W. Cooke, R.A.*).
279. PAPER MILL NEAR OXFORD (*E. W. Cooke, R.A.*).
280. ROCHESTER CASTLE (*J. Varley*).
281. MOUNTAIN LANDSCAPE (*J. Varley*).
282. RUINS: CLASSICAL COMPOSITION (*F. O. Finch*).
283. LOCH LEVEN CASTLE—MORNING (*T. M. Richardson, Junr.*).
284. GREAT TEMPLE OF EDFON, EGYPT (*D. Roberts, R.A.*).
285. CASTLE OF ISCHIA (*D. Roberts, R.A.*).
286. VIEW OF MOEL SIABOD (*W. J. Müller*).
287. DOVER CLIFFS (*G. A. Fripp*).
288. LANDSCAPE (*G. A. Fripp*).
289. KNIGHT AND LADY (*G. Catermole*).
290. INTERIOR OF CHURCH, SPAIN (*G. Catermole*).
291. LANDSCAPE (*A. V. Copley Fielding*).
292. LANGDALE PIKES FROM WINDERMERE (*A. V. Copley Fielding*).
293. KYNANCE COVE (*J. S. Prout*).
294. ROCHESTER (*J. Nash*).
295. THE RIVALS, 4 drawings (*R. Caldecott*).
296. LANDSCAPE, WITH CATTLE (*T. S. Cooper, R.A.*).
- EAST ROOM—SOUTH FRONT.  
Fifty-eight Water Colour Drawings lent by THE DEPARTMENT OF SCIENCE AND ART.
- 296a. EVENING, CRAIGMILLER CASTLE, NEAR EDINBURGH (*J. C. Wintour, A.R.S.A.*)—Lent by ELIZABETH GULLAND.
- 296b. AS YOU LIKE IT, from Shakespeare (*Alfred Stevens*)—Lent by JAMES GAMBLE, Esq.
- 296c. ALL AMONG THE BARLEY (*Mildred A. Butler*)—Lent by the Artist.
297. A VIEW OF THE AVON (*Nicholas Pocock*)—Lent by HADEN CORSER Esq.
298. AMIENS (*J. D. Harding*)—Lent by N. HARRIS, Esq.
299. THE AFTER GLOW (*Arthur Legge*)—Lent by the Artist.
300. A VIEW OF THE AVON (*Nicholas Pocock*)—Lent by HADEN CORSER, Esq.
301. KNAPP MILL, CHRISTCHURCH (*Mary E. Middleton*)—Lent by the Artist.
302. A SURREY ORCHARD (*Edith Martineau*)—Lent by the Artist.
303. LLANGOLLEN BRIDGE AND TOWN (*Paul Sandby, R.A.*)—Lent by N. HARRIS, Esq.
304. A QUIET STREAM (*Alice Squire*)—Lent by the Artist.
305. THE EVENING OF LIFE (*Walter Langley*)—Lent by ELLEN G. HILL.
306. PENDIEU, SOUTH WALES (*Emma Cooper*)—Lent by the Artist.



307. A VIEW OF THE AVON (*Nicholas Pocock*)—Lent by HADEN CORSER, Esq.
308. GREEK CHURCH, BAYSWATER (*Robert Little*)—Lent by the Artist.
309. PLEASE REMEMBER THE SWEEPER (*Margaret A. Heath*)—Lent by the Artist.
310. OUT IN THE OPEN (*Alice Squire*)—Lent by the Artist.
311. PITTENWEEN (*Robert Little*)—Lent by the Artist.
312. ST. MARY REDCLIFFE, BRISTOL (*Nora Davison*)—Lent by the Artist.
313. A COTTAGE SUMMER HOUSE, HAMBLEDON (*Fred. Davis*)—Lent by the Artist.
314. AN UNDRESS REHEARSAL (*Frank Hobden*)—Lent by the Artist.
315. RICHMOND, YORKS (*May H. Barker*)—Lent by the Artist.
316. AN OLD BERKELEY GOING THROUGH AMERSHAM, BUCKS. (*May H. Barker*)—Lent by the Artist.
- WEST ROOM, SOUTH FRONT.
317. WHEN JACK'S AT HOME (*Fred. M. Evans*)—Lent by the Artist.
318. A WEALTH OF BLOSSOMS (*Marion L. Barnes*)—Lent by the Artist.
319. A GONDOLA (*G. Vizzotto*)—Lent by BASIL TREE, Esq.
320. NETHERMOOR FARM, WILTS (*Fred. Davis*)—Lent by the Artist.
321. A CORNER OF THE STUDIO (*Carlton A. Smith*)—Lent by the Artist.
322. VERSICOLORES AVES (*Martin Snape*)—Lent by the Artist.
323. AESOP AND RHODOPE (*F. Smallfield*)—Lent by the Artist.
324. EAGLES DISTURBED AT THEIR NEST (*Archibald Thorburn*)—Lent by the Artist.
325. PYGALION'S PRAYER TO VENICE (*F. Hamilton Jackson, R.B.A.*)—Lent by the Artist.  
"Suddenly,  
Like a live thing, the thin flame 'gan to throb,  
And gather force and then shot up on high  
A steady spike of light that drew anigh  
The sunbeam in the dome.  
\* \* \* \* \*  
He staggered back, amazed and full of awe."  
Morris's "Earthly Paradise."
326. MEMORIES (*Arthur Wardle*)—Lent by the Artist.  
"When time, who steals our hour's away,  
Shall steal our pleasure too,  
The memories of the past will stay  
And holy our joys renew."
327. WEEDS (*Sophia Miller*)—Lent by the Artist.
328. IN SWEET MUSIC IS SUCH ART (*Edith Martineau*)—Lent by the Artist.  
"Killing care and grief of heart  
Fall asleep, or hearing die."
- 328a. MIDDAY—OLD INNSBRUCK (*Mary E. Middleton*)—Lent by the Artist.

329. CHILDE WYND THRICE KISSES THE LAIDL Y WORM, AND RESCUES HIS SISTER, THE PRINCESS MARGARET (*J. D. Batten*)—Lent by the Artist.  
Childe Wynd's sister, Lady Margaret, was changed by a witch into a terrible serpent. The spell was that she could not be released till some one kissed her three times; but Childe Wynd dared to do this, and so he released his sister from the spell.—*Vide* "English Fairy Tales."
330. THE CASTLE ON THE TWELVE GOLDEN PILLARS (*J. D. Batten*)—Lent by the Artist.  
This is the castle the three little men gave to Jack. But his snuff-box was stolen from him, and he lost the castle till the eagle took him on his back and brought him to it again.—*Vide* "English Fairy Tales."
331. ON THE CLYDE (*Thomas Dewell Scott*)—Lent by the Artist.
332. CHILDE ROLAND (*J. D. Batten*)—Lent by the Artist.  
The man in armour is Childe Roland. He has come to the dark tower of the Elf King to receive his sister Burd-Ellen, who was carried off by the Elf King. While Childe Roland was talking to his sister, the Elf King entered and challenged him to fight. But after a terrific combat, Childe Roland was victorious, and compelled the King of elf-land to give up Burd-Ellen.—*Vide* "Celtic Fairy Tales."
333. MUNACHAR AND MANACHAR (*J. D. Batten*)—Lent by the Artist.  
Munachar and Manachar went out picking raspberries; but all the raspberries Munachar picked Manachar would eat; and so Munachar went to find a stick to beat Manachar with. But long before he could find a good stick Manachar had burst; she had eaten so many raspberries.—*Vide* "Celtic Fairy Tales."
334. THE HORNED WOMEN (*J. D. Batten*)—Lent by the Artist.  
These are twelve horned witches trying to work an evil spell: some are carding wool, and some are spinning it.—*Vide* "Celtic Fairy Tales."
335. STOKES CHURCH (etched on copper) (*Frank Willis*)—Lent by the Artist.
336. UPPER FALL ON THE LOCHY (*Thos. D. Scott*)—Lent by the Artist.
337. FAIRY OINTMENT (*J. D. Batten*)—Lent by the Artist.  
This nurse has just anointed her eyes with the fairy ointment; and this shows her that the people she is attending on are not common people as she thought, but fairies, and the baby on her knee is a little fairy baby.—*Vide* "English Fairy Tales."
338. JACK THE GIANT KILLER (*J. D. Batten*)—Lent by the Artist.  
This is Jack going up the Giant's staircase, in his invisible coat. The Griffins, though they cannot see him, hear his footsteps.
339. POOL ON THE LOCHY, PERTHSHIRE (*Thos. D. Scott*)—Lent by the Artist.
340. THE GIANT'S DAUGHTER (*J. D. Batten*)—Lent by the Artist.  
The Prince has been told by the Giant that unless he can thatch his stable in one day with bird's feathers, each one of a different colour, he will be put to death.

- After trying all day the Giant's daughter came and told him to go to sleep, and then she called all the birds of the air, and commanded them each to take a feather and thatch the stable with them. This they did, and the Prince married the Giant's daughter.—*Vide* "Celtic Fairy Tales."
341. THE MONSTER IN THE SEA (*J. D. Batten*)—Lent by the Artist.  
(For explanation see No. 347 in Catalogue.)
342. EVENING (*Adam Forsyth*)—Lent by the Artist.
343. WINDSOR CASTLE (etched on copper) (*Frank Willis*)—Lent by the Artist.
344. THE MAIDEN LOOKING OVER THE SEA (*J. D. Batten*)—Lent by the Artist.  
(For explanation see No. 347 in Catalogue.)
345. CONNLA AND THE FAIRY MAIDEN (*J. D. Batten*)—Lent by the Artist.  
Connla was the son of "Conn of the hundred fights." He sees a lovely Fairy maiden who begs him to come to Fairyland with her, but none of his companions can see her at all. His father, "Conn of the hundred fights," sent for the aged Druid priest to drive the Fairy away. But as she was going she threw Connla a magic apple, and Connla would eat no food but this apple until he saw her again. Then the Druid's spell lost its power, and Connla followed her into a crystal canoe, and rowed away with her over the sea, and no one ever saw them again.—*Vide* "Celtic Fairy Tales."
346. FALLS OF CRUACHAN, LOCH AWE (*Thos. D. Scott*)—Lent by the Artist.
347. THE SEA MAIDEN (*J. D. Batten*)—Lent by the Artist.  
A three-headed monster lived in a lake, and every month demanded a maiden to eat. At last the king's daughter had to go. While she was waiting on the shore of the lake a knight came by and with the aid of his dog slew the monster. So he married the princess, and lived happily, till one day when walking by the sea a mermaid caught him and pulled him in. Then his wife came with her harp and played so beautifully that the mermaid gave her back her husband, for mermaids love nothing so much as music.—*Vide* "Celtic Fairy Tales."
348. BETH GELLERT (*J. D. Batten*)—Lent by the Artist.  
King Llewellyn went out hunting one day. As he was returning he was met by his dog Gellert, and Llewellyn perceived that his jaws were covered with blood. He hurried home and found the cradle, in which he had left his baby sleeping, overturned and covered with blood. Thinking Gellert had devoured his child, he drove his spear into the side of the faithful dog. A moment afterwards he heard a cry from the tumbled bedclothes: lifting them up he found his little child safe and sound, and by his side a huge wolf lying dead—slain by Gellert in defence of his master's boy.—*Vide* "English Fairy Tales."
349. POSTING IN NORTH HUNGARY (*Frank Willis*)—Lent by the Artist.

350. MECHLIN CATHEDRAL (*Edward Slocombe, R.P.E.*)—Lent by the Artist.
351. FALLS ON THE ARY TUNERNAY (*Thos. D. Scott*)—Lent by the Artist.
352. THE GOLDEN SNUFF BOX (*J. D. Batten*)—Lent by the Artist.  
These three little men live in the snuff box, and will do anything you tell them.—*Vide* "English Fairy Tales."
353. UPPER FALLS, BONINGTON ON THE CLYDE (*Thos. D. Scott*)—Lent by the Artist.
354. RED CHALK DRAWING (*Carlo Marati*)—Lent by Captain ANDREW HAMILTON.
355. COURTSHIP (*T. S. Cooper, R.A.*)—Lent by E. ROBERTS, Esq.
356. PASS OF BRANDER, LOCK AWE, THE ENTRANCE—GLEN TANNOX, ARRAN—PASS OF BRANDER, LOCK AWE, THE EXIT (*Thos. D. Scott*)—Lent by the Artist.
357. ON THE ISLAND OF MARKEN, ZYDER ZEE (*Edward Slocombe, R.P.E.*)—Lent by the Artist.
358. IN THE FISHERMAN'S QUARTER, FUENTERRABIA (*J. J. Dalgliesh*)—Lent by the Artist.
359. LOWER FALL, BLAIRGOUR, LOCK AWE (*Thos. D. Scott*)—Lent by the Artist.
360. MATRIMONY (*T. S. Cooper, R.A.*)—Lent by E. ROBERTS, Esq.
361. A STUDY IN RED CHALK (*John H. B. Moss*)—Lent by the Artist.
362. THE GRAND PLACE, ANTWERP (*Edward Slocombe, R.P.E.*)—Lent by the Artist.
363. ON THE GUALIN PASS, SUTHERLANDSHIRE (*Thos. D. Scott*)—Lent by the Artist.
364. GRAY'S INN HALL (*Annie Williams*)—Lent by the Artist.
- 364a. A LIST OF THE KILLED AND WOUNDED (*Louise Jopling*)—Lent by the Artist.
365. A DENNISTOUM, Esq. (*H. Schmichen*)—Lent by the Artist.
366. HER FIRST-BORN (*Charles A. Brindley*)—Lent by the Artist.
367. THE SUICIDE (Story of a Violin) (*Beatrice Offer*)—Lent by the Artist.  
The poor Italian Violinist falls in love with a high-born lady (his pupil) who after reciprocating his affection throws him over. He retires to his London garret, and cuts a vein in his arm, and while the blood flows tries to play a last melody upon his beloved violin, but sinks exhausted and dies. Years later the violin falls into a stranger's hands who is compelled by a mysterious agency to play the romance of the dead musician, it is supposed the blood stain on the violin had a mesmeric power.
368. BABY'S CHRISTMAS CARDS (*J. Coulon*)—Lent by the Artist.
369. MRS. H. SCHMIECHEN (*H. Schmichen*)—Lent by the Artist.
370. JACK'S LETTER (*J. Coulon*)—Lent by the Artist.
371. THE CONVALESCENT (*J. C. Bailey*)—Lent by the Artist.
372. REST (*Frank Willis*)—Lent by the Artist.
373. HERRING BOATS BEING TOWED INTO YARMOUTH HARBOUR (*Fred. Davies*)—Lent by the Artist.
374. CHISWICK OLD MILL (*C. E. Holloway*)—Lent by C. L. SMILES, Esq.
375. THE OLD ARM CHAIR (*Philip H. Miller*)—Lent by the Artist.  
"I love it, I love it, and who shall dare  
To chide me for loving the old arm chair,  
Would you learn the spell?—a mother  
sat there,  
And a sacred thing is the old arm chair."
376. DEFEANCE (*Philip H. Miller*)—Lent by the Artist.
377. AN OLD CHELSEA PENSIONER (*Hon. Sir R. Collier*)—Lent by LORD MONKSWELL
378. CAMEL ENCAMPMENT, BATHS OF DIANA, SMYRNA (*Ovide Curtovich*)—Lent by Lieut. A. G. FROUD, R.N.R.
379. HILDBRAND AND UNDINE (*Louisa Starr Causiani*)—Lent by the Artist.  
"She was about to say still more, but Hildbrand embraced her, with the most heartfelt emotion and love, and bore her back again to the shore; it was not till he reached it, that he swore amid tears and kisses never to forsake his sweet wife, calling himself more happy than the Greek Pygmalion, whose beautiful statue received life from Venus, and became his loved one."
380. A ROAD IN ARTOIS (*S. C. Harrison*)—Lent by the Artist.
381. SCATTERED PAPERS (*E. D. Baum*)—Lent by the Artist.
382. COMPANIONS IN HER SOLITUDE (*Ellen G. Hill*)—Lent by the Artist.  
Little Aurora in the Spanish Palace.
383. NORTH TRANCEPT FROM THE NAVE, GLASGOW CATHEDRAL (*James Rowat*)—Lent by the Artist.
384. A FLORAL OFFERING (*G. Vizzotto*)—Lent by BASIL TREE, Esq.
385. SWEET PEA (*S. Lecky*)—Lent by the Artist.
386. OUR PEEP (*Arthur Wardle*)—Lent by the Artist.
387. A VETERAN FISHERMAN (*G. Vizzotto*)—Lent by BASIL TREE, Esq.
388. OLD CHURCH, SOUTH WALES (*Emma Cooper*)—Lent by the Artist.
389. EVENING—LIMEHOUSE (*Arthur Legge*)—Lent by the Artist.
390. VIOLETS AND PRIMROSES (*Marion L. Barnes*)—Lent by the Artist.
391. EDUCATION (*M. Alice Herschel Whateley*)—Lent by the Artist.
392. WE TWO (*M. Alice Herschel Whateley*)—Lent by the Artist.
393. SKYLARK (a portrait) (*M. Herschel Whateley*)—Lent by the Artist.
394. THE WISE AND FOOLISH VIRGINS: a design for the decoration of a church (*J. Wilson Foster*)—Lent by the Artist.

395. ADORATION OF THE MAGI (*M. Edith Durham*)—Lent by the Artist.

## WEST ANTE-ROOM.

- . APICK-A-BACK (*Gertrude Martineau*)—Lent by the Artist.
- . MICE (*H. H. Couldery*)—Lent by the Artist.
- . MARY (*G. E. Moira*)—Lent by the Artist.
- . HIDE AND SEEK (*J. C. Horsley, R.A.*)—Lent by the Artist.
- . GENERAL GORDON (*Lowes Dickin-son*)—Lent by the Artist.  
General Gordon is here represented as he might have been on the roof of the Residence at Khartoum during the last days of the siege, just before sunrise—alone, and unseen. The small pocket Bible he always carried about him, and a binocular field glass, are in his hands. His uniform (the patrol jacket of the Royal Engineers) is almost concealed by an Arab black burnous—Khartoum and a glimpse of the Nile in the background. The St. George's ensign still flies on the tower, the absence of which told Sir Charles Wilson that the place had fallen into the hands of the Mahdi.
- . THE GARDEN WALL (*Lady Monks-well*)—Lent by the Artist.
- . IN HONOUR OF THE GOOSE (*Frank Hobden*)—Lent by the Artist.  
After the Capitol had been saved from an invasion of the Gauls, by the cackling of the geese having awakened the guard, the Romans held an annual feast in their honour, at which they carried in state a silver image of a goose.
- . FRUIT AND DEAD PIGEON (*M. Speckaeir*)—Lent by T. DYER EDWARDS, Esq.
- . LEMONS AND OYSTERS (*John F. Swingler*)—Lent by the Artist.
- . EXILED FROM HOME (*E. G. Cohen*)—Lent by the Artist.
- . THE COVES OF THE BRACKEN AND THE TREES, Winter Study on the Spot, Burnham Beeches (*Andrew MacCallum*)—Lent by the Artist.
- . A BRUSH WITH THE NATIVES (*John F. Swingler*)—Lent by the Artist.
- . WHERE THE RYE GROWS HIGH (*Henry T. Schäfer*)—Lent by the Artist.
- . BLUSH ROSES (*Mary Higginson*)—Lent by the Artist.
- . FOUR BY HONORS (*F. M. Evans*)—Lent by the Artist.
- . A PERSONAL REFLECTION (*W. Maw Egley*)—Lent by the Artist.
- . SEASHORE (artist unknown)—Lent by RICHARD GIBBS, Esq.
- . IRISH SELLERS (*Gerald Dow*)—Lent by SAMUEL TYZACK, Esq.
- . SANCHO PANZA BEFORE THE DUCHESS (artist unknown)—Lent by THE COMMITTEE, BETHNAL GREEN FREE LIBRARY.



- HER FIRST APPEARANCE (*Henry Thomas Schafer*)—Lent by the Artist.
- RELICS (*Percy Thomas, R.P.E.*)—Lent by the Artist.
- "Oh, sweet be thy sleep in the land of the grave,  
My dear little angel for ever."
- THE VANQUISHED (*Arthur Warale*)—Lent by the Artist.
- THE STREAM OF THE REICHENBACK FALL NEAR ITS SOURCE (*Right Hon. Sir Robert Collier*)—Lent by Lord MONKSWELL.
- THE BRIMMING RIVER (pastel) (*Chas. Wilkinson*)—Lent by the Artist.
- AN IDYLL OF THE KING (pastel) (*F. H. A. Parker*)—Lent by the Artist.
- SUNSET, TINTERN—THE MISTS OF EVENING (*Jane Inglis*)—Lent by the Artist.
- CHRYSANTHEMUMS (*Sophia Miller*)—Lent by the Artist.
- À LA JAPONAISE (*Louise Jopling*)—Lent by the Artist.
- 5 O'CLOCK P.M. (*J. Hanson Walker*)—Lent by the Artist.
- NOVEMBER FLOWERS (pastel) (*Jane Inglis*)—Lent by the Artist.
- MISS ETHEL WRIGHT IN THE COSTUME OF GAINSBOROUGH'S DUCHESS OF DEVONSHIRE (*W. Maw Egley*)—Lent by the Artist.

IN THE LECTURE HALL,  
COLLECTION OF PICTURES,  
OF COLONIAL SCENERY AND  
INCIDENTS.

BY EDWARD ROPER, F.R.G.S.

Being Views in Canada, its Lakes, Prairies, and Mountains. British Columbia, Niagara Falls, Australia, and New Zealand.

TO THE VISITOR.

NOTE.—These pictures have not been numbered, but they will be found to agree with this Catalogue in rotation as they appear on the walls.

The wonderful progress and promise of our flourishing Colonies, together with the fact that most of us have friends or relatives, or both, residing in them, that many of us have visited British North America, and the land of the Golden Fleece, are sufficient reasons to justify the exhibition of a collection of pictures in which these countries are so vividly realised. But even apart from these reasons we cannot but think that the general public will be gratified to glean some idea of the sort of countries in which the old race is running, in the old way, a new career.

The pictures now exhibited are by Mr. Edward Roper, who has spent many years in our Colonies. That they are true to nature is undoubted, judging from the great praise they have received from all those who have seen them at former exhibitions and who know the countries depicted. The Press has also been full of commendation of them.

They are thus brought together in the hope that they will meet from the public that appreciation which they undoubtedly deserve.

BLACK SWANS AT HOME, AUSTRALIA.

The trees near the pond are the Honey-suckles of the Colonists—properly *Bank-sias*.

AN AUSTRALIAN GOLD DIGGINGS, 1854.

Made from sketches taken at that time. To the old Gold Digger this picture will be full of interest: nothing is missed which exhibits the life and labour of those early days. The view is that from the high land above Ararat looking towards the Pyrenees and Langageren; Mount Cole stands a little nearer the spectator.

PRAIRIE BELLES, NORTH-WEST TERRITORIES.

Two Squaws parading their finery amongst the "pale faces" at Broadview. Gaudy-coloured blankets and dresses, brass wire wound around their arms from wrist to elbow, and round their fingers, so that often they cannot bend them; beads, old keys brightly polished, brass curtain rings and such simple things are worn with evident pride by all the younger squaws; often too they add to their attraction by a streak of red paint drawn obliquely across their faces.

CASTLE MOUNTAIN AND THE REMAINS OF SILVER CITY, N.W. TERRITORIES.

The altitude of the Railway Track here is 4,470 feet, and the Mountain towers 5,000 feet above it. The remains of Silver City stand but a few miles west of Banff. Such groups of ruined shanties are frequently passed when travelling by the C. P. R. Generally they were built by the construction people and deserted when the work was finished.

WAITING FOR HIM, CANADA.

The Canadian Girls are expert Canoeists; this one is waiting under the shade of an island on Lake Rosseau.

SKIDEGATE, PRINCESS CHARLOTTE ISLANDS, BRITISH COLUMBIA.

The remarks in connection with the picture entitled "Tsanwati" apply also to this drawing. This is the "Shark" family, as the Totems exhibit. Here is established a company for obtaining oil from the immense shoals of sharks and dog fish which surround these islands. The Indians work well for this company, and live in fair comfort, even from our point of view.

POSSUM SHOOTING, AUSTRALIA.

Moonlight nights are chosen for this sport.

A VALLEY IN THE SELKIRKS, CANADA, BRITISH COLUMBIA.

Near the head of the Illicilliwaet River. Bighorns (wild sheep) in the distance.

THE WHOLE OF NIAGARA FALLS (From the Canada side).

From the road leading from Clifton House to the ferry, on the extreme left is Prospect Park, behind which is the City of Niagara Falls; then come the American Falls; next Luna Island, which divides the Luna or Centre Fall from them. The cliffs of Goat Island, forest covered, come next, and then the Terrapin Fall; all this, and to the centre of the Emerald Wall of

the Horseshoe Fall is United States territory; the rest of the picture is Canadian—British soil.

A KANGAROO HUNT—AUSTRALIA. Near the Grampians, Victoria.

THE CLIFF BELOW GOAT ISLAND, NIAGARA.

In the distance, the Terrapin Fall.

AMONG THE FERN TREES, UPPER YARRA, 1860—AUSTRALIA.

Near Fernshaw, a paradise of ferns; also famous for mosquitos and land leeches. There were also in those days numbers of lyre birds and lories.

THE MOTUCKA VALLEY—NEW ZEALAND.

A choice district in the Waimea country, near the shores of Tasman Bay. It was one of the Nelson settlements of the old New Zealand Company, for which they paid so dearly at the Wariu Massacre in 1843.

A BACKWOODS' HOMESTEAD IN THE WINTER, CANADA.

The winter, in this part of Canada, at any rate, causes very little discomfort to the settlers; it is, indeed, their season of greatest enjoyment. The roads are good—for business or pleasure, big loads can be carried easily on sleighs. With a fine squared log house, plenty of fuel for the cutting, a barn full of produce, with cattle, pigs, and poultry round him, the farmer of a few years' standing has little to complain of, and a great deal to rejoice in.

A LAGOON ON PICCANINNY WIMMERA.

Under the Grampian Mountains, Victoria.

MOONLIGHT AT NIAGARA, CANADA.

The Terrapin Fall and rocks, from above the stairway leading to the Cave of the Winds, Goat Island. Across the river is Canada; the building on the heights is a Carmelite convent.

THE CANADIAN FALL, NIAGARA. Commonly called "The Horse-shoe"—

looking across to Goat Island; under the rainbow, notice the little steamer "Maid of the Mist."

AN EMEU HUNT, AUSTRALIA.

The trees to the right are Eucalyptus obliqua.

THE EMERALD WALL, NIAGARA.

The "Maid of the Mist" makes frequent trips up close to the great cataract; it is one of the grandest experiences at this famous place. Though it appears to be a most dangerous and awful journey, it is perfectly safe. This picture represents very graphically the view when the boat is just entering the mist, and is the result of nearly thirty visits by the artist. The beauty of the green water, glittering with golden sparkles as it plunges, from almost overhead, into the mysterious abyss below, the clouds of ever-rising spray and mist made brilliant with rainbow tints when the sun flashes through it, the awful noise of the falling river as it thunders over the cliffs and precipices, cannot be described in words.

MOUNT BAKER, FROM BEACON HILL, VICTORIA, VANCOUVER ISLAND.

Beacon Hill is the favourite resort of all who live in or visit Victoria. Mount Baker is seventy miles away.

The dark building on the distant hill is Carey's Castle, the residence of the Lieutenant Governor. It was there that H.R.H. the Princess Louise and the Marquis of Lorne stayed when they visited Victoria, B.C.

TARANAKI, NEW ZEALAND. A view from the sea of Mount Egmont, or Taranaki (8,270 feet).

THE FIELD HOTEL AND MOUNT STEPHEN, BRITISH COLUMBIA.

LOOKING EAST, FROM ONE MILE WEST OF FIELD HOTEL, BRITISH COLUMBIA.

Mount Stephen to the right, Mount Field to left, the Kicking Horse River between.

"KAN-TE-WAS-TE-WIN" (Anglicé). "Good Broad Woman," (The North-West Territories.)

A Sioux squaw; neighbourhood of Calgary, a town of some importance on the C.P.R., on the Prairie, but close to the Rocky Mountains. This woman was really handsome and exceedingly intelligent looking, though it detracted much from her beauty when she painted a streak of red diagonally across her face, as she usually did when she had her "swell" clothes on.

A COLD OUTLOOK. CANADA.

There are several varieties of the fox in Canada, this is the commonest, and is usually called the red fox, to distinguish it from a smaller one known as the Samson fox.

MOONLIGHT ON THE ILLICILLIWAET, BRITISH COLUMBIA.

A river fed by the Great Glacier of the Selkirks.

THE VAN HORN RANGE AND THE KICKING HORSE RIVER.

One mile from the Field Hotel, Mount Stephen, British Columbia, but looking west.

AN AUSTRALIAN GUM TREE, AUSTRALIA.

The Eucalyptus Amygdalina, called also locally the Furry Butt, Mountain Ash, and White Gum. This tree was drawn in the Dandenong Ranges, not far from Melbourne; there are forests of them in those mountains, and amongst them are some of the largest trees in existence; they are met with 480 feet high, and are believed often to attain the altitude of 500 feet; some have been discovered measuring 81 feet in circumference four feet from the ground. They rival in height the renowned trees of California, the Wellingtonia Gigantea. It is not often that the largest of all are cut down, but the method adopted for felling a big one is shown.

THE TERRAPIN ROCKS AND FALL, NIAGARA, CANADA.

By daylight.

WET JACKET ARM, DUSKY SOUND, NEW ZEALAND.

One of the fiords on the wild and broken west coast of the South Island, abounding with Paradise duck and other water fowl.

ON THE HOKITIKA RIVER, NEW ZEALAND.

A view on the west coast of the South Island, showing the Alpine Range, with Mount Cook (13,200 feet) in the distance.

"RABBIT-CARRIER," A BLACKFOOT CHIEF. (The North-West Territories.)

Lodged with his band in the vicinity of Calgary. He is in gala dress, and, like most of his people, pleased with any bit of tinsel or finery, or bright coloured rags he can get hold of. He carries an Eagle's wing, a token of his chieftainship (now-a-days it is often a turkey's or a fowl's wing), but his Fire Bag is always with him, generally very handsomely decorated with moose hair and porcupine quills. In this bag he carries means for making fire, and tobacco if he has any, but any way KILLKINICK, a sort of ground myrtle, which the Indians dry and substitute for the "weed."

ON THE OTONABEE RIVER, NEAR PETERBOROUGH, CANADA, PROVINCE OF ONTARIO.

It is down this river most of the saw logs are floated out of the lakes to the north. The birds are red-headed woodpeckers.

HAWK'S NEST ROCK, LAKE ROSSEAU, MUSKOKA, CANADA.

This and the previous view are on either side of the Lake, near its head. The island is called Round Island. It was purchased from the Crown a few years ago for 1 dollar 75 cents (seven shillings), but few are now to be had at such a price.

"SPOSE WHITE PALLA PULL LONGA DAT PALLA WATERHOLE BY'ME BY KETCH'UM PLENTY DUCKS."—AUSTRALIA.

The white man has asked the black what the prospects are for sport along that characteristic Australian River, and that is the answer he gets.

MOUNTAIN FERNS.

Also in the Dandenong State Forest. The birds here are King Parrots.

THE KANGAROO HAS TAKEN TO THE WATER.

If opportunity offers, they do this, and the dogs often have a hard task to kill them, indeed many dogs have been drowned by the kangaroos, who press them under water and hold them there till dead.

A RANCHE IN THE ROCKIES—CANADA AND THE NORTH-WEST TERRITORIES.

North of Calgary, particularly, and in the foothills of the Rocky Mountains, are many habitations similar to the one depicted. This is eminently a cattle country, and its picturesqueness is hardly to be surpassed.

OUR SHANTY IN THE BUSH, NEW ZEALAND.

The early home of a party of pioneer farmers in Northern New Zealand, who have taken up a tract of rich land covered by thick but low shrub, or jungle, and who are gradually bringing it into a condition for cultivation. A river—the only road in these parts—lies in front of the location, and by means of it, a boat-load of sawn boards has been brought up, wherewith the house was constructed. The stream shown runs into the river. The foundations are simply logs of hard wood, imbedded in the ground. The roof is of thin split slices of wood, known as "shingles." The builders of the shanty not being very experienced carpenters, it

has, in the course of a few years, fallen into disrepair; but this they scarcely heed, and have little time to attend to. The picture illustrates a description in Delisle Hay's "Brighter Britain," vol. i., chap. 5.

A RED RIVER CART AT CALGARY, N.W.T.

A civilised Indian, dressed in white man's clothes with his wife and child in the cart, marches with considerable dignity past a "wild" Indian and squaw, dressed in the usual gala costume of the "untutored savage," who cast a look of scorn upon their "tame" brother. The cart is made entirely of wood.

A SETTLER'S FIRST HOME IN THE BACKWOODS, N. W. TERRITORIES.

Having "taken up" his one hundred or so acres of bush the previous year, with the help of a neighbour or two, the new comer built the shanty depicted. It is of rough logs notched together at the corners, the interstices plastered with moist tempered clay. The roof is "troughs," that is logs split in two and hollowed out roughly with the axe, with the use of which he rapidly became expert. A row of these troughs is laid close together with their hollows up, and then a row with hollows down is laid over the joints, and these when plastered with clay, form a strong weather-proof roof. Everything, with the exception of the window, costing nothing but labour. Since then he has chopped, and burnt, and cleared away a few acres and has fenced it with rails and poles. In the spring he sowed some oats and potatoes, a few other roots and pumpkins amongst the stumps, and all is now getting ready for harvesting. Next year he will be able to plough a little amongst the stumps and will have cleared more land, and in a very few years hence he will most probably, if he be a steady worker, have a homestead.

MOUNT CARROLL, BRITISH COLUMBIA.

Sometimes called Syndicate Peak, the sketch is taken from the Railroad Track.

A WATERFALL IN THE SELKIRKS, NEAR OTTERTAIL.

THE WHIRLPOOL RAPIDS, NIAGARA RIVER, BELOW THE FALLS.

This sketch was made two days before Captain Webb's fatal swim, it is supposed that he struck on the submerged portion of the large rock in the foreground. The whirlpool is just in sight.

CAUGHT IN A BLIZZARD, N. W. TERRITORIES.

This is rather a serious business when the thermometer is at 40 or 50 degrees below zero.

A "SLEUGH" SIDE IN THE N.W.T. A white-faced deer stands near the water.

TSANWATI, PRINCESS CHARLOTTE ISLANDS, BRITISH COLUMBIA.

The village of a family of one of the tribes of Indians inhabiting these islands. The Totem poles are heraldic rather than religious emblems, it would appear. The crest or Totem of this tribe is the eagle; it is represented with some degree of vigour, and is not wanting in artistic feeling. The same applies to the grotesque human effigies which generally cover the rest of the poles. Their valuable and wonderfully constructed canoes, cut from a single log of cedar, are carefully



enveloped in mats, &c., by all properly constituted Indians, for they know what damage a few hours of sun heat will do to them. Their houses, it is said, were of the same build exactly, when these Indians were first visited by white men; so that it is evident they were not altogether savages. Japanese junks have been wrecked on these coasts, which may account for the advances in the arts this race of men have made.

**NOR' WESTERN PRAIRIE FLOWERS**  
— N. W. TERRITORIES.

This sketch was made without changing position.

**PARIHAKA, NEW ZEALAND.**

This was a *kainga* (village) in Taranaki. For many years it was the residence of the "prophet" Te Whiti, and of the Maori who professed the strange religion called Paimarire. Settlers usually styled them "Hau-haus," a cant term. The village became a sort of Maori Alsatia, and in 1883 the Colonial Government sent a strong force to destroy it and deport the inhabitants, which was accomplished without bloodshed. Mount Egmont is seen in the background.

**CABBAGE TREES AND MAORI HEADS.**

The trees are "Cabbage-tree Palms" (*Cordy line*). The curious rush grass in the water the settlers call Maori heads. The bird is a large waterfowl called Pukeko (*Porphyrio melanotus*), and is capital eating.

**THE CLIFF BELOW GOAT ISLAND,**  
NIAGARA.

The Terrapin Fall in the distance.

**INDIAN GRAVES ON THE FRASER RIVER, N.W.T.**

Indians are numerous here, their "rancheries" or huts built of split cedar are frequently seen. They are generally Roman Catholics. Note the crosses about the graves, and the tools, baskets, and other valuables of the departed; although Christians, they do not seem to be certain that there is no virtue in the old carved figures they at one time venerated, so they place them near to keep bad spirits off.

**MOUNT SIR DONALD, BRITISH COLUMBIA.**

Looking across the Great Glacier. It is named after Sir Donald Smith, one of the Directors of the C.P.R., and Governor of the Hudson's Bay Company. The Peak is said to be 5,600 feet above the level of the railroad and the glacier four miles across.

**EVENING IN AN IRON BARK GULLY, AUSTRALIA.**

Kangaroos are very fond of these places, the undergrowth is dense usually, and there is plenty of cover. Some of these trees, the "Eucalyptus leucoxylon," grow to an immense size; the bark is often a foot thick.

**CUTTING DOWN AND CUTTING UP**  
— AN AUSTRALIAN GIANT.

**THEIR SECOND YEAR IN THE**  
N.W.T.

The owner of this western home has just returned from breaking prairie. Note the plough which he has brought back with his oxen; see how his cow and calf, his pigs and fowls, are prospering; look how bright and happy his wife and children appear to be; notice the way the little

house is built and roofed, and how the flowers grow upon it, and see the warm and comfortable stable for the winter they have "dug" out; firewood has been piled up on end: when the deep snow comes it can thus easily be found; wild hay has been cut and stacked, each little lot about the place is surrounded by a fire-guard, which has been ploughed around it. These people have the prospect of a good crop, too, of oats or wheat, and potatoes, so a very few years from now, if all goes well, this little homestead, which is near the Pipe Stone Creek, in Assiniboia, will have greatly increased in size, there will be a big herd of cattle, large fields of grain to harvest, and the owners of it all will be well-off farmers, for things move rapidly in the Canadian North West.

**IN FERN TREE GULLY, DANDE-NONG, AUSTRALIA.**

About 35 miles from Melbourne a tract of the most picturesque forest has been reserved in its natural condition for the enjoyment of the public "for ever." There are many Fern Tree Gullies in this State Forest. This view was taken in one of the less frequented ones, where even the shy Lyre birds may occasionally be seen, and where parrots are numerous. Those in this picture are called Scarlet Lories.

**LOST IN THE BUSH, AUSTRALIA.**

After weary wandering, for days perhaps, through the trackless forest, his food all gone, his pannikin turned over, denoting the one great desire of that poor man's soul—water. Who that has been lost in the Australian Bush, even for a few hours, but can sympathise with that terrible desire?

**ON CARROLL STREET, VANCOUVER CITY.**

This was actually the state of the place four years ago. A few months after this sketch was taken, the timber was cleared away for half a mile beyond this spot, an excellent plank road was laid with side walks on either side, rows of well-appointed houses had been built and were inhabited, looking as if they had always been there.

**A "BOOMER" "BAILED - UP,"**  
AUSTRALIA.

A Boomer is a big male Kangaroo; a man or beast brought to bay, or cornered, is said to be "bailed up."

**A FERN TREE GULLY IN GIPPSLAND, NEW ZEALAND.**

**ANT-HILLS AND MAGPIES.**

In northern Australia, near Port Darwin, the birds are Piping Crows, but called in Australia, Magpies.

**BREAKING PRAIRIE, N.W.T.**

This is usually done with one yoke of oxen, and a peculiar plough, having a cutting wheel instead of an ordinary coulter. The ground is covered with flowers during June and July. The little shanty or "shack" in the distance, is enough homestead for the settler to erect, to entitle him to the deeds of his quarter section of land, when he has lived on it long enough, and "broken" a certain quantity of prairie.

**NEAR GOVERNMENT HOUSE, VICTORIA.**

Looking south, across the Straits of San Juan de Fuca, we see the greater part of the Olympian Range, a stretch of

mountain and sea scarcely to be surpassed anywhere for beauty.

**JUNCTION OF THE BOW AND SPRAY RIVERS, BANFF, ROCKY MOUNTAINS NATIONAL PARK, N.W. TERRITORIES.**

One of the most enchanting scenes in the Rocky Mountains; the bare rocks dashed with snow, the charming colour of the water rushing along after its fall a few yards to the left of this standpoint, the tall slender pine trees, standing in serried ranks by the river side, and the music of many waters make this spot a resort of unceasing pleasure to the crowds of visitors to the Park. It is but a stone's throw from the C.P.R. Hotel, and five minutes from Banff village.

**YALE, ON THE FRASER, BRITISH COLUMBIA.**

This now little more than a station on the C.P.R., the principal inhabitants being Indians and Chinamen, who gain a living by washing the alluvial banks which still contain a small amount of gold. It is from this place that the celebrated Cariboo Road starts, along which in former days an immense trade was done with the mires in the interior.

**THE SAW-BACK RANGE FROM BANFF, N.W.T.**

In the Canadian Rocky Mountain Park from the bank of the Bow River.

**MOUNT BAKER, FROM PORT HAMMOND.**

On the Fraser River. Mount Baker is in Washington State, U.S. It is a prominent landmark for a large district of country near the Pacific Coast. The C.P.R. has a station here. The people depicted are Indians.

**SAN JUAN ISLANDS AND MOUNT BAKER—FROM GONZALES ROCKS, VICTORIA.**

Looking across the Gulf of Georgia, over Chatham and Discovery Islands, we see the United States, with Mount Baker's snowy crest in the extreme distance. This is another delightful hour's walk from Victoria.

**ON THE CROOKED LAKES INDIAN RESERVE, CANADA, AND THE N.W. TERRITORIES.**

A band of Indians moving camp. All the party, even the dogs and the babies are made to carry something; all but "Big Injun" himself, who rides his "pony" in state attire. To the left is shown a "Buffalo Skull," common enough about these parts. The stake with up-turned sods around it is the usual "Trail" mark, or as we should say, "Guide post." The pony has the Teepee poles crossed over its back, which are made to do duty for a carriage; this arrangement is called a "Travois," from the French "*traverse*," a cross-piece.

**INDIAN TEEPEES, ON THE CROOKED LAKES RESERVE, N. W. T.**

This is north of Broadview 12 or 14 miles. These dwellings, "wigwams," they would be called in the East, are now made of canvas, for since the Buffalo has been destroyed, their skins are no longer available for the purpose, as formerly. The smoke from the fire inside has discoloured the white canvas, so with the gay colours of the Indians' blankets, the abundance of flowers, the sparkling water and the bright sky which is usual, a very

lively picture is presented by an Indian encampment. The Cow Boy in the foreground is evidently inquiring about stray cattle.

**FROM THE MOUTH OF FALSE CREEK, VANCOUVER CITY.**

Looking across, outside of entrance to Burrard Inlet to Point Atkinson, Bowen Island, and Howe Sound.

**THE CITY OF VICTORIA, VANCOUVER ISLAND.**

Taken from up the arm, looking over Deadman's Island. The tower of Christ Church is conspicuous on the hill in the centre of the city.

**WESTWARD HO! CANADA AND THE N.W.T.**

A train on the Canadian Pacific Railway hastening to the West across the "vast and rolling" prairies. Some very grand sunsets are seen on this journey.

**OLD TIMES IN THE BUSH, AUSTRALIA.**

Bringing down the Wool—even now the same mode of conveyance is used in the back country to convey the wool to the railway or the river.

**NATIVE MIA-MIAS, ON THE AVOCA, 1856.—AUSTRALIA.**

The Blackfellows, *i.e.*, the Aborigines, are practically extinct in Victoria. This drawing shows King Billy, chief of the Mount Emeu tribe, wearing his brass crescent-shaped badge of office; he sits by his little fire most of the day, surrounded by his Lubras or Gins. Hunger causes one or other of them to wander off to collect some wattle gum or to dig for some earthworms, or to root in a rotten log for the fat white maggot, which is a black's *bonne bouche*. If nothing can be got without labour, which a native abhors, then King Billy ascends a tree and catches some opossums. Fortunately they are very plentiful; he knocks them on the head and drops them to the waiting Gins, who pluck a little of the fur off, throw them on their fire, and when partly broiled, the feast begins, men, women, and dogs coming in for their share. They build no better houses than those depicted—mere shelters from wind and rain.

**LOOKING UP THE NORTH ARM OF BURRARD INLET, VANCOUVER.**

Mount Elephanta to the right. This is from the camping place of those who first opened the Granite Quarry which supplies the excellent building stone for the city. The sea here is seldom more than ruffled by the wind. Rains and fogs are not infrequent; seals abound. There are a few eagles about, and in the mountains are found big horn sheep, goats, bears, lynxes, wolverines, and deer of all kinds.

**CAFFRAE'S SWAMP AND THE GRAMP-PIANS, AUSTRALIA.**

Now called Lake Lonsdale. It is settled and farmed all round, but some few years ago it was the resort of vast numbers of many varieties of birds, especially in the summer, for water is always there. Black swans, geese, many sorts of ducks, pelicans, cranes, native companions, ibis, spoonbills, plover, snipe, egrets, bitterns, coots, cormorants, cockatoos, and parrots were there in thousands.

**MOUNT CHEOPS AND PART OF THE HERMIT RANGE—BRITISH COLUMBIA.**

From the Trail, from Glacier House to the Glacier.

**THE SELKIRK MOUNTAINS, NEAR DONALD, BRITISH COLUMBIA.**

On the Columbia River. The Selkirks, are the second range of Mountains crossed by the C.P.R.

**THE GREAT GLACIER OF THE SELKIRKS.**

From a short distance West of Glacier House, which is visible through the trees. The Glacier itself is about 3 miles from the hotel. It differs little from those of Switzerland in appearance, but there is more fallen timber and rubbish about, and the forest is composed of larger trees, and in greater variety.

**AN INDIAN CEMETERY, NEAR NORTH BEND, BRITISH COLUMBIA.**

Across the river and along the heights the Cariboo Road winds its way.

**ACROSS THE PITT MEADOWS TO MOUNTS MOHUN AND HAMMOND, BRITISH COLUMBIA.**

These "meadows" are behind Port Hammond; they are shown flooded, as they are every summer, from the overflow of the Fraser and Pitt rivers. When the water subsides, a splendid crop of wild hay can be cut. In the distance between the mountains is the entrance to Pitt Lake, a very beautiful sheet of water. Two peaks to the right are called the Golden Ears; they are ice-covered, and the setting sun reflected on them often gives them the right to be so called. The mountain on the left is Mount Hammond; that to the right is Mount Mohun.

**A "DRIVE" OF SAW LOGS COMING DOWN STONY LAKE, CANADA, PROVINCE OF ONTARIO.**

Stony Lake lies north of Peterborough, and is one of a chain leading very many miles to the North and West. The saw logs (one floats in the foreground) are cut in a back country during winter. In early spring they are floated down creeks and rivers until enough are collected to form a "drive," which is kept together by long logs and chains, surrounding it like a floating fence. When there is no current it is hauled by ropes fastened to rocks and trees, a horse being used to work a rough capstan rigged on a solidly constructed portion of the "drive." When the lake narrows, or it is necessary to pass between islands, the "drive" easily alters its form to suit, and on coming to a running river, the surrounding logs are removed, and taken down to form a receiving "boom" at its mouth. The logs, floating with the stream, are all caught in this "boom." Then the next lake lower is traversed, and so on until the sawmill is reached.

**BURRARD INLET, BRITISH COLUMBIA.**

This is the famous harbour on the Pacific coast of British North America. It is the site of the western terminus of the Canadian Pacific Railway. Here, above all, is the famous Vancouver City. The view is taken from opposite Deadman's Island, looking up the Inlet, to the Golden Ears in the extreme distance. To the right, on the same side of the water, are some of the wharves of the

railroad and the city. Further on are the Hastings Sawmills, with ships anchored off, waiting for cargoes of timber; then, across the water, can be seen the entrance to the North Arm; and, nearer, Moodyville, with its sawmills, which are noted up and down the coast, away west to China and Japan, and South to Chili and Peru. Still nearer is a group of white houses with a church spire above them. That is the Indian village. To the left of that again, are the Narrows, being the way into and out of the harbour and to the Gulf of Georgia, Puget Sound, Victoria, Vancouver Island, and the Pacific Ocean. On the beach observe the immense trunk of a Douglas Fir.

**THE HOME OF THE HUIA.**

A sketch in the Ruahine Mountains, where this beautiful and rare bird, the *huia* (*Heteralocha Gouldi*), is only found. Its feathers were the exclusive decoration of Maori princes in days of yore. Notice the difference in the shape of the bill in the two sexes. The *hiwi* (apteryx), also shown in the picture, is found throughout the forests of New Zealand, and there are three distinct species of it. On the right is seen a bush of the famous New Zealand flax (*phormium tenax*).

**CAMPED ON GEORGIAN BAY, LAKE HURON, PROVINCE OF ONTARIO, CANADA.**

In this Bay are many Islands, ten thousand it is said, rivalling the famous Thousand Isles of the St. Lawrence River in beauty and variety of form. Here as in Muskoka many people resort to camping in the summer months.

**A "DUG-OUT" IN THE N.W.T.**

This can scarcely be called a typical Nor'West Home, but it was the work of two Englishmen, without any help, and without any outlay, except the cost of a few boards and a window. It is very cool in summer, and very warm in winter, perfectly dry, mildew or dampness of any kind not being known in that country. The roof composed only of sods keeps the interior quite free from wet.

**INSIDE THE SAME "DUG-OUT."**

Here a good idea is conveyed of the kind of "home" that can be expected by the emigrant without capital who settles in the N.W.T.

**GOLDEN WINGED WOODPECKER.**

Called also "High Holder," and "Eye Holder," and "High Hole."

**A SUBURBAN STREET IN VICTORIA.**

**NEW WESTMINSTER, ON THE FRASER RIVER.**

This is, or was, until Vancouver City outstripped it, the second city in British Columbia. It is but a small place according to our ideas, but it is full of enterprise, and does a "big business" in lumber; *i.e.*, timber, and in fish. The side walks of the town are continually traversed by all sorts and conditions of men, from ladies and gentlemen in Bond Street attire to the Indian siwash (man) and his klootchman (wife); there were Chinamen of high and low degree, but all carried English silk umbrellas, and there were young Englishmen in blazers ready for lawn-tennis.

**CANADIAN THRUSH.**

Commonly called the Robin, as its breast is red, when adult.



. IN OUR NAVY YARD, ESQUIMALT. Looking out to sea, towards the Race Rocks, Cape Flattery, and the Pacific. The Olympian Range still drawn across the distance. Arbutus trees (Madronas) to the left. A Chinook canoe going out of, and a British man-of-war coming into Port.

. THE GORGE, VICTORIA ARM, VICTORIA, VANCOUVER ISLAND. An ideal boating and picnicking place. The sea here offers every inducement for enjoyment. There are many charming homes around it. This is also a favourite resort of the Victorians, being but half-an-hour's drive from the centre of the city to the bridge of the Gorge. The Jubilee Regatta was held here.

. THE KEA PARROT (Nestor Notabilis). This bird is a great pest to the New Zealand sheep farmers. Like all other parrots it was formerly a vegetable and fruit-eating bird, but of recent years it has developed a remarkable propensity for mutton suet. It attacks sheep in the manner shown in the painting, always perching on the animal's back and tearing out the kidneys in order to procure the fat which surrounds those parts, then leaving the animal to die a miserable death.

. INDIANS SALMON FISHING, BRITISH COLUMBIA. Salmon is the staff of life to this people; they catch them in various ways, usually as shown in the drawing. The women (Klutchmen) cut the fish in strips and hang it on poles to dry. The dwellers inland make annual journeys to the river banks at the season when salmon abound, and camping there, lay in a stock for winter. There are said to be three principal "runs" of salmon, when the Fraser and its tributaries are positively alive with fish.

. A SETTLER'S HOME IN THE WEED HILLS, N. W. TERRITORIES. This is the usual edifice built by the early settler, it is roofed with sods only, the logs plastered with clay. It is 25 miles from Post Office or Store at Broadview, and is inhabited by a man, his wife, and ten children, lately out from England, who had previously lived a city life.

. A SALMON CANNERY ON THE PITT RIVER, BRITISH COLUMBIA. This is a typical establishment, where the fish, so well known over the civilised world, are caught and *canned*, or as we should say, preserved in tins. Indians and white men catch the fish as shown in the sketch; Chinamen and Indians, under white supervision, manage the canning process.

. SPLITTER'S HUTS, ON WOOD'S POINT ROAD. Hereabouts the trees are cut down and split into fence rails, palings, shingles for roofing, etc., and in these rough dwellings the woodmen live.

. DEVIL'S HEAD LAKE, NATIONAL PARK, N.W.T. A few miles only from Banff. The Indians inhabiting this locality are called "Stonies."

. SULKY PLOUGHING ON THE BEAUTIFUL PLAINS, NEAR CARBERRY, MANITOBA.

This plough, which is in general use in these parts, is a very handy implement, and is easily worked. The picture fairly represents a typical settler's first homestead, the sort of fence, house and *dug-out* stable, which is common on the prairies.

. THE ROSY GROSBEAK, A NATIVE OF THE N.W.T.

. A RUN AFTER EMEU, AUSTRALIA. On the plains near Ararat. Grass trees in the foreground, she-oak (shiock?) trees in the middle distance.

. BELLA COOLA, BRITISH COLUMBIA. At the head of the Bentinck arm, an inlet or fiord on the coast of British Columbia, north of Vancouver Island.

. ENGLISH BAY, NEAR VANCOUVER CITY. Just outside the Narrows, the outer entrance to which may be seen in the distance. The timber-covered point is Stanley Park.

. "BAILED-UP"—NEW ZEALAND. Incident at a pig-hunt, when an old boar is brought to bay. Wild pigs are very numerous in some parts of New Zealand, and as they commit great devastation, have to be hunted down periodically by a combination of all the settlers in a district. Large dogs are trained to pursue and "ear" the pigs, which the hunters, who are on foot, then dispatch with knives. The flesh is coarse and rank, and not much eaten, except by Maori. Such as it is, pig hunting must be styled the "national sport" of New Zealand. The fullest description of it on record is to be found in Hay's "Brighter Britain."

. A MUSKOKA MOONLIGHT, CANADA. "Muskoka," in the Indian language, signifies "the country of clear skies." The whole district lies along the shores of Georgina Bay, Lake Huron. It is covered with lakes, which are almost invariably dotted with islands of all shapes and sizes, some mere bare rocks, but generally covered with timber—pines, cedars, and maples, interspersed with grassy knolls and bushy hollows. The rocks are granite, of the Laurentian group. The fishing there is excellent, black bass, pickerel, masquelongue, and pike, being the most common. Furred and feathered game is plentiful in its season; deer and bears are not uncommon. Nearly all the islands have been bought by people who spend a month or two of every summer on them, camping, or in many cases living more comfortably in rustic cottages built for the purpose, and to the full enjoying the lovely scenery, fine air, and water, canoeing, fishing, and the "outing" generally, which takes the place of the usual seaside visit in Britain. Naturally moonlight nights are made much of; canoe parties form groups on the still water; the coloured lanterns, the musical instruments and voices produce charming effects to both eye and ear. This scene occurred on Lake Joseph, one of the largest of the Muskoka Lakes, the others being Lake Rosseau and Lake Muskoka.

. A POT-SHOT ON THE PRAIRIE. At Prairie Chickens (Pinnated Grouse). Nearly all animals and birds will allow one to get near them thus.

. A CHRISTMAS PICNIC IN STUDLEY PARK, MELBOURNE. Beside the River Yarra-yarra, in the height of summer.

. A KANGAROO DRIVE, AUSTRALIA. Since the destruction of the dingoes, or wild dogs, kangaroos have multiplied so greatly that they have become a pest. It is customary in some parts for the settlers to form a cordon round a district and drive the animals into a gully with no outlet, or some such place, and there slaughter them by hundreds and thousands.

. AMONGST THE SANDHILLS, SOUTH OF CARBERRY, MANITOBA. The timber hereabouts is most valuable to the settlers, though the land itself is not very fertile. It is full of game, furred and feathered, and is a very beautiful locality in June.

. TYRANT KING BIRD. An inhabitant of N.W.T.

. HAY MAKING ON THE PRAIRIES. Wild hay, a coarse rush-like grass but exceedingly nutritious, grows in patches in the shallower ponds or sleughs, and in August, when the water is entirely evaporated, is cut and quickly cured in that dry climate.

. COAL HARBOUR—BURRARD INLET, BRITISH COLUMBIA.

. LOOKING DOWN NORTH ARM, BURRARD INLET. From nearly the same spot as the foregoing.

. "KLAHOWYA," OFF THE "SIWASH ROCK."

This peculiar column stands near the mouth of the Narrows, at the entrance of Burrard Inlet. "Si-wash," in Chinook, means "man." Whether it was worshipped, or was used as a meeting place for worship, or for sacrifice, is not certain, but it is undoubtedly held in some sort of reverence by the Indians. The occupants of the canoe in the drawing are shouting "Klahowya?" (Chinook jargon, derived from "Clark, how are you?") to some passing friends. It is the general form of salutation between Red-men and Pale-faces along the Pacific Coast.

. A MISTY MORNING: COOTE'S PARADISE. Between Hamilton and Dundas, Manitoba.

. WHAT IS NOW ONE OF THE PRINCIPAL STREETS OF VANCOUVER CITY. Sketch made on Granville Street, about Nelson Street, looking towards the Narrows, one year after the great fire.

. TE WHARE MAORI, NEW ZEALAND. Maori houses, adorned with the elaborately-carved fronts and lintels which the march of "civilisation" is rapidly making rare, even in the remotest *kainga* (villages). The elevated building on the left is a storehouse for *kumera* (sweet potatoes) and *taro* (bread root). The *riwai* (common potatoes) are stored in pits, much in the Irish fashion. Further left is seen a flowering creeper of the clematis kind, which various writers on New Zealand extol for its beauty. Mr. Hay, in particular, says that "it mounts to the summit of the highest trees, and thence its shoots descend,

clothed in their season with white star-like flowers, looking, in the mass, like cataracts of blossom."

. ACROSS THE PRAIRIE NEAR BROADVIEW. N.W. TERRITORIES.

The village of Broadview, which is a railway point of some importance, is seen in the middle distance (a few black dots on the prairie). The C.P.R. cuts across the picture and through the village. Here the prairie is dotted with shallow ponds, called "Sleughs." There are scattered groups of small trees called "Bluffs," which consist invariably of poplar or cotton wood.

. A WOODPECKER. Common throughout the Dominion.

. EARLY MORNING ON THE NEW ZEALAND COAST.

View at the entrance to the Bay of Islands, showing the perforated rock, which excited the admiration of Captain Cook and the early navigators. Seagulls, mollyauks, terns, shags, and many other kinds of sea birds roost and nest in the neighbourhood.

. BUFFALO BIRDS. Properly "Cow Troopials." They used to follow the herds of buffalo which formerly roamed the prairies, now they frequent the settler's homesteads and stables. These, and the five birds mentioned, are very common about the "vast and rolling."

. A STORM ON THE PRAIRIE, N.W.T. LOOKING ACROSS THE QU'APPELLE VALLEY, FROM THE CROOKED LAKES INDIAN RESERVE, N.W.T.

Round Lake to the right. The river, a narrow stream but a few feet wide, connects the chain of Lakes, into which it enlarges every few miles. The peculiarity of these Western Prairie streams, which have cut their courses through the boundless tracts of level country, is well depicted.

. NIAGARA IN EARLY WINTER. THE RAGGED BROTHER ISLAND, NIAGARA.

An islet, detached in recent years from Third Sister Island. Here, too, the grandeur of the upper rapids is realised. Between these islands and the Canadian shore, in the distance, they rush along in the wildest fury, striking boulders and jagged rocks in their passage, throwing up clouds of spray in their mad race to the precipice, but always beautiful as well as awe inspiring.

. THE TRUTH SUSPENSION BRIDGE ACROSS THE FRASER RIVER, BRITISH COLUMBIA. Here the old wagon road to the Cariboo district crosses the river.

. NEAR DUNEDIN, NEW ZEALAND. A bit of road about a mile from the great Scotch city of the south, sketched about twenty years ago.

. THE WAY THE "SLEEPERS" TRAVEL THROUGH THE MOUNTAINS, BRITISH COLUMBIA.

The "Sleepers" are the passengers who have taken berths in the Sleeping Car, the hinder platform of which is their favourite resort, especially as the train rushes through the mountain gorges and across the slender trestle bridges.

. BOSTON BAR, ON THE FRASER RIVER, BRITISH COLUMBIA.

The row of Shanties in the distance is all that remains of this once celebrated gold diggings, which in the early days of British Columbia, caused such excitement. There is gold hereabouts still. All along the opposite side of the river from where this sketch is taken, Chinamen and Indians still continue to wash out enough to pay them for their labour.

. THE FIELD HOTEL AND MOUNT STEPHEN, BRITISH COLUMBIA.

*The Westbound Train stops for supper.* The first station at which trains stop after crossing the Rockies, a few miles back. The crest of this mountain is said to be 13,400 feet above sea level; from it, Lord Mount Stephen, the first President of the C.P.R., takes his title.

. ABOVE THE HORSE-SHOE FALL, FROM GOAT ISLAND, NIAGARA.

We here see a portion of the rapids above the cataract and look down upon the emerald wall. Across the river in Canada is a portion of Queen Victoria Jubilee Park.

. THE GIANT'S TOMB. An Island in Georgian Bay, Lake Huron, Province of Ontario.

The misty atmosphere which prevails at this season of the year when the frosty nights are succeeded by sunny days, and the trees assume the glowing colours of Autumn or "Fall," is here depicted.

. INDIAN SUMMER. A camp on Silver Lake near Port Carling. Here, again, the Fall tints are shown.

. THE RAPIDS ABOVE THE FALLS, NIAGARA.

Taken from the Third Sister Island, looking back to the Second Sister and Goat Island, gives an idea of the impetuosity with which the rushing waters hasten noisily towards the Grand Cataract itself, which is but a short distance down stream. The scarlet festoons of the virginian creeper, here in its native home, the old gold and red of the maples and the birches, the sombre pines and the brilliant hues of the rushing torrent, present a picture of beauty and of grandeur not easily surpassed anywhere.

. ROUNDING UP CATTLE. Stock riders—Cowboys, they would be called in the Canadian Nor' West, are driving the half-wild animals to the mustering camp, making the woods and hills resound with cracks of their long stock whips.

. MOUNT CHEOPS FROM GLACIER HOUSE, BRITISH COLUMBIA.

. A DEER HUNTON LAKE MUSKOKA. Having seen a buck take to the water from their camping place, our friends are giving chase in their canoes; deer rarely escape when hunted thus by daylight.

. PORTRAIT OF HER MOST GRACIOUS MAJESTY THE QUEEN (*A. Melville*)—Lent by MRS. E. MELVILLE.

THE Day Technical School for Boys will re-open on Monday, August 26th. The syllabus will be ready by the 16th inst. Forms of application may be obtained in the offices, and should be sent in at once to the secretary.

## Third Grade Examinations in Art.

### RESULTS.

#### Stage 3 B.—1st.

Butler, Horace  
Ceely, Frederick W. L.  
Howard, Maud  
Hudson, Paul G.  
Mahon, Mary F.  
Plester, Arthur C.  
Polak, Solomon  
Watts, Florence

#### Stage 5 B.—1st.

Butler, Horace.  
Finch, Henry A.  
Jarman, Henry T.  
Howard, Maud  
Mahon, Mary F.  
Maidment, Thomas  
Polak, Solomon  
Stevens, Edith L.

#### 2nd.

Alldis, Frederick W.  
Aston, William I.  
Rew, Thomas H.  
McGrath, Maurice

## SUBJECT XI.—ORGANIC CHEMISTRY.

### Advanced 2nd.

Yetton, Thos.

### Elementary 1st.

Blyth, Thos. R.  
Head, Ernest F.  
Hepburn, Andrew

### Elementary 2nd.

Bohli, Percival R.  
Gatril, Arthur F. M.

## SUBJECT IX.—MAGNETISM AND ELECTRICITY.

### Advanced 1st.

Hildred, Edward

### Advanced 2nd.

Fleming, William J.  
Pring, William H.  
Soul, Jessie E.  
Soul, Rosa M.

### Elementary 1st.

Ambrose, Edmund J.  
Axworthy, William J.  
Chown, Edwin

Clegg, John  
Collingwood, Alfred  
Cowper, John J.  
Croft, Alfred C.  
Day, Ernest J.

Edwards, Edward W. J.  
Evans, Evan T.  
Garland, William R.  
Gatril, Arthur F. M.

Haas, Adolph L.  
Horton, Herbert G.  
Hughes, William G.

Mariner, Cecil E.  
Marshall, Fred. J.  
Mills, John W.

Newson, Robert C.  
Partridge, George W. O.  
Pike, Benjamin E.

Pinder, Edward  
Reynolds, Herbert G.  
Rowland, Thomas J. S.

St. John, Charles H. R.  
Scott, Alfred  
Snow, William H.

Sparrow, William F.  
Tongue, George W.  
Wallace, James



Wenden, Frank A.  
Williams, William T.  
Williamson, James O.  
Worrow, Harry J.

*Elementary 2nd.*

Abbott, Wm.  
Adamson, Walter H.  
Aitchison, David  
Appelford, Fredk.  
Argent, George F.  
Banks, Robert G.  
Barber, Wm.  
Barnes, Wm. R.  
Bartrip, Geo. F.  
Baxter, Francis E.  
Beckett, Ernest A.  
Benn, Albert E.  
Bishop, Herbert B.  
Bowler, Chas. E.  
Brett, Chas. F. W.  
Britton, John H.  
Brown, Jas. E.  
Burdett, Alfred D.  
Cannings, H. G.  
Caygill, Thos.  
Chapple, George H.  
Cobley, Arthur J.  
Cockerill, Chas.  
Crane, Jas. A.  
Cunningham, Herbert H.  
Dawe, Chas.  
Day, Frank D.  
Denton, Edward M.  
Enoch, Reuben  
Evans, Edwin H.  
Ferguson, Andrew  
Finch, Chas. H. H.  
Fletcher, Archibald  
Forrester, Joseph  
Forward, Ernest A.  
Foster, Albert  
Frost, Geo. L.  
Gosling, Frederick.  
Hall, Ernest J. J.  
Harrington, Arthur E.  
Harris, Alfred A.  
Hartmann, Fred H.  
Hicks, George  
Hill, Fred R.  
Hollick, Alfred J.  
Hudson, Russell  
Hughes, John E.  
Hutton, George W.  
Ibbotson, John R.  
Jotham, George A.  
Keen, Thos. F. W.  
Kinnipple, Frank T.  
Lincoln, Ernest R. N.  
Louden, Fredk.  
Lowles, George A.  
Mace, Arthur  
McClellan, John W.  
McLean, Thomas M.  
Mansell, Frank W.  
Moon, Herbert L.  
Palmer, John D.  
Pearce, Fredk. W.  
Petterson, Edward J. Y.  
Phillips, Charles R.  
Plester, William A.  
Pooler, Charles W.  
Porter, Hubert  
Porter, Reginald  
Puxty, Charles P.  
Randall, Frederick J.  
Reis, Henry C.  
Richards, John T.  
Richardson, Charles H.  
Ridgewell, Frederick G.  
Robinson, George P.  
Rosenbloom, Walter  
Rowe, Arthur W.

Rubery, Harold  
Savell, Edgar  
Smith, Charles R.  
Smith, George S.  
Spenceley, Robert J.  
Spurgeon, Samuel J.  
Stone, Walter  
Swaby, Edwin J.  
Symmons, Henry  
Tucker, Claude A.  
Wallace, Thomas H.  
Waterman, Albert E.  
Weston, George  
White, Henry T.  
Willis, Frank  
Williams, Harry M.

**THE PALACE JOURNAL.**

FRIDAY, AUGUST 12th, 1892.

PEOPLE'S PALACE  
**Club, Class and General  
Gossip.**

COMING EVENTS.

FRIDAY, August 12th.—Winter Garden open from 6 to 10 p.m. Admission 1d.

SATURDAY, 13th.—Winter Garden open from 2 to 10 p.m. Concert at 8 p.m. Picture Exhibition open to the public from 2 p.m. to 10 p.m. Admission 3d.

SUNDAY, 14th.—No Sacred Concert or Organ Recital to-day.

MONDAY, 15th.—Winter Garden open from 6 to 10 p.m. Concert at 8 p.m. Picture Exhibition open from 10 a.m. to 2 p.m., admission 6d.; and from 2 to 10 p.m., admission 3d.

TUESDAY, 16th.—Winter Garden open from 6 to 10 p.m. Recital at 8 p.m. Picture Exhibition from 10 a.m. to 6 p.m., admission 3d.; and from 6 to 10 p.m., admission 1d.

WEDNESDAY, 17th.—Winter Garden open from 6 to 10 p.m. Picture Exhibition open from 10 a.m. to 6 p.m., admission 3d.; and from 6 to 10 p.m., admission 1d.

THURSDAY, 18th.—Winter Garden open from 6 to 10 p.m. Admission 1d. Pianoforte Recitals, 8 to 10 p.m. Picture Exhibition open from 10 a.m. to 6 p.m., admission 3d.; and from 6 to 10 p.m., admission 1d.

THE library will be open each day during the week from 10 a.m. to 5 p.m., and from 6 p.m. to 10 p.m. Newspapers may be seen from 8 a.m. On Sunday from 3 p.m. to 10 p.m. Admission free.

THE attendances on Sunday last at the library, were 1,681.

THE sacred concerts and organ recitals will be resumed on Sunday, September 11th.

GORLESTON HOLIDAY HOME.—Members and friends wishing to avail themselves of this opportunity for a cheap excursion should apply at once. Terms to members, 21s. per week; non-members,

25s. per week. Any further information can be obtained at the office.

THE results of the recent Science and Art Examination will appear week by week as received.

THE P.P. Choral Society and Orchestra will meet during September only.

WE have received a communication from the Crown Agents for the Colonies stating that the Government of Barbadoes are in want of gentlemen competent to teach their craft as carpenters, blacksmiths, coopers, and masons in a technical school. Any of our students qualified to teach, and wishing for such an appointment, can apply to Mr. Osborn for further particulars.

THE junior section outing we are trying to arrange for Saturday, the 20th August, and the girls' will be on Thursday, 18th.

WE are arranging promenade concerts by military bands, and by various quartettes and pianoforte recitals, each day during the Picture Exhibition in the Winter Garden. Also organ recitals in the Queen's Hall.

AN examination in practical plain cookery will be held at the end of September, of those students who have attended the cookery classes during the past session at the People's Palace First and Second Class Certificates will be granted. Further free practice will be given on 12th, 14th, 19th, and 22nd September, from 8 to 9.30 p.m. Students who desire this practice must bring their own materials.

IT will be of interest to students of the Palace evening classes to note the success of Miss Julia Colson, who has gained a bronze medal in the National Competition of this year. As Miss Colson is one of our oldest students, and also the first lady to gain a medal in the People's Palace, she is to be sincerely congratulated.

THE School of Art has been remarkably successful, for, besides obtaining a bronze medal and 3 National book prizes, the students have obtained in the advanced examinations (the highest that can be taken by art students), 3 excellents, 23 firsts and 24 seconds, against 1 excellent, 18 firsts, and 9 seconds, obtained in 1891.

THE next session for evening classes commences Monday, September 5th; the syllabus is now in preparation, and will be issued about the 1st of September. From that date also, entries can be received for the classes. The Education Committee have decided to make several important additions to the classes, providing sufficient names are given in. The subjects contemplated are botany, physiology, geology, brass work, book-binding, glass work, and an extension in the Art Classes and School of Photography. In order to carry out more efficiently the great educational work of the People's Palace, Mr. J. L. S. Hatton, M.A., of Hertford College, Oxford, has been appointed director of evening classes.

**PEOPLE'S PALACE ANNUAL PICTURE EXHIBITION,  
1892.**

OPENING DAY, SATURDAY, AUGUST 13TH, 1892.

PROGRAMME OF CONCERT, to be given at 3 and 8 p.m., by the

**AFRICAN NATIVE CHOIR QUINTETTE.**

Selections from the following:—

1.—LIZALIS IDINGA LAKO.

KAFFIR CHORUS.

The music specially composed for the African Native Choir.

2.—THE MERRY PEASANT.

A short piece in the Kaffir tongue (adapted to the music of Schumann's "Merry Peasant"), giving a striking illustration of the *Clicks* used in the native language. These *Clicks* are considered to be the most charming part of the "taal," perhaps because of their being so difficult to acquire by Europeans.

3.—O HUSH THEE, MY BABIE.

AN ENGLISH PART SONG.

4.—A TYPICAL KAFFIR SONG AND DANCE.

The natives are exceedingly fond of singing and dancing. This song and dance shows how they nearly always commence their amusements. The lead is generally taken by a single voice, but is never begun in exactly the same way.

5.—THE BELLS.

A CHORUS IN THE ENGLISH TONGUE.

6.—COMIN' THRO' THE RYE.

SCOTCH SONG.

7.—KAFFIR HARVESTING SONG AND DANCE.

An illustration of native harvesting in South Africa. They accompany their labour with song and dance; when mowing they compete one with another to see which can accomplish the most in a certain time; the one who finishes his or her task the sooner is accounted the victor, and considered the best reaper. This is a very similar custom to that of our English country mowing competitions.

8.—THE ARABIAN CHOIR.

A duet given more especially for the young people in our audience. Sung with great success during the tour in the provinces.

9.—MOTYI EVERAKETANG.

A HUMOROUS HOTTENTOT SONG.

This song is supposed to be a passage-at-arms between a native woman, who is very fond of talking, and some of her people, who are taunting her for her propensity to chatter so much.

10.—LOVEDALE.

KAFFIR SOLO, WITH VOCAL ACCOMPANIMENT.

The composition of a Kaffir. It describes the beauty of the country surrounding Lovedale College, Cape Colony.

11.—ON THE MOUNTAIN.

QUINTET—ENGLISH.

12.—ICULO LOMTSHATO.

A Kaffir wedding song, with European harmonies, composed by John Knox Bokwe, the native Secretary of Lovedale College, South Africa.

13.—THE MINSTREL BOY.

IRISH SONG.

14.—AFRICA.

KAFFIR QUARTET.

15.—BINGO.

SOLO AND CHORUS—ENGLISH.

16.—THREE MEN IN A BOAT.

PART SONG—ENGLISH.

17.—JEREMIAH.

CHORUS—ENGLISH.

18.—THE HOME BEYOND.

NEW SONG AND CHORUS.

Specially harmonised by the composer, J. S. R. Kirtland, Esq., Mus. B., F.C.O. (Siegfried Renn.)

19.—SEND THE LIGHT.

NEW SONG AND CHORUS.

Composed specially for the African Choir.

20.—O WHO WILL O'ER THE DOWNS SO FREE.

ENGLISH PART SONG.

21.—DOES ANYBODY HERE KNOW THE BIG BABOON.

SOLO AND CHORUS.

"The Big Baboon!" was specially composed for the Choir by James Hyde, Esq., King William's Town (one of the, if not the first musician in South Africa), after he had attended one of their concerts given in his town.

22.—MOLO KEDA (GOOD-BYE).

The natives in South Africa, when travelling in parties, have a singular habit of singing—keeping time to the melody with their feet. Standing upon a hill you can hear their peculiar chant when the band is miles away. *Molo Keda* is a representation of the effect produced by the gradual approach and disappearance of one of these parties, who have just left their *Kraals* to go into the towns in search of employment. Perfect stillness is kindly requested during the singing of this piece.

23.—GOOD NIGHT, BELOVED.

ENGLISH PART SONG.



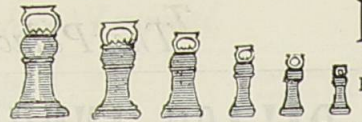


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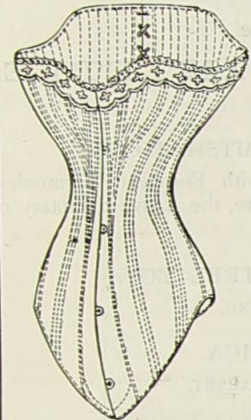


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August 12, 1892.

*The Palace Journal.*

115

At 8 o'clock, Mr. ROBINSON'S MILITARY BAND will perform the following programme of music:—

MARCH ... "Romaine" ... Gounod	POLKA ... "Off we go" ... Coote
OVERTURE ... "Italiana in Algieri" ... Rossini	FANTASIA ... "Reminiscences of Wales" ... Godfrey
VALSE ... "Soldaten Lieder" ... Gung'l	GALOP ... "Champagne" ... Krall
SELECTION ... "Carmen" ... Bizet	

Conductor: Mr. A. ROBINSON, late Bandmaster 3rd (Prince of Wales's) Dragoon Guards.

MONDAY, AUGUST 15TH, at intervals between 7 and 9 p.m., ORGAN RECITAL by Mr. ALFRED J. STARNES, Organist and Choir Master, All Saints', Stoke Newington.

WAR MARCH ... "Athalie" ... Mendelssohn	BOURRÉE IN G ... Mallett
GAVOTTE ... from "Sonata" ... Bach	MARCH ... Clark
OVERTURE "Les Diamans de la Couronné" ... Auber	CHORUS ... from "Grand Mass" ... Pergolesi
MELODIA ... Capocci	

From 8 to 10 p.m., the FINSBURY POLYTECHNIC MILITARY BAND will perform the following programme of music in the Winter Garden:—

MARCH ... "Second to None" ... J. Ord Hume	PICCOLO SOLO "Danse des Satyrs" ... Le Thière (Piccolo, Mr. T. KENT.)
OVERTURE ... "Elysium" ... Ernest Villiers	WALTZ ... "Fairy Tales" ... Otto Roeder
*WALTZ ... "Primadera" ... F. Bucalossi	*DESCRIPTIVE FANTASIA "The Life of a Soldier" ... F. Mason Recruiting Party. Departing. The Young Recruit. En Route to Battle. Bivouac. Alarm to Arms. Battle. Hurrah. Victory.
SELECTION... "Lord of the Isles" ... W. V. Scholes	*BARN DANCE ... "Old Virginia" ... R. Farban
(Soloists—Sergeant MOORE, cornet; A. CHECK, euphonium; H. FULLER, trombone.)	GOD SAVE THE QUEEN.
MUSICAL SKETCH "A Sleigh Ride" ... J. Ord Hume	

Conductor: Mr. A. MORELLI, Bandmaster 1st London Vol. Royal Engineers (Late Army Bandmaster).

\* Arranged by Mr. A. Morelli.

TUESDAY, AUGUST 16TH, at intervals between 2 and 10 p.m., ORGAN and PIANOFORTE RECITALS by Mr. CLAUDE HAMILTON.

ORGAN ... "Offertoire" ... Hewlett	ORGAN ... "One Leider" ... Mendelssohn
ORGAN ... "Allegretto in G" ... Frost	PIANO ... "The Praise of Tears" ... Schubert
ORGAN ... "Grand March" ... H. Clarke	PIANO ... "Tarantelle" ... Heller
PIANO ... "Nocturne" ... B. Richard	ORGAN ... "March" ... Wagner
SELECTION from "Lucia di Lammermoor."	ORGAN ... Selection "Norma" ... Bellini
ORGAN SOLO ... H. Smart	

Admission—10 to 6, Threepence; 6 to 10, One Penny.

WEDNESDAY, AUGUST 17TH, at intervals between 8 o'clock and 10 p.m., the AFRICAN NATIVE CHOIR QUINETTE (same programme as Saturday, 13th, see page 113), and Mr. ROBINSON'S MILITARY BAND.

MARCH ... "Distant Greeting" ... Doring	CORNET SOLO ... "In Old Madrid" ... Trotère
OVERTURE ... "Bohemian Girl" ... Balfe	FANTASIA ... "Reminiscences of Ireland" ... Godfrey
VALSE ... "Viennoise" ... Czibulka	MARCH ... "Chivalry" ...
SELECTION ... "Moses in Egypt" ... Rossini	

Conductor: Mr. A. ROBINSON, late Bandmaster 3rd (Prince of Wales's) Dragoon Guards.

Admission—10 to 6, Threepence; 6 to 10, One Penny.

THURSDAY, AUGUST 18TH, at intervals between 7 and 10 p.m., ORGAN RECITAL by Mr. ALFRED J. STARNES, Organist and Choir Master, All Saints', Stoke Newington.

SELECTION ... "Hymn of Praise" ... Mendelssohn	AIR ... "Cujus Animam" ... Rossini
ELEVATION IN E FLAT ... Batiste	CORNET SOLO "There is a Green Hill" ... Gounod
CORNET SOLO "The Lost Chord" ... Sullivan	MR. ALEXANDER MUNRO.
OVERTURE "Occasional Oratorio" ... Handel	CHORUS ... "Be not Afraid" (Elijah) ... Mendelssohn

Admission—10 to 6, Threepence; 6 to 10, One Penny.



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