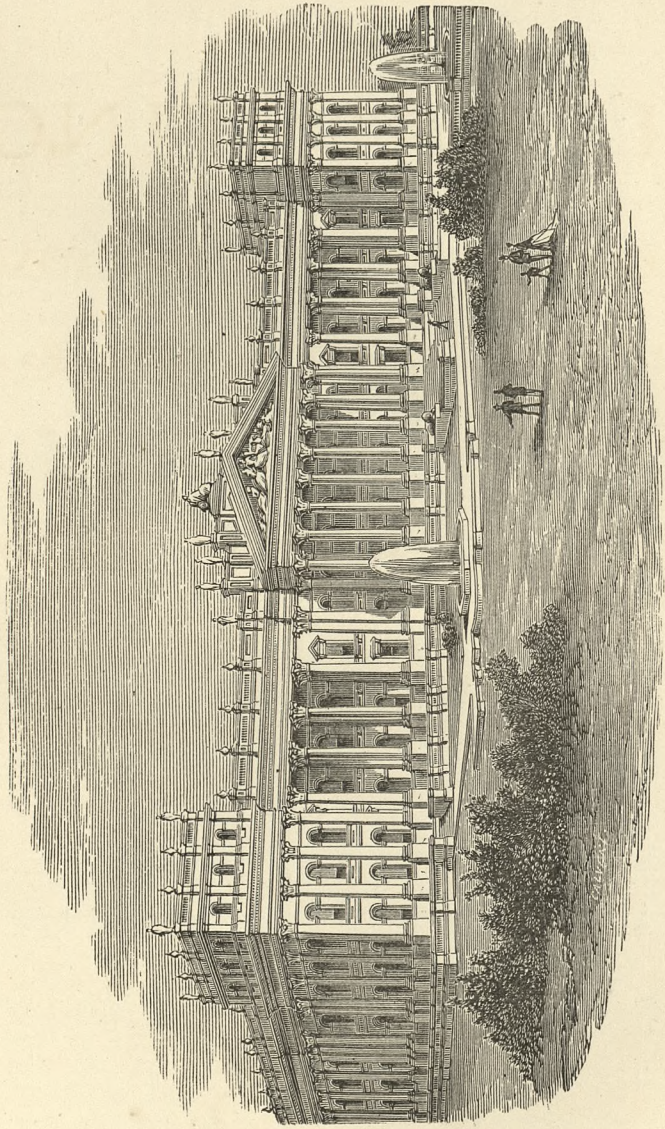


CATALOGUE
OF THE
OIL PAINTINGS,
WATER-COLOUR DRAWINGS, ENGRAVINGS,
LITHOGRAPHS, PHOTOGRAPHS, &c.
IN THE
NATIONAL GALLERY OF VICTORIA,
INCLUDING
CATALOGUE OF BOOKS IN THE PUBLIC LIBRARY OF VICTORIA
RELATING TO THE FINE ARTS.



MELBOURNE:
FERGUSSON & MOORE, PRINTERS, 48 FLINDERS LANE EAST.

1879.



PUBLIC LIBRARY, MUSEUMS, AND NATIONAL GALLERY OF VICTORIA.

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GAZETTE
OF THE
COMMONWEALTH OF AUSTRALIA
PART II
LEGISLATIVE INSTRUMENTS
IN FORCE

MELBOURNE:
FERGUSON AND MOORE, PRINTERS,
FLINDERS LANE EAST.



1443

PUBLIC LIBRARY, MUSEUMS, AND NATIONAL GALLERY,
OF VICTORIA.

Incorporated by Act 33 Vic., No. CCCLVII.

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1879.

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APPENDIX:—CATALOGUE OF BOOKS IN THE PUBLIC LIBRARY OF VICTORIA RELATING
TO THE FINE ARTS.

CONTENTS



P R E F A C E

TO THE

COLLECTION OF OIL PAINTINGS, &c.

IN THE

NATIONAL GALLERY OF VICTORIA.

Admirable! How this grace
Speaks his own standing; what a mental power
This eye shoots forth; how big imagination
Moves in this lip: to the dumbness of the gesture
One might interpret.

Painting is welcome,
The painting is almost the natural man;
For since dishonour traffics with man's nature,
He is but outside: these pencill'd figures are
Even such as they give out. I like your work,
And you shall find, I like it:

—*Timon of Athens*, i. 1.

Your gallery
Have we pass'd through, not without much content
In many singularities.

—*Winter's Tale*, v. 3.

AT the time of the foundation of the Melbourne Public Library in the year 1853, which preceded the incorporation of the present Institution in the year 1870, the projected plan included, with the Library, a Museum of Fine Arts, and a Picture Gallery, to which would be eventually added a Drawing School and School of Design.

On the occasion of the opening of the Queen's Room by His Excellency SIR HENRY BARKLY, K.C.B., on the Queen's Birthday, 1859, the Trustees presented to him an Address, in which was the following statement:

"The Trustees rejoice to be able to say that within the last year they have been enabled to extend their operations, by commencing the establishment of the Museum, and enlisting an auxiliary element of refinement.

“The sum of £2000, voted by Parliament for that purpose, has been remitted to England, for the purchase of Casts of some of the choicest Statues, Busts, and Alti-Relievi, by the most celebrated sculptors; of Coins, Medals, and Gems—the useful handmaidens of history as well as of decorative adornment—and representations of remarkable Architectural Works of all countries, taken by the process of Photography. These, when received, will be placed in the hall and chambers on the ground-floor.

“In this department it is proposed to adopt the plan of illustrating the historic development of Art. Commencing with a few of the most striking productions of Nineveh, Egypt, and Etruria; to proceed through the Grecian Schools, and those of the early, mediæval, and latter Italian Eras, to modern times; and to obtain from each of the European Studios examples of distinguished merit.

“It is the Trustees’ hope that they may be able to trace the outline of a scheme of public instruction to be filled up at a future time, valuable in many ways; by which the chief epochs of mental pre-eminence may be strongly marked; the relative and distinctive modifications of thought, power of conception and demonstration, peculiarities of manner of treatment—so illustrative of the economy of internal domestic life—as well as excellence of execution, may be displayed; and whereby a new stimulus may be given to intellectual culture, to the general elevation of taste, and to the full appreciation of the pure, the beautiful, and the true.”

The want of space to display pictures to advantage, and to enable students to receive instruction, crippled the exertions of the Trustees for several years; but as the entrance-hall, with the chambers on the ground-floor of the west wing, admitted of the introduction of works of another class, they resolved to commence by exhibiting in them representations of sculpture, and other objects of art. This project the liberality of Parliament fortunately enabled them to carry out; and they accordingly obtained from England, Rome, and other cities, casts of some of the choicest figures, groups, busts, alti and bassi relievi, by the most celebrated sculptors, ancient and modern; as also a collection of coins and medals, with various illustrations in carving, moulding, chasing, and inlaying—some in the true metal, some in a baser material—electrotyped to imitate the original—others in sulphur, wax, or composition, from different parts of the world.

To this collection additions estimated to amount in value to more than £2,300 were made from time to time by the liberality of various donors.

In 1863 a Royal Commission was issued empowering the gentlemen therein named to inquire into the subject of the promotion of the Fine Arts in Victoria, to submit a scheme for the formation of a Public Museum, Gallery, and Schools of Art, and to determine the best mode of expending one thousand pounds in the commencement of a Public Gallery of Art. To the members was entrusted the expenditure of that sum, as also of the sum of £1,762 subsequently voted.

The Trustees requested the then President of the Royal Academy in London—Sir Charles Eastlake—to select, for the Gallery, pictures of a suitable description. Those at first received were exhibited in the northern end of the Northern Reading Room, fitted up for the occasion; and, after the enlarged building had served the objects of the Intercolonial Exhibition and was handed over to the Trustees, additional space was gained for the temporary display of pictures in the South Gallery.

The Trustees were then enabled to hang there the Pictures selected by Sir Charles Eastlake :—

1. "Bunyan in Prison"—Folingsby.
2. "Depart du Fiancé"—Koller.
3. "Fern Gatherer"—Herdman.
4. "Ferry on the River Nimfa"—Penry Williams.
5. "French Artists in Spanish Posada"—Vibert.
6. "Horses and Pigs"—J. F. Herring.
7. "La Belle Yseult"—Bedford.
8. "Pilgrim Fathers"—Cope.
9. "Poultry Vendor"—Schendel.
10. "Sheep in Repose"—Tschaggeny.
11. "Watergate Bay"—Mogford.

They afterwards applied themselves to carry out that portion of the original design.

Empowered to continue the purchase of pictures, the Trustees adopted, without variation, the recommendations submitted by the Commission, and acted on them with strict regard to the spirit of the Report.

After the death of Sir Charles Eastlake, Mr. Alfred Taddy Thomson, formerly resident in Victoria, was requested to act for them in London. At first, to procure the execution of pictures by commissions to six distinguished members of the Royal Academy; afterwards, by purchase.

Mr. Thomson continued to favour the Trustees with the benefit of his services, under the instructions previously conveyed to him, which were as follow :—

"(Clause 30.) The selection should proceed on an organised system, capable of extension in various directions, so as to illustrate history, both sacred and secular, poetry, domestic life, landscape, portraiture, and those subjects more immediately required for instruction in drawing, and that such copies as may be deemed necessary be added from time to time.

"31. A twofold object would be thus accomplished; one, in the acquisition of choice works of contemporary artists, for the pleasure, improvement, variety, and contrast which they afford; another, in the illustration of the History of Art.

"32. In the expenditure of the funds at command the first consideration should be to maintain the standard of excellence.

"32. It would be, in our opinion, judicious in future to select a few pictures of large size and of high order, instead of a greater number of smaller size; choosing them from such sources as have been hitherto sought, or as are within reach, in Europe; or procuring them by express commission to artists of eminence."

Of the excellence of the five original pictures selected by Mr. Thomson, no second opinion has been expressed.

1. "Arab Prisoners"—Hodgson.
2. "Autumnal Showers"—Graham.
3. "First Snow"—Weber.
4. "Question of Propriety"—Long.
5. "Rotterdam"—Webb.

In this place may be appropriately mentioned the successful Fine Art Exhibition which was held in the great hall of the Institution in the year 1869.

The Trustees in that year took advantage of the first available opportunity of acting on the recommendation contained in the report of the Commission of Fine Art.

The clauses referred to are :—" 53. We believe also that it would be prudent to empower the Trustees to receive upon loan objects suitable for exhibition ; and to allow occasional temporary loans by them to organised and responsible bodies in county towns, of such objects as would bear removal, all expenses being paid by the borrowers, and the usual precautions and securities being taken against injury and loss. The successful working of such a system has been fully established in England, in contributing to which Her Majesty the Queen has set an illustrious example, followed in a spirit of the amplest generosity by the nobility, gentry, and by public institutions.

" 54. The exercise of the former privilege would bring to light many objects, curious, interesting, and valuable, the existence of which, in this country, is at present hardly known to any but the possessors of them. It could not but be pleasing to the owners to see exhibited, under favourable conditions, the cherished treasures which they have brought with them from distant countries, and it would be gratifying to the public to share that pleasure, while such an arrangement could not fail to operate here, as elsewhere, in creating additional interest in the subject of Art.

" 55. As regards the latter, all the reasoning in favour of such a measure in a country where Art-treasures exist in such unbounded profusion, and where the means of and ability for locomotion to visit the seats of them are so abundant, applies with multiplied force to this country, in which such objects are so rare, and in which the means of travelling are so much more limited.

" 56. There ought not to be any hesitation in following, if it can be done with safety, so enlightened a precedent, the effect of which will be to extend the area within which those honoured with the management may diffuse the improving, refining, and elevating influences created by the presence of such works, to dispel the erroneous notion that a desire exists to centralise them in, and confine them to Melbourne, and to enlist a larger portion of the community in direct and cordial alliance with the Institution ; while other not less important consequences may be expected to follow here, as elsewhere, from such a course of proceeding, in the unfolding of new sources of industry and enjoyment, and in additions being thereby made to the material wealth of the country."

Persons resident within the immediate neighbourhood of Melbourne were requested to lend to the Trustees paintings and objects of Art of various descriptions, and the request was replied to in a spirit of the most obliging liberality.

The Exhibition was attended with a success beyond the most sanguine expectations. It was kept open for 94 days, the number of visitors amounted to 14,634, the receipts for daily admission and season-tickets reached the sum of £2,511 18s., and after defraying all expenses a handsome balance remained.

In order to perpetuate in a substantial manner the recollection of the result, and in grateful recognition of the help by which they were favoured, the Trustees resolved to invest the surplus, and to endow a Scholarship, founded to reward the most deserving pupil in the School of Painting, and School of Design, in alternate years,

The following objects of Art were exhibited :—

FINE ART.		Nos.
Oil Paintings	- - - - -	741
Water-colour Paintings	- - - - -	301
Sketches and Drawings	- - - - -	136
Engravings and Etchings	- - - - -	200
Plain and Chromo-lithographs	- - - - -	27
Photographs and Photo-lithographs	- - - - -	335
Needle, Feather, and Leather Work	- - - - -	51
Miscellaneous	- - - - -	203
Architectural and Naval Drawings	- - - - -	13
Sculpture	- - - - -	31
Casts	- - - - -	140

ORNAMENTAL AND DECORATIVE ART.

Carvings in Wood, Metal, Ivory, &c.	- - - - -	91
Jewellery and Goldsmiths' Work	- - - - -	51
Coins, Medals, Cameos, and Seals—Collections of	- - - - -	88
Workings in Precious and other Metals	- - - - -	68
Arms, Armour, and Accoutrements	- - - - -	16
Miscellaneous	- - - - -	45
China and Porcelain	- - - - -	51
Pottery	- - - - -	10
Glass	- - - - -	7
Japan, Lacquer, and Wax Work	- - - - -	12
Writing, Printing, and Bookbinding	- - - - -	23
Total	- - - - -	Nos. 2,640

In their first Report to the Parliament, in the year 1870-71, the Trustees of the present Corporation stated, that since the year 1861 the Gallery had acquired thirty-five oil paintings by purchase, and thirteen by donation ; that during the year 1870 they had secured the services of Mr. Herbert, R.A., and Mr. Ruskin, in the task of assisting Mr. Thomson in the purchase of Pictures and Works of Art for the Gallery, and that five oil paintings had been added to the collection—

1. "Bamborough Castle"—Hunt.
2. "Cottage Interior"—Frère.
3. "Druidical Monuments"—Hering.
4. "Memories of the First Palm Sunday"—Courtauld.
5. "Playing at Grandmother"—Gray.

In the same year the Trustees requested the Government to place upon the estimates a sum of £7000, for the completion of a new wing, and accompanied their request by the following statement :—"In reference to the sum of £7000, for the completion of a new wing, the Trustees take leave to strongly urge upon you the needs of the Institution in this particular. The room which has been used as a temporary Picture Gallery hitherto, is, in certain important particulars, unsuited to

the purpose. It is not fire-proof, is subject to extreme variation of temperature, and, from its construction to secure ample ventilation, the dust is freely admitted when the wind blows from certain quarters. The pictures are suffering from the effects of heat and dust to such an extent that several of them may, ere long, be seriously injured if the necessary provision be not made for their protection. The original Trustees and the National Gallery Committee have respectively reported most urgently on this subject, begging that a suitable place be provided for the exhibition of the valuable collection under their charge."

The Honorable the Chief Secretary, after an interview with the Trustees, was pleased to recommend the Treasurer to place £5000 on the Estimates for "Alterations and Additions for Picture Gallery at Public Library." This sum was cheerfully voted by Parliament; and soon after it was available the Trustees called for tenders for the erection.

Twelve tenders were sent in, the lowest of which for £6980 was accepted, and the further sum required was subsequently voted. The Trustees, in considering the best means of expending this amount, consulted with Mr. Wardell, Inspector of Public Works, Mr. Ellery, the Government Astronomer, and Mr. Hennings, the scenic artist of the Theatre Royal, on questions of lighting and ventilation. These gentlemen, together with Messrs. Reed and Barnes, architects to the Trustees as also to the Corporation of the City of Melbourne, recommended a plan which, with some modifications, has been adopted.

The new Picture Gallery is placed on the piece of ground at the rear of the present Public Library and Museum, and runs parallel to Little Lonsdale-street. It will be eventually masked from view by the buildings which will face Russell and Little Lonsdale-streets. Inside it measures 165 feet long, by 40 feet wide, and 30 feet high to the cornice, 37 feet high to the roof. The walls are 3 feet thick, which ensures comparatively low and equal temperature within. An iron sliding shutter protects the western entrance door against the risk of fire.

As the proper Lighting of the Gallery, the exclusion of the sun's rays and dust, and proper ventilation, are of the most vital importance, the greatest attention has been devoted to this part of the scheme. It is lighted through a series of skylights of thick ribbed glass, let into the outer roof, and an inner floor of ground plate glass, in large sheets, placed on horizontal panels in the ceiling, set in slender but strong iron frames. The light striking from the roof descends through the horizontal panels, and is diffused in the Gallery. Such a distribution of the whole volume, obviates its being subdivided into pencils of rays,—as occurs when introduced through side windows or vaulted domes—rays which vary in direction at different seasons of the year and hours of the day, producing an ever-changing alternation of shadow; and it admits of each wall being used with equal advantage, and of all the pictures being examined under conditions most favourable for the full appreciation of their merits.

The Roof is ventilated by a number of air-flues in the walls, carried up from the basement and opening into the enclosed space of the lantern in the roof, supplying a constant current of cool air, comparatively free from dust. Thus the glass forming the ceiling of the gallery is to a great extent kept free from the deposit of matter calculated to obscure the light. Trap-doors at convenient points have been provided to enable the attendants to clean the lantern when it is necessary. The ventilation

of the gallery itself is provided for by gratings inserted in the floor, and also by flues carried up the walls from the basement, opening into the space in the frieze of the cornice above the pictures. The escape of the vitiated air is provided for by openings in the ceiling leading into flues in the walls.

While the Gallery was in course of erection, two pictures—

1. "Italian Brigands"—Layraud.
2. "Travelling Tinker"—Opie.

Chosen by the Board of Selection in England, were purchased and have been received; these with the others make the number of Oil Paintings in the possession of the Trustees in the year 1875—64.

Since the acquisition of these, 16 others have been added:—

In the year

- | | |
|------|---|
| 1875 | "Bay of Salerno"—Unterberger. |
| " | "Flamborough Head"—Toovey. |
| " | "Jealous"—Waller. |
| " | "Norwegian Fjord"—Duntze. |
| 1876 | "An Arrest for Witchcraft"—Pettie, R.A. |
| " | "Deer-stealers pursued by Sleuth Hounds"—Briton Rivière. |
| " | Portrait of a Gentleman. |
| " | Portrait of Dr. Perry—Weigall. |
| 1877 | Portrait of His Majesty the King of Italy—Sabbione. |
| " | Portrait of the Hon. John Pascoe Fawkner—Kemp. |
| 1878 | Portrait of Sir David Wilkie—Wilkie. |
| " | Portrait of Augustus Henry Tulk—Lindo. |
| " | "Moses bringing down the Tables of the Law"—Herbert, R.A. |
| " | "View of Balmoral"—Adam. |
| " | "England"—Creswick and Ansdell, R.A.'s. |
| " | "A Sheikh and his Son entering Cairo on their Return from a Pilgrimage to Mecca"—Dowling. |

making a total of 80 Pictures.

For those purchased by the Trustees, an aggregate sum of £12,289-10s. has been paid; their intrinsic value considerably exceeds that amount. They are now deposited in a gallery expressly built for their reception, capable of containing, in addition to them, those likely to be acquired within several years—a gallery exempt from many, if not all, of the known and admitted defects existing in palaces not originally constructed for the exhibition of paintings, and signally, in this respect, it is so substantially built that anxiety as to the probable injury by extreme alternations of heat and cold is obviated, and the possible destruction of the pictures by fire is removed.

The collection is interesting and instructive; varied as regards subject, style, mode of treatment, and the country and schools of the different artists.

A growing inclination on the part of the Public to visit the Gallery, as the attractions have been multiplied, has been remarked. An increased number of pupils in the Schools of Painting and Design manifests an appreciation of the charms afforded

by a study of these arts ; while the possession of these works and the opportunity of admiring them, has awakened in the youth of the country—who have not seen others elsewhere—new ideas ; and in those who had not enjoyed such opportunity during many years of residence here a dormant faculty is revived.

The Picture Gallery was opened to the public on the Queen's Birthday, May 24th, 1875.

NUMBER OF VISITORS TO THE PICTURE GALLERY.

1875 during 7 months	-	-	-	-	-	-	-	256,273
1876 „ 12 „	-	-	-	-	-	-	-	375,331
1877 „ 12 „	-	-	-	-	-	-	-	434,603
1878 „ 12 „	-	-	-	-	-	-	-	525,418



CATALOGUE

OF THE

OIL PAINTINGS.

-
- | | Date of
Acquisition |
|---|-------------------------|
| ADAM AND EVE FINDING THE DEAD BODY OF ABEL. | 1870 |
| By N. CARTA, Professor of Painting in the Academy of San Lucca, at Rome.
Selected by Mr. Charles Summers. | Canvas. 44 in. × 52 in. |
| Mr. CHARLES SUMMERS, Sculptor, formerly resident in Melbourne, is the author of the Bourke and Wills Monument, in Collins-street; of several Statues in the National Gallery, namely those of Her Majesty the Queen; His Royal Highness the Prince Consort; His Royal Highness the Prince of Wales; Her Royal Highness the Princess of Wales; and of Busts, namely of H. R. H. the Duke of Edinburgh; Sir Henry Barkly, Governor of Victoria from 1856 to 1863; The Right Honorable Viscount Canterbury, Governor of Victoria from 1866 to 1873; The Right Reverend Dr. Perry, first Church of England Bishop of Melbourne; His Honor Sir Redmond Barry, Knt. Bac., K.C.M.G., LL.D., President of the Trustees of the Public Library, Museums, and National Gallery; The Honorable Sir Charles Gavan Duffy, K.C.M.G., Speaker of the Legislative Assembly of Victoria; and many other well-known Works. | |
| AN ARREST FOR WITCHCRAFT. | 1876 |
| By JOHN PETTIE, R.A. Selected by Mr. Alfred Taddy Thomson. | Canvas. 38 in. × 59 in. |
| ARAB PRISONERS. | 1871 |
| By J. E. HODGSON. Selected by Mr. Alfred Taddy Thomson. | Canvas. 36 in. × 72 in. |
| AUTUMNAL SHOWERS. | 1869 |
| By PETER GRAHAM. Selected by Mr. Alfred Taddy Thomson. | Canvas. 46 in. × 88 in. |

NOTE.—The figures of the dimensions denote first the height, and second the width of the picture.

BAMBOROUGH CASTLE.

By ALFRED WILLIAM HUNT. Selected by Mr. Herbert, R.A.

Canvas. 55 in. × 30 in.

BAY OF SALERNO.

1875

By F. R. UNTERBERGER. Selected by Sir Archibald Michie and Sir Charles Gavan Duffy.

Canvas. 40 in. × 45 in.

The Bay of Salerno is situated on the west coast of Naples, formed by Campanella Point on the north-west, which separates it from the Gulf of Naples, and Point Licosa on the south-east. It is about thirty-nine miles across its entrance and twenty-four miles deep; receives the rivers Sele and Tusciano, and has the towns of Salerno and Amalfi on its north shore.

BEN LAWERS.

1872

By FREDERICK RICHARD LEE, R.A. Presented by the Artist.

Canvas. 18 in. × 13 in.

Ben Lawers, a mountain of Perthshire, on the north-east side of Loch Tay, and is about 4000 feet above the sea level. It is easy of ascent, so much so, that one may ride to the summit. Ben Lomond probably can alone compete with this mountain for the grandeur of the view to be obtained from it; but a greater variety, and a greater range of country can be seen from Ben Lawers, and it has this advantage that it towers over all the neighbouring mountains by more than 1000 feet.

FREDERICK RICHARD LEE was born at Barnstaple, Devon, in June, 1798; received a Commission in the 56th Foot at a very early age, and served in the Netherlands. He first exhibited his pictures in London at the British Institution, from whose directors he afterwards received a £50 prize; commenced exhibiting at the Royal Academy in 1824; was elected Associate in 1834, and R.A. in 1838. He excels in cheerful landscapes, representing English rivers, and avenues of trees, and in Scottish scenery. Some of his finest works are in the Collections of the Marquis of Breadalbane, the late Lord Lansdowne, Lord Ellesmere, Lord Spencer, and Sir G. Philipps. F. R. Lee's "Ploughed Field" was purchased from the Academy by the late Mr. Beckford, who showed the value he set upon it by reserving it in his will. Among Lee's latest works are the "Bay of Biscay," "The Plymouth Break-water," the "Signal-Station at Gibraltar," "View of Gibraltar from the Sands on the Western Shore," and "View of General Garibaldi's Residence at Caprera," done from painted sketches made on that island during a fortnight's residence with General Garibaldi; that picture, with "Bay of Biscay," and the "Signal-Station, Gibraltar," are in the possession of Mr. Christie, of Victoria-street, Westminster. This artist's "Land we Live In" was exhibited at the Royal Academy of 1867. In 1872, F. R. Lee visited Victoria in his yacht the "Linda," and during his visit presented the above picture to the Gallery.

BOY AND CAT.

1870

Painter unknown. Presented by the Most Reverend the Archbishop, James Alipius

Goold, D.D.

Canvas. 36 in. × 27 in.

Date of
Acquisition
1864

BUFFALO RANGES, VICTORIA.

By NICHOLAS CHEVALIER. Purchased by the Commissioners of Fine Arts for
Victoria. Canvas. 52 in. × 72 in.

In the year 1863 the Fine Arts Commissioners resolved that out of the sum of £1000 placed at their disposal by the Government, the sum of £200 should be "*expended in the purchase of a painting or paintings by an artist or artists resident in Australia, provided that the painting or paintings possess sufficient merit to qualify it or them to compare favourably with the works of eminent living artists in Europe.*" An advertisement to this effect was inserted in the "Government Gazettes" of Victoria, New South Wales, Queensland, South Australia, and Tasmania, and a period of twelve months was given for the completion of the paintings. In January, 1865, the competing pictures were viewed, and the painting of the Buffalo Ranges, by Nicholas Chevalier, was selected for purchase.

The Buffalo Ranges is the name given to a tier of lofty mountains lying to the north-west of Buckland, and running north and south between the Buffalo and Ovens Rivers. These ranges may be said to form part of the Great Australian Alps, and were discovered and crossed by Messrs. Hume and Hovell, the first explorers. Those gentlemen started in October, 1823, from the then newly-discovered Murrumbidgee River, with the intention of penetrating to Port Phillip. After many hardships they reached and crossed the first great Alpine Chain, and camped upon the banks of a stream, now the centre of a populous district, which they named (after Major Ovens) the Ovens River. "Four miles further," says Mr. Woods, "they ascended a range coming from the Alpine Chain. One of the snow-topped mountains now in sight was named the Buffalo."—(See J. Tennison Woods' "Discovery and Exploration of Australia.")

NICHOLAS CHEVALIER is a native of Switzerland, born in Russia. Upon his arrival in Victoria he lent himself readily to satisfy popular taste, and soon became recognised as a rapid and skilful draughtsman. Having drawn successfully for the illustrated periodicals of the day, he found leisure at length to devote himself to the higher branches of his art. A painter of great industry, he sought and obtained the patronage of His Royal Highness the Duke of Edinburgh, during that Prince's visit to Victoria; he then accompanied His Royal Highness to England in the "Galatea," and made drawings of objects and places of interest during the voyage. On N. Chevalier's arrival in London he was honoured by several Commissions from patrons connected with the Court, and has since, as an artist resident in London, achieved for himself a secure position.

BUNYAN IN PRISON.

1856

By GEORGE F. FOLINGSBY. Selected by Sir Charles Eastlake.

Canvas. 44 in. × 53 in.

JOHN BUNYAN, born at Elstow, near Bedford, in 1628, was indicted and committed to Bedford Gaol, 12th November 1660, as a "common upholder of several unlawful meetings and conventicles, to the great disturbance and distraction of the good subjects of this kingdom." He had by his wife four children, one of whom, named Mary, was blind. This daughter, he said, lay nearer

his heart whilst he was in prison than all the rest; and the thought of her enduring hardship would be sometimes almost sufficient to break his heart. He is here represented with his daughter Mary by his side, preaching to his fellow prisoners. He might have had his liberty if he would have engaged not to preach any more; but Bunyan was too sincere in his purpose, and too deeply impressed with the reality of his call to the work, to enter into any such engagement. Consequently he remained a prisoner, as he expressed it, for conscience sake, till 1672. Prisons were then very different places, and prisoners very differently treated, to what they are now; but Bunyan seems to have met with as much consideration as was compatible with imprisonment. From the first he used to preach in the gaol, then crowded with persons in custody for attending at a conventicle. For the maintenance of his family he was allowed to make tagged thread-laces; he had the free use of his "prison library"—the Bible and the Book of Martyrs, and of writing materials. During the later years of his imprisonment he was permitted to go into the town as often as he pleased; on one occasion he even made a journey to London, though, for permitting that, the gaoler received a severe censure. John Bunyan died in London, of fever, 1688, aged 60.

The lines on the wall are—

"Doth the owle to them appeare,
Which put them all into a feare?
Will not the man in treble crown
Fright the owle unto the ground?"

CHECKMATE.

1870

By C. M. WEBB. Purchased by the Trustees. Canvas. 21 in. x 26 in.

COTTAGE INTERIOR.

1873

By EDOUARD FRERE. Selected by Mr. Ruskin. Canvas. 11 in. x 10 in.

There is no painter of the French school whose works are more generally popular in England, where they are almost as well-known as in France, than those of EDOUARD FRERE.

Though brought up in the studio of Paul Delaroche, he carried out from it, not (as it might naturally be assumed he would do) a feeling for high historic art, but one decidedly inclined towards genre painting, choosing for his subjects chiefly those that represent the characteristics and incidents of domestic life among the more humble classes of society; and these he represents with the utmost tenderness and expressive sensibility.—(*Art Journal*, February 1875.)

DEATH AND THE FORTUNE-TELLER.

1875

Attributed to CORNELIUS BEGA. Purchased by the Trustees.
Panel under glass. 15 in. x 14 in

CORNELIUS BEGA was born at Harlem in 1620, and died in 1664. He was the son of a sculptor called Peter Begeyn, and he is said to have changed his family name to Bega, on account of some irregularities of conduct which had occasioned his father to disown him. Bega was a scholar of Adrian Ostade; and though his pictures are not equal to the admirable productions of that master, they have sufficient merit to rank him amongst the most interesting

artists of his country. His pictures, like those of Ostade, represent Dutch peasants regaling and amusing themselves, and the interiors of Dutch cottages. He treated those subjects with a most humorous delineation of character; and his pictures are deservedly placed in the choicest collections.—(Bryan, "Dictionary of Painters.")

DEER STEALERS PURSUED BY SLEUTH HOUNDS.

1876

By BRITON RIVIERE. Selected by Mr. Alfred Taddy Thomson.

Canvas. 38 in. × 51 in.

Among the voluntary exiles from France, upon the revocation by Louis XIV. of the Edict of Nantes, were the ancestors of Briton Rivière: a name which has been associated through some generations with the art of England, during more than half a century. Briton Rivière was born in London, 14th August, 1840, and studied under his father at the Drawing School of Cheltenham College. He subsequently entered the University of Oxford, took his B.A. degree in 1867, and his M.A. degree in 1873. He sent two pictures to the Academy Exhibition of 1858. In 1870, he exhibited "Charity." In 1871, "Circe transforming the Friends of Ulysses into Pigs." In 1872, "Daniel in the Den of Lions"; and the same year, in the Dudley Gallery, "All that was left of the Homeward Bound."—(*Art Journal*, January, 1878.)

Engravings of the four last-mentioned pictures were presented to the Trustees by William Agnew, Esq., and they are hung in the Old Picture Gallery.

"Deer Stealers pursued by Sleuth Hounds" was purchased by Mr. Thomson, from the studio of the Artist, and was not exhibited in England.

DEPART DU FIANCÉ.

1864

By GUILLAUME KOLLER. Selected by Sir Charles Eastlake.

Canvas. 28 in. × 22 in.

GUILLAUME KOLLER is a native of Vienna. He studied at Dusseldorf under Cornelius, Lessing, Bendemen, and Retkel. Until the year 1859 he lived at Antwerp; at present he resides in Paris. This picture was purchased from M. Gambart, the well-known Dealer. An indifferent engraving of it appeared in the *Illustrated London News* for 9th May, 1874.

DEPARTURE OF THE PILGRIM FATHERS.

1856

By CHARLES WEST COPE, R.A. Selected by Sir Charles Eastlake.

Canvas. 88 in. × 137 in.

This is the original picture from which was painted one of Eight Frescoes in the Peers' Corridor, in the Houses of Parliament at Westminster. The subjects are:—1. Raising the Royal Standard. 2. Defence of Basing House. 3. Expulsion of Fellows from Oxford for refusing to sign the Covenant. 4. Burial of Charles I. On the other side are:—5. Speaker Lenthall asserting the Privileges of the Commons. 6. March of the Train Bands to relieve the Siege of Gloucester. 7. This Picture. 8. Parting of Lord and Lady Russell.

"The conditions having been mutually agreed on betwixt the company, the merchants and the Leyden agents returned with the two vessels to Delft Haven, the port of Leyden. On their arrival, all needful preparations were speedily made; and

on the twenty-first day of July, 1620, the whole congregation met for humiliation and prayer, when Mr. Robinson preached, with deep emotion, from Ezra viii. 21, 22. . . . After the solemnities of the day were closed, the members of the Church who were to remain at Leyden 'feasted us that were to go,' observes Mr. Winslow, 'at our pastor's house, being large; where we refreshed ourselves, after tears, with singing of psalms, making joyful melody in our hearts, as well as with the voice, there being many of the congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard. After this they accompanied us to Delft's Haven, where we were to embark, and there feasted us again; and after prayer, performed by our pastor, where a flood of tears was poured out, they accompanied us to the ship, but were not able to speak one to another for the abundance of sorrow to part. But we only going aboard (the ship lying to the quay and ready to set sail, the wind being fair) we gave them a volley of small shot and three pieces of ordnance, and so, lifting up our hands to each other, and hearts for each other to the Lord our God, we departed, and found His presence with us in the midst of our manifold straits: He carried us through.' . . . The pilgrims had a prosperous voyage to Southampton, where the 'Mayflower' was awaiting them."—See Works of Robinson, "The Pilgrim Fathers," vol. i. pp. 41, 46, 47.

CHARLES WEST COPE was born at Leeds in 1811.

DESTRUCTION OF THE DRUIDS IN ANGLESEA. 1870

Painter unknown. Presented by the Honorable Thomas Loader.

Canvas. 24 in. × 36 in.

DRUIDICAL MONUMENTS. 1872

By GEO. EDWARD HERING. Selected by Mr. Herbert, R.A. Canvas. 35 in. × 55 in.

"In the glimmer of the dawn
They stand, the solemn silent witnesses
Of ancient days—altars or graves?"

ENGLAND. 1878

The Landscape by THOMAS CRESWICK, R.A.

The Figures and Animals by RICHARD ANSDALL, R.A.

Selected by Mr. Alfred Taddy Thomson. Canvas. 48 in. × 72 in.

FERN GATHERER. 1864

By R. HERDMAN, R.S.A. Selected by Sir Charles Eastlake. Canvas. 27 in. × 23 in.

FERRY ON THE RIVER NIMFA. 1864

By PENRY WILLIAMS. Selected by Sir Charles Eastlake. Canvas. 33 in. × 48 in.

PENRY WILLIAMS, a native of Merthyr Tydvil, in Wales, is a painter whose works have been known to amateurs for very many years. So far back as 1824 he exhibited a landscape—"Westcombe Park"—in the Academy; and since 1828 he has contributed illustrations of Italian life and manners. In 1827 he settled in Rome, and devoted himself to the reproduction of Italian customs and scenery. In such work he is allowed to have been eminently successful. His "Procession to the Christening: a Scene at L'Ariceia," was exhibited by the artist in the Academy in 1832, and also in the last International Exhibition by its then owner, Lady Charlotte Schreiber. From this date, until the year 1861, Penry Williams continued to contribute to almost all the London Exhibitions of works of art, doubtless finding silent purchasers

for many of his works among the nobility in Rome and the cognoscenti travelling on the Continent of Europe. In 1860 he sent to the Royal Academy a picture, which the critic of the "Art Journal" (Mr. James Dafforne) considers "one of the finest he ever painted;" the subject is, "Mass being Performed for the Reapers during Harvest-time in the Campagna, near Rome"—a picture which details with great faithfulness the costume and custom of the Roman peasants. In 1851 his "Scene in the Campagna," described as a bright and glowing landscape, effectively enlivened with figures of men and cattle, received some notice. In 1842 he sent to the Academy an illustration of Italian life, called "Il Voto," which attracted the attention of critics, who termed it a painting of high class, "excellent in composition and faultless in execution." In 1835 the painting now under notice was first shown at the Academy, having been especially painted for Mr. W. S. Forman, of Pip-brook, Dorking. Mr. Forman was in his day well known as an art collector of taste, liberality, and tact; his collection of Roman and British Antiquities are highly esteemed by archæologists.

FIRST MEETING BETWEEN HENRY THE EIGHTH AND ANNE BOLEYN.

By GEORGE F. FOLINGSBY. Commission given by the Trustees. Canvas. 66 in. × 54 in.

FISH, FRUIT, AND FLOWERS. 1863

By HENRY SHORT. Presented by the Artist (formerly resident in Melbourne). Canvas. 32 in. × 36 in.

FLAMBOROUGH HEAD. 1875

By EDWIN TOOVEY. Selected by Sir Archibald Michie. Canvas. 60 in. × 35 in.

Flamborough Head, a magnificent range of limestone rocks, extending along the Yorkshire coast for several miles, and in some places rising perpendicularly to the height of 150 yards. During the summer season these cliffs are the resort of immense numbers of birds, chiefly sea-fowl, which breed in the high and inaccessible crevices of the rocks.

FRENCH ARTISTS TAKING THEIR SIESTA IN A SPANISH POSADA. 1862

By JEHAN GEORGES VIBERT. Selected by Sir Charles Eastlake. Canvas. 29 in. × 39 in.

JEHAN GEORGES VIBERT is a French artist, holding a most excellent reputation in his own country, and known very favourably in England. He was a pupil of J. F. Barrias, and gained medals in the Paris Salons of 1864, 1867, and 1868.

"French Artists taking their Siesta in a Spanish Posada" was exhibited at the Pall Mall Gallery.—(*Art Journal*, 1874.)

FRUIT PIECE (unfinished). 1871

By ANNE PAULSON. Presented by Mr. Paulson. Canvas. 27 in. × 30 in.

HARVEST WAGGON. 1870

By GEORGE COLE. Purchased by the Trustees. Canvas. 17 in. × 25 in.

HEAD, OF THE TIME OF CROMWELL.

Painter unknown. Purchased by the Trustees. Canvas. 16 in. × 13 in.

HORSES AND PIGS.

1869

By JOHN FREDERICK HERRING. Selected by Sir Charles Eastlake.

Canvas. 14 in. × 24 in.

JOHN FREDERICK HERRING is a notable instance of the pertinacity with which Art seeks out and claims those whom she designs to represent her. He was the son of American parents who had settled in London. His father followed a trade, and it was designed by parental prudence that the boy should succeed to the business. Nothing, however, could keep young Herring out of the stable. Like Rosa Bonheur, he haunted the cattle-markets and the horse-yards, and laid out his pocket-money upon paint-pots and brushes. The elder Herring sent the lad to a coach-painter, apparently hoping that disgust at drudgery would soon kill ambition. The boy, however, travelled off to Doncaster, and obtained a situation in a racing stable. It was not long before he obtained a position which made him independent; he being raised to the driving-box of the mail coach which ran between Wakefield and Lincoln. In the day's of Herring's apprenticeship "coaching" was almost a fine art, and it was the fashion for English gentlemen to render the roads to the capital highways of splendid equipages. In the days when the Duke of Bedford, Mr. Mellish, and that prince of charioteers, Sir John Lade, did not disdain to emulate the skill of George Simcock or Sam Goodman, the position of the driver of a mail-coach was one which was not easy to acquire, but which, when acquired, was a passport to civility and consideration. Herring neither saw nor felt degradation in occupying it. The business of driving, moreover, was one which at once cultivated his artistic eye and aided to keep alive his poetic spirit, and the reminiscence of many a midnight gallop, of many a noonday halt, of many a picturesque experience of snow and flood is preserved in his pictures.

The reputation of the young artist soon became assured. The truth and spirit of his sketches procured him many orders from owners of horses to paint the portraits of their favourites. His success led him to abandon his situation, and trust entirely to his art for support. With this view he went up to London, and became a pupil of Abraham Cooper, R.A. Industrious and eager, he soon mastered the technicalities of his profession, and found himself introduced to a handsome income. For thirty successive years he painted, under commission, the portraits of the several winners of the St. Leger; and his "Return from Epsom," "Market Day," and "Horse Fair," are familiar to every one who has stared into a print shop. His works found frequent place in the Academy, and having, in 1841, been elected a member of the Society of British Artists, he exhibited there several pictures, of which "A Mail Coach in the time of George the Fourth," "The Bait Stables," "Feeding Time," and "Members of the Temperance Society," have become household words among English sportsmen. J. F. Herring held, during the latter years of his life, the

appointment of animal painter to the Duchess of Kent. He died at Tunbridge Wells in the year 1865, at the age of 70, and left a son who has worthily succeeded to his father's brush.—(See Redgrave's "Dictionary of Artists of the English School.")

IN THE FIELDS.

1873

By BENJAMIN WILLIAMS LEADER. Selected by Mr. Eliezer Montefiore.

Canvas. 27 in. × 41 in.

ITALIAN BRIGANDS.

1873

By — LAYRAUD. Selected by Mr. Herbert, R.A. Canvas. 12 ft. × 21 ft.

"This large and striking picture, which formed one of the principal attractions of the French Annexe in the International Exhibition of 1871, has received a variety of interpretations. It is generally supposed to depict an actual event; and the inquiry has been made, we believe, in print, why the artist has represented the Marquis of Lorne and Princess Louise as captives to brigands, when, happily, no such fate ever befel them! The male captive certainly happens to bear a very considerable resemblance to the young Marquis, but the likeness is, of course, purely accidental. The painter chose a fair-haired northern type for the victims in his picture, as affording the strongest artistic contrast to the swarthy, black-haired, villainous, and brutal aspect of their captors. To give an English character to the former was, besides, not inappropriate, many of our travelling countrymen having been similarly seized and maltreated. The "motive" of the picture originated, indeed, from the atrocious assassination of the English captives by the Greek brigands at Marathon. But, as the artist had not the opportunity to represent that horrible scene with local correctness, he has contented himself with an imaginary illustration of the brigandage which, though now fast diminishing, has long disgraced Italy, and which has furnished many a scene similar to that before us. The painter, during his studies in Italy—studies he was enabled to prosecute by having won the Grand Prix de Rome of the French Ecole des Beaux Arts—has, in order to secure fidelity for his work, actually tracked some Italian brigands. Fortunately he escaped, though narrowly, falling into their power. The picture seems to bear ample witness to the closeness of the painter's observations. If, like Salvator Rosa, Layraud had lived and painted among banditti, he could hardly have told his story with an air of greater vraisemblance. The scene is laid in a rocky defile, probably of the savage Abruzzi, the desolate haunt only of the vulture and of worse creatures, who make a prey of the living as well as the dead. A couple of mounted travellers have been waylaid and captured, their attendants very likely killed, and here, to this mountain fastness, they are brought, to await the chance of their being ransomed by some heavy payment by relative or friend; or, failing that, to be murdered, and possibly mutilated. While a couple of the crew guard their horses and rifle their baggage, the rest gather, threatening and truculent, round the unfortunates; and the chief, with a revolver in one hand and a pen in the other, presents to the male victim a paper, with the hard terms of release, for him to sign, on pain of instant death."—(*Illustrated London News*, September 16, 1871.)

Some considerable interest attaches to the biography of Layraud, the young "shepherd-painter," as he is called, of this vigorously and admirably executed work. Born of humble parents in the village of Roche-sur-le-Buis, in the department of the Drôme, a village perched on a steep rock, he was hardly twelve when he was sent out into the fields as a shepherd-boy. Often, however, he had to be reprov'd for his habits of "idle dreaming," often to be punished for amusing himself, to the neglect of his charge, by carving

with his knife (like another Giotto) views from the picturesque and wild nature which surrounded him on the rocks. As he grew up his education was almost entirely neglected, and at twenty he could scarcely read, but he became a skilful and *rusé* sportsman, according to French notions. He learnt to net partridges and other birds, of which he exactly imitated the cries and songs; and during the winter he tracked through the snow and snared martens and foxes. By the sale of his game, the skins of the animals, and two lambs, which represented his worldly substance, he realised 250 francs; and with this little fortune, which he regarded as inexhaustible, he betook himself to Marseilles. There the Council-General of the Drôme, seeing the promise of the young painter, with enlightened solicitude voted a sum of 800f.—afterwards raised to 1500f.—with which Layraud proceeded to Paris to prosecute his studies. Admitted gratuitously into the ateliers of Robert-Fleury et Coignet, his progress was very rapid. In 1863 he obtained the second Grand Prix de Rome, and the first on the following year. It deserves to be recorded that the young artist-laureate was not ashamed to invite his peasant brothers from the cottages of their native mountains to witness his triumph at the public ceremony at Paris of awarding the Grand Prix. Six years were spent in the French Academy at Rome, and now the “shepherd-painter” takes his place as one of the most rising historical painters of the French school.

ITALIAN PEASANTS. 1870

By INNOCENTI. Selected by Mr. Charles Summers. Canvas. 29 in. × 39 in.

JEALOUS. 1875

By S. E. WALLER. Selected by Sir Archibald Michie. Canvas. 25 in. × 19 in.

LA BELLE YSEULT. 1863

By T. B. BEDFORD. Selected by Sir Charles Eastlake. Panel. 14 in. × 23 in.

“Then the king (Anguish, of Ireland) for great favour made Sir Tramtrist (Tristram) to be put in his daughter’s ward and keeping, because shee was a noble surjon. And so when she had searched his wound, found in the bottom of his wound that there was poyson, and within a little while she healed him, and therefore Tramtrist cast great love to La Beale Isoude, for she was at that time the fairest lady of the world, and there Sir Tramtrist learned her to harpe, and she began to have a great fantesie unto Sir Tramtrist.”—(Wright’s “History of King Arthur,” vol. ii, p. 17.)

LA PREMIERE NIEGE SUR L’ALM—THE FIRST SNOW ON THE ALP PASTURE. 1868

By OTTO WEBER. Selected by Mr. Alfred Taddy Thomson. Canvas. 46 in. × 88 in.

THE ALM is the name given to the summer pasture lands of the Alps. These pastures are only available during a short period of the year. During the long winter the cattle brought down into the valleys are stalled in warm stables and fed with cut hay. At the dawn of summer, however, the “Alp pasture” is open, and the herdsmen take their stock to the mountains.

The laws of Alpine pasturage are manifold. It is not every peasant possessing cattle who departs for the chalet-life in the mountains. Owners of many cattle have either pasturage of their own, or make use of the Common Alp,

or Hirteren. Poorer peasants, who have only a few cows, go themselves in spring to the Vor Alps, "Berg-gütter" or "Maiersässe," as also to the Common Alps. But when the cattle, in July and August, are driven up to the higher pasturages—the middle and upper "Staffel," (in Italian "Stabei" or "Corte")—the neighbours club together, and entrust their cows to a common Senn, whom they pay at the time of the first snow—the end of the Alpine season. To keep these pasturages in good order, and to preserve amity among the herdsmen, an Alp-master is chosen, who is appointed to "keep the Alp honorably, protect and guard it as his own goods, make paths and look after them, take care that no one mows wild hay until St. James's Day, oblige the herdsmen to clean and stone the Alp on a certain day," together with much more of the kind.—(H. Berlepsch's "The Alps.") The Alpbüchli prescribes a code of laws passed in the Alp Assembly by the peasants themselves, which has to be read over once a year and altered, if needful, by the vote of the majority.

Life in the Alps is monotonous. The home of the herdsman is a châlet or blockhouse, outlined roughly in wood, its one-storied simplicity crowned by a silver-grey shingle roof, weighted with stones as a protection against the furious Föhn—the roaring south wind which booms in summer vigour through the mountain passes. The interior of this hut is clean and well ventilated. According to the old German custom, dwelling-room, kitchen, and dressing-room are all united in one general apartment. Above the hearth hangs the milk-kettle, where the milk is simmered, in order that the first chemical changes needful to produce the delicate Swiss cheese may take place; against the wall hangs a rifle; against the wainscot is pasted the Heiligen Helgeli from the monastery at Einsiedeln, and near it hangs, may be, the "nuster," or wreath of consecrated roses. The cooking is of the simplest; a block answers for a seat; a shelf takes the place of a cupboard. The sleeping-room is placed over the "mulchedach," or roof of the cow-shed; a mattress stuffed with hay, and a coverlet of sheepskin or woollen, make together a bed, where the Senn contrives to sleep soundly.

The Senn is the despot of this mountain kingdom. His first minister is the Sennbub (*handbub*, *schorrbub*, *junger*, or *pató*), the "herd lad," who helps to clean the vessels and keep the rude calendar, which serves at once for day-book and ledger. The ambassador to the outer barbarians is the Zusehn (*lamiesiy* or *l'ami*), who carries down to the village cheese and butter, and brings back wood and victual. The third estate is represented by the herdsman, the Chiüener (*gaumer*, *kühbub*, or *rinderer*), whose duty it is to drive and herd the cows.

The Première Nieve represents the end of this summer life. The snow has begun to fall. Winter approaches; and, packing his house furniture upon his back, the mountaineer descends into the valley.

OTTO WEBER'S picture was first exhibited in the Paris Salon of 1866, and received high praise from contemporary journals. The *Saturday Review* (Sept. 1, 1866) says of it that—"M. Weber has reached a very high level both in animal

and landscape painting, the different shades of snow in the foreground and on the distant mountains being studied with unusual care, and the group of various animals being driven down from the mountains (goats, ass, and cows) very true and unconstrained, though in difficult attitudes." Otto Weber was at this time almost unknown, and for some time the painting lacked a purchaser. It found one at length in the person of the well-known buyer, Mr. Wallis, from whom Mr. Alfred Taddy Thomson, with the advice of Sir Charles Eastlake, purchased it. The critic of the *Saturday Review*, when discussing the question of picture dealing, thus genially refers to this first recognition of the painter's merits:—"We spoke in terms of enthusiastic admiration of five cattle pictures by Otto Weber, in the Salon of 1866. Well knowing that Weber is not a famous artist, we had a painful feeling that the picture was not likely to be sold, but it found a friend in Mr. Wallis, and is now here in Suffolk Street."—(*Saturday Review*, "Pictures of the Year," Feb. 2, 1867.)

MADONNA AND CHILD.

1870

Copied by C. Molony. Original by Murillo. Commission given by Mr. Alfred Taddy Thomson. Canvas. 66 in. × 44 in.

BARTOLOME ESTEVAN MURILLO was born at Pilas, five leagues from Seville, in 1613. He was a pupil of Velasquez, and his first great work was the fresco in the Convent of San Francisco. He painted several pictures for the churches of Cadiz, Grenada, and Cordova. In 1660 he founded the Seville Academy. In 1669 he executed a magnificent picture of the Immaculate Conception, for the Cupola of the Franciscan Monastery. The splendid series of the "Life of Jacob," enriching the palace of the Marquis of Santiago, at Madrid, were completed by the year 1678. At the close of the year 1681, Murillo went to Cadiz to paint the "Marriage of St. Catherine" over the high altar of the church of the Capuchin Convent. Before he had finished his work he fell from the scaffolding, and died in the year 1682.—(*O'Neil's Spanish Painters;* *Chart of Painters of the Spanish School: compiled by the direction of the Trustees of the Public Library.*)

There are several fine specimens of Murillo's work in England, particularly in the Collections of the Duke of Sutherland, Lord Ashburton, and the Marquis of Westminster. The National Gallery possesses two—A "Holy Family," and "St. John with the Lamb," purchased at Sir Simon Clarke's sale for 2000 gs.

The original picture, which has been copied by Molony, is in the Royal College of the Prado, Madrid, and is known to amateurs as the "Virgin with the Rosary."

MOLONY was specially recommended to Mr. Alfred Taddy Thomson by John Phillip, R.A., as "the best copyist of Murillo in Madrid."

MARRIAGE OF ST. CATHERINE.

1866

Original by Sir Anthony Van Dyck, in the Queen's dining-room at Buckingham Palace. This copy was, it is supposed, made by one of his pupils. Selected by Mr. Alfred Taddy Thomson. Canvas. 65 in. × 56 in.

ANTHONY VAN DYCK was born at Antwerp, 1599. His father was a painter on glass, and his mother obtained some celebrity for her ingenuity in needlework,

In 1615 he became a pupil of Rubens, and soon rivalled his master. In 1616 he travelled into Italy. His first public work on his return was the celebrated "Saint Augustine in Ecstasy." Commissions flowed in upon him, and the principal public edifices in Antwerp, Brussels, and Ghent were embellished with the productions of his pencil. One of the most admired of his performances at this epoch, is the "Christ Crucified between Two Thieves." In 1631 he settled in London, by the special invitation of the King (Charles I.) who bestowed on him the order of knighthood. He married the daughter of Lord Gowrie, and, dying in 1641 in Black Fryars, was buried in St. Paul's Cathedral, with the pomp due to his extraordinary abilities.

This example of the artist's brush was formerly in the Collection of the Chevalier de Burtin, at Brussels, on whose decease it was imported into England, in 1820, and sold to George IV. for 2,500 guineas. It was exhibited in the British Gallery in 1826 and 1827. The superlative beauty of the Virgin has long acquired for the picture the distinguished appellation of, "La plus Belle des Vierges."

MARTYRDOM OF ST. SEBASTIAN.

1870

Painter unknown. Presented by the Most Reverend the Archbishop, James Alipius Goold, D.D. Canvas. 79 in. × 48 in.

SAINT SEBASTIAN was a celebrated Christian Martyr of the third century. He is supposed to have been a native of Narbonne, in France. He served as a captain in the Praetorian Guard, under Diocletian. Having refused to abjure his faith, he was tied to a tree and pierced with arrows, A. D. 288. His Martyrdom is a favorite subject with the painters of the Middle Ages.

MEMORIES OF THE FIRST PALM SUNDAY.

1872

By EDITH COURTAULD. Selected by Mr. Herbert, R.A. Canvas. 32 in. × 63 in.
"Palms strewn in joy are gathered now in tears."

MILL RACE.

1871

By C. J. LEWIS. Purchased by the Trustees. Canvas. 24 in. × 39 in.

MOSES BRINGING DOWN THE TABLES OF THE LAW.

1878

By JOHN ROGERS HERBERT, R.A. Canvas. 20 ft. 10 in. × 11 ft. 4 in.

This is a Replica of the Original in the Peers' Robing-Room in the House of Lords. Perhaps the best way to enjoy the picture is to read it from right to left, following in the descending track of Moses; but in the first instance it is well to get the topography and the atmosphere of it into one's mind—to realise the exquisite light, the strong shadows, the fair sky of Syria, the dazzlingly clear air, the great space covered by the groups in the fore-ground, and the camp of the Israelites, winding away across the plain of El Rahah, to the mountain gorge called "The Throat of the Wind." When the eye has grown familiar with this effect of great space and of radiant atmosphere, it is well to trace the localities from the right hand side of the picture

beyond the rising ground occupied by the group nearest to the mountain—
or, as we may again describe it, to the right side of the arch.

From the Wady Leja rises the rugged face of the south-west side of Horeb, a mass of frowning mountain, brown and sterile; and the eye roves from rock to rock, and ravine to ravine, until it rests upon the tremendous black jutting-out buttress of El Furieh, behind and beyond which the semi-circular sweep of the sacred mountains bounds the plain on the right. On the ascending path to Horeb stand the guards, whose task it is to keep off man and beast from the mount—to touch which is sentence of death, sure and irrevocable. One dwells long upon the mountain, upon the huge masses of earth and rock, the utter sterility, and the beautiful colouring and lights. Below the rounded edges of the hill, just beneath whose brink stand the vigilant guards, a group of camels' heads, a countless multitude of people spread over the plain, in the centre of which stands a white tent—the canopy of the bier on which the "bones" or mummy of Joseph have been carried up to Egypt. Around the white tent are displayed the standards of the tribes—the lion of Judah, the wolf of Benjamin, the serpent of Dan, and others. Plain and people, under the azure sky, are steeped in soft, delicious sunlight. On the left the background is formed of the masses and rounded summits of Djebel el Sulsul Zeit; and behind the group of figures in the foreground on the left stands sheer, sharp, and black—Djebel Ghurbsheh. A mile up the Wady, on the northern side of Horeb, is the traditional spot on the plain where Moses saw the burning bush, and watered the flocks of Jethro. Down on this plain, and out of sight, is the little mound to which tradition points as the place of the golden calf. These mighty landmarks closely studied, and the effect of the great space allowed to grow into familiarity, the observer may begin with advantage to study the figures, mastering the meaning and expression of each in turn; after which they release themselves, as it were, and fall back into the general grouping of the picture.—(*Argus*, January 19, 1878.)

MOUNT KOSCIUSKO (SEEN FROM THE MOUNT HOPE RANGES, VICTORIA). 1870

By EUGENE VON GUERARD. Purchased by the Trustees from the Artist.

Canvas. 42 in. × 60 in.

EUGENE VON GUERARD was born in Vienna, where his father, Bernard von Guérard (who was descended from an old Lorraine family), was Court painter. At a very early age Eugene evinced a strong predilection for art, and was sent to Italy when fifteen years old, where he studied the Old Masters in Venice, Milan, Florence, and Rome. In the latter city he became the pupil of Giovanni Bassi, and, enjoying the friendship of such men as Reinard, Koch, Cavallari, and Thorwaldsen; the young painter made rapid progress in art, his tastes lying chiefly in the direction of landscape. In 1832 he proceeded to Naples, where he remained for six years actively engaged in depicting the lovely scenery of the two Sicilies; two of his earliest works having been purchased by Queen Isabella. Recalled to Germany by the death of his father, he established himself at Dusseldorf, where he prosecuted the study

of architecture, perspective, and the history of art, at the Royal Academy, under Schirmir and W. Von Schadow, from 1839 till 1846. Between the latter year and 1852 he made various excursions into Belgium, Holland, and the German Principalities, for artistic purposes, and several of his works were purchased by the Rhenish Art Union, while others were bought by American tourists. In 1852 he emigrated to Australia, and in 1854 fixed his residence in Melbourne, Victoria. During the last ten years he has visited the wildest and least-known portions of the Australian Continent, and the adjacent island of Tasmania, and has done much to render Australian scenery familiar to European eyes.

In the year 1870 Eugene Von Guérard was appointed Master of the School of Painting, and Curator of the Fine Arts Collections in the National Gallery, Melbourne, which position he still holds. Among his principal Australian works may be mentioned: "Mount Abrupt," "The Snowy Bluff," "Lake and Mitre Rock," and "The Weatherboard Falls in New South Wales."

NORWEGIAN FJORD. 1875

By T. DUNTZE. Selected by Sir Archibald Michie. Canvas. 55 in. × 34 in.

ON THE ICE AT STOCKHOLM. 1864

By P. W. CEDERBERG, M.S.A.A. Presented to the Trustees by J. P. Cederberg, Esq.
Canvas. 24 in. × 36 in.

STOCKHOLM, capital of the Swedish Monarchy, picturesquely situated between Lake Mäler and the Baltic, stands partly on the Strait which communicates between the lake and the sea, and partly on several islands, which are connected with the Mainland and with each other by a number of bridges. When approached from the Baltic, the appearance presented by the city is grand and imposing; but a still better view is obtained from the Mosebacke, a rugged hill on the south side of the Mainland, from a platform on the summit of which the eye takes in the whole city and its environs, and a panorama, which in some respects resembles that of Venice; in others the harbor of Sydney, New South Wales. The public buildings are numerous, but not very remarkable. The Palace, situated on the highest part of Gustavsholm, towers with its massive walls above all the neighbouring houses. It is simple, massive, and finely proportioned; besides the apartments of the royal family and the chapel, it contains a royal library of 50,000 volumes, with some rare and curious MSS, and a Museum possessing many valuable Gothic, Scandinavian, Etruscan, and Egyptian antiquities: a cabinet of about 50,000 coins and medals, considered one of the finest collections of the kind in Europe; and a Picture Gallery, with fine specimens of almost all the great Masters; and some admirable statues. Among the educational establishments are a Medical College, with general superintendence of all the medical establishments of the kingdom; a Technological Institute, a Navigation School, and School of Design.

Stockholm was founded about 1260, by Birger Jarl. It was fortified at an early period, and stood several sieges. One of the most memorable of these was

in 1501, when it was defended against the Swedes for the Crown of Denmark, by the Danish Queen, Christina; another still more memorable was in 1520, when an equally heroic female—Christina Gyllenstierna, widow of Sten Sture—held it for the Swedes, against Christian II. The capitulation made was violated by the king, who, after pledging himself to respect the rights of the inhabitants, permitted most atrocious massacres. The indignation produced in all quarters of the country paved the way for the war of liberation, conducted by Gustavus Vasa, that terminated by the expulsion of the Danes, and the establishment of Sweden as an independent kingdom.

- “PLAYING AT GRANDMOTHER.” 1872
By KATE GRAY. Selected by Mr. Herbert, R.A. Canvas. 14 in. × 12 in.
- PORTRAIT OF HIS EXCELLENCY SIR HENRY BARKLY, GOVERNOR OF VICTORIA
FROM 26TH DEC. 1856, TO 10TH SEPT. 1863. 1864
By THOMAS CLARK. Presented by the Government of Victoria.
Canvas. 113 in. × 72 in.
- PORTRAIT OF THE LATE HONORABLE JOHN PASCOE FAWKNER. 1877
By JOHN KEMP. Presented by Subscribers. Canvas. 48 in. × 36 in.
- PORTRAIT OF HIS MAJESTY VICTOR EMANUEL, THE LATE KING OF ITALY.
1877
By SABBIONE. Presented by His Majesty. Canvas. 52 in. × 39 in.
- PORTRAIT OF EDMUND KEAN. 1869
By HENRY SINGLETON. Presented to the Trustees by Henry Tolman Dwight, Esq.
Panel. 9 in. × 5 in.
- HENRY SINGLETON was born in London, October 19, 1766. On the death of his father he was assisted by his uncle, William Singleton, a miniature painter of some repute. At the age of 18 he gained the first silver medal at the Royal Academy, and in 1788 the gold medal for his original painting from Dryden's "Ode." In 1793 he painted, on commission, a portrait group of Royal Academicians assembled in Council, an important work now in the possession of the Academy. He was largely employed as an illustrator of books, for which he was well suited by his fertile pencil and his ready invention. He died in Kensington Grove, September 15, 1839, and was buried in the vaults of St. Martin's Church.—(See Redgrave's "Dictionary of Artists of the English School.")
- PORTRAIT OF DR. MAUND. 1864
By NICHOLAS CHEVALIER. Presented by Miss Maund. Canvas. 36 in. × 28 in.
- PORTRAIT OF THE RIGHT REV. DR. PERRY, BISHOP OF MELBOURNE. 1876
By HENRY WEIGALL. Presented by Subscribers. Canvas. 50 in. × 38 in.
- DR. PERRY was the first Church of England Bishop of Melbourne; consecrated 1847; resigned 1876.

- | | Date of
Acquisition |
|--|------------------------|
| <p> PORTRAIT OF AUGUSTUS HENRY TULK.
 By PHILIP LINDO. Presented by Mrs. Tulk. Canvas. 14 in. × 12 in.
 Mr. Tulk was the first Librarian of the Public Library; appointed 1856; died 1873.
 In 1864 he visited Europe, and by his exertions secured many valuable donations
 of books for the Public Library. </p> | 1878 |
| <p> PORTRAIT OF SIR DAVID WILKIE, KNT., R.A.
 By D. WILKIE. Selected by Sir Archibald Michie. Canvas. 30 in. × 25 in.
 SIR DAVID WILKIE was born at Cults, in Fifeshire, 16th November, 1785. He
 died on board a steamer off Gibraltar, on his return from a visit to the East,
 on June 1st, 1841; and the same evening his body was committed to the
 deep. Several of his works are in the National Gallery, London, including
 "The Blind Fiddler," "The Village Festival," "The Parish Beadle."
 "The Burial at Sea of the Body of Sir David Wilkie," by TURNER, is in the
 National Gallery, London. </p> | 1878 |
| <p> PORTRAIT OF A GENTLEMAN.
 Painter unknown. Canvas. 24 in. × 30 in. </p> | 1873 |
| <p> PORTRAIT OF A GENTLEMAN.
 Painter unknown. Presented by G. R. Nash, Esq. Canvas. 29 in. × 25 in. </p> | 1873 |
| <p> PORTRAIT OF A GENTLEMAN.
 Painter unknown. Purchased by the Trustees. Canvas. 24 in. × 18 in. </p> | 1876 |
| <p> PORTRAIT OF A LADY.
 Painter unknown. Purchased by the Trustees. Canvas. 49 in. × 38 in. </p> | 1865 |
| <p> POULTRY VENDOR.
 By PIERRE VAN SCHENDEL. Selected by Sir Charles Eastlake.
 Canvas. 14 in. × 18 in. </p> | 1863 |
| <p> PSYCHE AUX ENFERS.—PSYCHE IN THE SHADES.
 By EUGENE ERNEST HILLEMACHER. Presented by Gustave Curcier, Esq.
 Canvas. 46 in. × 36 in. </p> <p> The reader of the "Golden Ass of Appuleius" will remember that when the
 amiable maiden,—Charité, was captured by the band of robbers, in whose
 service was the metamorphosed Lucius, an old woman related (to cheer the
 captivity of the imprisoned damsel) the story of "Cupid and Psyche." In
 brief, the legend is as follows:—A certain King and Queen had three
 daughters, the youngest of whom, Psyche, was so transcendantly beautiful
 that the people paid to her religious adoration, as though she were the
 goddess Venus herself. Venus, indignant at this proceeding, ordered her son
 Cupid to punish with severest pangs of love the virgin who thus dared to
 dispute with her the empire of beauty. Cupid, in obedience to his mother's </p> | 1872 |

wishes, invisibly visits Psyche, but falls himself in love with her; and, stipulating only that she should never attempt to discover what manner of man her husband may be, conveys her to a secret pleasance, and makes her his wife. Psyche, pining in her solitude, asks for the companionship of her sisters. Cupid grants her request, and the two envious women, pretending that the unknown husband is some loathly monster, persuade Psyche to break her promise. She lights her night-lamp, beholds her husband—"the very gentlest and sweetest of all wild creatures, even Cupid himself;"—but, alas! a drop of hot oil from the lamp falls burning on the shoulder of the god, who, vanishing, leaves his too curious wife a prey to his mother's anger. Venus gives full rein to her wrath, and only after many toils and perils is Psyche suffered to rejoin her lover. This charming fable is not the invention of Appuleius; it is alluded to by Plato (*Respub.* vii.), and by Plotinus (*Ennead* i. 8), the story was produced by Lucian, in Greek, about the same time as when Appuleius wrote of it in Latin; it was also referred to by Synesius (*Insom.* i.); and is probably one of those philosophic temple-allegories which served to amuse the frivolous, and to instruct the inquiring. The early Christian mythologists have wasted much erudition upon it, but the most simple and most generally accepted explanation of the fable will, probably, be found to be the most satisfactory. The story of Psyche is generally understood to represent the lapse of the human soul from the divine, and its struggles in search of intellectual, as opposed to sensual, love; the trials imposed by Venus (*Venus Dione*) being typical of the purifications which human nature must undergo to fit it for a re-union with Divinity.

The subject of the painting in the possession of the Trustees is that of the final trial of Psyche—her descent into Hades to fetch some of the beauty of Proserpine for Venus. She has arrived at the banks of the Styx, "the profound depths of Cocytus, and the Stygian pool."

"Turbidus hic coeno vastaque voragine gurgis
 AEstuat atque omnem Cocyto eructat arenam."

There is no need to dwell upon the allegory of The Shades; the story is familiar even to those who profess but scant Latin scholarship. Hades was the place of departed spirits, and was separated from the world of mortals by the rivers Acheron, Cocytus, Styx, Phlegethon, and Lethe. An old and hideous ferryman, one Charon, carried the released spirit across these dismal streams, demanding for his fee an obolus. If the ghost came unprovided with the coin (thus showing that its body had not received a religious burial, for it was customary to place the coin in the mouth of the corpse), the ferryman refused it passage, and left it waiting an outcast upon the further shore. The gates of Hades were guarded by Cerberus, a three-headed dog of huge dimensions, and on the threshold sat the three Fates—Clotho, Lachesis, and Atropos. Clotho spun from her distaff the thread of human life, Lachesis drew and watched it, and Atropos waited, "with abhorred shears," to cut it at appointed time. The artist has grouped together all

these personages. The withered Parcae are seated under the rock ; Cerberus barks from his chain, and Charon—

“Cui plurima mento
Canities inculta jacet stant lumina flamma—”

“with grizzled beard unkempt, and eyes of flame”—pushes off his bark from shore. So far there is nothing in the picture to warrant us in assuming that E. E. Hillemacher has done more than follow any one of the many versions of this Trial of Psyche. The introduction of the figure of the man clinging to the boat proves, however, that the artist took his subject directly from Appuleius. According to the tale, as told by that author—Psyche, on her way, box in hand, to accomplish her mission, was so overcome with despair that she resolved to fling herself headlong from a lofty tower, and so end her life. The tower, however, “suddenly addressed her ;” and, after telling her to take two loaves of barleybread soaked in hydromel, as a sop for Cerberus, and two pieces of money for the fee of Charon, thus warns her concerning the passage of the Styx:—“When you are passing over this sluggish river, a certain dead old man, floating on its surface and raising a putrid hand, will beg you to take him into the boat. Beware, however, of any impulse of unlawful pity !” The “old man” is evidently one of those unhappy fellows before mentioned, who had not been furnished with the coin to fee their ferryman—

“Infelix nec habet quem porrigat ore trientem,”

as Juvenal says. Translated into the current languages of Europe, the story of Cupid and Psyche became speedily a favourite with all lovers of poetry and romance. It has appeared in all forms. LaFontaine turned it into a fable ; Corneille, Molière, and Quinault, made it the basis of a tragédie-ballet for the delectation of Louis XIV. ; while the graceful scholarship of Mrs. Tighe has enriched the shelves of the English bibliophilist with an harmonious metrical version in his own tongue. Of Mrs. Tighe’s poem, Moore sings :—

“Tell me the witching tale again,
For never has my heart or ear
Hung on so sweet, so pure a strain,
So pure to feel, so sweet to hear.”

“Psyche aux Enfers” became the property of the Public through the liberality of M. Gustave Curcier, of this city, who presented it to the Gallery on the 26th January, 1872.

QUEEN ESTHER.

1879

By EDWIN LONG, A.R.A.* Commission given by Mr. Alfred Taddy Thomson.

Canvas. 84 in. × 67 in.

The subject is taken from the 4th chapter of the Book of Esther, when Mordecai intimates to his ward that she must go to the King and use her influence to avert from her people their impending fate. She pleads the law which

* See Note to “Question of Propriety.”

punishes with death any one who enters the inner court of the Palace unbidden ; nevertheless, he avers the necessity which compels her to undertake the duty, despite the risk which attaches to it ; as it may be she had come to the kingdom in order to effect this deliverance. She consents, and requests the Jews to fast and to pray for her, adding—"If I perish, I perish !"

The scene is laid in one of the courts of "Shushan, the Palace ;" its elaborate Persian architecture constituting the background of the picture ; the Tables of the Law are conspicuous on its walls—perhaps setting forth that particular enactment which Esther was about to contravene at her peril. The details are gathered from various authorities, but principally from Rawlinson's "Ancient Monarchies," vol. 3. The colours of the hangings and of the pavement are taken from the first chapter of Esther, verse 6—the most ancient of architectural descriptions extant. No authority for the dresses can be found, with the slight exception of that furnished by the Talmud and the Apocrypha, in both of which Esther is said to have been accompanied by two of her maidens—on one she leaned, and the other bore up her train.

QUESTION OF PROPRIETY.

1871

By EDWIN LONG, A.R.A. Selected by Mr. Alfred Taddy Thomson.

Canvas. 69 in. × 114 in.

A Replica of this picture was exhibited in the Exhibition of the Royal Academy for the year 1871, under the title, "A Question of Propriety ;" and a note in the catalogue referred the spectator to "The Annals of the Inquisition in Seville, 1627—Francesco Pacheco." There seems to be some error in the matter of this note, for the subject of the picture is evidently a sitting of that celebrated Board known as the "Censores y Veadores," which, in the seventeenth century, was attached to the Holy Office.

The Censores y Veadores—literally the "Censurers and the Seers"—travelled the country in the interests of morality. Francesco Pacheco, himself an artist of merit, and, in 1618, Censor of Pictures to the Inquisition, relates in his rarely-found "Arte de la Pintura," published in 1649 at Seville, how the good fathers who composed this critical court not only took to task the painters of sacred subjects, and made their comments upon the "impropriety of exhibiting angels without wings, and saints without clothes," but pushed their researches into all matters of public amusement or instruction. They reviewed the Ballos de Zingaras, or gipsy dancers, and inspected, with not unkindly severity, the Zarzuelas, or musical farces, which set a-gaping the honest wine-sellers of Andalusia. Any sentiment which smacked of heresy was excised ; any attitude which prompted to aught but respectability of manners was forbidden ;—in a word, the Censores y Veadores performed for the artists, dancers, and dramatists of Toledo and Seville, those offices which are performed now-a-days by the Censor of the Press for the Parisian, and by the Lord Chamberlain for the English playwright.

EDWIN LONG is well known to frequenters of London picture galleries, and has exhibited in the Academy some highly-praised works. His taste affects the

grotesque, the humourous, and the rich; his pencil prefers Italy or Spain, with their sunny skies, their glowing colours, and their varied picturesqueness of figure-grouping, to the cooler and less dramatic scenes of English landscape and manners. Among his works may be mentioned "St. Anthony's Day," a picture illustrating the custom of the herdsmen of the Campagna bringing their cattle into Rome to receive the blessing of the Saint; and "Begging for the Monastery;"—both exhibited in the Royal Academy in 1867; "Gipsy Schools Going to Vespers, Andalusia," in the eighth Exhibition of the Glasgow Institute of Fine Arts, 1869; "News from the War," in the ninth Exhibition of the same Institution for the year 1870; and "Lazarillo and the Blind Beggar," in the Royal Academy for 1870. In later years he has exhibited—"The Babylonian Marriage Market" (1875); "The Pool of Bethesda" (1876); "An Egyptian Feast" (1877); "The Gods and Their Makers" (1878).

RACHEL GOING TO THE WELL.

1867

By FREDERICK GOODALL, R.A. 1863. Selected by Commissioners of Fine Arts.

Canvas. 36 in. × 60 in.

FREDERICK GOODALL was born in London, September 17, 1822. He commenced his artistic studies at the age of thirteen, under the direction of his father, Mr. Edward Goodall, the eminent engraver. At the age of fourteen, he gained the Iris medal of the Society of Arts for a drawing of Lambeth Palace. He then commenced his first oil-picture—"Finding the Dead Body of a Miner by Torchlight;" for which the Society of Arts awarded him the large silver medal. In September, 1838, he visited Normandy. Of this visit he reports, in a sketch of his own career given in the *Art Journal*: "My father accompanied me thither; and when we arrived at Rouen I was so enchanted with the picturesque views of the city that I did not wish to go any farther; to which he consented after some hesitation, for I was not quite in my sixteenth year. He gave me ten pounds, telling me to make it last as long as I could, saying at the same time, 'Be sure and save enough to bring you home again.' This was my first lesson in economy; for, after staying there a fortnight, and going down the Seine to Havre, I reached London with a folio of sketches, and five pounds in my pocket." In 1839, when but seventeen, Goodall exhibited his first picture at the Academy—"French Soldiers Drinking in a Cabaret"—a very clever production. Subsequent visits to Normandy (again), Brittany, North Wales, and Ireland, supplied so quick an eye and dexterous a hand with a sufficiency of picturesque and available material for a long series of popular pictures. At first, Mr. Wells and the poet Rogers lent a helping hand; the former purchasing many of his early pictures—"Entering Church," the "Return from Christening," &c. The "Christening" received a prize of £50 from the British Institution. The "Tired Soldier," of 1842, was purchased by Mr. Vernon, and may be now seen in the Vernon Gallery—a remarkable picture for a youth of twenty, painted with a free hand and a keen eye for reality and character. Of late years Mr. Goodall has dispensed with the help of foreign adjuncts and costume, though not always of obsolete and unfamiliar. In 1847 his "Village

Festival" much advanced his reputation, and attracted general admiration. It was purchased by Mr. Vernon. Among other recent pictures, containing much delightful study of nature, have been his charming scene from Milton's "L' Allegro," "The Gipsy Encampment," "The Soldier's Dream," "Hunt the Slipper," "The Post Office," "Raising the Maypole" (1851), and in 1854 "The Swing;" and, since his return from Egypt, which he visited in 1858, "Early Morning in the Wilderness of Shur," "The First-born," "Return of the Pilgrim from Mecca," "The Palm Offering," "The Arab Messenger," "Rising of the Nile," "Hagar and Ishmael." In 1852 he was elected an Associate of the Academy, and in 1863 a Royal Academician.

- RIVER, MILL, AND FARM. 1867
By FREDERICK RICHARD LEE, R.A.* Painted for the Commissioners of Fine Arts.
Canvas. 44 in. x 72 in.
- ROSE OF ENGLAND. 1864
By CHARLES BAXTER. Selected by Sir Andrew Clarke. Canvas. 21 in. x 17 in.
- ROSEBUD OF ENGLAND. 1864
By CHARLES BAXTER. Selected by Sir Andrew Clarke. Canvas. 21 in. x 17 in.
- ROTTERDAM. 1869
By JAMES WEBB. Selected by Mr. Alfred Taddy Thomson.
Canvas. 78 in. x 120 in.
- SAMSON SLAYING A PHILISTINE. 1874
By WILLIAM EDWARD FROST, A.R.A. Purchased by the Trustees.
Canvas. 39 in. x 78 in.

ROTTERDAM is the second city of Holland, both in commerce and population. It is built on the Maas, and has as many canals as streets, communication being maintained by bridges. At the junction of the Maas with the Rotte there is a large dyke, whence the name Rotterdam. Along the river is a fine quay, one mile and a quarter in length, planted with trees, and called, from that circumstance, Boompjes—the Little Trees. Rotterdam possesses a number of important buildings, including a town hall, court-houses, house of correction, an exchange, dockyards, and arsenal. The Groote Kerk, or Great Church of Lazarus, founded in 1419, was finished in 1472. It contains monuments to Dewitt, Kortenaar, and De Brakel, and owns one of the finest organs in the world—an instrument considered by some to be superior even to that of Haarlem.

Rotterdam is the birthplace of Desiderius Erasmus, and of the naval heroes—Van Tromp, Egbert Kotenaar, and Jan Van Braken.

WILLIAM EDWARD FROST was born in 1810, at Wandsworth, in Surrey. Having received an education suited to an artist's career, he was introduced, at the age of fifteen, to Mr. Etty, and by his advice placed at Mr. Sass's Academy in Bloomsbury, which he attended for three years; also studying at

* See Note to "Ben Lawers."

the British Museum. In 1829 he was admitted a student of the Royal Academy, and commenced his career as a portrait-painter; and in the course of the next fourteen years painted upwards of three hundred portraits. Aspiring to higher success, he became, in 1839, a competitor for the gold medal of the Academy,—the subject being, “Prometheus Bound,”—and won the prize. In the competition at Westminster Hall of 1843, he gained a prize (in the third class) of £100, for his well-drawn and graceful cartoon, “Una alarmed by Fauns.” In the same year, an Art-Union prizewinner selected his “Christ Crowned with Thorns” from the Royal Academy. The turning-point in Frost’s career had arrived. Portrait-painting was abandoned. Pictures in the exclusive class for which this painter is now known followed, and found ready purchasers: “A Bacchanalian Dance,” “Nymphs Dancing” (both 1844); “Sabrina” (1845)—since engraved by the Art Union; “Diana and Actæon” (1846). The last was recognised as an advance on every previous effort, and secured for him his election as Associate of the Academy that same year. In 1847, “Una and the Wood Nymphs” was purchased by Her Majesty. The “Euphrosyne” of the succeeding year, commissioned by Mr. Bicknell, also attracted the notice of Royalty, and procured for him a command to paint the principal group for the Queen. Among his principal subsequent pictures have been “The Disarming of Cupid,” (painted for Prince Albert); “Andromeda” (both 1850); “Wood Nymphs,” and “Hylas” (1851); “May Morning” (1852); “Chastity” (1854). Spencer and Milton, in their minor poems, have throughout been the sources whence Mr. Frost has drawn suggestions, allegorical or literal, for his “graceful wreaths, so to speak, of fair and delicate forms.” No living artist has been an equally indefatigable student of the living model, and within the walls of the Academy. For twenty-six years—during the long period of his devotion to portrait-painting for a maintenance, and during that which succeeded, of freedom and high repute—he has remained uniformly constant to that study.

SCENE IN THE NORTH OF ENGLAND.

1870

By S. GLOVER. Presented by William Malcolm, Esq. Panel. 8 in. × 12 in.

SHEEP IN REPOSE.

1864

By EDMOND TSCHAGGENY. Selected by Sir Charles Eastlake.

Canvas. 29 in. × 43 in.

SHEIKH AND HIS SON ENTERING CAIRO ON THEIR RETURN FROM A
PILGRIMAGE TO MECCA.

1878

By ROBERT DOWLING. Presented by Subscribers. Canvas. 96 in. × 54 in.

The artist has chosen for his composition one of those processional scenes not unfrequently witnessed in Mahomedan countries in association with the religious practices of the people. The street is familiar to most visitors to Cairo. The principal entrance to one of its numerous Mosques, seen on the left hand of the picture, forms the picturesque commencement of the equally picturesque line of houses marking the background; and a point of view has been chosen admirably adapted for the purpose of illustrating the peculiar

narrow streets and lofty buildings, to which modern Europeans are happily unaccustomed. The elaborate curious lattice-work to the various apertures (which in European houses are windows) are of carved wood, well adapted for ventilation and screening the inhabitants from the view of persons without, but not convenient to see sights from, as may be seen by the head of the woman at one of the apertures on the right hand of the picture. The processional character of the persons and animals comprising the principal incident—"The Return from a Pilgrimage to Mecca of a Sheikh and his Son"—will be at once detected, even by the least careful art-observer; commencing with camels, close by the Mosque, on the left hand, and continued along by the houses up the slight ascent of the street, down which camels are seen to be coming on the right hand of the picture; an effect which is admirably heightened by the two Egyptian children—one carrying sugar canes—running alongside the procession in the middle of the street, even as is the wont of European children attracted by the sound of music.

The fact designed to be represented is supposed to be, that the women and children of a distinguished Sheikh, accompanied by attendants and musicians, have been outside the city to meet and welcome their chief. The central figures, mounted on Arab horses—one white, the other bay—are the Sheikh and his Son; the horse of the former led by a Moorish and an Egyptian servant; pressing around him are figures representing personal friends, or religious devotees, anxious to secure the honour of rendering obeisance by kissing the hand of the returning pilgrim (one of the very numerous modes of offering homage amongst the Arabs), without, however, checking his onward movement. Preceded by camels bearing drums (or tom-toms), and by musicians with wind-instruments, with men bearing peculiar looking emblems of rank or authority—perhaps of both—the principal figures are immediately followed by some women attached, possibly, to the household of the Sheikh, and then come two caparisoned camels, one conveying the younger children of the family—who, in Mahomedan countries, always take precedence of the mothers,—and, last of all, away up that narrow street in which the perspective has been so well given—the angles of the high flat roofs lighted up by a glorious Eastern sun—may be seen, on another camel, the women of the Sheikh's harem, attended by a Moorish servant. The whole line of this procession will be seen to be replete with life and stately motion, marked by occasional outbursts of welcome, as shewn particularly in the man beating the tom-tom at the head of it, and the woman waving the blue scarf to the right hand. The remainder is made up of illustrations of ordinary every-day street life in Cairo—most of the individuals seeming wholly unmoved by the interesting procession which occupies so large a proportion of the canvas.—(Pamphlet published by Walch Brothers and Birchall, Launceston, Tasmania, 1877).

START POINT.

1873

By WILLIAM MELBY. Purchased by the Trustees. Canvas. 37 in. × 63 in.

START POINT is nearly the southernmost Cape of Devon, and the spot last sighted by vessels outward-bound from the Channel. From the circumstance of its

being thus "the Starting-point" of outward-bound vessels, the rock is commonly thought to derive its name. Some antiquarians insist that *Start* is a corruption of *Steort*, a promontory, but we may fairly hold by the popular and local derivation. Viewed from a distance, the western face of the Start has a curious appearance. Bands of variously-coloured quartz veins descend vertically to the sea, and the huge cliff seems striped with gigantic daubs of red and blue paint. The cliff is the sea-boundary of the estate of Widdicombe, and forms the Southern horn of Start Bay. The ridge of this peculiar rock is sloped on each side like a house-roof, and along its rugged back run weather-beaten crags draped with moss. Exposed to the action of the sea for ages, it is on its western side a sort of ruin—a ruin which at once threatens and warns. At its extreme point is the lighthouse. This edifice—which from a distance looks not unlike a church—is raised more than one hundred feet sheer above the sea. It exhibits two lights—a revolving light for the Channel, and a fixed light to warn in-coming vessels of the dangerous Skerries Shoal.

The name of WILLIAM MELBY is well known to patrons of modern art as that of a marine-painter of high merit. He is a prolific but conscientious artist, and his works are distinguished for transparency of water-tones and clearness of atmospheric effect. His pictures seem to be specially favoured by Australian collectors; several residents of Melbourne have pieces by his hand, and on three occasions the Trustees have exhibited specimens of his work, which were lent for that purpose by the gentlemen who had purchased them.

SUMMER EVENING NEAR TEMPLESTOWE.		1866
By LOUIS BUVELÔT.*	Purchased from the Artist.	Canvas. 30 in. × 38 in.
TRAVELLING TINKER.		1873
By E. OPIE.	Selected by Mr. Herbert, R.A.	Canvas. 31 in. × 24 in.
VALLEY OF THE MITTA MITTA, WITH THE BOGONG RANGES.		1866
By EUGENE VON GUERARD.†	Presented by Sir Archibald Michie.	Canvas. 27 in. × 42 in.
VIEW OF BALMORAL.		1878
By JOSEPH ADAM.		Canvas. 72 in. × 48 in.
VIEW ON THE HUDSON.		1870
By W. L. SONNTAG.	Presented by John R. Ricards, Esq.	Canvas. 36 in. × 56 in.
VIEW ON JACKSON'S CREEK, NEAR SUNBURY.		1866
By HENRY C. GRITTEN.	Presented by Sir Archibald Michie.	Canvas. 24 in. × 36 in.

JACKSON'S CREEK is a branch of the river Macedon, and runs through a portion of Victoria to which has been given the name of Sunbury.

HENRY C. GRITTEN may be considered to be a Victorian artist, inasmuch as he acquired his reputation in this Colony. His works are well known to

* See Note to "Waterpool at Coleraine."

† See Note to "Mount Kosciusko."

Melbourne picture-collectors; and this example of his brush was presented to the Colony by Sir Archibald Michie.

WATERGATE BAY.

1864

By JOHN MOGFORD. Selected by Sir Charles Eastlake. Canvas. 15 in. × 30 in.

JOHN MOGFORD is the son of Thomas Mogford, a native of Devonshire. Thomas Mogford exhibited at the Academy in 1838 and 1844; he was known as a successful portrait-painter, and died at Guernsey in 1838. His son is now making a name as a landscape-painter. The above beautiful little picture, selected by Sir Charles Eastlake, is the transcript of a scene at the little Bay of Watergate, near Towan Head, New Quay, Cornwall.

WATERPOOL AT COLERAINE, VICTORIA.

1870

By LOUIS BUVELÔT. Purchased by the Trustees from the Artist.

Canvas. 42 in. × 60 in.

M. BUVELÔT, born in Switzerland, is an artist who has made Victoria his home, and it is unnecessary to refer to the position which he occupies in the small artistic world which the thoughtful friendship of a few men of taste has created in this city. He received his art education at Paris, in the studio of Flers, and has contributed to our various exhibitions. Among the best known of his paintings may be mentioned "The Woods-Point Road," which obtained the Gold Medal at the International Exhibition in 1872-73. The "Waterpool near Coleraine" was painted for the Exhibition of Objects of Art, which was held in March, 1869, at the Great Hall of the Public Library. It was taken from a sketch made on the spot in November, 1867, and was purchased by the Committee of the National Gallery in 1871.

WEALD OF KENT.

1871

By SAMUEL BOUGH, A.R.S.A. Selected by the Trustees.

Canvas. 48 in. × 72 in.

THE WEALD OF KENT is the name given to a wooded district, called by the Britons "Coit Andred," and in Saxon "Andredsleaz," or "Saltus Andred," the great wooded chase. In former times it was nothing but a wild desert, the haunt of deer and swine, and is set down by Halsted and other local historians as being 120 miles in extent, commencing at Winchelsea, in Sussex. Its present dimensions, however, are not so large. "It bounds to the west on Surrey, to the south on Sussex, running on the north from Ide Hill to Herst Hill, to Teston by the Medway, and eastward to the hills above Linton, as far as Ulcombe and Sir Horace Mann's house at Boughton Malherbe, and so by Egerton and Kingsnoth to Romney Marsh, by Warehorne to Apeldore, and down stream to Sussex." The soil of this part of Kent is remarkably favourable to the growth of the oak, which attains here enormous size. The pasturage is accounted among the best in England, and this lovely district, viewed from the adjacent hills, presents the most perfect example of that ideal "Merrie England" concerning which poets love to romance. "This

valley," says Ireland, quoting Lambarde, "exhibits the most enchanting picture it is possible to conceive. It appears to the eye one extensive level country, clothed with all the richness of nature and embellished by art. The enclosures of corn and meadow land, elegant seats, mansions, and villages, interspersed among the towering oaks scattered over the champaign country, produce the most delightful effects."

SAMUEL BOUGH was born in Carlisle in the year 1822: died at Edinburgh, November 11th, 1878. He began his career as a theatrical scene-painter, became an Associate of the Royal Scottish Academy in 1857, and was advanced to the degree of Academician in 1875. He exhibited principally in Scotland; in the ninth Exhibition of Works of Modern Artists, held at the Glasgow Institute of Fine Arts in 1870, he had no less than five pictures; one of which, "The Oaks of Cadzow Forest," was very highly spoken of.

WILLIAM THE FIRST, EMPEROR OF GERMANY. 1869

Artist unknown. Presented by His Majesty when King of Prussia.

Canvas. 57 in. × 49 in.

WINTER MORNING NEAR HEIDELBERG, VICTORIA. 1866

By LOUIS BUVELÔT.* Purchased from the Artist. Canvas. 30 in. × 38 in.

* See Note to "Waterpool at Coleraine."



WATER-COLOUR DRAWINGS.

	Date of Acquisition
AUSTRALIAN BUSH LIFE. Nine Sketches. By W. B. GILL.	1872
BOUNDARY, SNOWY MOUNTAINS, NEW ZEALAND. By JOHN GULLY.	1870 30 in. × 54 in.
CAVES AND SEA. Presented by James Ledger, Esq.	12 in. × 17 in.
COTTAGE SCENERY. By T. J. WATSON. Selected by Mr. John Ruskin.	1871 9 in. × 13 in.
COUNTRYMEN AT DINNER. By WILLIAM CLARKSON STANFIELD, R.A. Selected by Sir Archibald Michie.	1877 11 in. × 14 in.
CROIXELLES HARBOUR, NEAR NELSON, NEW ZEALAND. By JOHN GULLY.	1869 8 in. × 15 in.
DEATH OF JEAN GOUJON. By EDWARD HENRY WEHNERT.	1874 42 in. × 30 in.
<p>JEAN GOUJON, Sculptor, was accidentally shot while at work at the Louvre, Paris, during the Massacre of St. Bartholomew, 1572.</p> <p>EDWARD HENRY WEHNERT, the son of German parents, was born in London in 1815. He painted in various styles, and made many drawings on wood for books; among others, "Grimm's Fairy Tales;" Bohn's edition of "Longfellow's Poems;" "Andersen's Tales." He died September 15, 1868, aged fifty-four.</p>	
EMILY. By CAMPI.	1876 14 in. × 9 in.
FALLS ON THE APSLEY, NEW SOUTH WALES. By CONRAD MARTENS. Selected by Mr. Eliezer L. Montefiore.	1873 26 in. × 18 in.
FLOWER PAINTINGS (two). By Madame HEGG.	1878 17 in. × 13 in.
GREY DAY ON THE THAMES. By WALTER FIELD. Selected by Mr. Herbert, R.A.	1872 10 in. × 20 in.

	Date of Acquisition
HAUNT OF ANCIENT PEACE.	1871
By CONSTANCE PHILLOT. Selected by Mr. John Ruskin.	9 in. × 14 in.
JAPANESE.	1876
By CAMPI.	14 in. × 10 in.
LAKE WANAKA AND MOUNT ASPIRING, OTAGO, NEW ZEALAND.	1872
By JAMES CROWE RICHMOND.	26 in. × 40 in.
LANDSCAPE NEAR MONNATON DOWN.	1871
By W. S. MORRISH. Selected by Mr. John Ruskin.	8 in. × 19 in.
LOCH AVON, HIGHLANDS OF SCOTLAND.	1871
By JAMES GILES, R.S.A.	17 in. × 26 in.
MINSTREL.	1876
By PROVAGGI.	10 in. × 14 in.
MONASTERY AND TREES.	
Presented by James Ledger, Esq.	7 in. × 10 in.
NEPHEW.	1876
By PROVAGGI.	7 in. × 11 in.
SYDNEY IN 1792.	1872
By Admiral HUNTER.	12 in. × 23 in.
VIEW NEAR CORINTH.	
Presented by James Ledger, Esq.	8 in. × 13 in.
VIEW OF KING'S COLLEGE, CAMBRIDGE.	1875
By G. R. CLARKE.	15 in. × 24 in.
VIEW ON THE RIVER YARRA, NEAR RICHMOND.	1871
By H. E. DAVIES.	15 in. × 36 in.
WAIMEA PLAINS, NEAR NELSON, NEW ZEALAND.	1870
By JOHN GULLY.	8 in. × 15 in.
WRECK.	1871
By H. E. DAVIES.	24 in. × 36 in.

PORTRAITS OF GOVERNORS

OF THE

AUSTRALIAN COLONIES, NEW ZEALAND, TASMANIA, AND FIJI.

The letters F., N. S. W., N. Z., Q., S. A., T., V., W. A., G. G., G., A. G., L. G., C. J.,
Att. G., S. G., B., D., respectively denote :—

Fiji
New South Wales
New Zealand
Queensland
South Australia
Tasmania
Victoria
Western Australia

Governor General
Governor
Acting-Governor
Lieutenant-Governor
Chief Justice
Attorney-General
Solicitor-General
Born
Died

An asterisk * denotes—not yet acquired.

FIJI.—GOVERNOR OF.

*GORDON, THE HON. SIR ARTHUR HAMILTON, K.C.M.G.

L. G. of New Brunswick, 1861 to 1866.

G. of Trinidad, 1866 to 1868.

G. of Mauritius, 1871 to 1874.

First G. of F. from September 1875.

Appointed Her Majesty's High Commissioner for the Western Pacific ; also Consul
for the Western Pacific, 1877.

B. 26 Nov. 1829

NEW SOUTH WALES.—GOVERNORS OF.

*PHILLIP, ARTHUR, Captain R.N.

G. of N. S. W. from 26 Jan. 1788 to 10 Dec. 1792.

The Fleet, under his command, anchored in Botany Bay on 20 Jan. 1788.

B. at London 1738. D. at Bath 1814

*GROSE, F., Captain ; Major N. S. W. Corps (subsequently H. M.'s 102nd Regiment).

L. G. of N. S. W. from 11 Dec. 1792 to 12 Dec. 1794.

B. D.

HUNTER, JOHN, R.N.

G. of N. S. W. from 7 Sept. 1795 to 27 Sept. 1800. B. in Scotland 1738. D. 1821

KING, PHILIP GEDLEY, Captain R.N.

G. of N. S. W. from 28 Sept. 1800 to 12 Aug. 1806.

B. D. at Tooting, 3 Sept. 1808

*BLIGH, WILLIAM, Captain R.N.; Commander of the "Bounty."

G. of N. S. W. from 13 Aug. 1806 to 26 Jan. 1808.

B. 1753. D. at London 1817

*FOVEAUX, Lieutenant-Colonel in N. S. W. Corps (subsequently H. M.'s 102nd Regiment).

A. G. of N. S. W. during the Suspension of Captain Bligh (26 Jan. 1808 to 28 Dec. 1809).

B. D.

JOHNSTONE, GEORGE, Lieutenant-Colonel N. S. W. Corps (subsequently H. M.'s 102nd Regiment).

A. G. of N. S. W. during the Suspension of Captain Bligh (26 Jan. 1808 to 28 Dec. 1809).

B. D. at Sydney 1823

*PATTERSON, WILLIAM, Captain in the N. S. W. Corps, and Lieutenant-Colonel in H. M.'s 102nd Regiment.

G. of N. S. W. from 13 Dec. 1794 to 10 Sept. 1795, and again during the Suspension of Captain Bligh (26 Jan. 1808 to 28 Dec. 1809).

B. D.

MACQUARIE, LACHLAN, Major-General 73rd Regiment.

G. of N. S. W. from 28 Dec. 1809 to 1 Dec. 1821. B. 1762. D. 1824

BRISBANE, SIR THOMAS MAKDOUGALL, Bart., G.C.B., G.C.H., D.C.L., Major-General, Colonel of H. M.'s 69th Regiment.

G. of N. S. W. from 1 Dec. 1821 to 1 Dec. 1825.

B. at Larges, Ayrshire, 1773. D. 27 Jan. 1860

STEWART, WILLIAM, Colonel H. M.'s 3rd Regiment (Bufs).

L. G. of N. S. W. from 6 Dec. 1825 to 18 Dec. 1825. B. D.

NEW SOUTH WALES.—GOVERNORS OF (*continued*)—

- DARLING, SIR RALPH, G.C.H., Lieutenant-General, Colonel H. M.'s 69th Regiment.
 G. of T. from 3 Dec. 1825 to 6 Dec. 1825, and proclaimed its Independence of N. S. W.
 G. of N. S. W. from 19 Dec. 1825 to 21 Oct. 1831. B. 1776. D. 2 Apr. 1858
- *LINDESAY, SIR PATRICK, C.B., Colonel H. M.'s 39th Regiment.
 A. G. of N. S. W. from 22 Oct. 1831 to 2 Dec. 1831. B. D.
- BOURKE, SIR RICHARD, K.C.B., Major-General, Colonel of H. M.'s 6th Regiment.
 G. of N. S. W. from 3 Dec. 1831 to 5 Dec. 1837.
 B. at Dublin, 4 May 1777. D. 13 Aug. 1855
- SNODGRASS, KENNETH, Lieutenant-Colonel, C.B. Commanded 13th Portuguese Regt.
 at St. Sebastian.
 A. L. G. of T. from 31 Oct. 1836 to 5 Jan. 1837.
 L. G. of N. S. W. from 6 Dec. 1837 to 23 Feb. 1838. B. at Paisley. D.
- GIPPS, SIR GEORGE, Lieutenant-Colonel R. E.
 G. of N. S. W. from 24 Feb. 1838 to 11 July 1846.
 B. 1791. D. in England, 28 Mar. 1847
- *O'CONNELL, SIR MAURICE, K.C.H., Lieutenant-General, Colonel of H. M.'s 80th Regt.
 G. of N. S. W. from 12 July 1846 to 2 Aug. 1846. B. D.
- FITZROY, SIR CHARLES AUGUSTUS, K.C.B., K.C.H., Lieutenant-Colonel.
 G. of N. S. W. from 3 Aug. 1846 to 17 Jan. 1853. B. 1796. D. 16 Feb. 1853
- DENISON, SIR WILLIAM THOMAS, Knt. Bac., K.C.B., Lieutenant-Colonel R. E.
 L. G. of T. from 26 Jan. 1847 to 8 Jan. 1855.
 G. of N. S. W. from 20 Jan. 1855 to 22 Jan. 1861.
 G. of Madras from 1861 to 1866.
 G. G. of India from Nov. 1863 to Jan. 1864. B. 1804. D. 19 Jan. 1871
- *KEMPT, JOHN FRANCIS, Lieutenant-Colonel H. M.'s 12th Regiment.
 A. G. of N. S. W. from 23 Jan. 1861 to 21 March 1861.
 B. D.
- YOUNG, THE RIGHT HONORABLE SIR JOHN, Bart., P.C., G.C.M.G., G.C.B. (Lord Lisgar.)
 Chief Secretary for Ireland from 1852 to 1855.
 Lord High Commissioner of the Ionian Islands from March 1855 to Feb. 1859.
 Administrator of N. S. W. from 22 March 1861 to 15 May 1861; G. of N. S. W.
 from 16 May 1861 to 24 Dec. 1867.
 G. G. of the Dominion of Canada from 1868 to 1872.
 B. 31 Aug. 1807. D. 6 Oct. 1876

NEW SOUTH WALES—GOVERNORS OF (*continued*)—

CHUTE, SIR TREVOR, K.C.B., Lieut.-Gen.; Major-General of the Australian Forces,
Col. 22nd Foot (Cheshire).

A. G. of N. S. W. from 25 Dec. 1867 to 7 Jan. 1868. B. 1816

BELMORE, 4th EARL OF (SIR SOMERSET RICHARD LOWRY CORRY); K.C.M.G., Repre-
sentative Peer and Privy Councillor in Ireland.

G. of N. S. W. from 8 Jan. 1868 to 22 Feb. 1872. B. 9 April 1835

STEPHEN, SIR ALFRED, Knt. Bac., K.C.M.G., C.B., C. J. of N. S. W. in 1854. Retired.

A. G. of N. S. W. from 23 Feb. 1872 to 2 June 1872. B. 20 Aug. 1802

ROBINSON, SIR HERCULES GEORGE ROBERT, Knt., G.C.M.G.

G. of Hong Kong, 1859 to 1864.

G. of Ceylon, 16 May 1865 to 1871.

G. of N. S. W. from 3 June 1872 to 1879. B. 19 Dec. 1824

 NEW ZEALAND—GOVERNORS OF.

*HOBSON, WILLIAM, Captain R.N.

G. of N. Z. from Jan. 1840 to 10 Sept. 1842.

B. D. at Auckland, 14 Sept. 1842

*SHORTLAND, W., LIEUTENANT.

Col. Sec. of N. Z.

A. G. of N. Z. from 10 Sept. 1842 to 26 Dec. 1843.

B. D.

*FITZROY, ROBERT, Captain R.N.

G. of N. Z. from 26 Dec. 1843 to 17 Nov. 1845.

B. at Ampton Hall, Suffolk, 1805. D. 30 April 1865

GREY, SIR GEORGE, K.C.B.

G. of S. A. from 15 May 1841 to 25 Oct. 1845.

G. of N. Z. from 18 Nov. 1845 to 31 Dec. 1853.

G. of Cape of Good Hope 1854 to 1860.

Again Administrator of the Government of N. Z. from 3 Oct. 1861 to 4 Dec. 1861.

G. of N. Z. from 4 Dec. 1861 to 5 Feb. 1868. B. 1812

NEW ZEALAND—GOVERNORS OF (*continued*)—

*WYNYARD, ROBERT HENRY, C.B., Lieutenant-Colonel.

A. G. of N. Z. from 3 Jan. 1854 to 6 Sept. 1855.

B.

D.

BROWNE, SIR THOMAS GORE, K.C.M.G., C.B., Colonel.

G. of St. Helena 1851 to 1856.

G. of N. Z. from 6 Sept. 1855 to 2 Oct. 1861.

G. of T. from 11 Dec. 1861 to 30 Dec. 1868.

Administrator of the Government of the Bermudas from 1870 to 1871.

B. 1807

BOWEN, SIR GEORGE FERGUSON, G.C.M.G.

First G. of Q. from 10 Dec. 1859 to 4 Jan. 1868.

G. of N. Z. 5 Feb. 1868 to 19 March 1873.

G. of V. from 31 March 1873 to Feb. 1879.

G. of Mauritius from 1879 to

B. 1821

ARNEY, SIR GEORGE ALFRED, Chief Justice of N. Z.

A. G. of N. Z. from 21 March 1873 to 14 June 1873.

B. 1806

FERGUSON, THE RIGHT HON. SIR JAMES, Bart., P.C., K.C.M.G.

G. of S. A. from 16 Feb. 1869 to 18 April 1873.

G. of N. Z. from 14 June 1873 to 3 Dec. 1874.

B. 18 Mar. 1838

NORMANBY, THE MARQUIS OF (GEORGE AUGUSTUS CONSTANTINE PHIPPS), G.C.M.G.

L. G. of Nova Scotia Jan. 1858 ; resigned Sept. 1863.

G. of Q. 12 Aug. 1871 to 12 Nov. 1874.

G. of N. Z. from 3 Dec. 1874 to Feb. 1879.

G. of V. from Feb. 1879 to

B. 23 July 1819

QUEENSLAND—GOVERNORS OF.

BOWEN, SIR GEORGE FERGUSON, G.C.M.G.

First G. of Q. 10 Dec. 1859 to 4 Jan. 1868.

G. of N. Z. 5 Feb. 1868 to 19 March 1873.

G. of V. from 31 March 1873 to Feb. 1879.

G. of Mauritius from 1879 to

B. 1821

*O'CONNELL, SIR MAURICE CHARLES, Knt.

A. G. of Q. 4 Jan. 1868 to 14 August 1868 ; 2 Jan. 1871 to 12 August 1871 ;
12 Nov. 1874 to 23 Jan. 1875 ; 14 March 1877 to 10 April 1877.

B. 1812

*BLACKALL, SAMUEL WENSLEY, Major.

L. G. of Dominica from 1851 to 1857.

G. of Sierra Leone from 1862 to 1865.

G. G. of West African Settlements from 1865 to 1868.

G. of Q. from 14 Aug. 1868 to 2 Jan. 1871.

B.

D. 2 Jan. 1871

NORMANBY, THE MARQUIS OF (GEORGE AUGUSTUS CONSTANTINE PHIPPS), G.C.M.G.

L. G. of Nova Scotia Jan. 1858 ; resigned Sept. 1863.

G. of Q. 12 Aug. 1871 to 12 Nov. 1874.

G. of N. Z. from 3 Dec. 1874 to Feb. 1879.

G. of V. from Feb. 1879 to

B. 23 July 1819

*CAIRNS, SIR WILLIAM WELLINGTON, K.C.M.G.

First L. G. of Malacca 20 Feb. 1867.

L. G. of St. Kitts Nov. 1868.

L. G. of Honduras 1870.

G. of Trinidad March 1874.

G. of Q. 23 Jan. 1875 to 14 March 1877.

G. of S. A. 24 March 1877 ; resigned 17 May 1877.

B.

*KENNEDY, SIR ARTHUR EDWARD, Knt. Bac., K.C.M.G., C.B.,

G. of W. A. from June 1855 to 17 Feb. 1862.

G. of Vancouver's Island Nov. 1863.

G. of West African Settlements 1868 to 1872.

G. of Hong Kong 1872 to 1876.

G. of Q. from 10 April 1877 to

B. 1810

SOUTH AUSTRALIA—GOVERNORS OF.

HINDMARSH, JOHN, Captain R.N., K.H.

G. of S. A. from 28 Dec. 1836 to 16 July 1838.

B.

D.

STEPHEN, GEORGE MILNER.

A. G. of S. A. from 16 July 1838 to 12 Oct. 1838.

B.

GAWLER, GEORGE, Lieutenant-Colonel, K.H.

G. of S. A. from 12 Oct. 1838 to 15 May 1841.

B.

D.

GREY, SIR GEORGE, K.C.B.

G. of S. A. from 15 May 1841 to 25 Oct. 1845.

G. of N. Z. from 18 Nov. 1845 to 31 Dec. 1853.

G. of Cape of Good Hope 1854 to 1860.

Again Administrator of the Government of N. Z. from 3 Oct. 1861 to 4 Dec. 1861.

G. of N. Z. from 4 Dec. 1861 to 5 Feb. 1868.

B. 1812

ROBE, FREDERICK HOLT, Lieutenant-Colonel, C.B.

G. of S. A. from 25 Oct. 1845 to 2 Aug. 1848.

B.

D.

YOUNG, SIR HENRY EDWARD FOX, Knt. Bac., C.B.

L. G. of the Eastern Districts of the Cape of Good Hope in 1847.

G. of S. A. from 2 Aug. 1848 to 20 Dec. 1854.

G. of T. from 8 Jan. 1855 to 10 Dec. 1861.

B. 1810.

D. 18 Sept. 1870

FINNISS, BOYLE TRAVERS.

A. G. of S. A. from 20 Dec. 1854 to 8 June 1855.

B.

MACDONNELL, SIR RICHARD GRAVES, Knt. Bac., K.C.M.G., C.B.

G. of the Gambia from 1847 to 1851.

G. of St. Lucia 1852; transferred to St. Vincent the same year.

G. of S. A. 8 June 1855 to 4 March 1862.

G. of Nova Scotia April 1864.

G. of Hong Kong 14 Oct. 1865. Retired on pension 1872.

B. 1815

DALY, SIR DOMINICK, Knt. Bac.

L. G. of Tobago 1851.

G. of Prince Edward's Island from 1854 to 1859.

G. of S. A. from 4 March 1862 to 19 Feb. 1868.

B. 1798. Died in Adelaide while Governor.

SOUTH AUSTRALIA—GOVERNORS OF (*continued*)—

- HAMLEY, FRANCIS GILBERT, Lieutenant-Colonel H. M.'s 50th Regt. (Queen's Own).
A. G. of S. A. from 20 Feb. 1868 to 16 Feb. 1869. B.
- FERGUSSON, THE RIGHT HONORABLE SIR JAMES, Bart., P.C., K.C.M.G.
G. of S. A. from 16 Feb. 1869 to 18 April 1873.
G. of N. Z. 14 June 1873 to 3 Dec. 1874. B. 18 Mar. 1832
- HANSON, SIR RICHARD DAVIES, Knt. Bac.
Att.-G. of S. A. 1856; C. J. of S. A. 1861.
A. G. of S. A. from 7 Dec. 1872 to 8 June 1873.
B. 6 Dec. 1805. D. 11 Mar. 1876
- MUSGRAVE, SIR ANTHONY, K.C.M.G.
Administrator of Nevis Oct. 1860.
Administrator of the Government of St. Vincent April 1861.
L. G. of St. Vincent May 1862.
G. of Newfoundland April 1864.
G. of British Columbia June 1869.
L. G. of Natal May 1872.
G. of S. A. 9 June 1873 to 27 Jan. 1877.
G. of Jamaica from 1877 to B. 1828
- *WAY, THE HON. SAMUEL JAMES.
Appointed C. J. of S. A. 18 March 1876.
A. G. of S. A. from 29 January to 24 March 1877; 17 May to 2 October 1877;
14 Feb. to 15 Aug. 1878. B. 1836
- *CAIRNS, SIR WILLIAM WELLINGTON, K.C.M.G.
G. of Malacca 20 Feb. 1867.
L. G. of St. Kitts Nov. 1868.
L. G. of Honduras 1870.
G. of Trinidad March 1874.
G. of Q. Nov. 1874.
G. of S. A. 24 March 1877; resigned 17 May 1877. B.
- *JERVOIS, SIR WILLIAM FRANCIS DRUMMOND, K.C.M.G., C.B., Major-General R.E.
G. of the Straits Settlement from 1875 to 1877.
G. of S. A. from 2 Oct. 1877 to B. 1821

TASMANIA—GOVERNORS OF.

*COLLINS, DAVID, Colonel R.M.

L. G. of T. from 19 Feb. 1804 to 24 March 1810.

B.

D. 24 Mar. 1810

*LORD, EDWARD, Lieutenant R.M.

L. G. of T. from 24 March 1810 to Feb. 1812, in conjunction with Captain Murray.

B.

D.

*MURRAY, Captain H.M.'s 73rd Regiment.

L. G. of T. from 24 March 1810 to Feb. 1812, in conjunction with Lieutenant Lord.

B.

D.

*GEILES, Lieutenant-Colonel H.M.'s 73rd Regiment.

L. G. of T. from Feb. 1812 to 4 Feb. 1813.

B.

D.

*DAVEY, THOMAS, Colonel R.M.

L. G. of T. from 4 Feb. 1813 to 9 April 1817.

B.

D. 2 May 1823

*SORELL, WILLIAM, Colonel.

L. G. of T. from 9 April 1817 to 14 May 1824.

B. 1775.

D. 4 June 1848

*ARTHUR, SIR GEORGE, BART., K.C.H., P.C., Colonel H.M.'s 50th Regt. (Queen's Own.)

L. G. of T. from 14 May 1824 to 30 Oct. 1836. Superseded by Sir Ralph Darling during 1825, from 3 to 6 Dec., on his way to N. S. W. Resumed the Government on Sir R. Darling's departure.

B. 21 June 1784.

D. 19 Sep. 1854

DARLING, SIR RALPH, G.C.H., Lieutenant-General, Colonel H.M.'s 69th Regiment.

G. of T. from 3 Dec. 1825 to 6 Dec. 1825, and proclaimed its Independence of N.S.W.

G. of N. S. W. from 19 Dec. 1825 to 21 Oct. 1831.

B. 1776.

D. 2 April 1858

SNODGRASS, KENNETH, Lieutenant-Colonel.

A. L. G. of T. from 31 Oct. 1836 to 5 Jan. 1837.

L. G. of N. S. W. from 6 Dec. 1837 to 23 Feb. 1838.

B. at Paisley.

D.

FRANKLIN, SIR JOHN, Knt., R.N. Entered the Navy 1800. Present at the Battle of Copenhagen. In May 1845 he started to try to discover the N. W. Passage with the "Erebus" and "Terror."

A. G. of Tasmania from 5 Jan. 1837 to 21 Aug. 1843.

B. at Spilsby, Lincolnshire, 1786. D. in Arctic Ocean 1847

TASMANIA—GOVERNORS OF (*continued*)—

*EARDLEY-WILMOT, SIR JOHN EARDLEY, Bart.

L. G. of T. from 21 Aug. 1843 to 13 Oct. 1846.

B. 21st Feb. 1783.

D. 3 Feb. 1847

LA TROBE, CHARLES JOSEPH.

Superintendent of Port Phillip from 30 Sept. 1839 to 15 July 1851.

L. G. of V. from 15 July 1851 to 5 May 1854.

Administrator of T. from 13 Oct. 1846 to 25 Jan. 1847.

B. at London, 20 Mar. 1801.

D. 4 Dec. 1875

DENISON, SIR WILLIAM THOMAS, Knt. Bac., K.C.B., Lieutenant-Colonel R. E.

L. G. of T. from 26 Jan. 1847 to 8 Jan. 1855.

G. of N. S. W. from 20 Jan. 1855 to 22 Jan. 1861.

G. of Madras from 1861 to 1866.

G. G. of India from Nov. 1863 to Jan. 1864.

B. 1804.

D. 19 Jan. 1871

YOUNG, SIR HENRY EDWARD FOX, Knt. Bac., C.B.

L. G. of the Eastern Districts of the Cape of Good Hope 1847.

G. of S. A. from 2 Aug. 1848 to 20 Dec. 1854.

G. of T. from 8 Jan. 1855 to 10 Dec. 1861.

B. 1810.

D. 18 Sept. 1870

BROWNE, SIR THOMAS GORE, Colonel, K.C.M.G., C.B.

G. of St. Helena 1851.

G. of N. Z. from 6 Sep. 1855 to 2 Oct. 1861.

G. of T. 11 Dec. 1861 to 30 Dec. 1868.

Administrator of the Government of Bermudas from 1870 to 1871.

B. 1 July 1807

*TREVOR, W. C., C.B., Lieutenant-Colonel H. M's. 14th Regiment.

A. G. of T. from 30 Dec. 1868 to 15 Jan. 1869.

B.

DUCANE, SIR CHARLES, M.P. for Essex, and Civil Lord of the Admiralty 1866 to 1868.

G. of T. from 15 Jan. 1869 to 28 Nov. 1874.

B. 5 Dec. 1825

*FLEMING, SIR VALENTINE, Knt. Bac.

S. G. of T. 1844; Att.-G. of T. Jan. 1848; C. J. of T. Aug. 1854.

A. G. of T. from 26 March 1874 to June 1874.

A. C. J. of T. during absence, on leave, of Sir Francis Smith.

B. 1809

TASMANIA—GOVERNORS OF (*continued*)—

*SMITH, SIR FRANCIS, Knt.

S. G. of T. 1849; Att.-G. of T. 1854; C. J. of T. May 1870.

A. G. of T. from 30 Nov. 1874 to 13 Jan. 1875.

B. 1819

WELD, FREDERICK ALOYSIUS, Esq., C.M.G.

G. of W. A. from 30 Sep. 1869 to Dec. 1874.

G. of T. from 13 Jan. 1875 to

B.

VICTORIA—GOVERNORS OF.

LONSDALE, Captain, H. M's. 4th Regt.

Chief Magistrate and Superintendent of Port Phillip to 28 March, 1839.

B.

D.

LA TROBE, CHARLES JOSEPH.

Superintendent of Port Phillip from 30 Sept. 1839 to 15 July 1851.

L. G. of V. from 15 July 1851 to 5 May 1854.

Administrator of T. from 13 Oct. 1846 to 25 Jan. 1847.

B. at London 20 Mar. 1801.

D. 4 Dec. 1875

FOSTER, JOHN VESEY FITZGERALD LESLIE.

Chief Secretary of V.

A. G. of V. from 8 May 1854 to 22 June 1854.

B.

HOTHAM, SIR CHARLES, K.C.B., Captain R.N.

G. of V. from 22 June 1854 to 31 Dec. 1855.

B. 1808.

D. 31 Dec. 1855

MACARTHUR, EDWARD, Major-General. Commander of the Forces.

A. G. of V. from 1 Jan. 1856 to 26 Dec. 1856.

B.

D. 1872

BARKLY, SIR HENRY, G.C.M.G., K.C.B.

G. of British Guiana from Dec. 1848.

G. of Jamaica from August 1853.

G. of V. from 26 Dec. 1856 to 10 Sept. 1863.

G. of Mauritius from 1863.

G. of Cape of Good Hope 1870 to 31 March, 1877.

B. 1815

VICTORIA—GOVERNORS OF (*continued*)—

DARLING, SIR CHARLES HENRY, K.C.B.

L. G. of the Cape of Good Hope from 1852 to 1854.

G. of Newfoundland from 1855 to 1857.

G. of Jamaica from 1857 to 1863.

G. of V. from 11 Sept. 1863 to 7 May 1866.

B. in Nova Scotia 1809.

D. 1870

CAREY, HENRY GEORGE JACKSON, Brigadier-General. Commander of the Forces.

A. G. of V. from 7 May 1866 to 15 Aug. 1866.

B.

D.

CANTERBURY, Viscount, Baron BOTTESFORD (SIR JOHN HENRY THOMAS MANNERS-SUTTON), G.C.M.G., K.C.B.

L. G. of New Brunswick from June 1854 to Oct. 1861.

G. of Trinidad from Sept. 1864 to April 1866.

G. of V. from 15 Aug. 1866 to 2 March 1873.

B. 27 May 1814.

D. 24 June 1877

*STAWELL, SIR WILLIAM FOSTER, Knt. Bac., LL.D.

Att.-G. of V. from July 1851 to Feb. 1857; C. J. of V. Feb. 23 1857.

A. G. of V. from 3 March 1873 to 19 March 1873, and from 11 Jan. 1875 to 14 Jan. 1876.

B. 1815

BOWEN, SIR GEORGE FERGUSON, G.C.M.G.

First G. of Q. 10 Dec. 1859 to 4 Jan. 1868.

G. of N. Z. 5 Feb. 1868 to 19 March 1873.

G. of V. from 31 March 1873 to Feb. 1879.

G. of Mauritius from 1879 to

B. 1821

BARRY, SIR REDMOND, Knt. Bac., K.C.M.G., LL.D.

S. G. of V. July 1851 to Jan. 1852; Senior Puisne Judge of V. Jan. 1852.

A. G. of V. from 3 Jan. 1875 to 10 Jan. 1875, during part of the absence, on leave, of Sir George Bowen.

B. 1813

NORMANBY, THE MARQUIS OF (GEORGE AUGUSTUS CONSTANTINE PHIPPS), G.C.M.G.

L. G. of Nova Scotia from Jan. 1858 to Sept. 1863.

G. of Q. 12 Aug. 1871 to 12 Nov. 1874.

G. of N. Z. from 3 Dec. 1874 to Feb. 1879.

G. of V. from Feb. 1879 to

B. 23 July 1819

WESTERN AUSTRALIA—GOVERNORS OF.

*STIRLING, SIR JAMES.

L. G. of W. A. from 1 June 1829 to Sep. 1832.

G. of W. A. from Aug. 1834 to Dec. 1838.

B.

D.

*DANIEL, Captain.

L. G. of W. A. from Sep. 1833 to 11 May 1834.

B.

*IRWIN, Lieutenant-Colonel.

A. L. G. of W. A. from Sep. 1832 to Sep. 1833.

G. of W. A. from Feb. 1847 to July 1848.

B.

D.

*BEETE, Captain.

A. L. G. of W. A. from 11 May 1834 to 24 May 1834.

B.

D.

*HUTT, JOHN.

G. of W. A. from 2 Jan. 1839 to Dec. 1845.

B.

CLARKE, ANDREW, K.H., Colonel H. M.'s 46th Regiment.

G. of W. A. from Feb. 1840 to Feb. 1847.

B.

D.

*FITZGERALD, CHARLES, Captain.

G. of W. A. from Aug. 1848 to June, 1855.

B.

D.

*KENNEDY, SIR ARTHUR EDWARD, Knt. Bac., K.C.M.G., C.B.

G. of W. A. from June 1855 to 17 Feb. 1862.

Appointed G. of Vancouver's Island Nov. 1863.

G. of West African Settlements 1868 to 1872.

G. of Hong Kong, 1872 to 1876.

G. of Q. from 10 April 1877 to

B. 1810

*BRUCE, JOHN, Lieutenant-Colonel.

A. G. of W. A. from 17 Feb. 1862 to 27 Feb. 1862 ; and from Nov. 1868 to
30 Sep. 1869,

B.

WESTERN AUSTRALIA—GOVERNORS OF (*continued*)—

*HAMPTON, JOHN STEPHEN.

G. of W. A. from 27 Feb. 1862 to Nov. 1868. B.

WELD, FREDERICK ALOYSIUS, C.M.G.

G. of W. A. from 30 Sep. 1869 to Dec. 1874.

G. of T. from 13 Jan. 1875 to B.

*ROBINSON, SIR WILLIAM CLEAVER FRANCIS, K.C.M.G.

Administrator of the Government of Dominica from 5 Jan. 1865 to 18 Oct. 1865.

G. of the Falkland Islands 1866 to 1870.

G. of Prince Edward Island 5 July 1870 to Nov. 1873.

G. of the Leeward Islands 1874.

G. of W. A. from 11 Jan. 1875 to Aug. 1877.

G. of Straits Settlement from Aug. 1877. B.

*ORD, SIR HENRY ST. GEORGE, K.C.M.G., C.B.

L. G. of Dominica Aug. 1857.

G. of Bermuda 1861 to 1867.

G. of Straits Settlements from April 1867 to Nov. 1873.

G. of W. A. from Nov. 1877 to B. 1819



COLOURED PORTRAITS.

FAWKNER, THE HON. JOHN PASCOE, M.L.C.

Arrived at Port Phillip 19 Oct. 1803. Founded Melbourne 1835. Published first newspaper in Melbourne 1838. Elected Member of the Legislative Council of Victoria 1856.

B. 20 Oct. 1792.

D. 4 Sept. 1869

FLINDERS, MATTHEW, Captain R.N.

He was, in 1801, put in command of the "Investigator," and surveyed the whole of the Southern Coast of Australia. His "Voyage to Terra Australia," &c. was published in 1814.

B. 1760.

D. 1814

Presented by J. J. Shillinglaw, Esq.

STRZELECKI, SIR PAUL EDMUND DE, generally known as Count Strzelecki.

B. at Posen, in Prussia, 1797.

D. in London 6 Dec. 1873

CRAYON AND SEPIA DRAWINGS.

	Date of Acquisition
"HEALING MERCIES OF CHRIST."	1878
By JOHN CALLCOTT HORSLEY, R.A. Original studies for his picture—the Altar-piece of the Chapel of St. Thomas' Hospital. Eleven Cartoons. Selected by Mr. Alfred Taddy Thomson.	
PORTRAIT OF H. R. H. THE PRINCE OF WALES.	1877
By WILLIAM DYCE, R.A. Presented by Duncan Elphinstone Cooper, Esq.	
	Crayon. 19 in. × 15 in.
PORTRAIT OF NAPOLEON I.	1875
Selected by Sir Archibald Michie.	
	Crayon. 24 in. × 19 in.
RAFT AND MAN.	
Presented by James Ledger, Esq.	
	Sepia. 7 in. × 12 in.
ROCKS, MOUNTAINS, AND CAVE.	
Presented by James Ledger, Esq.	
	Sepia. 6 in. × 9 in.
VIEW IN LONDON.	1873
By RICHARD WESTALL, R.A. Presented by J. W. Meadon, Esq.	
	Sepia. 8 in. × 6 in.
VIEW OF CORINTH.	
Presented by James Ledger, Esq.	
	Sepia. 6 in. × 9 in.
SIX SEPIA DRAWINGS.	1872
By GEORGE STRAFFORD.	

PENCIL DRAWINGS AND SKETCHES.

	Date of Acquisition
BAMBOCCIO. Study of Male Figure. Presented by Eliezer L. Montefiore, Esq.	1869 11 in. × 12 in.
BARTOLOZZI. Study of Three Figures. Presented by Eliezer L. Montefiore, Esq.	1869 12 in. × 9 in.
CASTELLI, BERNARDO. Study of Male Figure representing St. Luke. Presented by Eliezer L. Montefiore, Esq.	1869 12 in. × 7 in.
PADOVANINO. Study of Male Figure. Presented by Eliezer L. Montefiore, Esq.	1869 15 in. × 10 in.
KAUFMANN, ANGELICA. Cupid and Three Graces. Presented by Eliezer L. Montefiore, Esq.	1869 5 in. × 8 in.
HEAD OF A YOUNG MAN, BANDAGED. Artist unknown. Presented by William Webster Hoare, Esq.	1871 11 in. × 8 in.
FOUR STUDIES OF HUMAN FIGURES. Artist unknown. Presented by William Webster Hoare, Esq.	1871 23 in. × 15 in.
DRAWINGS FROM ABORIGINALS.	1871 27 in. × 20 in.
FIGURES OF MAN AND ANIMALS, HILLS AND TREES.	1871 30 in. × 20 in.
TASMANIAN FLOWERS. By Miss BLYTH.	1872 12 in. × 8 in.
SKETCHES OF AUSTRALIAN FLOWERS. Artist unknown.	1872 Various sizes.
PEN AND INK AND COLOUR SKETCHES. By H. GOODALL.	1872 Various sizes.
SKETCHES FROM SCENERY IN BRITISH GUIANA. Artist unknown. Presented by William Webster Hoare, Esq.	1873

	Date of Acquisition
DRAWING IN THE STYLE OF SALVATOR ROSA. Artist unknown. Presented by G. S. Walker, Esq.	1873
ORIGINAL SKETCHES (Twenty-three). Artist unknown. Selected by Sir Archibald Michie.	1876
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GRAND VIEW PARK, PASCOEVALE, 1839. Presented by the Hon. John Pascoe Fawkner.	1869 8 in. × 13 in.
MELBOURNE, FROM THE WESTWARD OF COLLINS STREET, IN 1840. By GEORGE O'BRIEN. Presented by the Hon. John Pascoe Fawkner.	1869 6 in. × 12 in.
OPENING OF THE FIRST VICTORIAN PARLIAMENT, MELBOURNE, 1856. By WILLIAM STRUTT. Presented by the Hon. John Pascoe Fawkner.	1869 12 in. × 17 in.
RESIDENCE OF CAPTAIN LONSDALE, MELBOURNE. Presented by the Hon. John Pascoe Fawkner.	1869 8 in. × 11 in.
SKETCH OF MELBOURNE, 1839. By GEORGE O'BRIEN. Presented by the Hon. John Pascoe Fawkner.	1869 10 in. × 21 in.
SKETCH TAKEN FROM THE CORNER OF COLLINS AND SWANSTON STREETS, MELBOURNE. Presented by the Hon. John Pascoe Fawkner.	1869 10 in. × 20 in.
VIEW FROM THE SOUTH-WEST CORNER OF MELBOURNE HOSPITAL. Presented by the Hon. John Pascoe Fawkner.	1869 6 in. × 10 in.
VIEW ON THE BANKS OF THE RIVER YARRA. Presented by the Hon. John Pascoe Fawkner.	1869 9 in. × 14 in.
VIEW OF THE FALLS ON THE RIVER YARRA NEAR THE MERRI CREEK. By GEORGE O'BRIEN. Presented by the Hon. John Pascoe Fawkner.	1869 8 in. × 14 in.
VIEW OF LAUNCESTON, TASMANIA. By Miss BLACK. Presented by the Hon. William Wilson, M.L.C.	36 in. × 90 in.

ENGRAVINGS.

N.B.—The name on the right is that of the Painter; and on the left of the Engraver.

ACTS OF MERCY.

By FREDERICK CHRISTIAN LEWIS.

JOHN FLAXMAN, R.A.

1. Instruct the Ignorant.
2. Feed the Hungry.
3. Clothe the Naked.
4. Visit the Sick.

5. Go to the House of Mourning.
6. Comfort the Afflicted.
7. Comfort the Fatherless and Widows.
8. Deliver the Captives.

From 8 in. × 11 in. to 11 in. × 12 in.

ADORATION OF THE MAGI.

By P. MARCHETTI.

19 in. × 16 in.

ALLIED GENERALS AND THEIR STAFF BEFORE SEBASTAPOL. (With Key.)

By CHARLES G. LEWIS. Presented by Henry Sewell, Esq.

THOMAS J. BARKER.

26 in. × 50 in.

ALL THAT WAS LEFT OF THE "HOMEWARD BOUND."

By F. STACPOOLE. Presented by William Agnew, Esq.

BRITON RIVIÈRE.

19 in. × 27 in.

ASSUMPTION (THE).

By GIROLAMO FREZZA.

CARLO MARATTI.

20 in. × 17 in.

BRACE OF BIRDS.

By H. HOLDGAN. Presented by J. L. Grundy, Esq.

From a Photograph by LAKE PRICE.

12 in. × 10 in.

CAESAR, PUTTING AWAY POMPEIA, RECEIVES CALPHURNIA AS HIS WIFE.

By ROBERT STRANGE.

PIETRO DA CORTONA.

20 in. × 16 in.

CAROLINE AND LINDORF.

By JOHN OGBORNE.

THOMAS STOTHARD, R.A.

13 in. × 11 in.

- CAROLINE AND WALSTEIN. THOMAS STOTHARD, R.A.
By JOSEPH STRUTT. 12 in. × 12 in.
- CARTOON OF PISA. MICHAEL ANGELO BUONAROTTI.
By LEWIS SCHIAVONETTI. 13 in. × 17 in.
- CHARITY. BRITON RIVIERE.
By F. STACPOOLE. Presented by William Agnew, Esq. 18 in. × 24 in.
- CHRISTIAN MARTYRS. GUSTAVE DORE.
By H. BOURNE. Presented by W. A. Brodribb, Esq. 23 in. × 33 in.
- CIRCE AND THE FRIENDS OF ULYSSES. BRITON RIVIERE.
By F. STACPOOLE. Presented by William Agnew, Esq. 16 in. × 31 in.
- CORROBBORREE, OR DANCE OF THE NATIVES OF NEW SOUTH WALES 1820.
By W. PRESTON. Presented by J. L. Evans, Esq. 15 in. × 22 in.
- DANIEL IN THE LION'S DEN. BRITON RIVIERE.
By CHARLES G. LEWIS. Presented by William Agnew, Esq. 20 in. × 32 in.
- DEATH OF NELSON AT THE BATTLE OF TRAFALGAR. DANIEL MACLISE, R.A.
By CHARLES W. SHARPE. Presented by William Pummeroy, Esq. 12 in. × 45 in.
- DEPARTURE (THE). THOMAS STOTHARD, R.A.
By JOSEPH STRUTT. 13 in. × 11 in.
- DESCENT FROM THE CROSS. PETER PAUL RUBENS.
Original in the Cathedral at Antwerp.
Proof before letters. Presented by the Belgian Government. 26 in. × 20 in.
- DIE WEINPROBE. G. FLÜGGEN.
By T. L. RAAB. 13 in. × 11 in.
- ECCE HOMO. ANDREAS DEL SOLARTO.
By CHARLES HERRING. Presented by Thomas Herring, Esq. 14 in. × 10 in.
- FINDING OF ROMULUS AND REMUS. PIETRO DA CORTONA.
By ROBERT STRANGE. 20 in. × 15 in.
- FLIGHT INTO EGYPT. L. JORDAN.
By HAMLET WINSTANLEY. 17 in. × 24 in.
- GARRICK BETWEEN TRAGEDY AND COMEDY. Sir JOSHUA REYNOLDS.
By CHARLES CORBUTT. Presented by J. L. Grundy, Esq. 13 in. × 16 in.

- INNOCENT STRATAGEM. THOMAS STOTHARD, R.A.
By JOSEPH STRUTT. 13 in. × 11 in.
- ITALIAN LANDSCAPE COMPOSITION. J. M. W. TURNER, R.A.
Presented by the Hon. John Pascoe Fawkner. 16 in. × 26 in.
- LANCASHIRE WITCH. WILLIAM BRADLEY.
By THOMAS L. GRUNDY. Presented by J. L. Grundy, Esq. 14 in. × 12 in.
- LAOCOON, WITHOUT HIS SONS. G. REVERDIN.
By F. GIRARD. Presented by T. Alexander, Esq. 26 in. × 18 in.
- L' ARQUEBUSIER. MADOU.
By B. MEUNIER. 9 in. × 7 in.
- L' AVEUGLE. JOSEPH LAURENS DYCKMANS.
By J. B. MICHIELS. Presented by the Belgian Government. 13 in. × 10 in.
- LA CENA. THE LAST SUPPER. LEONARDO DA VINCI.
By RAPHAEL MORGHEN. 20 in. × 35 in.
- LA COLONNA DI MARCO AURELIO. GIOVANNI BATTISTA PIRANESI.
144 in. × 18 in.
- LA MONTENEGRINE. GERMAK.
By JOSEPH BAL. Presented by J. L. Grundy, Esq. 12 in. × 8 in.
- LA VIERGE AU LIVRE. RAPHAEL SANZIO.
By DAVID DESVACHEZ. Presented by the Belgian Government. 7 in. × 7 in.
- LE BOURG MESTRE. ADRIEN OSTADE.
By BEAUVARLET. Presented by John Noone, Esq. 16 in. × 12 in.
- LES PROSCRITS DU DUC D' ALBE. I. J. WEBER.
By F. PAUWELS. Presented by the Belgian Government. 18 in. × 14 in.
- MADONNA AND CHILD. SIR JOSHUA REYNOLDS.
By JOHN RAPHAEL SMITH. Presented by J. L. Grundy, Esq. 19 in. × 14 in.
- MEETING OF ST. MARY AND ELIZABETH. 19 in. × 16 in.
By P. MARCHETTI.
- MERRY WIVES OF WINDSOR. JAMES DURNO.
By THOMAS RYDER. 18 in. × 23 in.
- NOAH'S SACRIFICE. DANIEL MACLISE, R.A.
By W. H. SIMMONS. 26 in. × 33 in.
- PILGRIM FATHERS. CHARLES WEST COPE, R.A.
By T. W. KNIGHT. 24 in. × 32 in.
- PITY. H. LE JEUNE.
By HENRY LEMON. 20 in. × 24 in.

- PLAYGROUND (THE). THOMAS WEBSTER, R.A.
By F. JOUBERT. 18 in. × 35 in.
- POWER OF INNOCENCE. THOMAS STOTHARD, R.A.
By JOSEPH STRUTT. 12 in. × 12 in.
- PURSUIT OF PLEASURE. JOSEPH NOEL PATON.
By HENRY THOMAS RYALL. Presented by Thomas Russell, Esq. 25 in. × 40 in.
- RIVER SCENE IN DEVONSHIRE. FREDERICK RICHARD LEE, R.A.
By DAVID LUCAS. Presented by J. L. Grundy, Esq. 16 in. × 20 in.
- SCHOOL OF ATHENS, Original in the Stanza of the Vatican. RAPHAEL SANZIO.
By JOANNES VOLPATO. Presented by W. Jaffray, Esq. 23 in. × 30 in.
- SIX SAINTS. Artist unknown.
15 in. × 21 in.
- SLEEPING CHILD AND ANGELS. GUIDO RENI.
By SHARP. Presented by A. S. Waterman, Esq. 9 in. × 7 in.
- SOLEMN ECCLESIASTICAL PROCESSION IN ST. PETER'S, ROME.
From Column erected in Honor of Emperor Marcus Aurelius.
GIOVANNI BATTISTA PIRANESI.
29 in. × 40 in.
- STALKERS RETURNING. SIR EDWIN HENRY LANDSEER, Knt., R.A.
By HENRY THOMAS RYALL. 22 in. × 28 in.
- ST. ANTHONY. Artist unknown.
21 in. × 15 in.
- ST. PETER IN PRISON, Original in the Stanza of the Vatican. RAPHAEL SANZIO.
By JOANNES VOLPATO. Presented by W. Jaffray, Esq. 23 in. × 30 in.
- SURRENDER OF CALAIS. H. C. SELOUS.
By H. ROBINSON. 18 in. × 24 in.
- VADUTA DEL CASTELLO DELL' ACQUA FELICI. GIOVANNI BATTISTA PIRANESI.
19 in. × 30 in.
- VILLA OF LUCULLUS AT MISENUM. W. L. LEITCH.
By JAMES TIBBITTS WILLMORE. Presented by J. L. Grundy, Esq. 13 in. × 20 in.
- VIRGIN AND CHILD. F. OVERBECK.
By P. MARCHETTI. Presented by John Noone, Esq. 9 in. × 9 in.
- WELLINGTON AND BLUCHER MEETING AFTER THE BATTLE OF WATERLOO. DANIEL MACLISE, R.A.
By LUMB STOCKS, R.A. Presented by William Pummeroy, Esq. 12 in. × 45 in.
- WORSHIP OF BACCHUS. GEORGE CRUIKSHANK.
By CHARLES MOTTRAM. 22 in. × 39 in.

VIEWS, DESIGNS, &c.—(ENGRAVINGS.)

DEVON AND CORNWALL. (Wood Engravings.)

Presented by the Great Western Railway Company.

- | | |
|--|--|
| 1. Pendennis Castle, near Falmouth. | 5. Mouth of the Dart, Devonshire. |
| 2. Antley's Cove, near Torquay. | 6. Queen Elizabeth Rock, Padstow, viâ Bodmin Road. |
| 3. Kynange Cove, near the Lizard, Cornwall. | 7. St. Michael's Mount, near Penzance. |
| 4. The Natural Bridge, St. Columb, viâ Grampound Road. | 8. Tol Pedn, Penwith, near Land's End. |
| | 9. Cape Cornwall, near Land's End. |

MELBOURNE, FROM THE SOUTH SIDE OF THE RIVER YARRA, 1840.

By J. CARMICHAEL.

J. ADAMSON.
9 in. × 14 in.

MELBOURNE, 1856.

By DE GRUCHY AND LEIGH.

GEORGE STRAFFORD.
7 in. × 15 in.

MELBOURNE.

By J. W. LOWRY.

W. F. EVELYN LIARDET.
10 in. × 23 in.

SYDNEY COVE, NEW SOUTH WALES.

By F. JUKES. Presented by John Lee, Esq.

E. DAYES.
17 in. × 24 in.

PLAN FOR A LARGE EXHIBITION BUILDING.

By THOMAS JEAVONS.

SHELLEY AND TREPPASS.
19 in. × 33 in.

PLAN FOR A LARGE EXHIBITION BUILDING (Coloured Engraving).

By THOMAS JEAVONS.

SHELLEY AND TREPPASS.
19 in. × 33 in.

PLAN OF INTERIOR OF BUILDING.

By WARRINGTON AND CO.

W. G. BROUNGER.
17 in. × 23 in.

PORTRAITS—(ENGRAVINGS.)

- ABERCROMBY, THE HON. ALEXANDER. B. 1745. D. 1795
 Judge of the Court of Session in Scotland, and subsequently a Lord Justiciary.
 By GEORGE DAWE, R.A. ALEX. LORRY.
 Presented to the Trustees. 17 in. × 14 in.
- AUSTRALIAN METHODIST CONFERENCE, MELBOURNE 1864.
 By H. S. SADD, from Photographs by Frederick Frith. 14 in. × 19 in.
- BLAKE, WILLIAM. B. 1757. D. 1828
 By LEWIS SCHIAVONETTI. THOMAS PHILLIPS, R.A.
 13 in. × 9 in.
- CATHOLIC HIERARCHY OF AUSTRALIA 1869.
 By H. S. SADD, from a Photograph by A. McDonald. 13 in. × 9 in.
- CHARLOTTE, EMPRESS OF MEXICO. B. 1840
 By J. FRANCK. E. DEVAUX.
 17 in. × 13 in.
- CHARLOTTE SOPHIA, QUEEN OF GEORGE III. OF ENGLAND (DAUGHTER OF
 CHARLES LOUIS, DUKE OF MECKLENBURG-STRELITZ). B. 1744. D. 1818
 13 in. × 18 in.
- D'ARBLAY, MADAME FRANCES. B. 1752. D. 1840
 By S. BULL. EDWARD FRANCIS BURNEY.
 8 in. × 5 in.
- DARLING, SIR CHARLES HENRY, K.C.B.
 L. G. of the Cape of Good Hope from 1852 to 1854.
 G. of Newfoundland from 1855 to 1857.
 G. of Jamaica from 1857 to 1862.
 G. of V. from 11 Sept. 1863 to 7 May 1866.
 B. in Nova Scotia 1809. D. 1870
 By H. S. SADD; from a Photograph by G. W. Perry. 8 in. × 6 in.
- DENISON, SIR WILLIAM THOMAS, Knt. Bac., K.C.B., Lieutenant-Colonel R.E.
 L. G. of T. from 26 Jan. 1847 to 8 Jan. 1855.
 G. of N. S. W. from 20 Jan. 1855 to 22 Jan. 1861.
 G. of Madras from 1861 to 1866.
 G. G. of India from Nov. 1863 to Jan. 1864. B. 1804. D. 1871
 24 in. × 14 in.

- DUNNING, JOHN (Baron ASHBURTON). B. 1731. D. 1783
By FRANCISCO BARTOLOZZI, R.A. Sir JOSHUA REYNOLDS.
11 in. × 9 in.
- EDINBURGH, DUKE OF (H. R. H. PRINCE ALFRED ERNEST ALBERT, Duke of Saxony and
Prince of Saxe-Coburg-Gotha). B. 1844.
By WILLIAM HOLL. A. DE SALOME.
14 in. × 11 in.
- FITZROY, SIR CHARLES AUGUSTUS, K.C.B., K.C.H., Lieutenant-Colonel.
G. of N. S. W. from 3 Aug. 1846 to 17 Jan. 1853. B. 1796. D. 1853
- FLANDERS, COMPT DE. L. DE WINNE.
By J. FRANCK. 17 in. × 13 in.
- FOX, CHARLES JAMES. B. 1749. D. 1806
By WILLIAM LANE. Sir JOSHUA REYNOLDS.
14 in. × 10 in.
- FREDERICK II., KING OF PRUSSIA. B. 1712. D. 1784
11 in. × 9 in.
- GEORGE III., KING OF GREAT BRITAIN AND IRELAND. B. 1738. D. 1820
13 in. × 18 in.
- GREY, LADY JANE. B. 1537. D. 1554
By ROBERT WILLIAM SIEVIER. HANS HOLBEIN.
13 in. × 10 in.
- HUME, THE HON. DAVID. Sir HENRY RAEBURN, R.A.
Late Professor of Scotch Law in the University of Edinburgh, &c.
By C. TURNER. 19 in. × 13 in.
- LADY, PORTRAIT OF. Sir THOMAS LAURENCE, Knt., Pres. R. A.
By FREDERICK CHRISTIAN LEWIS. Presented by J. L. GRUNDY, Esq. 13 in. × 10 in.
- LEOPOLD I., KING OF THE BELGIANS. B. 1790. D. 1865
BAUGNIET.
10 in. × 7 in.
- MARLBOROUGH, DUKE OF (JOHN CHURCHILL). B. 1650. D. 1722
By JEAN SIMON. MICHAEL DAHL.
14 in. × 10 in.
- NAPOLEON I., EMPEROR OF THE FRENCH. (Two Heads.) B. 1769. D. 1821
Presented by Dr. Greeves. GIRODET TRIOSON.
9 in. × 8 in.
- NAPOLEON III. (CHAS. LOUIS NAPOLEON BONAPARTE), EMPEROR OF THE FRENCH.
B. 1808. D. 1873
By SAMUEL COUSINS. F. WINTERHALTER.
Presented by His Imperial Majesty. 26 in. × 17 in.

- NEWTON, SIR ISAAC. B. 1642. D. 1727
 By THOS. OLDHAM BARLOW. Sir GODFREY KNELLER.
 Presented by the Engraver. 15 in. × 12 in.
- O'CONNELL, DANIEL. B. 1775. D. 1847
 By H. ROBINSON. J. STEWART.
 9 in. × 8 in.
- PEEL, SIR ROBERT. B. 1788. D. 1850
 Painted and Engraved by JOHN LINNELL.
 Presented by J. L. Grundy, Esq. 17 in. × 13 in.
- PITT, WILLIAM. B. 1759. D. 1806
 By H. S. GOED. WILLIAM OWEN, R.A.
 17 in. × 14 in.
- RUSSELL, THE REV. FRANCIS THOMAS CUSACK, LL.D. B. D. 7 Feb. 1876
 By ALEX. SCOTT. STEPHEN PEARCE.
 Presented by Samuel Pratt Winter, Esq. 10 in. × 9 in.
- SHERIDAN, RICHARD BRINSLEY. B. 1751. D. 1816
 By EDWARD SCRIVEN. Sir JOSHUA REYNOLDS.
 15 in. × 13 in.
- VICTORIA ADELAIDE MARIA LOUISA, Princess Royal of England, Crown Princess
 of Prussia, and Duchess of Saxony. B. 1840.
 By F. WEBER. F. WINTERHALTER.
 Presented by the Prussian Government. 16 in. × 13 in.
- WELLINGTON, DUKE OF (ARTHUR WELLESLEY), K.G. B. 1769. D. 1852
 GEORGE DAWE, R.A.
 Presented by Dr. Greeves. 11 in. × 9 in.
- WILLIAM III., KING OF ENGLAND. B. 1650. D. 1702
 By VERMEULEN. ANDREW VAN DER WERFF.
 16 in. × 9 in.
- WILLIAM III., KING OF THE NETHERLANDS. B. 1817
 By J. W. KAISER. N. PIENEMAN.
 Presented by His Majesty. 28 in. × 20 in.



COLOURED PRINTS.

- LIMOGES PAINTED ENAMEL OVAL DISH ; Subject—"The Apocalypse."
By MARTIAL COURTOIS. Painted by F. W. ANDREW.
10 in. × 14 in.
- LIMOGES PAINTED ENAMEL PORTRAIT OF CHARLES IX. OF FRANCE.
Painted by L. LIMOUSIN, A.D. 1573. 12 in. × 9 in.
- SARACENIC ENAMEL GLASS BOWL LAMP OF THE 14TH CENTURY, from a
Mosque at Cairo. 12 in. × 9 in.
- TRIPTYCH, GERMAN CHAMP-LEVÉ-ENAMEL ; Subject—"The Crucifixion," &c.
13th Century. 9 in. × 11 in.

ETCHINGS

BY

ELIEZER L. MONTEFIORE, Esq. ; AND PRESENTED BY THAT GENTLEMAN.

- ANDRÉ VESALE. After EDWARD HAMMAN. 3 in. × 4 in.
- CROSSING A CREEK, NEW ZEALAND. After NICHOLAS CHEVALIER. 4 in. × 5 in.
- ENVIRONS OF SYDNEY, NEW SOUTH WALES. 4 in. × 8 in.
- MELBOURNE, FROM THE FALLS, 1837. 6 in. × 8 in.
- PIGEON POINT, BANKS PENINSULA, NEW ZEALAND. 3 in. × 6 in.
- PORT PHILLIP HEADS, VICTORIA. 4 in. × 7 in.

LITHOGRAPHS.

- CRUCIFIXION (THE). MICHAEL ANGELO.
By HAMEL & Co. Presented by Messrs. Hamel & Co. 20 in. × 15 in.
- CRUCIFIXION (THE). MICHAEL ANGELO.
By TOAL AND LILLEY. 20 in. × 15 in.
- DEATH OF NELSON. J. F. CAREW, Sculptor.
From the Bronze Alto-relievo on the Nelson Column in London.
By DAY AND SON. Presented by F. C. Christy, Esq. 20 in. × 22 in.
- EXAMPLES OF SEPIA DRAWINGS. LYONS COTMAN.
By VINCENT BROOKS. 14 in. × 10 in.
- FRÉDÉGONDE ET PRETEXTAT. L. ALMA TADEMA.
By F. VAN LOO. Presented by the Belgian Government. 13 in. × 18 in.
- IDEAL MALE HEAD. 20 in. × 13 in.
- INAUGURATION CEREMONY OF THE MONUMENT ERECTED IN HONOUR OF THE
NATIONAL CONGRESS AND THE CONSTITUTION IN BRUSSELS. GERLIER.
By SIMONAU AND TOOVEY. Presented by the Belgian Government. 17 in. × 13 in.
- POPOLANE DI ROMA MAKING A NEW BANNER FOR THE REVOLUTION.
By ENRICO HYMANS. Presented by the Belgian Government. GEROLAMO INDUNO.
13 in. × 18 in.
- STUDIES OF FLOWERS FROM NATURE. J. L. KING.
By VINCENT BROOKS. 17 in. × 13 in.
- TURKISH TORTOISE SELLER. CESARE.
By H. HYMANS. Presented by the Belgian Government. 17 in. × 13 in.

VIEWS, DESIGNS, &c.—(LITHOGRAPHS).

- CHURCH OF ENGLAND GRAMMAR SCHOOL, St. Kilda Road, Melbourne.
By EDWARD GILKS. WEBB AND TAYLOR.
17 in. × 22 in.
- EXAMPLES OF WATER-COLOUR DRAWINGS. C. C. PYNE AND W. SIMPSON.
- | | |
|-------------------------------|----------------------------------|
| 1. Chilton. | 4. Cottage at Shere, Surrey. |
| 2. The Cornfield. | 5. A Street in Normandy. |
| 3. Cottages at Shere, Surrey. | 6. Abbott's Hospital, Guildford. |
| | 17 in. × 13 in. |
- EXHIBITION BUILDING, Sussex Vale, Province of New Brunswick. MATTHEW STEAD.
By T. SINCLAIR. 16 in. × 17 in.
- GENERAL POST OFFICE, MELBOURNE. (First Prize Design.) CROUCH AND WILSON.
By EDWARD GILKS. 12 in. × 19 in.
- GENERAL POST OFFICE, MELBOURNE. (Second Prize Design.) A. E. JOHNSON.
By EDWARD GILKS. 12 in. × 19 in.
- GOLDEN POINT, BALLARAT. WILLIAM STRUTT.
By CAMPBELL AND MACARTNEY. 15 in. × 20 in.
- ISOMETRICAL PLAN OF MELBOURNE AND SUBURBS 1866.
By DE GRUCHY AND LEIGH. 23 in. × 36 in.
- MELBOURNE FROM THE NORTH. HENRY BURN.
By CAMPBELL AND FERGUSSON. 12 in. × 24 in.
- MELBOURNE FROM THE SOUTH, near St. Kilda Road. HENRY BURN.
By CAMPBELL AND FERGUSSON. 13 in. × 25 in.
- ST. PHILIP'S CHURCH, COLLINGWOOD. LLOYD TAYLER.
By J. HAMEL. 22 in. × 18 in.
- VENTILATING FLOATING BATTERY AND MORTAR BOAT.
Lithographed at the Department of Lands and Survey, Melbourne. 15 in. × 24 in.
- WESLEY CHURCH, Lonsdale Street, Melbourne. JOSEPH REED.
By R. SHEPHERD. 22 in. × 16 in.
- WEST RIDING LUNATIC ASYLUM, Yorkshire.
By J. F. MASSER. 26 in. × 48 in.

PORTRAITS—(LITHOGRAPHS).

- BACK, SIR GEORGE, Admiral. B. 1796.
 By DAY AND HAGHE. GEORGE ROBERT LEWIS.
 Presented by J. J. Shillinglaw, Esq. 13 in. × 10 in.
- BLUCHER, GEBBERAL LEBRECHT VON, Marshal. B. 1742. D. 1819
 By JOHN SWAINE. Drawn from Life by F. REHBERY.
 Presented by Thomas Matthews, Esq. 16 in. × 12 in.
- BRIGHT, JOHN. B. 1811.
 By STANESBY AND EMETT. Presented by B. W. Wheatland, Esq. 24 in. × 18 in.
- FRANKLIN, SIR JOHN. B. at Spilsby, Lincolnshire, 1786. D. in Arctic Ocean, 1847
 Entered the Navy 1800. Present at the Battle of Copenhagen. In May 1845 he
 started to try to discover the N. W. Passage with the "Erebus" and "Terror,"
 A. G. of T. from 5 Jan. 1837 to 21 Aug. 1843.
 By DAY AND HAGHE. NEGELEN.
 Presented by J. J. Shillinglaw, Esq. 13 in. × 10 in.
- FREDERICK WILLIAM NICHOLAS CHARLES, CROWN PRINCE OF PRUSSIA.
 P. ROHRBACH. B. 1831.
 T. HELLWIG.
 11 in. × 9 in.
- GLADSTONE, THE RIGHT HON. WILLIAM EWART. B. 1809.
 By STANESBY AND EMETT. Presented by B. W. Wheatland, Esq. 24 in. × 18 in.
- LEOPOLD I. GEORGE CHRISTIAN FREDERIC, KING OF THE BELGIANS.
 By SIMONAU AND TOOVEY. B. 1790. D. 1865
 G. H. GHEMAR.
 Presented by Gustave Beckx, Esq. 19 in. × 14 in.
- LEOPOLD I. GEORGE CHRISTIAN FREDERIC, KING OF THE BELGIANS.
 By SIMONAU AND TOOVEY. B. 1790. D. 1865
 BAUGNIET.
 21 in. × 16 in.
- LEOPOLD II. LOUIS PHILIPPE MARIE VICTOR, KING OF THE BELGIANS.
 By SIMONAU AND TOOVEY. B. 1835.
 LOUIS GHEMAR.
 17 in. × 13 in.
- LOUISE MARIE THERESE CHARLOTTE ISABELLE D'ORLEANS, QUEEN OF
 THE BELGIANS. B. 1812. D. 1850
 By SIMONAU AND TOOVEY. CHARLES BILLOIN.
 21 in. × 16 in.
- MARIE HENRIETTE ANNE, QUEEN OF THE BELGIANS. B. 1836.
 By SIMONAU AND TOOVEY. LOUIS GHEMAR.
 17 in. × 13 in.

VICTORIA ADELAIDE MARIA LOUISA, PRINCESS ROYAL OF ENGLAND, CROWN
PRINCESS OF PRUSSIA, AND DUCHESS OF SAXONY. B. 1840.

By J. FECKERT.

F. WINTERHALTER.

Presented by the Prussian Government. 13 in. × 12 in.

WILLIAM I. EMPEROR OF GERMANY.

B. 1797.

Drawn and Lithographed by E. MILSTER.

Presented by the Prussian Government. 11 in. × 9 in.

CHROMO-LITHOGRAPHS.

AUSTRALIAN LIFE AND SCENERY. (12 Plates.)

- | | |
|---|--|
| 1. Sunday at the Diggings. | 8. Christmas on the Diggings. |
| 2. The Lost Bushman. | 9. Convicts, and what becomes of them. |
| 3. A New Rush. | 10. The Way Her Majesty's Mails and
the Public Protectors are served
in New South Wales. |
| 4. A Concert on a New Rush. | 11. The New Chum's Arrival on a Gold
Diggings. |
| 5. Bushrangers waiting for the Mails
in New South Wales. | 12. Prospecting for Gold. |
| 6. A Corroboree ; or Native Dance. | |
| 7. A Native Sepulchre. | |

DEVON AND CORNWALL (VIEWS IN).

Presented by Great Western Railway Co.

- | | |
|-----------------------------------|--------------------|
| 1. Dawlish. | 4. The Land's End. |
| 2. Ivy Bridge. | 5. The Lizard. |
| 3. St. Michael's Mount, Penzance. | |

FIRST CREEK FALL, NEAR GLEN OSMOND, S. A.

By HAMEL AND FERGUSON.

EUGENE VON GUERARD.

12 in. × 19 in.

INTERIOR OF A NATIVE VILLAGE, OR "PA," IN NEW ZEALAND.

By E. WALKER.

J. A. GILFILLAN.

19 in. × 25 in.

LA LAITIÈRE.

J. H. L. DE HAAS.

10 in. × 16 in.

PAVILION AT BUCKINGHAM PALACE, LONDON.

By J. ARESTI.

11 in. × 7 in.

THREE MARIES.

ANNIBALE CARRACCI.

By DE GRUCHY AND LEIGH.

First Chromo-lithograph executed in Melbourne.

Presented by Messrs. De Gruchy and Leigh. 13 in. × 15 in.

VIEW OF CITY AND HARBOUR OF SYDNEY, N. S. WALES, 1860.

PEACOCK.

By DAY AND SON.

21 in. × 30 in.

OLEOGRAPHS.

GOD THE FATHER ON THE THRONE.	By VAN EYCK. 25 in. × 11 in.
APOSTLES JOHN AND PETER.	By ALBERT DURER. 7 in. × 18 in.
APOSTLES MARK AND PAUL.	By ALBERT DURER. 7 in. × 18 in.
OUR SAVIOUR BEARING THE CROSS.	By I. VON MELEM. 16 in. × 22 in.
THREE SAINTS :—St. Catherine, St. Hubert, and St. Guirine.	By MEISTER WILHELM. 14 in. × 22 in.

ARUNDEL SOCIETY'S (LONDON) PUBLICATIONS.

CHROMO-LITHOGRAPHS, ENGRAVINGS, &c.

		Date of Publication
INTERIOR OF THE ARENA CHAPEL, Padua, 1306.	By GIOTTO DI BONDONE.	1856
MARTYRDOM OF ST. SEBASTIAN. From the Fresco, by Pietro Perugino, in Church at Panicale.		1856
Engraved Outlines of FIVE PRINCIPAL HEADS. From the Fresco by Pietro Perugino, the "Martyrdom of St. Sebastian," in Church at Panicale.		1856
CHRIST AMONG THE DOCTORS. From Fresco, by Pinturicchio, in Cathedral at Spello.		1857
Engraved Outlines of TWO HEADS. From Fresco, by Pinturicchio, "Christ among the Doctors," in Cathedral at Spello.		1857
MADONNA AND SAINTS. From the Fresco, by Ottaviano Nelli, in Church of S. Maria Nuova, at Gubbio.		1857
Engraved Outlines of TWO HEADS. From the Fresco, by Ottaviano Nelli, "Madonna and Saints," in Church of S. Maria Nuova, at Gubbio.		1857
CHRIST BEFORE PILATE. Photograph from a Painting, by Tintoretto, in School of San Rocco, at Venice.		1857
CHRIST BEARING THE CROSS. Photograph from a Painting, by Tintoretto, in School of San Rocco, at Venice.		1857

- NATIVITY OF OUR LORD. From Fresco, by Pinturicchio, in Cathedral at Spello. 1858
- Engraved Outlines of TWO HEADS. Traced from the original Fresco, by Pinturicchio, the "Nativity of our Lord," in Cathedral at Spello. 1858
- BURIAL OF ST. CATHERINE. From Fresco, by Bernardo Luini, in Brera Gallery, Milan. 1858
- Engraved Outlines of TWO HEADS. From Fresco by Bernardo Luini, the "Burial of St. Catherine," in Brera Gallery, Milan. 1858
- VIRGIN AND CHILD AMIDST SAINTS, and the RESURRECTION. From the Fresco, by Giovanni Sanzio, in Church of St. Domenico at Cagli. 1859
- Engraved Outline of figure of AN ANGEL, by Giovanna Sanzio, supposed to be Portrait of Raffaele, traced from original Fresco, in Church of St. Domenico, at Cagli. 1859
- VIRGIN AND CHILD. From Fresco, by Leonardo da Vinci, at St. Onofrio, Rome. 1859
- Engraved Outline of A HEAD. From the Fresco, by Leonardo da Vinci, "The Virgin and Child," at St. Onofrio, Rome. 1859
- Portrait of DANTE. Fac-simile of a Portrait by Giotto, discovered in 1841, in the Bargello, at Florence. 1859
- DEATH OF FRANCIS D' ASSISI. From the Fresco, by Domenico Ghirlandajo, in Church of Santa Maria Trinita, Florence. 1860
- HEADS OF BISHOP AND A PRIEST. From the above-mentioned Fresco. 1860
- FALL OF ADAM AND EVE. From the Fresco, by Filippino Lippi, in the Brancacci Chapel of Church of the Carmine, at Florence. 1861
- EXPULSION FROM PARADISE. From the Fresco, by Masaccio, in the Brancacci Chapel of Church of the Carmine, at Florence. 1861
- THE TRIBUTE MONEY. From the Fresco, by Masaccio, in the Brancacci Chapel of Church of the Carmine, at Florence. 1861
- TWO HEADS. From the Fresco, by Masaccio, the "Tribute Money," in the Brancacci Chapel of Church of the Carmine, at Florence. 1861
- ST. PETER BAPTISING, and ST. PETER PREACHING. From the Fresco, by Masolino, in the Brancacci Chapel of Church of the Carmine, at Florence. 1861
- THE ANNUNCIATION. From the Fresco, by Pinturicchio, in Cathedral at Spello. 1861
- Outline HEADS OF ST. MARY AND ANGEL. From Fresco, by Pinturicchio, "The Nativity," in Cathedral at Spello. 1861
- PORTRAIT OF PINTURICCHIO. From Fresco, by Pinturicchio, in Cathedral at Spello. 1861
- ST. PETER and ST. JOHN HEALING THE CRIPPLE, and ST. PETER RAISING PETRONILLA. From the Fresco, by Masolino, in the Brancacci Chapel of Church of the Carmine, at Florence. 1862
- HEAD. From the Fresco, by Masolino, the "Raising of Petronilla," in the Brancacci Chapel of Church of the Carmine, at Florence. 1862
- ST. PETER IN PRISON, VISITED BY ST. PAUL. From the Fresco, by Filippino Lippi, in the Brancacci Chapel of Church of the Carmine, at Florence. 1862
- ST. PETER DELIVERED FROM PRISON. From the Fresco, by Filippino Lippi, in the Brancacci Chapel of Church of the Carmine, at Florence. 1862

- | | Date of
Publication |
|--|------------------------|
| HEAD. From the Fresco, by Filippino Lippi, "St. Peter in Prison, visited by St. Paul," in the Brancacci Chapel of Church of the Carmine, at Florence. | 1862 |
| ST. PETER DISTRIBUTING ALMS. From the Fresco, by Fra Angelico, in the Chapel of Nicholas V., Vatican, Rome. | 1862 |
| BURIAL OF ST. CECILIA. From the Fresco, by Francesco Francia, in Church of St. Cecilia, at Bologna. | 1862 |
| MADONNA DEL SACCO. From the Fresco, by Andrea del Sarto, in Cloister of the Annunziata, at Florence. | 1862 |
| LETTER F (Ornamented) by Fra Angelico. From an Italian Choral Book, 15th or 16th Century. | 1862 |
| ST. PETER and ST. PAUL RAISING THE KING'S SON, and the HOMAGE TO ST. PETER. From the Fresco, by Masaccio and Filippino Lippi, in the Brancacci Chapel of Church of the Carmine, at Florence. | 1863 |
| HEAD. From the Fresco, by Masaccio and Filippino Lippi, "St. Peter and St. Paul raising the King's Son," in the Brancacci Chapel of Church of the Carmine, at Florence. | 1863 |
| ST. PETER and ST. JOHN HEALING THE SICK BY THEIR SHADOWS, and ST. PETER and ST. JOHN GIVING ALMS. From the Frescoes, by Masaccio, in the Brancacci Chapel of Church of the Carmine, at Florence. | 1863 |
| HEAD. From the Fresco, by Masaccio, "St. Peter and St. John giving Alms," in the Brancacci Chapel of Church of the Carmine, at Florence. | 1863 |
| ST. STEPHEN THRUST OUT BEFORE HIS MARTYRDOM. From the Fresco, by Fra Angelico, in Chapel of Nicholas V, Vatican, Rome. | 1863 |
| THE ANNUNCIATION. From the Fresco, by Fra Angelico, in the Convent of St. Mark, at Florence. | 1863 |
| ST. AUGUSTINE PREACHING. From the Fresco, by Benozzo Gozzoli, at Gimignano, near Volterra. | 1863 |
| CONVERSION OF HERMOGENES THE SORCERER BY ST. JAMES THE GREATER. From the Fresco, by Andrea Mantegna, in Church of the Eremitani, at Padua. | 1863 |
| MARRIAGE OF ST. CECILIA. From the Fresco, by Francesco Francia, in the Church of St. Cecilia, at Bologna. | 1863 |
| ILLUMINATED LETTER C. By Liberale da Verona, "St. Lawrence before the Martyrdom." From Choral Books in the Piccolomini Library, at Siena. | 1863 |
| ILLUMINATED LETTER L. By Fra Benedetto, "Miracle of the Loaves and Fishes." From Choral Books, in the Piccolomini Library, at Siena. | 1863 |
| PRESENTATION OF JESUS CHRIST IN THE TEMPLE. From the Fresco, by Bernardo Luini, at Saronno. | 1864 |
| HEAD. From the Fresco, by Bernardo Luini, the "Presentation in the Temple," at Saronno. | 1864 |
| ST. JOHN. From the Fresco, by Fra Angelico, in the Chapel of Nicholas V, Vatican, Rome. | 1864 |
| CONVERSION OF SAUL. By Raffaele, from the Tapestry in the Vatican, Rome. | 1864 |

	Date of Publication
CORONATION OF THE VIRGIN. From the Fresco, by Fra Angelico, in the Church of St. Mark, at Florence.	1864
CHRIST DISPUTING WITH THE DOCTORS. From the Fresco, by Bernardo Luini, at Saronno.	1864
ILLUMINATED LETTER O. By Liberale da Verona. From Choral Book in the Piccolomini Library, at Siena.	1864
ST. SEXTUS GIVING MONEY TO ST. LAWRENCE, FOR ALMS. From Fresco, by Fra Angelico, in the Chapel of Nicholas V, Vatican, Rome.	1865
ADORATION OF THE MAGI. From Centre Piece of a Triptych, by Hans Memling, at Bruges.	1865
NATIVITY OF OUR LORD AND HIS PRESENTATION IN THE TEMPLE. From Side Pieces of a Triptych, by Hans Memling, at Bruges.	1865
JOHN THE BAPTIST and ST. VERONICA. From Exterior of a Triptych, by Hans Memling, at Bruges.	1865
ST. VERONICA. From Painting, by Hans Memling, in the Hospital of St. John, at Bruges.	1865
ST. JAMES THE GREATER BEFORE HEROD AGRIPPA. From Fresco, by Andrea Mantegna, in the Church of the Eremitani, at Padua.	1865
MARRIAGE OF THE VIRGIN. From the Fresco, by Bernardo Luini, at Saronno.	1865
ST. PETER DELIVERED FROM PRISON. From the Fresco, by Raffaele, in the Stanza of the Vatican.	1865
THE LAST SUPPER. From the Fresco, by Domenico Ghirlandajo, in the Church of Ognissanti, Florence.	1866
ADORATION OF THE MAGI. From the Fresco, by Bernardo Luini, at Saronno.	1866
NATIVITY OF THE VIRGIN. From the Fresco, by Andrea del Sarto, in Convent of the Annunziata, at Florence.	1866
THE ANNUNCIATION. From the Fresco, by Fra Bartolomeo, in Villa of the Ferati di St. Marco, at Florence.	1866
THE FOUR SIBYLS. From the Fresco, by Raffaele, in the Santa Maria della Pace, at Rome.	1866
JOHN THE BAPTIST PREACHING. From the Fresco, by Domenico Ghirlandajo, in Church of Santa Maria Novella, at Florence.	1867
ECSTASY OF ST. CATHERINE. From Fresco, by Razzi, in San Domenico, at Siena.	1867
MARTYRDOM OF ST. STEPHEN. By Raffaele. From the Tapestry of the Vatican, Rome.	1867
ZACHARIAS NAMING HIS SON JOHN. From the Fresco, by Domenico Ghirlandajo, in the Church of Santa Maria Novella, at Florence.	1867
POETRY. From the Fresco, by Raffaele, in the Stanza of the Vatican.	1867
THEOLOGY. From the Fresco, by Raffaele, in the Stanza of the Vatican.	1867
ADORATION OF THE LAMB. From Centre Panel of the Altar Piece, by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1868
ST. PETER and ST. PAUL BEFORE NERO; AND THE MARTYRDOM OF ST. PETER. From Fresco, by Filippino Lippi, in Bracacci Chapel of Church of the Carmine, Florence.	1868

	Date of Publication.
VISION OF ST. BERNARD. From Painting, by Filippino Lippi, in the Badia, at Florence.	1868
PROCESSION OF THE MAGI. From the Fresco, by Andrea del Sarto, in the Cloister of SS. Annunziata, at Florence.	1868
JUDGES AND WARRIORS, HERMITS AND PILGRIMS. From Side Panels of the "Adoration of the Lamb," by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1869
PORTRAITS OF INDOCUS VYTS, LORD OF POMELE, AND HIS WIFE ISABELLE DE BORLUNT, WITH THEIR PATRON SAINTS. From Outside Panels of the Wings enclosing the "Adoration of the Lamb," by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1869
ADORATION OF THE KINGS. From the Fresco, by Pietro Perugino, at Cetta della Pieve, near Perugia.	1869
ST. FILIPPO BENIZZI HEALING CHILDREN. From the Fresco, by Andrea del Sarto, in Convent of the Annunziata, at Florence.	1869
ORDINATION OF ST. LAWRENCE. From Fresco, by Fra Angelico, in Chapel of Nicholas V, in the Vatican, Rome.	1869
JESUS AND HIS DISCIPLES AT EMMAUS. From Fresco, by Fra Bartolomeo, in Convent of St. Mark, at Florence.	1870
CHRIST AND MARY MAGDALENE IN THE GARDEN. From the Fresco, by Fra Angelico, in Convent of St. Mark, at Florence.	1870
THE TRIUNE GOD, THE VIRGIN MARY, AND ST. JOHN THE BAPTIST. From Centre Panels of the Altar Piece, by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1870
THE TRANSFIGURATION. From the Fresco, by Fra Angelico, in Convent of St. Mark, at Florence.	1870
APOSTLES JOHN AND PETER. From Picture, by Albert Durer, in Gallery at Munich.	1870
APOSTLES MARK AND PAUL. From Picture, by Albert Durer, in Gallery at Munich.	1870
PROPHET JEREMIAH. From the Fresco, by Michael Angelo, on Ceiling of Sistine Chapel, at Rome.	1871
ST. CECILIA AT THE ORGAN, AND AN ANGELIC CHOIR. From Interior of Upper Wings of the Altar Piece, by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1871
THE ANNUNCIATION, WITH THE PROPHETS AND SIBYLS. From Exterior of Upper Wings of the Altar Piece, by Hubert and John Van Eyck, in Cathedral of St. Bavon, at Ghent.	1871
PHILOSOPHY. From the Fresco, by Raffaello, on Ceiling of Stanza of the Vatican.	1871
MADONNA AMONG THE MEYER FAMILY. From the Picture, by Hans Holbein, in possession of H. H. Princess Carl of Hesse Darmstadt.	1871
VENUS RISING FROM THE SEA. From the Painting, by Sandro Botticelli, in Uffizi Gallery, Florence.	1871
MADONNA AND CHILD WITH ST. JOHN. By Bernardo Luini.	1871

- | | Date of
Publication |
|---|------------------------|
| AN ANGEL. Fragment (No. 1) of a Fresco, by Melozzo da Forli, in Sacristy of St. Peter's, at Rome. | 1872 |
| AN ANGEL. Fragment (No. 2) of a Fresco, by Melozzo da Forli, in Sacristy of St. Peter's, at Rome. | 1872 |
| THE CRUCIFIXION. From Side Compartment, No. 1, of the Fresco, by Pietro Perugino, in Convent of Santa Maria Maddalena de Pazzi, at Florence. | 1872 |
| THE CRUCIFIXION. From Side Compartment, No. 2, of the Fresco, by Pietro Perugino, in Convent of Santa Maria Maddalena de Pazzi, at Florence. | 1872 |
| THE CRUCIFIXION. From Centre Compartment of the Fresco, by Pietro Perugino, in Convent of Santa Maria Maddalena de Pazzi, at Florence. | 1872 |
| FIGURE OF THE SAVIOUR. From the Fresco, by Giovanni Antonio Razzi, the "Miracle of the Loaves and Fishes," in Convent of Monte Olivetto, near Siena. | 1872 |
| ST. BENEDICT PREACHING TO WOMEN. From the Fresco, by Giovanni Antonio Razzi, in Convent of Monte Olivetto, near Siena. | 1872 |
| THE CRUCIFIXION. From Fresco, by Fra Angelico, in Convent of St. Mark, at Florence. | 1872 |
| MONUMENTS OF THE CAVALLI FAMILY. From the Fresco, by Fra Angelico, in Church of Santa Anastatia, Verona. | 1872 |
| ST. ANTHONY OF PADUA HEALING THE FOOT OF A YOUNG MAN. From the Fresco, by Titian, in the Scuola del Santo, at Padua. | 1873 |
| ST. FRANCIS PREACHING BEFORE POPE HONORIUS III. From the Fresco, by Giotto, in Upper Church, at Assisi. | 1873 |
| VIRGIN AND CHILD. From the Painting, by Meister Wilhelm, in the Collection of Archbishop of Cologne. | 1873 |
| POETS OF MOUNT PARNASSUS. From Fresco, by Raffaello, in Camera della Segnatura of the Stanza in the Vatican, Rome. | 1873 |
| ST. JOHN THE BAPTIST WITH ST. BENEDICT, and ST. NAZARUS WITH ST. CELSUS. From the Pictures, by Bartolommeo Montagna, in the Church of SS. Nazario e Celso, at Verona. | 1873 |
| VIRGIN AND CHILD, WITH SS. LORENZO, GIUSTINIANI, AND ZENO. From the Picture, by Girolamo dai Libri, in the Church of San Giorgio, at Verona. | 1874 |
| ADORATION OF THE MAGI. From Centre Panel of Triptych, by Stephan Lothener, in Cathedral, at Cologne. | 1874 |
| ST. URSULA AND HER VIRGINS, ST. GEREON AND HIS WARRIORS. From two Side Panels of Triptych, by Stephan Lothener, in Cathedral, at Cologne. | 1874 |
| DEPOSITION FROM THE CROSS. From the Fresco, by Pietro Lorenzetti (but commonly ascribed to Puccio Capanna), in Cathedral, at Cologne. | 1875 |
| POPE SIXTUS IV. GIVING AUDIENCE (with Portraits). From Fresco, by Melozzo da Forli, in Library of the Vatican, Rome. | 1875 |
| THE ANNUNCIATION. From Two Exterior Panels of the Triptych, by Stephan Lothener, in Cathedral, at Cologne. | 1875 |
| ST. LUCY SENTENCED TO DEATH BY THE ROMAN PRAETOR. From the Fresco, by Jacopo d'Avanzo, in the Church of St. Anthony, at Padua. | 1875 |

	Date of Publication
THE CRUCIFIXION. From large Central Panel of Altar Piece, by Hans Memling, in Cathedral, at Lubeck.	1876
EVENTS IN THE LIFE OF MOSES. From Fresco, by Luca Signorelli, in Sistine Chapel, at Rome.	1876
CHRIST BEARING THE CROSS, THE INTERMENT AND RESURRECTION OF CHRIST. From Inner Wings of Altar Piece, by Hans Memling, in Cathedral, at Lubeck.	1877
THE ANGEL GABRIEL AND THE VIRGIN ANNUNCIATE. From Outer Wings of Altar Piece, by Hans Memling, in Cathedral, at Lubeck.	1877
CHRIST'S CHARGE TO ST. PETER. From the Fresco, by Pietro Perugino, in the Sistine Chapel, at Rome.	1877
ST. BLAISE AND ST. JOHN THE BAPTIST. From Interior Wings of Altar Piece, by Hans Memling, in Cathedral, at Lubeck.	1878
ST. GILES AND ST. JEROME. From Interior Wings of Altar Piece, by Hans Memling, in Cathedral, at Lubeck.	1878

Arundel Society's Publications—(continued).

ENGRAVINGS (ON WOOD)

FROM THE

FRESCOES, BY GIOTTO DI BONDONE, IN THE CHAPEL OF
S. MARIA DEL ARENA, PADUA,

Illustrating the HISTORY of THE VIRGIN MARY and OUR LORD.

JOACHIM, FATHER OF THE VIRGIN.	MASSACRE of the INNOCENTS.
JOACHIM RETIRES HUMILIATED to HIS FLOCKS in the WILDERNESS.	CHRIST DISPUTING in THE TEMPLE.
ANNA, HIS WIFE, PRAYING in HER CHAMBER.	BAPTISM OF CHRIST.
JOACHIM OFFERING A SACRIFICE.	MARRIAGE FEAST AT CANA.
JOACHIM IN A TRANCE.	RAISING OF LAZARUS.
JOACHIM RETURNING to the WILDERNESS.	CHRIST'S ENTRY INTO JERUSALEM.
BIRTH of THE VIRGIN MARY.	EXPULSION of the MONEY-CHANGERS from THE TEMPLE.
VIRGIN PRESENTED at THE TEMPLE.	HIRING OF JUDAS.
THE RODS BROUGHT to the HIGH PRIEST.	THE LAST SUPPER.
WATCHING THE RODS at the ALTAR.	WASHING the DISCIPLES' FEET.
BETROTHAL of THE VIRGIN.	THE KISS OF JUDAS.
VIRGIN MARY RETURNS to HER HOME.	CHRIST BEFORE CAIAPHAS.
THE ANNUNCIATION.	THE FLAGELLATION.
The same. 2nd plate.	CHRIST BEARING THE CROSS.
SALUTATION of VIRGIN MARY and ELIZABETH.	THE CRUCIFIXION.
NATIVITY of OUR LORD.	THE PIETA.
ADORATION of THE MAGI.	THE RESURRECTION.
PRESENTATION in THE TEMPLE.	THE ASCENSION.
FLIGHT INTO EGYPT.	DESCENT of THE HOLY SPIRIT.

Arundel Society's Publications—(continued).

ENGRAVINGS (ON COPPER).

FROM THE

FRESCOES, BY FRA ANGELICO DA FIESOLE, IN THE CHAPEL OF
NICHOLAS V., IN THE VATICAN, ROME.

DISTRIBUTION OF ALMS BY ST. LAWRENCE.

ST. STEPHEN BEFORE THE COUNCIL.

ST. BUONAVENTURA.

ST. MATTHEW.

ST. THOMAS.

ST. LAWRENCE BROUGHT BEFORE DECIUS.

THE PIETA ; or Lamentation previous to Interment. From Fresco, by GIOTTO DI BONDONE,
in Chapel of Santa Maria del Arena, Padua.

LITHOGRAPHS.

HEADS. Five large Outlines. From Fresco of the "Martyrdom of St Sebastian," by
Pietro Perugino.

THE VIRGIN MARY. From the Fresco, by Pinturicchio, in Cathedral, at Spello.

THE ANGEL GABRIEL. From the same.

PORTRAIT OF PINTURICCHIO. From the same.

PHOTOGRAPHS.

HISTORY OF VENICE. By Tintoretto, in the Scuola of St. Rocca. (Three Photographs).

THE APOSTLES. By Tintoretto, at Venice.

INTERIOR VIEWS in the CLOISTER of the MONASTERY of BELEM, near Lisbon.

(Three Photographs).



AUTOTYPES

FROM ORIGINAL DRAWINGS, &c.

ITALIAN SCHOOL.

	BORN	DIED	Original at
ALLEGRI, ANTONIO. (CORREGGIO). Education of Cupid.	1494	1534	Louvre, Paris.
ANGELICO, FRA. Saints at the Foot of the Cross.	1387	1455	Florence.
BARBARELLI, GIORGIO. A Company of Ladies and Gentlemen. Male Figures.	1477	1511	Vienna. "
BARTOLOMMEO, FRA. Noli Me Tangere. The Ascension. Studies of Figures.	1469	1517	Uffizi Gallery, Florence. " " " " " "
BECCAFUMI, DOMENICO. St. Peter in Prison.	1484	1551	" " "
BONSIGNORI, FRANCESCO. Group of Nude Figures.	1455	1519	Vienna.
BOTTICELLI, SANDRO. Jesus Christ and the Apostle.	1437	1515	" " "
BUONARROTI, MICHAEL ANGELO. Study of Figures. Two Studies of Figures. Head of a Woman. Head of Terror. St. John the Evangelist. Figure Studies for the Last Judgment. Figures from the Tomb of Lorenzo di Medici. Marble Figure.	1474	1563	Vienna. Venice. Uffizi Gallery, Florence. " " " Weimar. Uffizi Gallery, Florence. " " " " " "
CARACCI, AGOSTINO. Study of Boy's Head. Holy Family.	1558	1602	Uffizi Gallery, Florence. Vienna.
CARDI, LUDOVICO. Burial of a Saint.	1559	1613	Uffizi Gallery, Florence.

	BORN	DIED	Original at
CHIMENTI, JACOPO. Study of Girl's Head.	1554	1640	Uffizi Gallery, Florence.
CREDI, LORENZO DI. Head of Old Man.	about 1452	1530	Louvre, Paris.
DOLCI, CARLO. Portrait of one of his Ancestors.	1616	1686	Florence.
FRANCESCO, GIOVANNI. Conversion of St. Paul.			Louvre, Paris.
GAROFALO, BENVENUTO. A Portrait.	1481	1559	Uffizi Gallery, Florence.
GUERCINO, GIOVANNI FRANCESCO BARBIERI. St. Joseph with the Saviour, and St. John.	1590	1666	Florence.
MANTEGNA, ANDREA. St. Sebastian. St. John the Baptist. Judith.	1431	1506	Vienna. Louvre, Paris. " "
MAZZUOLI, FRANCESCO. Holy Family.	1503	1540	Uffizi Gallery, Florence.
PANNINI, GIOVANNI PAOLO. Roman Ruins.	1691	1764	Louvre, Paris.
PERUGINO, PIETRO. St. Catherine.	1446	1524	Florence.
PRIMATICCIO, FRANCESCO. Historical Composition.	1490	1570	Uffizi Gallery, Florence.
RAFFAELLE SANZIO. Madonna and Child. Christ bearing His Cross. Study of a Head. Study of Boy's Head. Study of Female Head. The Virgin Child and John the Baptist. The Virgin and Child. The Virgin and Child. War and Peace. Battle of Constantine. Juno, Venus, and Ceres.	1483	1520	" " " " " " " " " British Museum. " " Uffizi Gallery, Florence. " " " Louvre, Paris. " " " " Vienna.
RENI, GUIDO. Head of Christ. Study of an Infant.	1575	1642	Louvre, Paris. Florence.
RIBERA, GIUSEPPE. Man tied to a Tree.	1588	1656	Louvre, Paris.
RICCIARELLI, DANIELE. Head of a Youth.			" "

	BORN	DIED	Original at
ROSA, SALVATOR. St. John Preaching.	1615	1673	Florence.
SANZIO (vide Raffaello).			
SARTO, ANDREA DEL. Holy Family. Male and Female Heads.	1488	1530	Louvre, Paris. " "
TINTORETTO. Massacre of the Innocents.	1512	1594	Vienna.
TITIAN, VECELLI. Head of an Old Man.	1477	1576	Louvre, Paris.
VINCI, LEONARDO DA. Study of Female Head. Head of a Boy. Heads of Old Men. (Four Studies.) Head of an Old Woman. Group of three Figures. Study of Four Heads.	1452	1719	" " " " { Vienna; Louvre, Paris; & Uffizi Gallery, Florence. Louvre, Paris. " " " "
ZUCCARO, FEDERIGO. Allegorical Composition—The Virgin, Child, and Saints.	1539	1609	Vienna.

GERMAN SCHOOL.

	BORN	DIED	Original at
DURER, ALBERT. Christ bearing the Cross. Christ on the Cross. Portrait of a Man. Italian Women and Child. Portrait of a Lady.	1471	1528	Florence. Vienna. " " "
HOLBEIN, HANS. Portrait. Two Portraits of Gentlemen. Six Portraits. Two Portraits. Christ insulted.	1498	1543	Uffizi Gallery, Florence. Vienna. " Basle. "
KRANACH, LUCAS. A Proverb illustrated,	1472	1553	Florence.

FRENCH SCHOOL.

	BORN	DIED	Original at
BOISSIEU, JEAN JACQUES DE. Head of an Old Man. (Two Studies).	1736	1810	Louvre, Paris.
BOUCHER, FRANCIS. Study of a Man.	1704	1768	" "
CLAUDE OF LORRAINE. Landscape.	1600	1682	" "
COYPEL, NOEL NICHOLAS. Head of a Man.	1692	1735	" "
GREUZE, JEAN BAPTISTE. Full length portrait of a Gentleman.	1726	1805	" "
WATTEAU, ANTHONY. Study of a Head.	1684	1721	" "

FLEMISH SCHOOL.

	BORN	DIED	Original at
JORDAENS, JACOB. Head of an Old Woman.	1594	1678	Uffizi Gallery, Florence.
RUBENS, PETER PAUL. The Lion Hunt.	1577	1640	Louvre, Paris.
Battle of Anghieri.			" "
St. Augustine the Great.			" "
Adoration of the Shepherds.			" "
Flight into Egypt.			" "
The Assumption.			Uffizi Gallery, Florence.
Portrait of his Wife.			" " "
VAN DYCK, SIR ANTHONY. Portrait of a Lady.	1599	1641	" " "
Head of a Child.			Florence.
Portrait of a Gentleman.			Vienna.

DUTCH SCHOOL.

	BORN	DIED	Original at
BERGHEM, NICHOLAS. Rural Scene.	1624	1683	Florence.
MIERIS, FRANCIS. Andromeda.	1635	1681	Louvre, Paris.
RUYSDAEL, JACOB. A Mill.	1636	1681	" "
SWANEVELT, HERMAN. Landscape.	1620	1690	Florence.

FROM ENGRAVINGS, REPRODUCED BY G. W. REID.

	BORN	DIED	
BUONARROTI, MICHAEL ANGELO. Les Grimpeurs.	1474	1563	
RAFFAELLE SANZIO. Adam and Eve. Children and Cupids. Dido. Madonna and Child.	1483	1520	Madonna and Child, Elizabeth, and St. John. Madonna and dead Christ. Madonna seated on the Clouds.

NOTE.—Of these AUTOTYPES, Fifteen were presented by Alfred Taddy Thomson, Esq.; Ten by the late Dr. Rowe; the Remainder were purchased by the Trustees.



PHOTOGRAPHS

FROM PAINTINGS, ENGRAVINGS, &c.

DRESDEN GALLERY.

PHOTOGRAPHS OF FRANZ HANFSTAENGL'S LITHOGRAPHS OF PICTURES,
BY JOHN NOONE, GOVERNMENT PHOTOGRAPHER, MELBOURNE.

	BORN	DIED		BORN	DIED
ANGELO, Michael Amerigi da Caravaggio.	1569	1609	FASOLO, Giovanni Antonio.	1528	1572
The Gamblers.			Maria de Medici.		
BAROCCIO, Federigo.	1528	1612	(GAROFALO), Benvenuto Tisio.	1481	1559
Hagar and Ishmael.			Virgin adoring the Infant Jesus.		
BATTONI, Pompeo.	1702	1787	GESSI, Francesco.	1588	1649
The Magdalen.			The Magdalen.		
BELLINI, Giovanni.	1422	1512	GIMIGNANI, Vincenzo di San.	1490	1530
Christ on the Mount.			Virgin, Child, and John the Baptist.		
BOL, Ferdinand.	1611	1681	(GUERCINO), Giovanni Francesco Barbieri.		
David and Uriah.			Four Evangelists.	1590	1666
Jacob's Dream.			Lot and his Daughters.		
BORDONE, Paris.	1513	1588	HELST, Bartholomew vander.	1613	1670
Virgin and Child.			Portraits of Lady and Child.		
CARACCI, Annibale.	1560	1609	HOLBEIN, Hans.	1498	1543
Mary, Christ, and John.			Madonna among the Meyer Family.		
CIGNANI, Carlo.	1628	1719	HOOGE, Peter de.	1643	
Joseph and Potiphar's Wife.			Reading a Letter.		
(CORREGGIO), Antonio Allegri.	1494	1534	KEULEN, Jansons van.		1665
The Magdalen.			Portrait.		
The Nativity.			LANZANI, Andrea.	1645	1712
DOLCI, Carlo.	1616	1686	Adoration of the Holy Family.		
Christ Breaking Bread.			LICINIO, Giovanni Antonio.	1484	1540
St. Cecilia.			Calling of St. Matthew.		
DOSSI, Dosso.	1490	1560	METZU, Gabriel.	1615	1658
Fathers of the Church.			Poultry Dealer.		
DOUW, Gerard.	1613	1674	Metzu and his Wife.		
The Hermit.			MIERIS, Francis.	1635	1681
Writing Master.			Mieris in his Studio.		
Portrait of Himself.			MURILLO, Bartolomé Estevan.	1617	1682
			Madonna and Child.		

	BORN	DIED		BORN	DIED
NETSCHER, Gaspar.	1636	1684	SLINGELANDT, Peter van.	1640	1691
Music Lesson.			The Lace Maker.		
OSTADE, Adrian van.	1610	1685	STROZZI, Bernardo.	1581	1644
Ostade in his Studio.			Esther interceding for her People.		
PALMA, Jacopo il Vecchio.			TENIERS, David.	1610	1690
Holy Family.			Dutch Drinking Booth.		
Venus.			(TITIAN), Tiziano Vecelli.	1477	1576
PAUDITS, Christopher.	1618	1666	Venus.		
Lawyer and Client.			VAN DYCK, Sir Anthony.	1599	1641
PENNI, Giovanni Francesco.	1488	1528	Children of Charles I.		
St. Michael and Satan.			Danae and the Golden Shower.		
RAFFAELLE SANZIO	1483	1520	Portrait of Martin Engelbrecht.		
Madonna della Sedia.			Portrait.		
The Sixtine Madonna.			VAROTARI, Alessandro.	1590	1650
RAIBOLINI, Francesco (called Francia).			Judith.		
Baptism of Christ.	1450	1517	VECELLI, Francesc. da Cadore.	1483	
REMBRANDT, van Ryn.	1606	1674	Christ and Pilate.		
Rembrandt and his Wife.			VERKOLIE, Nicholas.	1673	1746
RENI, Guido.	1575	1642	The Proposal.		
Venus.			VERONESE, Paolo.	1528	1588
RUBENS, Peter Paul.	1577	1640	Christ bearing His Cross.		
Lion Hunt.			The Crucifixion.		
Nymphs and Satyrs.			Marriage in Cana.		
RUYSDAEL, Jacob.	1636	1681	Susannah and the Elders.		
The Hunt.			VINCI, Leonardo da.	1452	1519
(SALVIATI), Giuseppe Porta.	1535	1585	Portrait of Sforza.		
The Entombment.			WOUVERMANS, Philip.	1620	1668
(SASSOFERRATO), Giovanni Batista Salvi.			Going Hawking.		
Head of The Virgin.	1605	1685	ZORG, Henry Martin Rokes.	1621	1682
			Dutch Fishers.		

HAMPTON COURT.

PHOTOGRAPHS FROM THE ORIGINAL CARTOONS, BY RAFFAELLE.

Christ's Charge to St. Peter.

Death of Ananias.

Elymas, the Sorcerer, struck with Blindness.

Sacrifice at Lystra.

St. Paul Preaching at Athens.

St. Peter and St. John at the Beautiful Gate of the Temple.

MADRID ROYAL MUSEUM.

PHOTOGRAPHS OF PICTURES, DIRECT FROM THE ORIGINALS, BY J. LAURENT.

	BORN	DIED		BORN	DIED
CANO, Alonso.	1601	1667	RUBENS, Peter Paul.	1577	1640
Christ supported by an Angel.			Perseus releasing Andromeda.		
(CORREGGIO), Antonio Allegri	1494	1534	Maria de Medici.		
Jesus and the Magdalen.			SARTO, Andrea del.	1488	1530
Virgin, Infant Jesus, and St. John.			Abraham's Sacrifice.		
EYCK, van, Hubert and	1366	1436	Virgin, Infant Jesus, St. Joseph, and		
John.	1370	1441	an Angel.		
Religion Triumphant.			(TITIAN), Tiziano Vecelli.	1477	1576
JOANES, Juan Bautista.	1523	1579	Danae; or the Golden Shower.		
Holy Saviour.			Diana and Actaeon.		
Lord's Supper.			Diana and Calixto.		
St. Stephen proclaiming the Gospel.			Emperor Charles V. on horseback.		
MURILLO, Bartolomé Estevan.	1617	1682	Venus and Adonis.		
Child Jesus and St. John.			Venus, Music, and Child.		
Child, St. John the Baptist.			Venus, Music, and Dog.		
Head of Our Lord.			Virgin of Sorrows.		
Infant Jesus, as the Good Shepherd.			Our Lady of Sorrows.		
La Porciuncula.			VAN DYCK, Sir Anthony.	1599	1641
The Magdalen.			Van Dyck and the Earl of Bristol.		
The Conception.			VELASQUEZ, de Silva.	1599	1660
The Conception, another composition.			Barbarossa, the Pirate.		
Virgin of Sorrows.			Coronation of The Virgin.		
PRADO, Blas de.	1540	1600	Esop.		
Virgin and Child, with Saints.			Margaret of Austria, on horseback.		
RAFFAELLE SANZIO.	1483	1520	Philip III. of Spain, on horseback.		
Holy Family, two pictures.			Vulcan's Forge.		
RAFFAELLE, and }	1483	1520	VERONESE, Paolo.	1528	1588
ROMANO, Giulio. }	1530	1560	Moses saved from the Nile.		
Holy Family.			Susannah and the Two Elders.		
REMBRANDT, van Ryn.	1606	1674	Venus and Adonis.		
Queen Artemisia.			VINCI, Leonardo da.	1452	1519
RENI, Guido.	1575	1642	Mona Lisa.		
St. Sebastian.			WEYDEN, Roger vander.	1480	1529
The Magdalen.			Christ on the Cross.		
Virgin a la Chaise.			Descent from the Cross.		
RIBERA, Giuseppe.	1588	1656	Unknown Artist :—		
Jacob's Ladder.			Assumption of Mary.		

MELBOURNE NATIONAL GALLERY.

PHOTOGRAPHS OF PICTURES BY THOMAS F. CHUCK, MELBOURNE.

First Series.

Question of Propriety.	Edwin Long, A.R.A.
Weald of Kent.	Samuel Bough, A.R.S.A.
Psyché aux Enfers.	Eugene Ernest Hillemacher.
River, Mill, and Farm.	Frederick Richard Lee, R.A.
Checkmate.	C. M. Webb.
Start Point, Devon.	William Melby.
Ferry on the River Nimfa.	Penry Williams.
Waterpool at Coleraine, Victoria.	Louis Buvelôt.
Fern Gatherer.	R. Herdman, R.S.A.
First Snow.	Otto Weber.
Horses, Pigs, &c.	John Frederick Herring.
Buffalo Ranges, Victoria.	Nicholas Chevalier.

Second Series.

Departure of the Pilgrim Fathers.	Charles West Cope, R.A.
View on Jackson's Creek, near Sunbury, Victoria.	Henry C. Gritten.
Depart du Fiancé.	Guillaume Koller.
Travelling Tinker.	E. Opie.
Mill Race.	C. J. Lewis.
Bunyan in Prison.	George F. Folingsby.

PHOTOGRAPHS OF WORKS BY VARIOUS ARTISTS.

	BORN	DIED		BORN	DIED
DOUW, Gerard.	1613	1674	WEST, Benjamin, Pres. R.A.	1738	1820
The Parrot.			Samuel and Eli.		
GUICHIACIO.			The Duke of Wellington.		
Guerilla Council.			WILKIE, Sir David, Kt., R.A.	1785	1841
Guerilla and Confessor.			The Gipsy Mother.		
HOGARTH, William.	1697	1764	The Dirty Bairn.		
Marriage à la Mode.			The Clubbists.		
The Election.			The Letter of Introduction.		
The Elector.			The Rabbit on the Wall.		
The Harlot's Progress.			Duncan Grey.		
Paul before Felix.			The First Ear-ring.		
RAFFAELLE SANZIO.	1483	1520	Sir Walter Scott and Family.		
La Belle Jardinière.			Saturday Night.		
La Vierge a Voilé.			Distraining for Rent.		
Madonna della Sedia.			The Errand Boy.		
RENI, Guido.	1575	1642	The Cut Finger.		
Aurora.			The Parish Beadle.		
REYNOLDS, Sir Joshua.	1723	1792	The Card Players.		
Child in Armour.			Blind Man's Buff.		
RIBERA, Giuseppe.	1588	1656	Village Politicians.		
Mater Dolorosa.			The Blind Fiddler.		
(SASSOFERRATO), Giovanni Batista Salvi.	1605	1685	The Young Recruit.		
Head of the Virgin.			The Penny Wedding.		
Unknown Artist: Head of Christ.			Reading the Will.		
WATERS.			Gentle Shepherd.		
Water Nymphs.					

PHOTOGRAPHS OF SCULPTURE.

ALEXANDER, DYING. (Head of.)	Original at Florence.	
ANNUNCIATION.	Altar-piece with Two Wings.	J. KNABL.
BROOKE, Gustavus Vaughan. (Bust.)	Original at Melbourne.	CHARLES SUMMERS.
DAVID.	Original at Florence.	MICHAEL ANGELO BUONARROTI.
LA PUBERTA. (Bust.)	Original at Melbourne.	LUCCA FLAMINIO.
MERCURY.	Original at Florence.	JOHN OF BOLOGNA.
NIOBE.	Original at Florence.	
PERSEUS. (Bronze Statue).	Original at Florence.	BENVENUTO CELLINI.
RAPE OF THE SABINES.	Original at Florence.	JOHN OF BOLOGNA.
STATUES, BASSI-RELIEVI, &c.	51 Photographs.	London International Exhibition of 1862.
VENUS DE MEDICI.	Original at Florence.	

VIEWS (PHOTOGRAPHS.)

 AUSTRALIAN COLONIES, FIJI, NEW ZEALAND,
 AND TASMANIA.

NEW SOUTH WALES.

GRAFTON.

Church of England.
 Clarence and New England Steam Navigation Co.'s Wharf.
 Court House.
 Flour Mill.
 Gaol.
 Hospital.
 Presbyterian Church.
 Prince's Street, East & West. (Four Views.)
 Richmond R. Steam Nav. Co.'s Wharf.
 Roman Catholic Church.
 Saw Mills.
 School of Arts.
 Wesleyan Chapel.

MANLY BEACH.

MENANGLE. Bridge, Great Southern Railway.

NEWCASTLE.

Queen's Wharf. (Two Views.)
 Lake Macquarie Road.
 Lighthouse (Nobby's).
 View from Church Street, showing entrance of Harbour.
 Views, General. (Five.)

PENRITH. Bridge, Great Western Railway.

PICTON. Tunnel and Viaduct, Great Southern Railway. (Two Views.)

POTTS' POINT, near Sydney.

RANDWICK.

Church of England.
 Destitute Children's Asylum.
 Municipal Council Chambers.

SINGLETON. Bridge, Great Northern Railway. (Two Views.)

SYDNEY.

Australian Club.
 Australian Museum, Upper Gallery, New Wing, &c. (Three Views.)

SYDNEY (*continued*)—

Botanic Gardens, Victoria Gate, Aviary, &c. (Four Views.)
 Bridge to Abattoirs.
 Chamber of Commerce.
 Civil Service Club.
 Cohen's Family Hotel.
 Commercial Banking Co.'s Office.
 Eng. Scot. and Aust. Chartered Bank.
 Exchange.
 Exhibition Building and Courts. (Nine Views.)
 Gas Company's Head Station.
 Gas Works.
 General Post Office (New).
 George Street.
 Government Dry Dock, Caisson, Workshops, &c. (Three Views.)
 Government House and Domain.
 "Herald" Office.
 Inner Domain, Botanic Gardens, and Harbour.
 London Chartered Bank.
 Lyons' Terrace.
 Mutual Provident Instit. & Bible Hall.
 Outer Domain, Albert Drinking Fountain.
 Panoramic View of the City.
 Pitt Street, North.
 Royal Mint.
 St. Andrew's Cathedral.
 Statue to H. R. H. the late Prince Consort.
 Statue to Sir Richard Bourke.
 Statue to William Charles Wentworth.
 Statue to Captain Cook. (The property of Captain Thomas Watson.)
 Street Views. (Five.)
 Treasury.
 University.
 Wynyard Street.

WOOLMOOLOO. View of the Bay.

QUEENSLAND.—BRISBANE; RUSSELL & CO.'S STORES.

SOUTH AUSTRALIA.

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| <p>ADELAIDE. Imperial Fire Insurance Co.'s Office, and Bank of Australasia.</p> <p>DARWIN, PORT.</p> <p>Beach.</p> <p>Camp, with Theatre, &c. (Four Views.)</p> <p>Entrance to Harbour.</p> <p>Fort Hill from Camp.</p> <p>Fort Point, with "Gulnare" and fishing-boat. (Two Views.)</p> <p>Gardens. (Two Views.)</p> <p>Jungle.</p> <p>Landing Place, from Parade.</p> <p>Officers of Overland Telegraph Party.</p> <p>Road and Fort Hill.</p> <p>Stables.</p> <p>Stock Fleet.</p> | <p>DARWIN, PORT (<i>continued</i>)—</p> <p>Stoke's Hill and Bay, Road, &c. (Two Views.)</p> <p>Telegraph: Planting first Pole. Landing Cable. Telegraph fleet, &c. (Four Views.)</p> <p>Tents, with both Roads.</p> <p>Todd's Bluff.</p> <p>View from Residence.</p> <p>HODGSON RIVER. View on the River.</p> <p>PALMERSTON. View of Township.</p> <p>ROPER RIVER. Steamers "Tararua" and "Omeo" at Jetty. View of Camp, &c. (Five Views.)</p> <p>SOUTHPORT. Smith's Camp; Tumbling Waters. (Four Views.)</p> |
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VICTORIA.

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| <p>BACCHUS MARSH.</p> <p>Malton's Quarry. (Four Views.)</p> <p>River View.</p> <p>BALLARAT.</p> <p>Black Hill.</p> <p>Craig's Hotel.</p> <p>Hospital.</p> <p>Lydiard Street, Banks in.</p> <p>Railway Station, Ballarat West.</p> <p>Sturt Street Avenue.</p> <p>Town Hall, Ballarat East.</p> <p>View from Benevolent Asylum.</p> <p>View from Black Hill.</p> <p>BARKER'S CREEK. Railway Viaduct.</p> <p>BUNINYONG.</p> <p>Mining Office.</p> <p>Mount Buninyong. (Two Views.)</p> <p>CAMPASPE RIVER. View near Sandhurst.</p> <p>CASTLEMAINE. Railway Station.</p> <p>COLIBAN, RIVER.</p> <p>Falls, (Two Views.)</p> <p>Railway Viaduct.</p> <p>FLEMINGTON. Town Hall.</p> <p>HARCOURT. Railway Station.</p> | <p>JACKSON'S CREEK. Railway Viaduct.</p> <p>KILMORE.</p> <p>Court House, Hamilton Street.</p> <p>Guildford Church.</p> <p>Main Street.</p> <p>St. Patrick's Church.</p> <p>KYNETON.</p> <p>Main Street.</p> <p>Railway Station.</p> <p>LAL LAL. Falls.</p> <p>MACEDON, MOUNT. Hanging Rocks. (Six Views.)</p> <p>MELBOURNE.</p> <p>Albion Hotel, Bourke Street.</p> <p>Baptist Church, Collins Street. (Two Views.)</p> <p>Belvedere Hotel, Brunswick Street.</p> <p>Benevolent Asylum. (Two Views.)</p> <p>Benjamin's Terrace, Collins Street.</p> <p>Botanic Gardens.</p> <p>Bourke Street, East and West. (Three Views.)</p> <p>Central State School, and North-west View of the City.</p> <p>Chalmers' Church, Eastern Hill.</p> |
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MELBOURNE (*continued*)—

Collins Street. (Three Views.)
 Earl of Zetland Hotel.
 Elizabeth Street, North & South. (Two Views.)
 Exhibition, Intercolonial, 1866-67, and Fine Art Exhibition, 1869. (Nineteen Views.)
 Exhibition, Intercolonial, 1875. (Nine Views.)
 Fitzroy Gardens. (Seven Views.)
 General Post Office. (Three Views.)
 Gertrude Street; Dr. Crooke's House.
 Globe Hotel, Swanston Street.
 Government Printing Office.
 Independent Church, Collins Street. (Two Views.)
 Lying-in Hospital.
 Monument to Sir Charles Hotham, Melbourne General Cemetery.
 Monument to Burke and Wills, in Cemetery.
 Napier Hotel.
 Old White Hart Hotel.
 Places of Business. (Thirteen Views.)
 Police Barracks.
 Princess Theatre, and part of City.

MELBOURNE (*continued*)—

Public Library. (Two Exterior and two Interior Views.)
 Royal Terrace, Fitzroy.
 Savings' Bank, Market Street.
 Scots' Church, Collins Street.
 Stone-Dressing Machine.
 St. Patrick's Cathedral, Eastern Hill.
 St. Peter's Church, Eastern Hill.
 Temple Court. (Two Views.)
 Treasury, and view of River Yarra.
 University.
 Views, General. (Eleven.)
 Wesley Church, Interior.
 Yarra River, Johnston Street Bridge, &c. (Four Views.)
 MOORABOOL. Viaduct.
 SANDHURST. Railway Station.
 TARADALE. Viaduct. (Two Views.)
 YOU YANGS MOUNTAINS. (Two Views.)
 WERRIBEE RIVER. Gorge.
 WILLIAMSTOWN.
 Government Patent Slip.
 Graving Dock.
 Railway Workshops.

BOROUGH AND SHIRE COUNCILS. Photographic Views, with Statistics:—

Ballarat.
 Belfast.
 Brunswick.
 Buninyong.
 Carisbrook.
 Craigie.

Creswick.
 Geelong.
 Hampden.
 Inglewood.
 Jamieson.
 Kew.

Korong.
 Maryborough.
 Newtown and Chilwell.
 Sandridge.
 Sebastopol.
 Smythesdale.

WESTERN AUSTRALIA.—PERTH.

Annesfield School for Aboriginal and Half-caste Children.
 Annesfield Cottage and School.
 Barracks.
 Cenotaph, Monument erected in Cemetery over remains of Explorers.
 Church of England.

Colonial Hospital.
 Government House.
 Perth and Melville Water.
 Prison.
 Public School. (Two Views.)
 Swan River Bridge.

F I J I.—LEVUKA.

Beach. (Two Views.)
 Beach and Parliament House.
 Native Irrigation ; Taro Plantations.
 Native Town.
 Residence of King Cakobau.

Residence of American Consul.
 Residence of James S. Butters, Esq.
 View from Brower's Rock.
 SAVU SAVU.—Cotton Plantations.
 TAVIRINI LAKE.

NEW ZEALAND.

CAVERSHAM.
 CHERRY FARM.
 CLUTHA FERRY.
 CROMWELL. View of Township.
 DUNEDIN. (Nine General Views.)
 KAWARAU RIVER. Natural Bridge.
 MANORBURN. Fluming.
 MATAKITAKI. Gorge.
 MOERAKI. Maori Raik.

MOLYNEUX.
 Hartley's Beach. Hill's Bridge.
 ROARING MEG TOWNSHIP. (Two Views.)
 TAIERI.
 Bridge, West Taieri.
 Plains, and Saddle Hill.
 TUAPEKA. Gold Mines.
 WANAKI LAKE. (Two Views.)
 VIEWS (Thirty-two, not described).

T A S M A N I A.—LAUNCESTON.

Bank of Australasia.
 Colonial Hospital.
 Cora Linn, near Launceston.
 Ditcham and Button's Buildings.
 Free Church.
 Government Buildings, St. John Street.
 Independent Chapel, Frederick Street.
 Launceston Hotel.
 Residence of Mr. William Gunn.

Sandhill, Residence of Mr. Crooke.
 Scotch Church.
 South Esk Bridge.
 St. John's Church, and Fountain.
 Town Hall. (Two Views.)
 Trinity Church.
 Union Bank.
 Welman Street, Bennett's Houses.

CALIFORNIA AND OREGON.

COLUMBIA RIVER.

Cape Horn.
 Cascade, Indian Blackhorn.
 Garrison.
 Passage of the Daller.
 Tooth Bridge.

GEYSER SPRINGS. Devil's Cannon.

MENDOCINO. Coast View.

NEW ALMADEN.

Mines, General View.
 Smelting Works.
 Tunnel.

NORTH BLOOMFIELD.

Hydraulic Mines.
 Hydraulic Mines, with Town of Malakoff.

SAN FRANCISCO.

Cliff House, and Seal Rocks.
 Golden Gate.
 Seal Rocks, from Cliff House.
 View from Runcon's Hill.

WILLAMETTE FALLS.

YOSEMITE.

Bridal Veil.
 Cathedral Rocks, 2600 feet.
 Falls, 2630 feet; Half Dome, 500 feet.
 Mount Star King.
 Nevada Fall, 700 feet.
 Valley, best general view, Mariposa Trail.
 Vernal and Nevada Falls, Glaciers Point.
 Washing Column, 2082 feet.

EGYPT.—CAIRO, PANORAMA OF.

ENGLAND AND IRELAND.

ENGLAND—

BUDE. General View.

GRANTHAM.

Angel and Royal Hotel.
 Belvoir Castle.
 Grammar School.
 Grantham Church. (Three Views.)
 Harlaxton Hall.
 New Guildhall.
 Statue to Sir Isaac Newton.

ILFRACOMBE.

Capstone Parade.
 Lantern Hill.
 View from Hillsborough.

LONDON.—Exhibition of 1862. Thirty-six
 Views of the Building, principally
 of the Victorian Court.

Lamp Standard and Ventilating Shaft.
 Portico of a Building.

Victoria Tower, and part of Parliament
 Houses.

Water Tower.

LYNN. View on East River.

LYNTON.

Castle Rock.
 Devil's Cheese Wring.
 View of Lynton, with Lynmouth.

WATERMOUTH. Castle and Bay.

IRELAND.—DUBLIN. Exhibition of 1865:—Victorian Court. (Two Views.)

GERMANY.—MUNICH.

All Saints' Royal Chapel.
 Basilica (The)
 Cathedral of Munich.
 Gallery of Paintings. (Two Views.)
 Hall for Exhibition of Fine Arts.
 King's Residence.
 Marshal's Portico.

Museum of Statues.
 Odeon's Square.
 Royal and National Theatre.
 Statue (Colossal) of the Bavarians, and
 Hall of Peace.
 St. Ludwig's Church.
 University.

INDIA.

AGRA. Room in Akbar's Palace Fort.

CASHMERE and NORTHERN INDIA.

Book, containing 228 Views. Published by Bourne and Shepherd, Simla.

DELHI.

Cashmere Gate and Bastion.

Colonnade of the Temple, or Bhoot Khana of Pirthwi Rajah.

Great Arch, and Iron Pillar, near the Kootub.

Madrissa of Eman Zamim, near the Kootub.

Ruins of the Palace and Lat of Emperor Feroze.

View in the Chandni Chouk.

LUCKNOW.

Alumbagh; Gen. Sir Henry Havelock's Grave.

Buildings in the Garden of Hooseinabad, Emambara.

Chutter Munzil Palace, Vinery, &c. (Three Views.)

Great Emambara of Asf-o-dowlah.

Kaiser Pusund.

Karbala Mulka Jehan.

Mausoleum of Sadut Ali Khada.

Ruins of the Residency and Banqueting Hall.

UMRITSUR. Golden Temple, Head Quarters of the Sikh Religion.

ITALY.

BLANC, MONT. View of the Summit.

FLORENCE.

Bargello, Stairs in.

Cathedral S. Maria del Fiore. (Two views)

Church of Santa Maria Novella.

Loggia dei Lanzi.

Palazzo Vecchio (The Old Palace).

Views from Boboli Gardens del Palazzo Pitti. (Two.)

View from St. Miniato.

PISA.

Cathedral and Leaning Tower.

Leaning Tower.

POMPEII.

Amphitheatre.

Forum, or Public Square.

House of the Faun.

House of Sallustius.

Panoramic View.

Soldiers' Quarters.

POMPEII (*continued*)—

Street of Sallustius.

Street of the Tombs. (Three Views.)

Temples of Isis, Fortune, Mercury, and Venus. (Four Views.)

ROME.

Colosseum.

Forum.

St. Peter's.

VENICE.

Cathedral of San Marco.

Island of San Giorgio, seen from Portico or Gallery of Palazzo Ducale.

Palazzo Cornaro, on the Grand Canal.

Palazzo Ducale, Library, Two Columns, and Corner. (Two Views.)

Piazza di San Marco, Clock.

Piazza di San Marco, and the Campanile Cathedral.

Rialto Bridge.

MALTA.

Female Figures. (Two Photographs.)

Man in a Doorway.

Moorish Doorway.

Tower, Cemetery, and Palm Trees.

View outside the Walls.

Well and Aloes.

SWEDEN.—STOCKHOLM.

General Views (three).

Square, with Equestrian Statue.

National Museum.

STEREOSCOPIC VIEWS.

AUSTRALIAN COLONIES.

NEW SOUTH WALES.

Botany Bay, South Head of.
 Capt. Cook's Tablet. (Four Views.)
 La Perouse's Monument.
 Cockatoo Island.
 Darling Harbour.
 Nepean River. (Seven Views.)
 Sydney : Two General Views.
 Heads.
 Royal Mint. (Two Views.)
 Various Views, Trees, Plants, &c. (Four.)
 Wollombi : Hungry Flat.

VICTORIA.

Melbourne : Fine Arts Exhibition 1869.
 (Six Views.)
 Fitzroy Gardens. (Nine Views.)

AUSTRIA.—PRAGUE : Panorama of.

CANADA.

Chaudiere Falls.
 Montreal : Four General Views.
 Victoria Bridge. (Two Views.)
 Quebec : Cathedral.
 General View.
 Rideau Falls.
 St. Lawrence River. (Two Views.)

CHINA.

CANTON.

Carved Gates.
 Chinese Drawing Room.
 Chinese Ladies.
 Coolies or Street Porters.
 Five-Storied Pagoda.
 How Qua's Garden. (Two Views.)
 Imperial College.
 Jetty, The.
 Joss House, &c. (Three Views.)
 Longevity Temple. (Three Views.)
 Mandarins and Officers.
 Marine Store Stall.
 Nine-Storied Pagoda.
 Pey Kwei and Mr. Commissioner Parkes.
 Physic Street.
 River, The.

CHINA.

CANTON (*continued*)—

Silk Street.
 South Gate.
 Temple of Five Genii. (Four Views.)
 Temple of 500 Idols.
 West Gate.
 Women at Work.
 Yamun of Allied Commissioners. (Two Views.)
 Panoramic View.
 HONG-KONG, General View of.

EGYPT.

Assouan.
 Boulac, View at.
 Cairo : Caliphs' Tombs. (Three Views.)
 Citadel. (Six Views.)
 Mamelukes' Tombs.
 Metuali Mosque.
 Modern Painted Tombs.
 Mokkattam. (Two Views.)
 Panoramic View.
 Roumaliah Square.
 Sphinx, and Pyramids.
 Street in Cairo.
 Dashour, Pyramids.
 Dendora, Temple. (Three Views.)
 Edfou, Temple.
 Gezech, Pyramids. (Four Views.)
 Girgeh.
 Goorneh, Temple ; Palace.
 Karnac, Ruins. (Nine Views.)
 Luxor. (Four Views.)
 Medeenet Haboo.
 Mishod, Ruined Mosque.
 Nile River. (Two Views.)
 Philae. (Thirteen Views.)
 Sakkara, Pyramids.
 Suez.
 Thebes : Colossi of the Plain.
 Erment, Temple.
 Memnonium.
 Memnon Temple.
 Valley of King's Tombs. (Two Views.)

GERMANY.

- Andernach, Ancienne Port.
 Eglise.
 La Tour Ronde.
 Apollinarius, Eglise Saint.
 Baden : Chateau Grand Ducal.
 General View.
 Hotel Stephaniabad.
 Hotel Victoria.
 Kiosque et Maison de Conversation.
 Promenades.
 Bingen : Klopp.
 Coblentz : Chateau du Prince de Prusse.
 Pont.
 Cologne : Dome.
 General View.
 Town Hall.
 Constance : Douane.
 Entree.
 General View.
 Ehrenbreitstein : Forts.
 Fürstburg.
 Godesberg : View.
 Ruins.
 Heidelberg : View.
 Bridge.
 Castle.
 Lahneck. (Two Views.)
 Lorch, Ancienne Maison.
 Mannheim, Place de la Parade.
 Mayence, Cathedral.
 Maesthurm.
 Muntzthurm : Bacharah.
 Oberwesel, House.
 Pfalz, Chateau.
 Rolandseck.
 Schwetzingen : Mosque du Pave.
 Mosque parc.
 Spire, Cathedral.
 Stolzenfels, Castle.
 Worms, Cathedral.

GREAT BRITAIN AND IRELAND.

ENGLAND.

BERKSHIRE.

- Eton College. (Three Views.)
 Provost's House.
 Maidenhead : Boyne Hill Church.
 Reading Abbey.
 Windsor Castle. (Five Views.)
 Rustic Cottage.
 Victoria Bridge.

CAMBRIDGESHIRE.

- Cambridge : Covered Bridge.
 Divinity Schools.
 King's College Chapel.
 Senate House.
 St. John's College.
 St. Mary's Church.
 Ely Cathedral. (Thirteen Views.)
 Conventual Buildings, Remains.

ENGLAND (*continued*)—

CHESHIRE.

- Chester : Bonewaldesthone's Tower.
 Bridge Street. (Two Views.)
 Castle.
 Cathedral.
 Eastgate Street.
 Eaton Hall.
 Falcon Inn.
 General View.
 God's Providence House.
 King Edgar's Cave.
 Phoenix Tower.
 St. John's Priory. (Two Views.)
 Training College.
 Water Tower.

CUMBERLAND.

- Borrowdale.
 Bowder Stone.
 Buttermere. (Two Views.)
 Calder Abbey. (Eight Views.)
 Cockermouth Castle. (Five Views.)
 Keswick, Crosthwaite Church. (Two Views.)
 Lodore, Inn and Cascade. (Two Views.)
 Ulleswater, Lyulph's Tower.

DERBYSHIRE.

- Bakewell Road.
 Buxton. (Four Views.)
 Castleton, Peak Cavern.
 Darley Church.
 Dovedale. (Seven Views.)
 Haddon Hall. (Five Views.)
 Hardwick Hall. (Four Views.)
 Malvern.
 Matlock. (Four Views.)
 Monsal Dale.
 Tissington Hall.
 Wingfield Manor House. (Five Views.)

DEVONSHIRE.

- Berry Pomeroy Castle. (Two Views.)
 Chatsworth House.
 Exeter : Cathedral. (Four Views.)
 High Street.
 Town Hall.

- Lyndale. (Three Views.)
 Lynmouth. (Two Views.)
 Lynton, Castle Rock.

DURHAM Castle. (Two Views.)

Cathedral. (Five Views.)

ESSEX. Chingford Church.

GLOUCESTERSHIRE.

- Black Rock and the Avon.
 Bristol : Cathedral. (Four Views.)
 Henbury Cottages.
 High Cross.
 New General Hospital.
 Redcliff Church. (Four Views.)
 St. Augustine's Gate.
 Stuckey's Old Bank.
 West of England Bank.

ENGLAND (*continued*)—GLOUCESTERSHIRE (*continued*)—

Cheltenham College.
 General Hospital.
 Promenade.
 Clifton : Buckingham Chapel.
 Hot Wells.

HAMPSHIRE.

Netley Abbey. (Five Views.)
 New Forest, Rufus' Stone. (Two Views.)
 Southampton : Bar Gate.
 High Street.
 Prison on Quay.
 Winchester : Cathedral. (Three Views.)
 Church of St. Cross.
 City Cross.
 Hospital of St. Cross.

KENT.

Barfreston Church.
 Broadstairs. (Two Views.)
 Canterbury : Cathedral. (Fourteen Views.)
 King's School.
 Norman Staircase.
 Precinct Gate.
 St. Augustine's Gate.
 St. Martin's Church.
 West Port.
 Charlton House. (Two Views.)
 Cobham. (Two Views.)
 Dover : Castle. (Two Views.)
 Shakespeare's Cliff.
 St. Radigund's Abbey.
 Greenwich Hospital. (Seven Views.)
 Hever Castle. (Two Views.)
 Ightham Moat House.
 Margate : Dent-de-Lion.
 Harbour, The.
 No Man's Land.
 Retulver Spires.
 St. Peter's Church.
 Penshurst Place. (Three Views.)
 Pounds Bridge.
 Ramsgate : Christ Church.
 St. George's Church.
 Tunbridgewells : Exidge Castle.
 Gibraltar Cottage.
 Mayburn.
 Parson Rock.
 Rusthall Church.

LANCASHIRE.

Furness Abbey. (Seven Views.)
 Lytham, St. Cuthbert's Church.

LINCOLNSHIRE.

Boston Church. (Three Views.)
 Croyland : Abbey. (Two Views.)
 Triangular Bridge.
 Lincoln : Bishop's Palace.
 Cathedral. (Fourteen Views.)
 High Street.
 Jew's House.
 Roman Arch.

ENGLAND (*continued*)

LONDON AND WESTMINSTER.

Army and Navy Club House.
 Athenaeum Club House.
 Bank of England.
 British Museum.
 Buckingham Palace.
 Conservative Club House.
 Covent Garden. (Two Views.)
 Crystal Palace. (Ninety Views of Statues,
 Busts, &c.)
 Custom House.
 Duke of York's Column.
 Exhibition, Interntl. of 1862. (152 Views.)
 Guildhall.
 Holloway, New City Prison.
 Hyde Park. (Two Views.)
 Islington.
 Junior United Service Club House.
 Kensington. (Two Views.)
 London Bridge.
 Middlesex Hospital.
 Monument, The.
 National Gallery.
 New Parliament Houses. (Five Views.)
 Regent's Park.
 Royal Exchange.
 Royal Surrey Gardens.
 Somerset House. (Two Views.)
 South-Eastern Railway.
 St. Bartholomew's Hospital.
 St. George's Catholic Chapel.
 St. Mary-le-Strand.
 St. Paul's Cathedral. (Two Views.)
 Temple, The. (Three Views.)
 Tower Hill. (Two Views.)
 Trinity Church.
 University College.
 Waterloo Bridge.
 Westminster Abbey. (Sixteen Views.)
 Westminster Hospital.
 Whitehall, Government Offices.

MONMOUTHSHIRE.

Raglan Castle. (Six Views.)
 Tintern Abbey. (Twenty-nine Views.)
 Viaduct at Great Crumlin. (Two Views.)

NORFOLK.

Norwich : Bishop's Bridge.
 Bishop's Garden, Ruins in.
 Castle Acre Priory. (Four Views.)
 Castle. (Two Views.)
 Cathedral. (Thirteen Views.)
 Dolphin Inn.
 Erpingham's Gate.
 Grammar School.
 King Edward VI. Grammar School.
 Market Place.
 Nelson's Monument.
 Precinct Gate.
 St. Andrew's Hall.
 St. Ethelbert's Gate.

ENGLAND (*continued*)—

- NORFOLK. Norwich (*continued*)—
 St. George's Tomblaud.
 St. Martin's-at-Palace.
 St. Peter Mancroft Church.
 St. Stephen's Church. (Two Views.)
 Whittington Church.
 Oxburgh Hall.
 Somerleyton Hall.
- NORTHAMPTONSHIRE.
 Peterborough Cathedral. (Seven Views.)
- NORTHUMBERLAND.—Kirkstone Pass.
- OXFORDSHIRE.
 Henley-on-Thames, View at.
 St. Mary's Church.
 Oxford : All Soul's College.
 Balliol College. (Three Views.)
 Botanic Garden.
 Brasenose College. (Three Views.)
 Broad Street.
 Chirwell River.
 Christ Church. (Seven Views.)
 Corpus Christi College. (Two Views.)
 Exeter College. (Four Views.)
 High Street.
 Iffley Church.
 Lincoln College.
 Magdalen College. (Eight Views.)
 Martyrs' Memorial.
 Merton College. (Five Views.)
 New College. (Three Views.)
 Oriel College.
 Pembroke College.
 Queen's College.
 Schools' Tower.
 Sheldonian Theatre.
 St. Alban Hall.
 St. Edmund Hall.
 St. Giles' Church.
 St. John's College. (Four Views.)
 St. Mary's Church. (Two Views.)
 St. Mary's Hall.
 Trinity College. (Four Views.)
 University College. (Three Views.)
 Wadham College.
 Worcester College. (Two Views.)
- SHROPSHIRE.—Tong Church.
- SOMERSETSHIRE.
 Bath : Abbey Church. (Two Views.)
 North Parade Bridge.
 Bathampton Church.
 Cheddar. (Two Views.)
 Claverton Church.
 Wells Cathedral. (Four Views.)
 Widcombe Old Church.
- STAFFORDSHIRE.
 Alton Towers. (Ten Views.)
 Lichfield Cathedral. (Six Views.)
 Tutbury Castle.
 Church.
 Wootton Lodge.

ENGLAND (*continued*)—

- SUFFOLK.
 Bury-St.-Edmonds : Abbey Gate.
 Ancient Bridge at.
 Norman Tower.
 St. Mary's Church.
 Lowestoft, St. John's Church.
- SURREY.
 Guildford : Abbot's Hospital.
 High Street.
 Waverley Abbey. (Two Views.)
- SUSSEX.—Battle Abbey. (Four Views.)
 Bayham Abbey.
 Bodiham Castle. (Five Views.)
 Brighton : Chain Pier. (Two Views.)
 Pavilion, The. (Two Views.)
 Fairlight, Lovers' Seat.
 Hastings. (Two General Views.)
 Beach, View on.
 Caroline Place.
 Hollington Church.
 Robinson Crusoe's Cave.
 St. Clement's Church.
 Hastings Castle. (Three Views.)
 Hurstmonceaux Castle. (Four Views.)
 Pevensey Castle. (Two Views.)
 St. Leonard's-on-Sea.
 Winchelsea : Church. (Two Views.)
 Friary, The.
 Land Gate.
 Strand Gate.
- WARWICKSHIRE.
 Charlcote House.
 Compton Winyate. (Two Views.)
 Coventry. (Two Views.)
 Kenilworth Castle. (Ten Views.)
 Stratford-on-Avon, View of.
 Church. (Two Views.)
 Shakespeare's House. (Two Views.)
 Town Hall.
 Sutton Coldfield Church.
 Tachbrook Church.
 Warwick Castle. (Three Views.)
 Guild Chapel.
 Leicester's Hospital.
 Mill Gay's Cliff.
 St. John's School.
- WESTMORELAND.
 Ambleside. (Five Views.)
 Brathay. (Two Views.)
 Grasmere Church. (Two Views.)
 Great Langdale.
 Rydal Mount. (Four Views.)
 Windermere, Lowwood Inn.
- WILTSHIRE.
 Devizes Castle.
 St. John's Church. (Two Views.)
 St. Mary's Church.
 Harnham, Old Mill at.
 Old Sarum.
 Potterne. (Two Views.)

ENGLAND (*continued*)—WILTSHIRE (*continued*)—

- Salisbury, View of.
 Cathedral. (Fourteen Views.)
 Gate of the Close.
 Poultry Cross.
 Stonehenge. (Three Views.)

YORKSHIRE.

- Beverley Minster. (Nine Views.)
 St. Mary's Church.
 Bolton Abbey, &c. (Eighteen Views.)
 Brimham Rocks. (Four Views.)
 Byland Abbey. (Three Views.)
 Easby Abbey. (Five Views.)
 Fountains Abbey. (Twenty-four Views.)
 Helmsley Castle. (Two Views.)
 Hull, Trinity Church.
 Kirkstall Abbey. (Eight Views.)
 Knaresborough Castle. (Four Views.)
 Richmond Castle.
 Grey Friary Tower.
 Rivaulx Abbey. (Fifteen Views.)
 Tattershall Castle.
 York Minster. (Three Views.)
 Dean's Library.
 Micklegate Bar.
 St. Mary's Abbey. (Four Views.)
 Walmgate Bar.

IRELAND.

- Avoca Vale.
 Carrick-a-Rede. Rope Bridge.
 Carrig-a-Druid Castle.
 Cashel : Ruins.
 Drogheda. Viaduct over River Boyne.
 Dublin : Four Courts.
 King's Bridge Station.
 Post Office.
 Dungan Castle.
 Giant's Causeway. (Two Views.)
 Glengarriff, near Killarney. (Two Views.)
 Holy Cross Abbey.
 Howth Castle.
 Jerpoint Abbey. (Two Views.)
 Kilcrea Abbey.
 Kilkenny Castle. (Two Views.)
 Kingstown.
 Maynooth Castle.
 Monasterboice : Ruins.
 St. Boyne's Cross.
 Muckross Abbey. (Five Views.)
 Queenstown and Cork Harbour.
 The Scalp. (County Wicklow.)

SCOTLAND.

- Abbotsford. (Two Views.)
 Achray Loch.
 Craigmack Castle.
 Crichton Castle. (Two Views.)
 Darnick. Peel Tower.

SCOTLAND (*continued*)—

- Dean. Lord Jeffrey's Monument.
 Dryburgh Abbey. (Four Views.)
 Dunbarton Castle.
 Dunblane. (Three Views.)
 Edinburgh : Allan Ramsay's Shop.
 Arthur's Seat.
 Burns' Monument.
 Calton Hill. (Two Views.)
 Canongate, Tolbooth, and Cross.
 Cardinal Beaton's Palace.
 Castle. (Three Views.)
 Covenanters' Stone.
 Cowgate Head.
 Craigleith Quarry.
 Dean (The).
 Donaldson's Hospital. (Two Views.)
 Free Church College.
 General Views of City. (Four.)
 Grey-Friar's Churchyard. (Two Views.)
 Heriot's Hospital. (Three Views.)
 Knox's House.
 Lawnmarket.
 Moray House. (Two Views.)
 Muschat's Cairn.
 National Gallery. (Two Views.)
 National Monument.
 Princes Street. (Two Views.)
 Royal College of Surgeons.
 Royal Institution.
 Scott's Monument.
 Smollett's House.
 St. Anthony's Chapel.
 St. Bernard's Well.
 West Bow. (Two Views.)
 White Horse Inn.
 Hawthornden.
 Highland Mary's Tomb.
 Holyrood. Abbey, &c. (Seven Views.)
 Inch Keith Island. (Two Views.)
 Jedburgh Abbey. (Nine Views.)
 Katrine Loch. (Two Views.)
 Kelso Abbey. (Three Views.)
 Leith. (Two Views.)
 Lincluden.
 Linlithgow. (Three Views.)
 Melrose. Abbey, &c. (Eleven Views.)
 Merchiston Tower.
 Musselburgh. (Two Views.)
 New Battle Abbey. (Two Views.)
 New or Sweetheart Abbey.
 Queen Mary's Bath.
 Roslin. Chapel, &c. (Eight Views.)
 Stirling. Castle, &c. (Eleven Views.)

WALES.

- Aberglaslyn. (Two Views.)
 Beaumaris Castle. (Two Views.)
 Beddgelert Bridge.
 Carnarvon Castle. (Two Views.)

WALES (*continued*)—

Chepstow Castle. (Five Views.)
 Conway : Castle. (Eight Views.)
 Eyffin Church.
 Suspension Bridge. (Three Views.)
 Upper Gate. (Two Views.)
 Denbigh Castle.
 Dolbadern Tower.
 Dolwyddelan Castle.
 Glen Lledr.
 Menai and Britannia Bridge. (Four Views.)
 Penrhyn Park.
 Snowdon Summit. (Two Views.)
 Vale Crucis Abbey.
 Welsh Village.

ISLE OF MAN.

Douglas : Derby Castle.
 Falcon Crag.
 Mona Castle.
 Tower of Refuge.
 Greebah Castle.
 Kirk Braddan.
 Peel Castle. (Three Views.)
 Rhenas Glen.
 Salem Tower.

ISLE OF WIGHT.

Black Gang.
 Bonchurch. (Two Views.)
 Needles (The).
 Osborne House. (Two Views.)
 Pulpit Rock.
 Shanklin. (Six Views.)
 Steephill Castle.
 Tomb of the Rev. W. Adams.
 Undercliffe.
 Ventnor. (Five Views.)

GREECE.

Athens : General View of Ruins.
 Acropolis. (Three Views.)
 Erechtheum.
 Hadrian Portico.
 Herodes Atticus (Odeum of).
 Jupiter Olympus Temple.
 Pandrosium.
 Propylaea (The).
 Tower of the Winds.

ITALY.

Como. Broletto and Harclaves.
 Florence. Old Bridge.
 Genoa. Panoramic View.
 Milan : Arch of Peace.
 Dome (The).
 Hospital Major.

ITALY (*continued*)—

Naples : Cape de Monte.
 Chiaja River. (Two Views.)
 Custom House.
 Margelline (Pietro's Tavern).
 Pausilippe.
 Puzzoles. (Three Views.)
 Queen Jane's Palace.
 Serapis Temple.
 St. Martin's. (Two Views.)
 Venus Temple. (Two Views.)
 Vesuvius, Mount. (Two Views.)
 Victory Palace.
 Vietri Rocks.
 Villa Reale. (Two Views.)
 Padua : Panoramic View.
 Prato della Carta.
 Pavia : Chartreuse.
 Covered Bridge.
 Pisa : Baptistry.
 Campo Santo's Grand Gallery. (Two Views.)
 Dome (The).
 Leaning Tower.
 Leopold I. Statue.
 Panoramic View.
 Rome : Albani Villa. (Four Views.)
 Aqueducts.
 Basilica of Constantine.
 Borghese Villa. (Six Views.)
 Capitol. (Five Views.)
 Colosseum. (Two Views.)
 Constantine Triumphal Arch.
 Faustina Temple.
 Forum Romanum.
 Janus Quadrifrons.
 Maxentius Circus.
 Medici Villa.
 Minerva Temple.
 Panoramic Views. (Three.)
 Piazza Navonna.
 Piazza of Spain.
 Quirinale Palace.
 Sarcophagus.
 Septimus Severus Triumphal Arch.
 Sibyl Temple.
 St. Angelo, Fort.
 St. Mary Majeure Church.
 St. Paul's.
 St. Peter's. (Three Views.)
 Titus Arch. (Two Views.)
 Trevi Fountain.
 Vatican. (Sixty-nine Views.)
 Vespasian Temple.
 Vesta Temple.
 Venice : Arsenal. (Two Views.)
 Bridge of Sighs.
 Canal of the Greeks.
 Canonica Bridge.

ITALY (*continued*)—Venice (*continued*)—

Caralli Palace.
 Ducal Palace. (Four Views.)
 Fondaco-dei-Turchi.
 Little Canal.
 Panoramic View.
 Piazzetta (Greek Columns).
 Porta-della-Carta.
 Rezzonica Palace.
 Rialto.
 St. George Island.
 St. Mark's Church. (Six Views.)
 Three Bridges.
 Zattere's Walk.

Verona : Arenes Arches.

Panoramic Views. (Two.)
 Scalegeri Tombs.
 St. Anastasia Church.

JAPAN.

Jeddo : British Minister's Residence. (Two Views.)

Cemetery of Princes and Nobles.
 Emperor's Temple.
 Houses by the Sea.
 Japanese Officers, &c. (Four Views.)
 Small Temple.
 United States Legation.

NUBIA.

Aboo Sambul. Temples. (Four Views.)
 Amada. Temple.
 Gerf Hassayn, Rock Temple.
 Gertasse. Temple.
 Kalabshe. Temple.
 Maharraha. Temples. (Two Views.)
 Satooa. Temple.
 Wady Kardassy.

PALESTINE.

Aboo Cosh.
 Baalbec. (Three Views.)
 Banias.
 Bethany.
 Bethlehem.
 Damascus : General View.
 Old Wall.
 Roman Gateway.
 Dead Sea.
 En Rogel.
 Gaza : Old Town.
 Samson's Gateway.
 Hebron. Pool of David.
 Jerusalem : Church of St. Ann.
 Church of Holy Sepulchre.
 General Views. (Five.)
 Street in Jerusalem.
 Tomb of Absalom.
 Valley of Jehoshaphat.

PALESTINE (*continued*)—

Jordan. Ford.
 Lebanon Cedars.
 Mount Sinai. (Seven Views.)
 Nablous.
 Nazareth. (Two Views.)
 Rachel's Tomb.
 Ramleh.
 Sebastieh.
 Siloam Valley.
 Sirabit-el-Khadem.
 St. Saba Monastery.
 Tiberias.

SICILY.

Bayra Ancient Tower.
 Botanical School.
 Butera Palace.
 Gentleman's Mansion.
 Girgenti. (Three Views.)
 Montreale. Church, &c. (Two Views.)
 Palermo : Cassaro.
 Cathedral. (Two Views.)
 Dome.
 General Views. (Four.)
 Marina.
 Piazza Senatorial. (Two Views.)
 Porta Nuovo.
 Street Views. (Two.)
 President of Late Republic. (Portrait.)
 Santa Eulalia Church.
 Santa Maria de Gesu.
 Santa Maria de la Catena.
 Selinunt. Ruins of Temples.
 Syracuse.
 Taorminc. (Two Views.)

SWITZERLAND.

Aarbourg : Eglise et Chateau.
 General View.
 Altdorf.
 Andermatt : General View.
 Maisons des Revenants.
 Arenenberg. Cour Intérieure.
 Berne : Clock Tower.
 General View.
 Intérieur du Pont de fer.
 Statue de Rodolphe d' Erlach.
 Tour St. Christophe.
 Berne. Vue du Pont de Fer sur Laar.
 Bru. Aiguille.
 Burglen : Chapelle de Guillaume Tell.
 Eglise.
 Chamonix : Glacier des Bois et Vallee.
 Vallee.
 Ferney. Chateau de Voltaire.
 Fluelen et le Lac des Quatre Cantons.
 Fribourg.

SWITZERLAND (*continued*)—

Grindelwald : Crevasse de Glace.
 Glacier Inférieur.
 Glacier Supérieur.
 Hospenthal.
 Interlacken.
 Jungfrau (The).
 Lauterbrunnen. (Two Views.)
 Lucerne : General View.
 Hotel de Ville.
 Tour d' Eau.
 Murren. L' Eiger.
 Rapperschwyl.
 Schaffouse : Chutes du Rhin.
 Cour Intérieure du Chateau Munoth.
 General Views. (Two.)
 Servoz. L' Arve.
 St. Gothard. Route.
 Thun : Environs.
 General View.
 Wengernalp : General View.
 Hotel de la Jungfrau.
 Wetterhorn (The).
 Zurich : Cathedrale.
 General Views. (Five.)
 La Limmat.

TURKEY.

Constantinople : Achmet Mosque.
 Dolma Batche Place.
 Janissaries' Pavilion.
 Panoramic View.
 Scutari. Open Tomb.
 Selim. The Third Fount.
 Seraglio, Garden of.
 Seraskier. Tower, &c.
 Stamboul. Fountain.
 St. Sophia. (Four Views.)
 Sultan's New Palace. (Two Views.)
 Tophaneh. (Three Views.)

UNITED STATES OF AMERICA.

Boston : State House.
 Washington Street.
 California Pacific Railroad. (Three Views.)
 Catskill Mountains.
 Central Pacific Railroad. (106 Views.)

UNITED STATES OF AMERICA

(*continued*)—

Crotton. Wooden Tubular Bridge.
 Genesse. River Falls, &c. (Three Views.)
 Geyser Springs. (61 Views.)
 Goat Island. Indian Women at work.
 Haarlem. High Bridge.
 Hudson River. Sunnyside.
 Indians of California. (Eleven Photographs)
 Mariposa. Grove of Mammoth Trees.
 (22 Views.)
 New York : Broadway.
 Hudson River Railway.
 Quay.
 Whitehall Street.
 New York Bay. (Three Views.)
 Niagara : Horse-shoe Fall. (Three Views.)
 Rapids.
 Suspension Bridge. (Six Views.)
 Table Rock.
 Passaic River. Rustic Bridge.
 Philadelphia : Saunders Monument.
 Schuykill River.
 Street Car.
 Sierra Nevada Mountains. (29 Views.)
 Sleepy Hollow. Rustic Bridge.
 Union Pacific Railroad. (26 Views.)
 Washington : Capitol.
 General View.
 Jackson Statue.
 Monteagle House Hotel.
 Treasury Buildings.
 White House.
 West Point : Garrison Ferry.
 Railway Station.
 White Mountains. Ice Cavern.
 Yosemite Valley. (347 Views.)

MISCELLANEOUS VIEWS.

Coral.
 Drilling.
 Farm-yard.
 "Great Eastern" Ship. (Nineteen Views.)
 Ploughing.
 Ratcatchers.
 Village School.



PORTRAITS.—(PHOTOGRAPHS.)

EMINENT PERSONS OF VARIOUS COUNTRIES.

	BORN	DIED		BORN	DIED
ANTONELLI, Giacomo.	1806	1876	IFFLAND, August Wilhelm.	1759	1814
Italian Cardinal, and Prime Minister of Pope Pius IX.			German Actor and Dramatist.		
BEETHOVEN, Ludwig von.	1770	1827	KLAPKA, Georg.	1820	
German Musical Composer.			General.		
BOCCACCIO, Giovanni.	1813	1875	KNAUS, Ludwig.	1829	
Italian Author.			Artist.		
BÖRNE, Ludwig.	1786	1837	KORNER, Christian Gottfried.	1791	1813
German Political Writer.			Patriotic Poet.		
CAVOUR, Camil. Count Benso di	1810	1861	LACHNER, Franz.	1804	
Italian Statesman and Economist.			German Musician.		
CHERUBINI, Maria Luigi Carl. Zenobi Salvatre.	1760	1842	LENAN, Nicolas.	1802	1850
Italian Musical Composer.			Hungarian Poet.		
CHOPIN, Frederick.	1810	1849	LEOPOLD I.	1790	1865
Polish Composer and Pianist.			King of the Belgians.		
ERASMUS, Desiderius (of Rotterdam).	1467	1536	LESSING, Gotthold Ephraim.	1729	1781
Scholar and Priest of Church of Rome.			German Author.		
FICHTE, Johann Gottlieb.	1762	1814	LUTHER, Martin.	1483	1546
German Philosopher.			Protestant Reformer.		
GELLERT, Christian Furchtegott.	1715	1769	MOSCHELES, Ignace.	1794	
German Author.			German Pianist and Composer.		
GLUCK, Christoph von.	1714	1787	RAUCH, Christian.	1777	1857
Bohemian Musician.			German Sculptor.		
GREY, Lady Jane.	1537	1554	RICHELIEU, Arm. Jean du Plessis	1585	1642
GRIMM, Jacob Ludwig Carl.	1785	1863	Cardinal, Prime Minister of France.		
German Philosopher.			ROUSSEAU, Jean Jacques.	1712	1778
GRIMM, Wilhelm.	1786	1859	French Author.		
German Philosopher.			SCHILLER, Johann Chr. Fried. von	1759	1805
GUTZKOW, Karl Ferdinand.	1811		German Author.		
German Dramatic Poet and Author.			SCRIBE, Augustin Eugene.	1791	1861
HAGEDORN, Christian Ludw. von	1713	1780	French Dramatic Writer.		
Director-General Fine Arts, Dresden.			SPOHR, Ludwig.	1784	1859
HOLBEIN, Hans. Painter.	1498	1543	Musical Composer.		
HUSS, John. Reformer.	1369	1415	SPONTINI, Gaspard.	1778	1851
			Italian Musical Composer.		
			VAN DIEMEN, Antoni van.	1593	1645
			Navigator and Discoverer.		
			WINCKELMANN, Johann Joach.	1718	1768
			Historian of Antique Classical Art.		

SOVEREIGNS AND EMINENT PERSONS OF SWEDEN.

	BORN	DIED		BORN	DIED
GUSTAF I. King of Sweden.	1490	1560	BRAHE, PEHR. Statesman.	1602	1680
MARGARETHA LEJONHUFVUD. Second Queen of Gustaf I.	1514	1551	WRANGEL, Carl Gustaf. Gen.	1613	1676
ERIK XIV. Son of Gustaf I.	1533	1577	KÖNIGSMARCK, Johann Christoph. Count. General.	1600	1663
CATHARINA MANSBOTTER. Queen of Erik XIV.	1549	1612	WITTENBERG, Arved. General.	1600	1657
JOHAN III. Son of Gustaf I.	1537	1592	STJERNHJELM, Georg. Poet, Historian, Antiquarian.	1598	1672
CATHARINA JAGELLONICA. Princess of Poland, Queen of Johan III.		1583	CARL X. Gustaf.	1622	1660
SIGISMUND III. Son of Johan III. King of Sweden and Poland.	1566	1632	HEDVIG ELEONORA. Queen of Carl X.	1636	1715
CARL IX. Son of Gustaf I.	1550	1611	BIORNKLOU, Matthias. Statesman.	1607	1671
JOHAN OF ÖSTERGÖTLAND. Son of Johan III.	1589	1618	TERSERUS, Johannes. Bishop. Hebrew Scholar.	1605	1678
MARIA ELISABETH. Daughter of Carl IX. Wife of Johan of Östergötland.	1596	1618	HELMFELT, Simon Grundel. General.	1617	1677
BURAEUS, Johan. Tutor and Minister of Erik XIV.	1568	1652	CARL XI., Son of Carl X.	1655	1697
GYLLENHJELM, Carl Carlsson. Son of Carl IX. High Admiral.	1574	1650	ULRIKA ELEONORA. Queen of Carl XI.	1656	1693
GUSTAF II. ADOLF. Son of Carl IX.	1594	1632	DE LA GARDIE, Magnus Gabriel. Statesman.	1622	1686
MARIA ELEONORA. Queen of Gustaf II. Adolf.	1599	1655	ASCHEBERG, Rutger von. General.	1621	1693
CATHARINA AF PFALZ-ZWEIBRÜCKEN. Sister of Gustaf II. Adolf.; Mother of Carl X.	1584	1638	DAHLBERG, Erik. General, Military Engineer.	1625	1703
OXENSTIERNA, Axel. Statesman, Chancellor.	1583	1654	OXENSTIERNA, Bengt. Statesman, Minister of Carl XI.	1623	1702
DE LA GARDIE, Jacob. General, Commander-in-Chief.	1583	1652	RUDBECK, Olof. Author of the "Atlantica."	1630	1702
BRAHE, Ebba. Wife of Jacob de la Gardie; early love of Gustaf II. Adolf.	1596	1674	TESSIN, Nicodemus. Architect.	1654	1728
WRANGEL, Herman. General.	1585	1643	KÖNIGSMARCK, Maria Aurora. Countess, Mistress of Augustus II. King of Poland.	1670	1738
HORN, Gustaf Carlsson. General. Favorite of Gustaf II. Adolf.	1592	1657	CARL XII., Son of Carl XI.	1682	1712
BANER, Johan. General.	1596	1641	PIPER, Carl, Count. Statesman and Minister of Carl XII.	1647	1716
TORSTENSON, Lennart. Count of Ortala. General.	1603	1651	STENBOCK, Magnus. General.	1664	1717
WRANGEL, Hellmuth.			LEWENHAUPT, Adam Ludvig. General.	1659	1719
DE GEER, Louis. Dutchman settled in Sweden, Merchant and Improver of Iron Trade.	1587	1652	REHNSKÖLD, Carl Gustaf. General.	1651	1722
CHRISTINA. Daughter of Gustaf II. Adolf.	1626	1689	POLHEM, Christopher. Manufacturer and Inventor.	1661	1751
OXENSTIERNA, Gabriel Bengtson. Statesman.	1586	1656	FREDRIK I. King of Sweden.	1676	1751
			ULRIKA ELEONORA. Queen of Fredrik I. Sister of Carl XII.	1688	1741
			TAUBE, Hedvig Ulrika Mistress of Fredrik I.	1714	1744
			HORN, Arved Bernhard, Count. Statesman.	1664	1742

	BORN	DIED		BORN	DIED
GYLLENBORG, Carl, Count. Statesman.	1679	1746	ARMFELT, Gustaf Mauritz. Friend of Gustaf III., and called the Alcibiades of Sweden.	1757	1814
SWEDENBORG, Emanuel. Scientist and Theologian.	1688	1772	SCHRÖDERHEIM, Elis. Secretary & Favourite of Gustaf III.	1747	1795
LINNAEUS (von Linné), Carl. Botanist.	1707	1778	SCHRÖDERHEIM, Anna Charlotta. Wife of the above.	1754	1792
ADOLF FREDRIK. King of Sweden.	1710	1771	BELLMAN, Carl Michael. Lyric Poet and Composer.	1740	1795
LOUISA ULRIKA. Queen of Adolf Fredrik; Sister of Frederick II. of Prussia.	1720	1782	SERGEL, Tobias. Sculptor.	1740	1814
TESSIN, Carl Gustaf, Count. Statesman and Diplomatist.	1695	1770	EHRENSVÄRD, Carl August. Admiral, Engineer, and Art Critic.	1745	1800
FERSEN, Fredrik Axel. Statesman and Soldier.	1719	1794	OXENSTIERNA, Johan Gabril. Count, Poet.	1750	1818
EHRENSVÄRD, August. General and Engineer.	1710	1772	GUSTAF IV. ADOLF. Son of Gustaf III.	1778	1837
NORDENFLYCHT, Hedvig Charl. Poetess.	1718	1763	FREDRIKA DOROTHEA WILHELMINA. Queen of Gustaf IV.	1781	1826
GUSTAF III. Son of Adolf Fredrik.	1746	1792	CARL XIII. Son of Adolf Fredrik.	1748	1818
SOFIA MAGDALENA. Queen of Gustaf III.	1746	1813	HEDVIG ELISABETH CHARLOTTA. Queen of Carl XIII.	1759	1818
FREDRIK ADOLF. Son of Adolf Fredrik.	1750	1804	CARL AUGUST. Crown Prince.	1768	1810

MISCELLANEOUS PORTRAITS.

- ALL ENGLAND ELEVEN. First Team of English Cricketers who visited Melbourne.
- FIJI, Natives of. Ten Portraits. Presented by James S. Butters, Esq.
- FIJI and NEW CALEDONIA, Natives of. Twenty-five Portraits.
- MAURITIUS. Chinese, Indian, and Mozambique Inhabitants. Sixteen Portraits. Presented by William Cassidy, Esq.
- NEW ZEALAND, Natives of. Twelve Portraits.
- OXFORD CELEBRITIES, connected with the University, from King Alfred down to Wellington. (With Key). One hundred and eighty Portraits.
- QUEENSLAND, Natives of. Sixteen Portraits.
- SCOTS (Eminent). One hundred and fifty-seven authentic Portraits, published for the Centenary Commemoration of Robert Burns' Birth, 25th Jany. 1859. (With Key.)
- VICTORIA, Natives of. One hundred and twenty-five Portraits.
- VICTORIA, Natives of, with their Lady Protector. Eight Portraits. Presented by the Commissioners of the Intercolonial Exhibition, Melbourne 1866-67.
- WESTERN AUSTRALIA. Members of Parliament, Government Officials, &c. Fifteen Portraits.
- WOMEN of the BIBLE. Forty Portraits.

PORTRAITS (STEREOSCOPIC).

Brewster, Sir David.
 Brougham, Lord.
 Gladstone, Right Hon. William Ewart.
 Gough, John B.

Kossuth, Louis.
 Mackay, Charles.
 Piccolomini.

MISCELLANEOUS PHOTOGRAPHS.

COSTUMES OF SWEDEN. (Cartes de Visite, coloured.)

FOSSIL FISH, *Holoptychius Nobilissimus*.

SKELETON OF *DINORNIS ELEPHANTOPUS*.

SKELETON of a Man and of a Male Gorilla.

SOULAGES, Chimney-piece, and other Objects.

SHIP "BROTHERLY LOVE," in which Captain Cook is supposed to have served his Apprenticeship.

STEAMERS :—

Albion.

Aldinga.

Barwon.

Charles Edward.

City of Adelaide.

Coorong.

Derwent.

Edina.

Gothenburg.

Madras (P. & O. Co.'s)

Omeo.

Otago.

Southern Cross.

You Yangs.



PHOTO-LITHOGRAPHS.

ALBERT DURER ALBUM PHOTO-LITHOGRAPHED

IN THE

DEPARTMENT OF LANDS, MELBOURNE,

By JOHN NOONE, Esq. Government Photographer.

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The Suffering Saviour.
 The Lord's Supper.
 Our Lord praying in Garden of Olives.
 The Laying Hands on the Lord.
 The Scourging.
 The Presentation or Exposure.
 The Bearing of the Cross.
 The Crucifixion.
 The Descent into Hell.
 The Body of Our Lord mourned over
 by Mary and the Holy Women.
 The Entombment.
 The Resurrection.

THE LIFE OF THE VIRGIN MARY.

Mary with the Infant.
 St. Joachim dismissed by the High Priest.
 The Angel appears to St. Joachim and
 announces the Betrothal of Mary
 and Joseph.
 St. Joachim embraces St. Anne under
 the Golden Gate.
 The Birth of Mary.
 Presentation of the Virgin in the Temple.
 The Betrothal of Mary.
 The Announcement to Mary.
 The Meeting of Mary and Elizabeth.

The Birth of Christ.
 The Circumcision.
 The Adoration of the Three Kings.
 The Purification of Mary.
 The Flight into Egypt.
 The Holy Family in Egypt.
 The Lord teacheth in the Temple.
 The Lord takes leave of His Mother.
 The Death of Mary.
 The Ascension of Mary into Heaven.
 The Adoration of Mary.

REVELATION OF ST. JOHN, AND THE LIVES OF THE SAINTS.

The Trinity.
 The Four Apocalyptic Horsemen.
 The Four Angels loosed to destroy a
 third of the Human Race.
 The Battle of St. Michael with the
 Dragon.
 The Holy Family with St. Anne and
 St. Joachim.
 Mary crowned by Two Angels.
 Our Lord appears to St. Gregory during
 Mass.
 St. Jerome in his Cell.
 Anthony and Elias fed by Ravens.
 St. Stephen, St. Gregory, and St.
 Lawrence.

CARTOON OF PISA. Presented by John Noone, Esq.

HEADS. (Two.)

ST. SEBASTIAN.

GIOVANNI BATTISTA PIAZZETTA.

PIETRO PERUGINO.

APPENDIX.

CATALOGUE OF BOOKS IN THE PUBLIC LIBRARY OF VICTORIA, RELATING TO THE FINE ARTS.

N.B.—When the Edition, the No. of Vols., or the Place of Publication is not stated, it will be understood that the Edition is the first, the book is "1 vol." only, and published in London.

A.

- ACLAND (HENRY W.) AND RUSKIN (JOHN). The Oxford Museum. 12mo. 1859
- ADAMS (EDWARD). The Polychromatic Ornament of Italy. 4to. No date
- ADAMS (M.) Decorations Intérieures et Meubles des Epoques Louis XIII. et Louis XIV. Fol. *Paris* 1861
- ADHEMAR (A. J.)
1. Traité de Perspective. Fol. 8vo. *Paris* 1859
 2. Traité des Ombres. Fol. 1 vol. & 8vo, 1 vol. *Paris* 1852
- AFFO (P. IRENEO).
1. Vita del Parmigianino. 4to. *Parma* 1784
 2. Il Parmigiano Servitor di Piazza. 12mo. *Parma* 1796
- AGINCOURT (SEROUX D'). History of Art, by its Monuments, from its Decline in the fourth century to its Restoration in the sixteenth. Fol. 1847
- ALBANI (FRANCISCO). Picturae in AEdē Verospiā. Fol. *Rome* 1704
- ALGAROTTI (FRANCISCO). Saggio sopra La Pittura. 8vo. *Livorno* 1763
- ALKEN (HENRY). The Art and Practice of Etching. 8vo. 1849
- ALLEGRI (GIUSEPPE). Ritratti d' Uomini Illustri Toscani. Fol. 2 vols. *Firenze* 1766
- ALT (RUDOLF). Malerische Ansichten von Wien. 4to. *Wien*, no date
- AMORETTI (CARLO). Storiche su la Vita, gli studj, e le Opere di Lionardo da Vinci. Si aggiungono le Memorie Intorno alla Vita del Baldassare Oltrocchi scritte dal Pietro Cighera. 8vo. *Milan* 1804
- ANTIQUARIAN ETCHING CLUB PUBLICATIONS. 4to, 5 vols. 1849-53
- ARESTI (JOSEPH).
1. Ancient Ornamental Alphabets. 8vo. No date
 2. Lithozoographia; or Aquatinta stippled gradations produced upon drawings washed or painted on stone. 8vo. 1857
- ARMENGAUD (J. G. D.) Les Galeries Publiques de l'Europe—Rome. Fol. *Paris* 1856

- ARMENINO GIO BATISTA Dei Veri precetti della Pittura. 8vo. *Pisa* 1823
- ART. British Sculptors, Sculpture, and our Public Monuments (Notes on).
1861. (Eng. Pamph. vol. 5, new ser.)
- ARTISTS' VADE MECUM ; the whole Art of Drawing taught in a New Work, engraved
on 100 Copper Plates. 4to. 1762
- ASTLE (THOMAS). Origin and Progress of Writing as well Hieroglyphic as Elementary.
Illustrated by Engravings. Fol. 2nd Ed. 1803
- AUSTRALIAN TYPOGRAPHICAL CIRCULAR. 8vo. *Melb.* 1862
- AVEROLDO (GIUL' ANTON). Le scelte Pitture di Brescia additate al Forestiere.
8vo. *Brescia* 1700

B.

- BACHELET (TH.) ET DEZOBRY (CH.) Dictionnaire Générale des Lettres, des Beaux
Arts, &c. 4to, 2 vols. *Paris* 1862
- BAGLIONE (GIO.) Le Vite de' Pittori, Scultori, Architetti, ed Intagliatori del 1572 nel
1642. Con la Vita di Salvator Rosa scritta da G. B. Passari. 4to. *Napoli* 1733
- BALDINUCCI (FILIPPO). Notizie de' Professori del disegno da Cimabue, accresciuta di
Annotazioni del Domenico M. Manni. 4to, 7 vols. *Firenze* 1767
- BALDUS (E.) Palais du Louvre et des Tuileries. Motifs de Décoration Intérieure et
Extérieure. Folio, 3 vols. *Paris*
- BALLANTINE (JAMES). The Life of David Roberts, R.A. With Etchings and Facsimiles
of Pen and Ink Sketches by the Artist. 4to. *Edinb.* 1866
- BARDON (DAND.) Traité de Peinture, suivi d'un Essai sur la Sculpture. 8vo. *Paris* 1765
- BARKER (WILLIAM B.) Lares and Penates ; or Cilicia, and its Governors. 8vo. 1853
- BARNARD (G.) Theory and Practice of Landscape Painting in Water Colours. 8vo. 1861
- BAROTI (CESARE). Pitture e Sculture della Città di Ferrara. 12mo. *Ferrara* 1770
- BARRE (L.) Herculaneum et Pompéi. Recueil Général des Peintures, Bronzes, Mosaiques,
etc. découverts jusqu' à ce jour, gravés par H. Roux. 4to, 8 vols. *Paris* 1861-62
- BARRERA (MAD. DE). Gems and Jewels ; their History, Geography, Chemistry, and Ana.
8vo. 1860
- BARRESWIL (CHARLES LOUIS) ET DAVANNE (M.) Chimie Photographique.
2nd Ed. 8vo. *Paris* 1859
- BARRY (JAMES, Professor of Painting, R.A.) Works, containing his Correspondence from
France and Italy with Edmund Burke, his Lectures on Painting, &c. With some
account of his Life and Writings. 4to, 2 vols. 1809
- BARTLETT (W. H.) Pictures from Sicily. 8vo. 1859
- BARTOLI (FRANCESCO).
1. Le Pitture Sculture, ed Architetture di Rovigo. 12mo. *Venezia* 1793
2. Notizia delle Pitture, Sculture, ed Architetture, che ornano le Chiese, &c. d' Italia.
12mo. *Venezia* 1776
- BARTOLI (PIETRO SANTI). Colonna Trajana, con l'Esposizione Latina D'Alfonso Ciaccone.
Obl. fol. *Roma*, no date
- BARTSCH (ADAM). Le Peintre Graveur (avec les seize Dessins, Copies faites d'après les
estampes très-rares de différents Maîtres). 12mo, 22 vols. Various dates
Vols. I.—V.—Pays-Bas. New Ed. *Leipzig* 1854
Vols. VI.—XI.—Vieux Maîtres Allemands. *Vienna* 1808
Vol. XII.—Les clair-obscur des Maîtres Italiens. *Vienna* 1811
Vol. XIII.—Vieux Maîtres Italiens. *Vienna* 1811
Vols. XIV. XV.—Marc-Antoine Raimondi et son Ecole. *Vienna* 1813
Vols. XVI.—XXI.—Peintres Italiens. *Vienna* 1818-21
Vol. XXII.—Dessins. No date

- BARUFFALDI (GIROL.) Vite de' Pittori e Scultori Ferraresi. 8vo, 2 vols. *Ferrara* 1844-46
- BASAN (H. L.) ET P. F. (PERE ET FILS). Dictionnaire des Graveurs Anciens et Modernes. 8vo, 2 vols. 2nd Ed. *Paris* 1809
- BEASLEY (E. C.) Laocoon : an Essay on the limits of Painting and Poetry. 12mo. 1853
- BAXLEY (H. WILLIS). Spain. Art-Remains and Art-Realities. Painters, Priests, and Princes. 8vo, 2 vols. 1875
- BAYLISS (WYKE). The Witness of Art ; or The Legend of Beauty. 8vo. 1876
- BECKER (LUD.) Men of Victoria ; with other Portraits, by Various Artists. 4to. *Melb.* 1856
- BECKFORD (WILLIAM). Biographical Memoirs of Extraordinary Painters. 12mo. 1834
- BELL (SIR CHAS.) Anatomy and Philosophy of Expression, as connected with the Fine Arts. 5th Ed. 8vo. 1865
- BELLORI (GIO. PIETRO). Le Vite, de Pittori, Scultori, ed Architetti Moderni co'loro Ritratti al Naturale. 2nd Ed. 4to. *Romae* 1728
- BEMROSE (WILLIAM).
 1. Manual of Wood-Carving. 5th Ed. 4to. No date
 2. The same. 7th Ed. 4to. No date
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- BENNETT (CHARLES H.) The Fables of AEsop and others. Translated into Human Nature. 4to. 1857
- BENSON (WILLIAM). Principles of the Science of Colour. 4to. 1868
- BERG (JOH. AUG.) Sverige Framstäldt i Taflor 96 Litografier i Tontryck. Obl. fol. 2 vols. *Göteb.* no date
- BERGMAN (CARL JOHAN). Gotland och Wisby i Taflor. Obl. fol. *Stockh.* 1858
- BERJEAU (P. CHARLES). Varieties of Dogs, as they are found in Old Sculptures, Pictures, Engravings, and Books. 4to. 1865
- BERMUDEZ (JUAN AGUSTIN CEAN). Diccionario Historico de los Profesores de las Bellas Artes en España. 12mo, 6 vols. *Madrid* 1800
- BERNARD (C. E.) Essay on Arithmetical Perspective. 8vo. 1839
- BESLEY (R.) AND CO. Specimens of Printing Types. 4to. 1854
- BEWICK (THOS.) Books Illustrated by:— (Presented by Duncan Elphinstone Cooper, Esq.)
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 11. Natural History of Brit. Quadrupeds, Foreign Quadrupeds, British Birds, Water Birds, Foreign Birds, &c. 12mo. *Alnwick*, no date
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 13. Memoir written by himself, embellished by Wood Engravings for a Work on British Fishes, and never before published. 8vo. *Newc.* 1862
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 Somerville (William). The Chase. 1st Ed. 4to. 1796

- BEZOLD (WILHELM). The Theory of Colour, in its relation to Art and Art Industry.
Translated by S. R. Koehler. 8vo. *Boston* 1876
- BIANCONI (G. L.) Nuova Guida di Milano. 12mo. *Milano* 1787
- BIELFELD (CHARLES F.) On the use of Improved Papier Mâché in Furniture and in
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- BILLING (ARCHIBALD). The Science of Gems, Jewels, Coins, and Medals, Ancient and
Modern. 8vo. 1867
- BILLINGS (ROBT. WM.) Power of Form applied to Geometric Tracery. 8vo. *Edinb.* 1851
- BINNS (R. W.) Century of Potting in the City of Worcester, being the History of the
Royal Porcelain Works, from 1751 to 1851. 8vo. 1865
- BIOGRAPHICAL CHARTS OF THE PAINTERS of certain Schools in Italy. Obl. fol.
- BIRCH (SAMUEL). History of Ancient Pottery. 8vo, 2 vols. 1858
- BISAGNO (FRANCESCO). Trattato della Pittura. 12mo. *Venetia* 1642
- BLACKBURN (HENRY).
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- BLAIR (ROBERT). The Grave. Illustrated by 12 Etchings by Schiavonetti, from the
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- BLUNDELL AND FORD. Specimen of Printing in Colours. Fol. *Melb.* 1865
- BOCK (ALFRED). The Wild Flowers of Gipps Land. An Album of Photographs of same.
8vo. *Sale* 1870
- BOHN (HENRY GEORGE). Guide to Pottery and Porcelain. 8vo. 1857
- BOISBAUDRAN (HORACE LECOQ DE). Education de la Mémoire Pittoresque. Application
aux Arts du Dessin. 2nd Ed. 8vo. *Paris* 1862
- BOISSEREE COLLECTION. German and Flemish Paintings of the 14th, 15th, and 16th
Centuries. Lithographed by J. Strixner. Fol. 4 vols. *Stuttgart* 1821
- BONOMI (JOSEPH).
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a Canon founded upon a Diagram by John Gibson. 8vo. 1857
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- BOSCHINI (MARCO). La Carta del Navegar Pitoresco. 4to. *Venetia* 1660
- BOTTARI (GIOVANNI) E TICOZZI (STEFANO). Raccolta di Lettere sulla Pittura, Scultura,
ed Architettura, scritte da' piu celebri personaggi dei secoli XV., XVI., e XVII.
12mo, 8 vols. *Milano* 1822-25
- BOUCHER (FRANCOIS). L'OEuvre reproduit par Emile Wattier d'après la Gravure des
Dessins Originiaux. Fol. *Paris*, no date
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- BURN (ROBT. SCOTT). The Handbook of Object Teaching. Fol. & 12mo, 2 vols. No date
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 5. Turner and his Works, with Memoir by Peter Cunningham. Fol. 1852
 6. The same. Re-edited by H. Murray. 4to. 1859
 7. Practical Treatise on Painting. 4to. 1837-65
- BURTIN (FRANCOIS XAVIER DE). Treatise on the Knowledge necessary to Amateurs in Pictures. Translated and abridged from the French by Robt. White. 8vo. 1845
- BUSCHER (EDMOND).
1. Album et Description du Cortège des Comtes de Flandre. 8vo, 2 vols. *Gand* 1852-53
 2. Ruines de l' Abbaye de Saint Bavon, 3rd Ed. Fol. *Gand* 1854

C.

- CADIOLI (GIOVANNI). Descrizione delle Pitture, Sculture, ed Architetture nella città di Mantova e né suoi contorni. 12mo. *Mantova* 1763
- CAIMI (ANTONIO). Delle Arti del Disegno e degli Artisti nelle Provincie di Lombardia dal 1777 al 1862. 8vo. *Milano* 1862. (Exhib. Internat. 1862, vol. 6)
- CALEDONIA DESCRIBED BY SCOTT, BURNS, AND RAMSAY, with Illustrations by John Macwhirter. Engraved by R. Paterson. 4to. 1878
- CAMPO (ANTONIO). Cremona rappresentata in Disegno col suo Contato. 4to. *Milan* 1645
- CANADA. Educational Museum and School of Art and Design for Upper Canada. 8vo. *Toronto* 1858
- CANOVA (ANTONIO). The Works of, Engraved by H. Moses. With Memoir, by Count Cicognara. 4to, 3 vols. 1828
- CARASI (CONTE PROPOSTO CARLO). Le Pubbliche Pitture di Piacenza. 8vo. *Piacenza* 1780
- CARLISLE (NICHOLAS). Memoir of the Life and Works of William Wyon, Chief Engraver of the Royal Mint. 8vo. 1837
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- CASLON (H. W. & Co.) Specimens of Printing Types of the Caslon and Glasgow Letter Foundry. 4to. No date
- CATALOGUES.
1. Victorian Exhibition of Fine Arts, Catalogues, Rules, &c. 8vo. *Melb.* 1856-57
 2. Art Catalogues Munich. 12mo. *Munich* 1848-60
 3. Catalogue of London Exhibitions. Eighth Exhibition of Inventions. Society of Painters in Water Colours. Royal Academy of Arts. Crystal Palace, Penny Guide. 8vo. 1856-61
 4. Catalogue of Collections of Engraved Portraits on sale by Edwd. Evans. 8vo. No date
- CAULFIELD (JAMES). Calcographiana; The Printsellers' Chronicle and Collectors' Guide to the Knowledge and Value of Engraved British Portraits. 8vo. 1814
- CAVÉ (MARIE ELISABETH). Cours du Dessin sans Maitre. Fol. *Paris*, no date
- CAXTON CELEBRATION 1877. Catalogue of the Loan Collection of Antiquities, Curiosities, and Appliances connected with the Art of Printing. 8vo. 1877
- CELLINI (BENVENUTO).
1. Vita scritta da lui medesimo, restituta alla Lezione Originale dal Dottor Francesco Tassi. 8vo, 3 vols. *Firenze* 1829
 2. Memoirs written by himself. Translated by Thomas Roscoe. 12mo.
- CENNINI (CENNINO). Treatise on Painting, written in 1437. Translated by Mary P. Merrifield. 8vo. 1844
- CHABOUILLET (M.) Catalogue Général et Raisonné des Camées et Pierres Gravées de la Bibliothèque Impériale. 8vo. *Paris*, no date
- CHAFFERS (WILLIAM).
1. Marks and Monograms on Pottery and Porcelain, of the Renaissance and Modern Periods, with Historical Notices of each Manufactory, with 2,200 Potters' Marks and Illustrations. 3rd Ed. 8vo. 1870
 2. The Ceramic Gallery. 8vo, 2 vols. 1872
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1. Histoire des Faiences Patriotiques sous la Revolution. 2nd Ed. 8vo. *Paris* 1867
 2. Histoire de la Caricature au Moyen Age. 8vo. *Paris*, no date

- CHATTO (W. A.) AND JACKSON (JOHN). Treatise on Wood Engraving, Historical and Practical. 8vo. 1839
- CHEVREUL (MICHEL EUGENE).
 1. The Principles, Harmony, and Contrast of Colors, and their Application to the Arts and Sciences. Translated by C. Martel. 2nd Ed. 8vo. 1855
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- CHRISTIE, MANSON, & CO. Catalogues of Sales of Pictures, &c. 8vo, 30 vols.
- CICERI (EUGENE). Cours Progressif de Paysage. Fol. Paris 1857
- CICOGNARA (LEOPOLD). Storia della Scultura dal suo Risorgimento in Italia sino al Secolo di Napoleone, per servire di continuazione alle Opere di Winckelmann e di Agincourt. Fol. 3 vols. Vicenza 1813-18
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