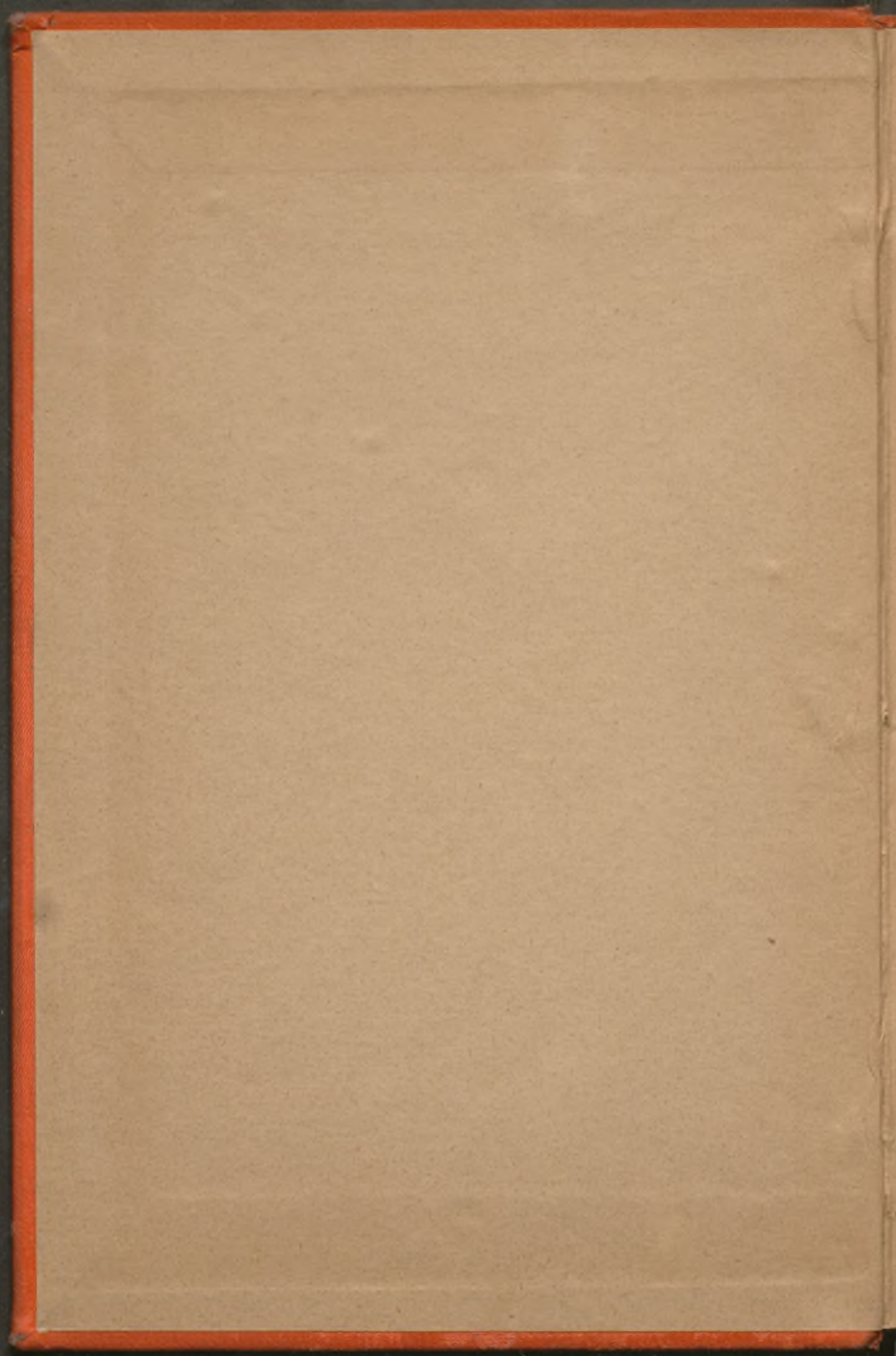
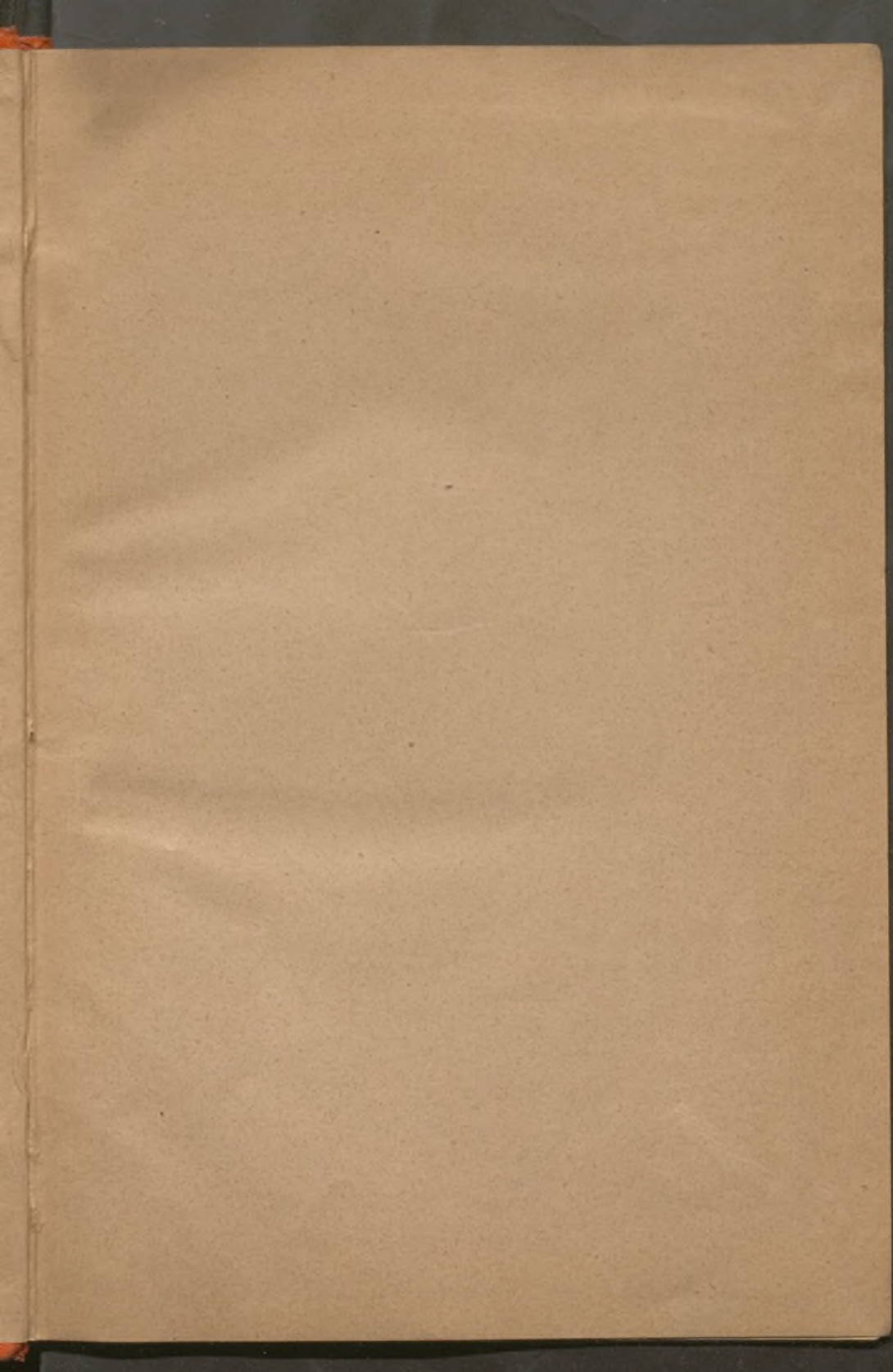


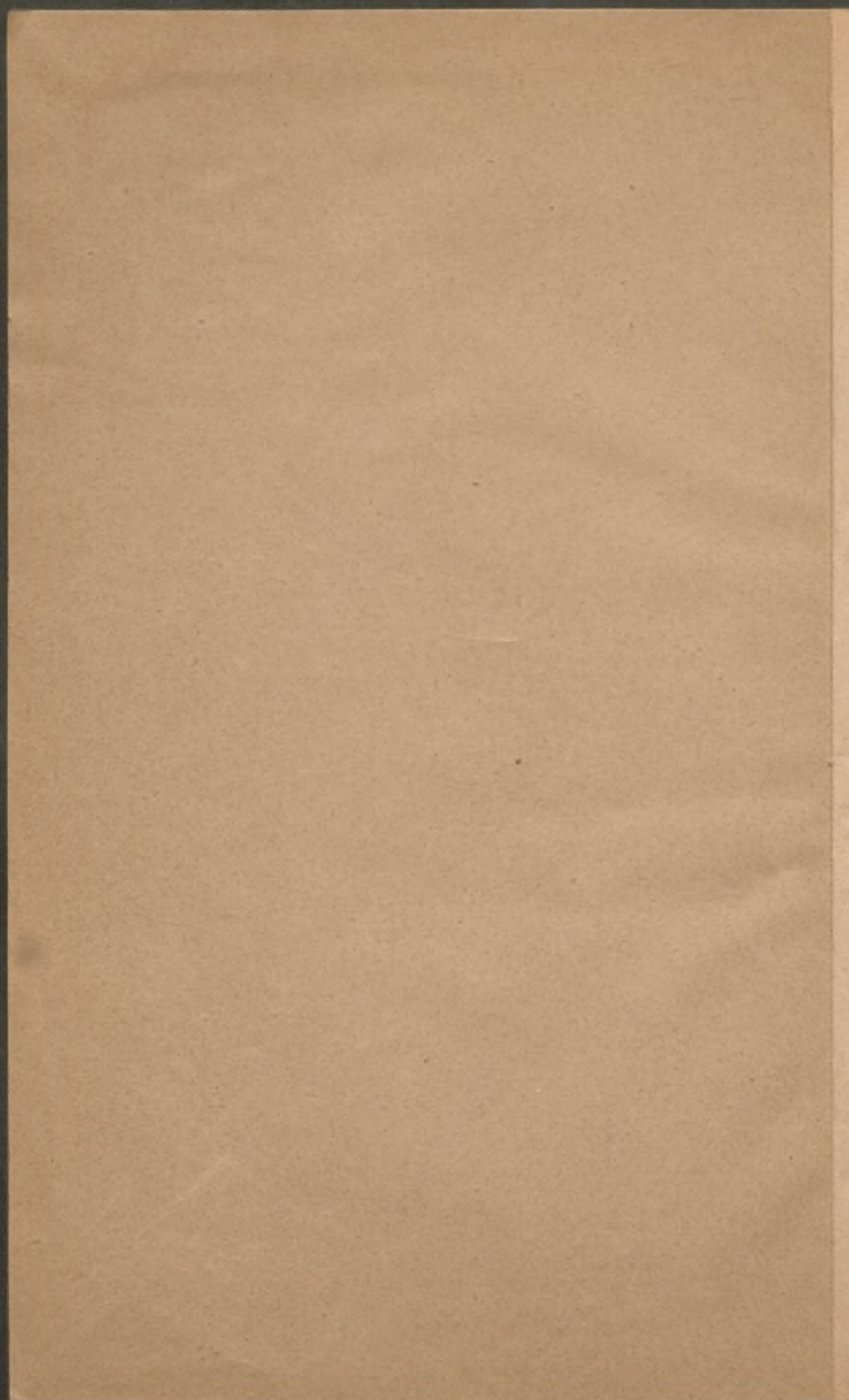
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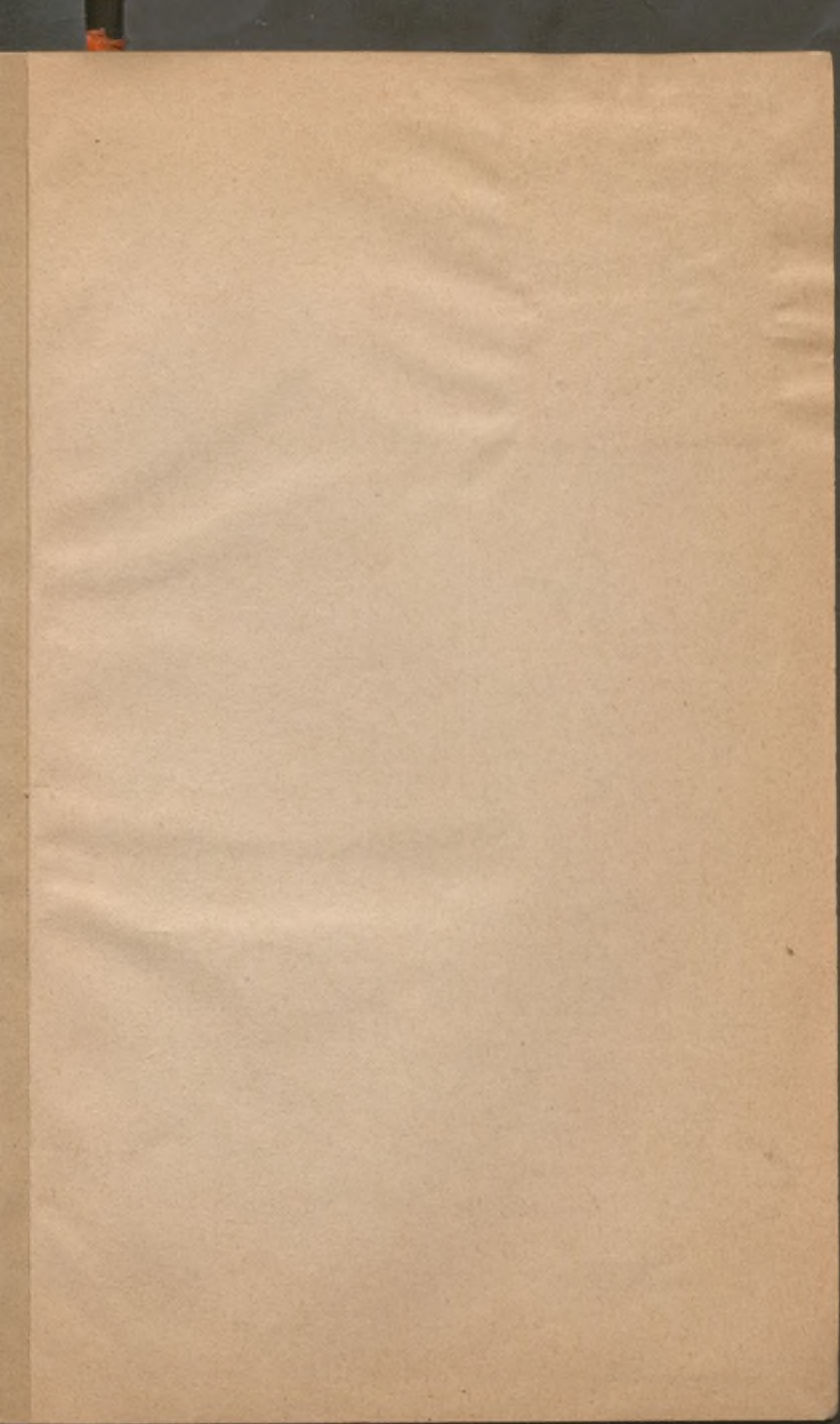
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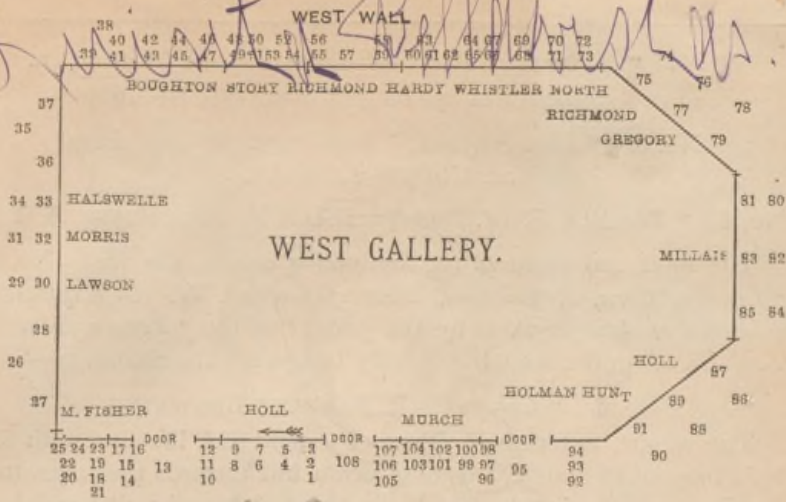
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* No. 5. 38 X 50.

No. 5. "Loading Corn—Roundstone, West of Ireland." W. H. BARTLETT.

The sixth summer exhibition, of works by living artists, contains 389 paintings, water-colours, and works of sculpture.

The principal positions in the large West Gallery (the "Red Room") are occupied as marked on the plan above.

Commencing at the point marked with an arrow, we find the first panel principally occupied by portraits.

No. 1. "Dorothy, Daughter of Viscount Hood."
 J. HANSON WALKER.

No. 2. "*Nocturne in Blue and Silver.*" J. M. WHISTLER.
One of two studies of colour on still water (see No. 106).

No. 3. "*Mrs. Holford;*" half-length, in dark dress.
SIR COUTTS LINDSAY.

No. 4. "*The Rev. E. W. Egerton, D.D.*" H. HERKOMER, A.R.A.

The next two pictures are by young artists, the first—No. 5, "*Loading Corn, Roundstone, West of Ireland.*" W. H. BARTLETT (sketched on last page), is by the painter of the "*Return from the Seal Hunt,*" in the Royal Academy last year; the second is—

No. 6. "*Labour.*" R. BARRETT BROWNING.

The robust, determined figure of a field girl, life-size, with fair hair, bare head and feet, coming down hill towards the spectator; a reflection (at a distance) of M. Bastien Lepage, whose "*Les Foins,*" hanging in the same position in this gallery two years ago, will be remembered.

The central portrait is a half-length, seated figure—

No. 7. "*J. Jones Jenkins, Esq., M.P.*" F. HOLL, A.R.A.

No. 8. "*The Right Hon. A. J. B. Beresford-Hope.*" S. HODGES.

No. 9. "*On the Road to Monaco from Mentone,*" January, 1882. CECIL LAWSON. One of three landscapes by Mr. Lawson (whose principal work, No. 30, is on the next wall); a bit of mountain road, with pine trees and deep blue sky.

No. 10. { "*In that sweet mood when pleasant thoughts*
 Bring sad thoughts to the mind." } MISS R. KOBERWEIN.

Next are two heads, the first an admirable likeness—

No. 11. "*Wilkie Collins, Esq.*" R. LEHMANN.

No. 12. "*Faire Rosamonde.*" MRS. LOUISE JOPLING.
Green velvet, square-cut, embroidered dress.

[Door.]

No. 13. "*Venetian Sirens.*" R. W. CURTIS.

No. 14. "*To Crown the Queen.*" J. E. CHRISTIE.

No. 15. "*The Path unæer the Olives, Bordighera;*"
small landscape, two figures. G. HOWARD.

No. 18. "*A Portrait Study;*" boy's head and shoulders. E. LINTZ.



* No. 10. *C.D.* No. 10. 28 X 20.



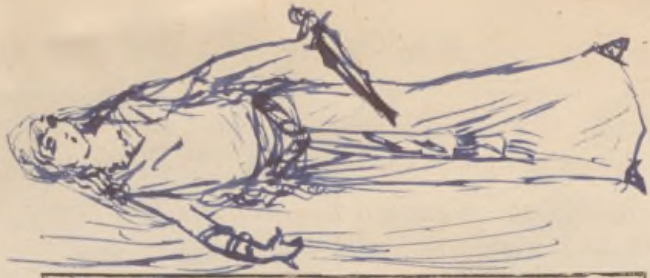
* No. 14. *C.D.* No. 14. 53 X 31.



* No. 16. No. 16. 12 X 10. H. SCHMALZ.



* No. 17. No. 17. 12 X 10. "Che sara sara." W. E. F. BRITTEN.



No. 22.

No. 22. "Spring Time." MARK FISHER.

3 1/2 X 4 1/8

No. 40. "*Barbara*;" a piquante figure in black dress and white cap. J. FORBES ROBERTSON.

No. 41. "*The Signal*;" small upright landscape. E. J. GREGORY.

No. 42. "*Christmas Roses*." W. J. MUCKLEY.

Next is one of several Algerian pictures here, the studies for which were made when camping with the tribe of the Beni-Manguellath in the spring of 1880; a fine country and climate for artists, as Mr. Barclay's book, *Mountain Life in Algeria* (lately published), testifies.



*

No. 43.

45 X 39.

No. 43. "*Early Steps*." EDGAR BARCLAY.

Mr. Boughton's picture (*sketched on next page*) represents one of the "dead cities" of the Zuyder Zee, once a thriving port, now grass-grown, and almost deserted; commerce has departed to the more favoured port we can see in the distance across the bay, owing to



No. 45.

36 X 60.

No. 45. "The Weeders of the Pavement." G. H. BOUGHTON, A.R.A.

the filling up of the harbour with sand. The old harbour-master has little more to do than overlook the women weeding the pavement. This is perhaps the most important of Mr. Boughton's Dutch subjects this year—certainly the most suggestive and poetical—contrast of the vigour of youth with age and decay.

No. 44. "*Children of Sir Fowell and Lady V. Buxton.*" E. CLIFFORD.



No. 47.

36 X 26.

No. 47. "*Flora.*" R. W. MACBETH.

Flora, with a bunch of cornflowers, in pink, or light salmon-colour dress, with her black and white dogs. A delightful picture, full of air, grace, and movement, well indicated in the sketch.

No. 46. "*Study in a Boat Building Yard on the French Coast.*"

Girl in blue serge and sabots, sailing boats going out; a delicate blue picture, flavouring of the soil of France. H. H. LATHANGUE.

No. 48. "*Harmony in Flesh-colour and Pink—Mrs. H. B. Meux;*" a full-length portrait. J. M. WHISTLER. One of three portraits, slightly painted, but powerful in effect; subtle and harmonious in tone.

No. 50. "*Moon-rise;*" over flat land, seen through trees; foreground figures in gloom. STUART LLOYD.



No. 49.

19 X 30.

No. 49. "*Wroxham Broad, Norfolk.*" E. H. FAHEY.

A true, grey effect under heavily laden clouds, the perspective over shallow water is indicated in the sketch.

Next is the picture sketched opposite, an important composition by a young artist who has seldom exhibited in this country—

No. 51. "*The Entombment.*" JULIAN STORY.

The figures in this picture are all subdued in tone, the principal accents of colour being the yellow head-dress of the dark bearer, and the reddish drapery of the foreground figure; Mary is in a black hood; in the distance, Calvary.

No. 52. "*Mrs. F. Collier;*" full length, standing, in long cloak, dark background; an excellent likeness. J. COLLIER.

The central feature in the gallery is the large composition sketched on opposite page; a decorative picture on an unusually large scale for this artist. On either side are two fruit panels—

No. 56. "Pomegranates." No. 58. "Oranges." W. HUGHES.



No. 65.

75 X 52.

No. 65. "A King's Daughter." HEYWOOD HARDY.

"Shy woodland creatures feed
From her hand,
And listen whilst she sings."

No. 62. "Danae at the Brazen Tower." E. BURNE JONES.
A small upright picture, one figure in red robe, pale and wan.

No. 63. "*H.R.H. The Prince of Wales.*" G. F. WATTS, R.A.
Full length, standing, nearly life size, in black gown of the Middle Temple.

No. 64. "*The Vale of Teith, &c., &c.*" JOHN SMART, R.S.A.



No. 66.

21 X 36.

No. 66. "*Under the Olives;*" white oxen ploughing. A. LEMON.



No. 69.

40 X 30.

No. 69. "*Palladian Architecture, Vicenza.*" J. O'CONNOR.

No. 67. "*Scherzo in Blue—'The Blue Girl.'*" J. M. WHISTLER.

No. 68. "*Mrs. Garrow-Whitby.*" J. E. MILLAIS, R.A.

Three-quarter length portrait in light blue serge ; standing, front face, with black hat in her hands.



No. 73.

43 X 34.

No. 73. "*A Portrait.*" H.R.H. PRINCESS LOUISE.

Dark hair, black dress, velvet cushion and azaleas.

No. 70. "*Good Night to the Flowers.*" R. P. STAPLES.

"The tall pink foxglove bent its head,
The violets bowed and went to bed."

Girl, in dark dress, in a garden ; evening light.

Next, on the line, is an elaborately-studied landscape with two small figures—

No. 71. "*The Month of March.*" J. W. NORTH.

This landscape was painted in Somersetshire at the end of

March, when the celandines, furze and broom are in blossom ; a picture requiring much examination to appreciate the observant, learned work in it.

Mr. North's Algerian landscapes will be remembered in former years.

No. 72. "*Sweet Rest* ;" a young girl seated. R. LEHMANN.

No. 74. "*Golden Apples* ;" graceful figure of Italian girl.
MRS. S. ANDERSON.

No. 75. "*An Autumnal Ramble by the Spey—Portrait of Mrs. Priestley*." G. H. BOUGHTON, A.R.A. An upright landscape, with one tall figure in black, standing by a river.



No. 76.

34 X 43.

No. 76. "*Styhead Pass, Cumberland*." A. W. HUNT.

This picture was painted nearly thirty years ago, and is interesting as a contrast to Mr. Hunt's present work. "A wild scene, inviting strong painting," as the artist describes it.

No. 77. "*The Rt. Hon. W. E. Gladstone, M.P.*" W. B. RICHMOND.

Seated, in red robes, looking far away out of the picture ; a bold and imaginative treatment of the Premier's well-known features ; a portrait with the quality of originality strongly marked.

No. 78. "*Norah, Daughter of the Hon. Major Bourke.*"
W. E. MILLER.

Girl in salmon-colour dress ; three-quarter length.



No. 79.

36 x 22.

No. 79. "*A Rehearsal.*" E. J. GREGORY.

Girl in low-toned pink dress, with grey fan ; yellow curtain on the right ; mirror in background. A clever *genre* picture by a young painter of great ability, of whose work we do not see half enough ; the dashing sketch indicates well the spirit of the composition.

No. 80. "*The Land of Windmills;*" an upright landscape.
J. C. FARRER.

No. 81. "*Spring—Calvados.*" W. J. HENNESSY.

Upright landscape overlooking the sea; two children, spring green, with white thorn and silver birch, under a grey sky.



No. 82.

72 X 54.

No. 82. "*Woodland Gleanings.*" E. A. WATERLOW.

Autumn landscape, gathering wood for winter fires; a good landscape by a young artist.

work will be remembered in former exhibitions, notably in 1878 and 1879.



No. 103.

60 X 47.

No. 103. "*A Rehearsal.*" MRS. JOHN COLLIER.

Children practising steps for the pantomime in dark 'stuff' dresses; the old dressing room of a theatre lighted by the bright colours of masks and costumes.

No. 105. "*A Moor.*" S. MELTON FISHER.

No. 106. "*Nocturne in Black and Gold—Entrance to Southampton Water;*" the pier at night, light hoisted. J. M. WHISTLER.

No. 107. "*R. S. Holford, Esq.*" SIR COUTTS LINDSAY.



No. 104.

36 × 54.

No. 104. "*The Sirens Three.*" P. R. MORRIS, A.R.A.

An impression of the herring-fleet going out at Wick; a picture of brightness and airy qualities; pink and orange-coloured dresses against deep blue sea.

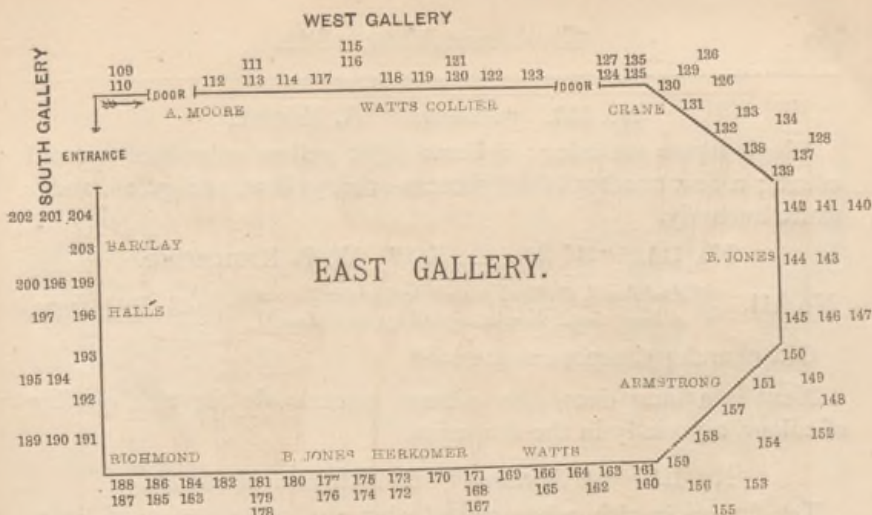


No. 108.

36 × 60.

No. 108. "*In the Wilderness of the Dead Sea.*" T. H. MCLACHLAN.

[*End of the West Gallery.*]



No. 115.

36 x 66.

No. 115. "The Sheep Fold;" folding in half light after sunset. W. B. GARDNER.

Commencing on the left of the doorway leading into West Gallery there are two small pictures—

No. 109. "Algerian Boy." F. MOSCHELES.

No. 110. "The Rabbit Hutch." MRS. KATE PERUGINI.

Child with cabbage leaves, fair hair and light dress; a luminous highly-finished picture (canvas, upright, 30 x 22). This work will probably be engraved.

[Door.]

No. 112. "R. B. Browning, Esq." W. B. RICHMOND.

No. 113. "*Acacias.*" A. MOORE.

Single figure reclining ; delicate light yellow robe, lace-covered couch ; a few touches of brightness—red, yellow, and green, and a white butterfly.

No. 114. "*W. Morris, Esq.*" W. B. RICHMOND.

No. 111. { "*And I said, If there's peace to be found in the world,* } G. F. MUNN.
 { "*A heart that is humble might hope for it here.*" }

Old church ; sheep on waste land.

Next is a long decorative picture, remarkable for rich quality of colour, especially in the draperies.

No. 116. "*A Pastoral.*" C. FAIRFAX MURRAY.

Ten figures in rich robes, seated near a wood in a glow of light, listening to one playing ; very blue distant hills.

On either side are two by MARK FISHER—

No. 117. "*Evening ;*" landscape, cattle and buildings.

No. 119. "*A Cloudy Day ;*" landscape with sheep.

Below it is a head of beauty ; fair hair, white fichu—

No. 118. "*Nora Creena.*" C. E. HALLÉ.

No. 120. "*The late Sir B. C. Brodie, Bart.*" G. F. WATTS, R.A.



No. 121.

35 X 72.

No. 121. "*The Evening Tide,*" coming in fast over flat land.
 C. E. HOLLAWAY.

No. 122. "*Spring ;*" landscape with sheep. DAVID MURRAY.

No. 123. "*Cassandra ;*" half figure in dark blue red-embroidered robe, a very powerful picture. J. COLLIER.

[Door.]

No. 124. "*The Dove that returned not again.*" G. F. WATTS, R.A.

A tree trunk showing some green shoots of life, but covered with dead ivy. A dove rests on the broken stem; in the distance the waters are subsiding after the Flood; pearls and a robe rest on one of the branches.



No. 124. 67 X 28.

No. 125. "*E. H. Pember, Esq., Q.C.*" FRANK HOLL, A.R.A.

No. 126. "*L'Amitié.*" LEONARDO CATTERMOLÉ.

No. 127. "*Harmony in Black and Red.*"

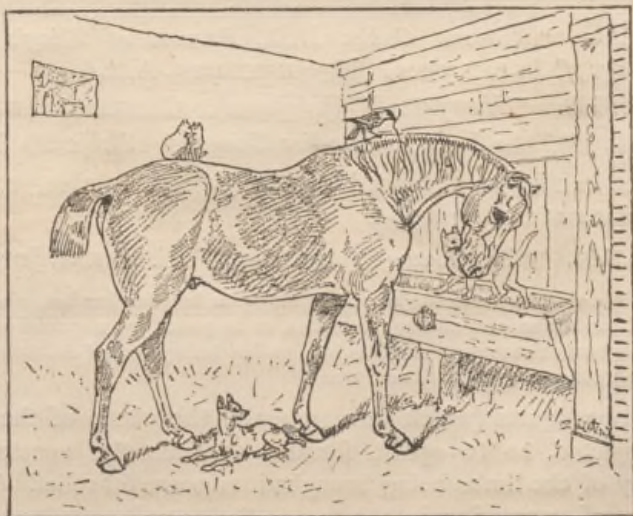
J. M. WHISTLER. Single figure, in dark dress, standing, nearly life-size; touches of red on hat, and coral necklace.

No. 128. "*Portrait.*" MISS M. L. HOOPER.

No. 129. "*Monte Salarío, Capri.*" R. CORBETT.

No. 130. "*Evøe Bacche;*" a small picture; boy carried in triumph, numerous heads of a procession. J. R. WEGUELIN.

No. 131. "*Claudio;*" in yellow dress, red cap, and dark cloak; standing holding a letter. J. D. LINTON.



No. 126.

25 X 30.

No. 126. "*L'Amitié.*" LEONARDO CATTERMOLÉ.



No. 133.

28 X 65.

No. 133. "*Dunstanborough Castle, Coast of Northumberland;*" under a grey sky, wind, and rain clouds. WALTER CRANE.

Above are—

No. 134. "*Far from the Busy Haunts of Men;*" landscape. MISS C. CHARLTON.

No. 135. "*Venetian Interior.*" J. S. SARGENT.

No. 136. "*Portrait Study*" (of a child). E. BURNE JONES.

No. 137. "*San Pietro, Perugia.*" R. CORBETT.

No. 138. "*Ashburnham Garden, Westminster Abbey.*" J. O'CONNOR.

No. 139. "*Earth.*" E. BURNE JONES.

Small picture; seated figure with a child at her feet.

No. 140. "*A Study;*" man's head, dark drapery. J. S. SARGENT.

No. 141. "*Richard Oakes, D.D., Provost of King's College, Cambridge;*" in red robes. H. HERKOMER, A.R.A.

No. 142. "*Hampstead*" (in gloom). GAETANO MEO.

No. 143. "*John Leslie, Grenadier Guards.*" Sir JOHN LESLIE.

In the centre, at the head of the gallery, is a large, upright composition of two figures—

No. 144. "*The Tree of Forgiveness.*" E. BURNE JONES.

"Phyllis, amidst her mourning because Demophoon had forsaken her, was turned by the kind Gods into an almond tree; and after, as he passed by, consumed with sorrow for her, she became once more visible to him, no less loving than of old time; and this was the first blossoming of the almond tree."

The two figures (which occupy nearly the whole of the canvas) are projected, so to speak, forward towards the spectator, the anatomy of the limbs being brought into powerful relief. There is intensity of expression in the faces; the prevailing colours are the brown flesh and almond blossom.

No. 145. "*Perseus and the Graiaë.*" E. BURNE JONES.

"The three sisters called the Graiaë, who dwelt at the world's end, were full of all wisdom, but had only one eye between them; thither came Perseus and stole the eye from them, and, as the price of its return, had from them the wisdom whereby he slew the Gorgon."

A small picture; four figures seated, crouching, on the ground.

No. 146. "*Luke Ionides, Esq.*" W. B. RICHMOND.

No. 147. "*Portrait of Mrs. Charles Plowden.*" MRS. A. MURCH.

Here are several small works—

No. 148. "*Between Sunlight and Moonlight.*" G. F. MUNN.

No. 149. "*Old Cottage, Clovelly, North Devon.*" F. HINES.

No. 150. "*Cleaning Day;*" servant cleaning brass dish.

J. D. WATSON.

No. 151. "*William, Lord Bagot.*" JULIAN STORY.

Above the foregoing are two landscapes—

No. 152. "*The Gelderose, Spring.*" A. DE BRÉANSKI.

No. 153. "*Winter.*" CLAUDE HAYES.

The skirt of an olive wood, overlooking the Mediterranean.

No. 155. "*Moonrise;*" two children by a river. A. E. EMSLIE.

No. 156. "*Suburbs of Ravenna.*" TELEMACO SIGNORINI.

No. 157. "*The Feast of Peleus.*" E. BURNE JONES.

"At the marriage feast of Peleus, whereat he entertained the Gods, when all seemed well, Discord entered unbidden, and cast an apple on the board on which was written, 'For the Fairest.' This apple the three great Goddesses claimed, and with this strife began many ills to men and the ruin of Troy."

A small picture, long composition, containing 20 figures, mostly nude, at a table with viands; prevailing colours pink and purple.

No. 158. "*Miss Elsie Thomson.*" F. DICKSEE, A.R.A.

A portrait, head and shoulders; pale plum-coloured, square-cut bodice—to be noted for the careful painting of textures—

No. 159. "*Habet!*" J. R. WEGUELIN.

Small upright picture; a girl, nude, stooping over a tortoise on the circular steps of a Roman bath, bas-reliefs in background.



No. 162.

56 x 40.

No. 162. "*Going to the Fountain.*" EDGAR BARCLAY.

A morning effect; Kabyle girls with empty pitchers hastening down a steep lane; with them a youth leading a cow and driving goats.

No. 160. "*F. R. Leyland, Esq.*" MISS ROSE CORDER.

No. 161. "*Early Summer.*" MARK FISHER.

Sheep at pasture; spring blossoms and grey sky.

Next is a little picture, effective and strong in colour—



No. 163. 10 in. X 7 in.

No. 163. "*Granny's Needle*;" green skirt, yellowish green jacket
and white apron. MRS. ALMA-TADEMA.

Next is one of the remarkable portraits of the exhibition—



No. 166.

36 X 28.



No. 167.

32 x 52.

"Summer is a-coming in,
Loudly sing, cuckoo!" | Growth seed and bloweth mead,
And springeth wood anew."

No. 167. ARTHUR HUGHES.

No. 169. "At Capri—Evening." MRS. A. MURCH.

No. 170. "At Capri—Morning." MRS. A. MURCH.

No. 171. "Roses;" pink and white in green vase.

LADY LINDSAY (of Balcarres).



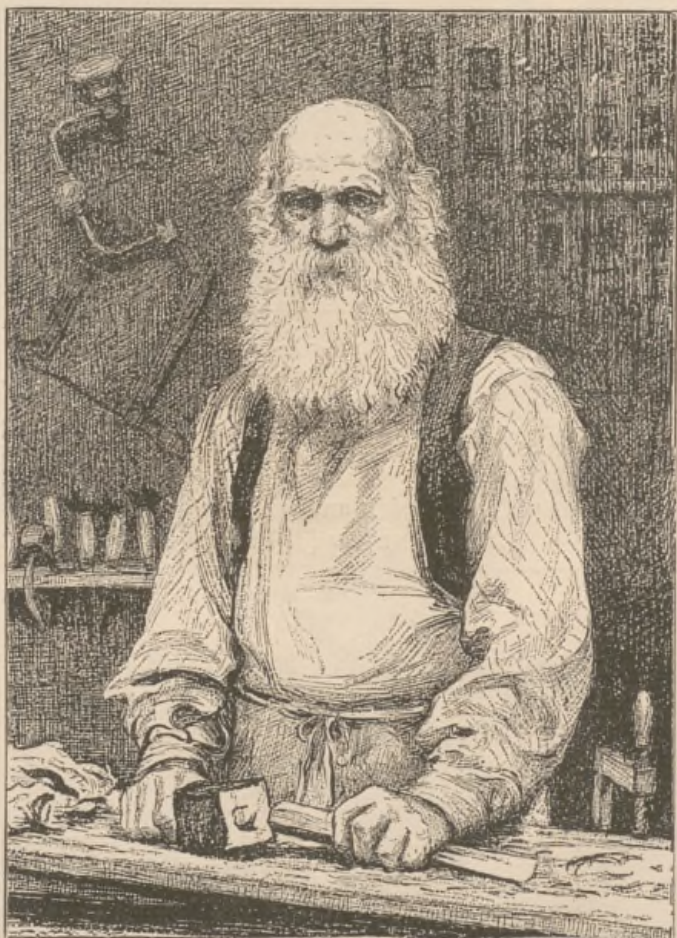
No. 172.

44 x 33.

No. 172. "A Shepherd's Tale." FRANK F. COX.

A clever study by a young artist, not to be passed over.

Here is a powerful picture of Lorenz Herkomer, the Bavarian wood carver, unflinching in its realism; a portrait in working dress; almost as striking as the same artist's "War Correspondent," No. 787, in exhibition of the Royal Academy.



No. 173.

43 X 34.

No. 173. "*Lorenz Herkomer.*" H. HERKOMER, A.R.A.

Near the above is another portrait by the same artist—

No. 177. "*James Forbes, Esq.*" H. HERKOMER, A.R.A.

The well-known Chairman of the Metropolitan District and London Chatham and Dover Railway; here, again, the artist has caught the exact character of the sitter.



No. 174.

No. 174. "*Cliff-Ploughing*." Sunset effect. DAVID CARR.

44 X 79.



No. 179.

No. 179. "After a Storm—Calm." H. MOORE.

28 X 56.

In the centre of the wall is BURNE JONES' much discussed picture—

No. 175. "*The Mill.*" E. BURNE JONES.

Three maidens by a mill stream and buildings, dancing in a line, hand in hand ; one man on the right playing on a wind instrument. Dark brown, blue, and greenish robes ; in the background bathers and the wheels of a water-mill ; a picture remarkable for strong qualities of colour ; quiet and restful in expression.

No. 176. "*A Study ;*" girl in white. H. H. LATHANGUE.

No. 177. (*See page 48.*)

No. 178. "*The Wandering Minstrel.*" H. CAFFIERI.

An interesting picture, harmonious in colour, but not well seen ; donkey-cart, a shed, children, pots and pans, bundles of sticks and felled wood. A true study of a corner in the country.

No. 179. "*After a Storm—Calm.*"

H. MOORE.

A wild, windy feeling over sea and shore ; sunset, glare, clouds drifting. (*See sketch opposite.*)

No. 180. "*Falling Leaves.*"

EDGAR BARCLAY.

Woodman at work, felled tree.

No. 181. "*Varese, Lago Maggiore.*"

H. M. PAGET.

No. 182. "*Study for 'The Startled Maskers ;*'

small ; two figures.

EUGENE BENSON.



No. 183.

35 X 25.

No. 183. "*A Link with the Past.*" CARLO PELLEGRINI.

Black cloak, green ruff, and olive-green background. One of three portraits by the well-known artist of '*Vanity Fair.*'



* No. 184. "Saint Cecilia." J. M. STRUDWICK. 37 x 25.

No. 185. "Passing Glances."
EDGAR BARCLAY.

Another picture full of local colour, studied in Kabylia, in North Africa; a Kabyle herdsman in classic bournous, bare-headed, drives his cattle off a path to make way for two women carrying amphora-shaped vessels on their backs; goats and kids skip in the foreground, and a rainbow gleams against the clouds.

No. 186. "Mrs. Luke Ionides;" seated on couch in warm rose-colour dress, with black Japanese, embroidered background.
W. B. RICHMOND.



* "Two blind men by the wayside begging, when they heard that Jesus passed by, asked what it meant."—St. Luke xviii. 36. (Water-colour.) 21 x 30.

No. 187. LOUISA, MARCHIONESS OF WATERFORD.

No. 188. "*William Wickham, Esq.;*" three-quarter length standing figure, nearly life size. C. E. HALLÉ.

No. 189. "*General Sir O. Cavanagh.*" R. P. STAPLES.

No. 190. "*A Crown of Wind Flowers;*" a fair girl. Mrs. STILLMAN.

No. 191. "*The Flooded Land.*" A. E. EMSLIE.

A young mother and child; a picture not to be missed on account of its position in the corner of the Gallery.



*

No. 196.

44 X 32.

"And Judith was left alone in the tent, and Holofernes lying along upon his bed, for he was filled with wine." *** JUDITH (*The Apocrypha*).

No. 196. "*Judith.*" C. E. HALLÉ.

Dark blue robe, knife in hand, holding back red curtain of tent.

No. 192. "*Little Red Riding Hood.*" Lady LINDSAY (of Balcarres).

No. 193. "*Fountain, Villa Borghese, Rome.*" WALTER CRANE.

No. 194. "*T. Lowthian Bell, Esq.*" W. B. RICHMOND.

No. 195. "*Douglas Harbour, Isle of Man.*" J. M. NICHOLSON.

No. 197. "*Down in the Reeds;*" landscape. M^{de}. DE L'AUBINIÈRE.

No. 198. "*Mrs. T. Lowthian Bell.*" W. B. RICHMOND.

No. 199. "*Cypresses, Monastery of St. John and St. Paul, Rome.*"
WALTER CRANE.



No. 200.

20 x 30.

No. 200. "*In Lincolnshire.*" J. ORROCK.

No. 201. "*The Legend of Fair Women;*" girl reading.
Mrs. STILLMAN.

No. 202. "*Young Sailors;*" old fishing village. A. QUINTON.

No. 203. "*Study of a Head;*" dark blue Kabyle dress, clasps,
and necklace. EDGAR BARCLAY.

No. 204. "*Phosphorus and Hesperus.*" Miss PICKERING.

Small picture of two nude figures, holding torches on the shore.

[*End of East Gallery.*]

THIRD ROOM.

No. 205. "*Winter, Calvados.*" W. J. HENNESSY.

Upright landscape; man up a tree lopping branches.

No. 206. "*A Tiger reposing near rocks.*" WYCLIFFE TAYLOR.

No. 207. "*The Edge of the Moor.*" A. J. LEWIS.

No. 208. "*Autumn;*" peaches and grapes. W. J. MUCKLEY.

No. 209. "*Through the Birches, Holmwood.*" W. B. GARDNER.

No. 210. "*Perdita.*" MARY STUART WORTLEY.

Girl in greenish yellow dress, with basket of flowers.

No. 211. "*Winter Morning in the Riviera.*" ADRIAN STOKES.

No. 212. "*Sweets to the Sweet;*" girl at table. Miss GOODMAN.



8

No. 213.

19 X 16.

No. 213. "*An Intermezzo.*" CARL SCHLOESSER.



No. 214.

13 X 18.

No. 214. "*A Study of Poppies.*" DAVID BATES.

No. 215. "*A Portrait.*" CARLO PELLEGRINI.

No. 216. (*See overleaf.*)

- No. 217. "*In Auvergne, Early Morning.*" M. POLLOCK.
 No. 218. "*A Glance at the Weather.*" MRS. S. ANDERSON.



No. 216.

20 X 34.

- No. 216. "*The New Coat.*" J. McLURE HAMILTON.

- No. 219. "*A Portrait.*" Mrs. MITCHELL.



No. 220.

45 X 30.

- No. 220. "*The Daughter of Herodias.*" F. MOSCHELES.

No. 221. "*Medea.*" Mrs. GARDINER HASTINGS. A graceful picture, Medea standing at the edge of a wood, with serpents on the ground; a galley in sunlight, arriving off the shore.

Next is a study of a dark-haired Italian mother and child; a picture remarkable for character and colour, No. 222, "*Florentine Mother and Child.*" Miss A. L. ROBINSON.

No. 223. "*W. Gilstrap, Esq., of Farnham.*" W. B. RICHMOND.

No. 224. "*On a breezy shore.*" E. M. HALE. Three girls running against the wind, whilst others hold a string as a goal; yellow sand, bright-coloured fluttering draperies, wind-blown clouds and sea-gulls. (*Sketched below.*)

No. 225. "*Miss Edith Waller,*" white dress. M. W. RIDLEY.

No. 226. "*J. H. Hutchinson, Esq.*" CARLO PELLEGRINI.



No. 225. 72 X 29.

227. "*September.*" CECIL LAWSON.

"When the golden mists are born."

Landscape, wild sunset effect; cattle had been through haze.



No. 224.

19 X 56.

No. 224. "*On a breezy shore.*" E. M. HALE.

Next is a large composition, facing the staircase, a mass of gold and crimson fruit; gourds, melons, grapes, figs, pomegranates, &c.; relieved by the deep green of a water jar and blue Italian sky;

the corner of a market-place in Italy, only wanting a fair fruitseller to complete the picture.



No. 228.

81 x 50.

No. 228. "*The Fruits of Italy.*" W. HUGHES.

No. 229. "*Miss Clough.*" W. B. RICHMOND.

Painted for Newnham College, Cambridge.

No. 230. "*Ellestrin Bay, West of Ireland.*" W. H. BARTLETT.

FOURTH ROOM.

No. 231. "*Meadows by the Thames.*" E. J. VARLEY.

No. 232. "*At Southwold.*" MRS. SAVILLE CLARKE.

No. 233. "*Asaleas and Pink Roses.*" Miss M. S. STORY.

No. 234. "*A Fragrant Tangle;*" wild roses.

Miss VIOLET LINDSAY.

No. 235. "*Chalets in the Val d'Annivers.*" J. M. DONNE.

No. 236. "*A Sunny Day.*" H. WILKINSON.

No. 237. "*Portrait of the late 'George Eliot' (Mrs. J. W. Cross).*"

Drawn in 1865. F. W. BURTON.

No. 238. "*Study of Pine Trees.*" RUSSELL DOWSON.

No. 239. "*Orange Blossoms.*" Miss VIOLET LINDSAY.

No. 240. "*South Transept, Louvain Cathedral.*" E. SALOMONS.

No. 241. "*Summer Woods.*" J. W. BECK.

- No. 242. "*Swedish Peasant Child.*" Miss F. C. BROOKS.
 No. 243. "*The Marchioness of Tavistock.*" Miss A. L. ROBINSON.
 No. 244. "*San Cataldo, Sunset, Ana-Capri.*"
 J. TALMAGE WHITE.
 No. 245. "*Mrs. Douglas Arden.*" S. P. HALL.
 No. 246. "*In the Pine Woods, Upper Ottawa.*" F. A. VERNER.
 No. 247. "*View near Sevenoaks.*" Mrs. VAL BROMLEY.
 No. 248. "*The Squirrel's Playground.*" EDGAR BARCLAY.
 No. 249. "*The Barons compelling King John to ratify Magna Charta.*" J. P. EMSLIE.
 No. 250. "*Grandfather's Old Boat ;*" three children by the sea.
 LADY LOUISA CHARTERIS.
 No. 251. "*Hawarden Castle.*" GAETANO MEO.
 [The numbering of the FOURTH ROOM is continued at No. 333, p. 62.]

FIFTH ROOM.

- No. 252. "*The Hall, Boyton Manor, Wilts.*"
 Miss M. F. RAVENHILL.
 No. 253. "*A Passing Storm—Coast of East Lothian.*"
 F. W. CHARTERIS.
 No. 254. "*The Tiber at Acque Acetosa, Rome.*" WALTER CRANE.
 No. 255. "*Almond Blossoms.*" J. M. JOPLING.
 No. 256. "*Hills above Poole, Dorset.*" Miss J. DENISON.
 No. 257. "*Carrara Peaks—A Study.*" EUGENE BENSON.
 No. 258. "*Algerine Bracket, with Flowers.*" J. M. JOPLING.
 No. 259. "*Watching for Pilchards—Porthgwydden, Cornwall.*"
 R. R. HOLMES.
 No. 260. "*Portrait of G. Glennie, Esq., Blackheath Golf Club.*"
 HEYWOOD HARDY. There are several good portraits of members
 of the club in this small picture.
 No. 261. "*Autumn Evening—The Thames Valley from Hedsor
 Hill ;*" sheep on the hill-side. J. W. BECK.
 No. 262. "*Their First Voyage—Princes Albert Victor and George
 of Wales crossing the Dee in a Cradle at Abergeldie.*" S. P. HALL.
 No. 263. "*Portrait of the youngest Daughter of John Hichens,
 Esq.*" VAL PRINSEP, A.R.A.
 No. 264. "*The Lily Pool ;*" small landscape. T. IRELAND.
 No. 265. "*A Portrait.*" J. PARKER.
 No. 266. "*Sunrise—Porto d'Anzio.*" G. COSTA.

No. 267. "*Church and Bridge of St. Polo.*" H. COOK.

No. 268. "*A Welsh Legend.*" R. DOYLE.

"One peculiarity of the Cambrian fairies is, that every Friday they comb the goats' beards to make them decent for Sunday."

A mountain side in sunshine, crowded with goats and fairies.

No. 269. "*In the Park at Studley Royal, Yorkshire.*" A Sketch.
R. DOYLE.

No. 270. "*W. Lothrop Motley, Esq.*" G. F. WATTS, R.A.

No. 271. "*Villa Franca.*" J. M. DONNE.

No. 272. "*Ischia, from Capri.*" R. CORBETT.

No. 273. "*Spring Roses.*" Miss VIOLET LINDSAY.

No. 274. "*Monte Solaro, Capri.*" R. CORBETT.

No. 275. "*Glenshira.*" The DUKE OF ARGYLL.

No. 276. "*A State Secret—Venice.*" EUGENE BENSON.

No. 277. "*Fulian Story*" (in his studio). J. CHARTRAN.

No. 278. "*An Idyll;*" three figures. W. E. F. BRITTEN.



No. 286.

19 X 14.

No. 279. "*Orange Trees, Monastery of St. John and St. Paul, Rome.*" WALTER CRANE.

No. 280. "*Provence Roses.*"
Mrs. CECIL LAWSON.

No. 281. "*Late Autumn.*"
LESLIE THOMSON.

No. 282. "*Ruined Mill—Poltesco, Cornwall.*" R. R. HOLMES.

No. 283. "*The Tweed, Kelso.*"
J. W. BUXTON KNIGHT.

No. 284. "*At Perugia.*"
WALTER CRANE.

No. 285. "*Miss Elinor Butler.*"
E. R. HUGHES.

No. 286. "*Thro' Ripening Oats.*" F. SMALLFIELD.

No. 287. "*Golden Pippins.*" W. HUGHES.

No. 288. "*Cob-nuts.*" W. HUGHES.

No. 289. "*Lisette.*" ED. TAYLOR.

- No. 343. "*Study in the Isle of Skye.*" The Hon. Mrs. LANGHAM.
 No. 344. "*Julietta;*" good study of head. T. CHARTRAN.
 No. 345. "*Bathers;*" long landscape. EDWIN ELLIS.
 No. 346. "*Venetian Interior.*" J. S. SARGENT.
 No. 347. "*A Branch of Azalea.*" Miss A. E. C. MOORE.
 No. 348. "*A Sussex Farm.*" Mrs. GOSSE.
 No. 349. "*Caterina.*" T. CHARTRAN.
 No. 350. "*A Cottage Door—West Highlands.*"
 LADY LOUISA CHARTERIS.
 No. 351. "*Christmas Carols.*"
 LOUISA, MARCHIONESS OF WATERFORD.
 No. 352. "*From Monteluca, Perugia, looking towards Foligno.*"
 R. CORBETT.



No. 353.

24 X 36.

- No. 353. "*Evening in Holland;*" red sunset. J. C. FARRAR.
 No. 354. "*The Last Round;*" three horses and boy in farm.
 P. MACQUOID.
 No. 355. "*The Blind leading the Blind;*" H. RALLI; two
 Easterns ("*les deux aveugles*") coming down a street.
 No. 356. "*Sunshine.*" Miss L. REID.
 No. 357. "*Hazy Morning—Coast of Kent.*" A. STUART WORTLEY.
 No. 358. "*The Black Mountain, from Whitfield, Hertfordshire.*"
 WALTER CRANE.
 No. 359. "*Baby Ida.*" W. E. F. BRITTEN.
 No. 360. "*Orchids.*" Lady LINDSAY (of Balcarres).
 No. 361. "*Mercutio.*" R. BATEMAN.
 No. 362. "*Earl Somers.*" Mrs. MITCHELL.

SCULPTURE.

- No. 363. "*Death and the Woodman.*" A. LEGROS.
 No. 364. "*Hero.*" Count GLEICHEN.
 No. 365. "*Home Treasures.*" E. R. MULLINS. (See sketch on p. 3.)
 No. 366. "*Mrs. Walter Shirlaw;*" Terra-cotta.
 E. ONSLOW FORD.
 No. 367. "*Mrs. Bram Stoker.*" E. ONSLOW FORD.
 No. 368. "*The Rev. Stopford Brooke.*" E. R. MULLINS.
 No. 369. "*Portrait Study;*" Terra-cotta. }
 No. 369*. "*Portrait of Miss Matterson.*" } Miss H. S. MONTALBA.
 No. 370. "*Paris and Helen;*" bas-relief in Marble.
 WALDO STORY.
 No. 371. "*Horse Race in the Isthmian Games;*" bas-relief in
 Marble. WALDO STORY.
 No. 372. "*La Source.*" A. LEGROS.
 No. 373. "*A Case containing Seven Bronze Medals.*" A. LEGROS.
 No. 374. "*Sketch for the Statue of Gen. Sir John Burgoyne.*"
 J. E. BOEHM, R.A.
 No. 375. "*Sketch for the Statue of Lord Beaconsfield to be erected
 in Westminster Abbey.*" J. E. BOEHM, R.A.
 No. 376. "*Major-Gen. Sir F. Roberts, K.C.B.*" E. GEFLOWSKI.
 No. 377. "*John Belcher, Esq., Architect.*"
 HAMO THORNYCROFT, A.R.A.
 No. 378. "*Set of Prize Medals executed by the Students.*"
 SLADE SCHOOL.
 No. 379. "*Astronomy.*" ALFRED GILBERT.
 No. 380. "*Perseus Arming.*" ALFRED GILBERT.
 No. 381. "*A Recollection of the late Dean Stanley;*" sketch in
 Terra-cotta. J. E. BOEHM, R.A.
 No. 382. "*A Bronze Mask.*" }
 No. 382*. "*Portrait in bronze of Professor Legros.*" } A. RODIN.
 No. 383. "*Marble Bust—The Pet of the Village.*" R. GLASSBY.
 No. 384. "*Mischief.*" No. 385. "*Dachsunds.*" W. TYLER.
 No. 386. "*An Old English Mastiff.*" Miss A. M. CHAPLIN.
 No. 387. "*At Bay.*" Miss A. M. CHAPLIN.

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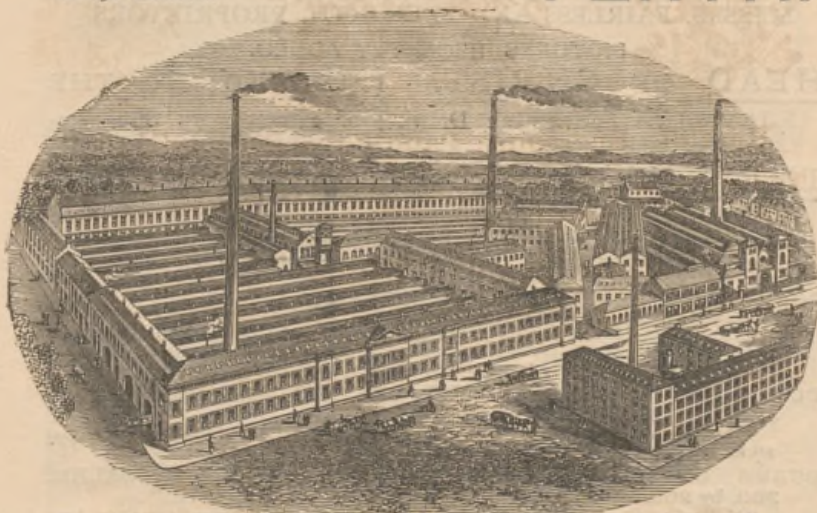
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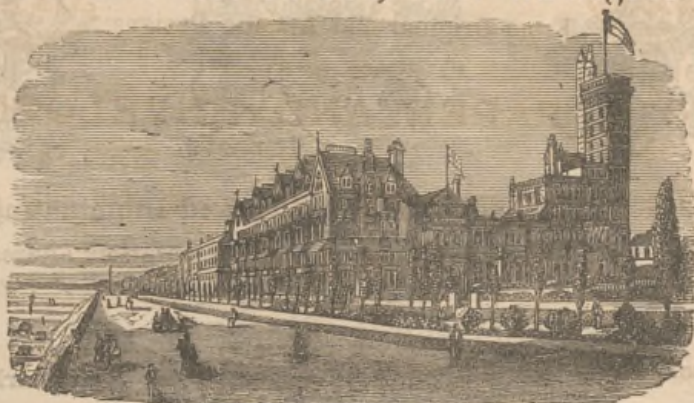
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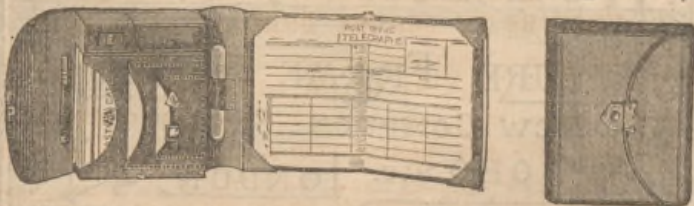
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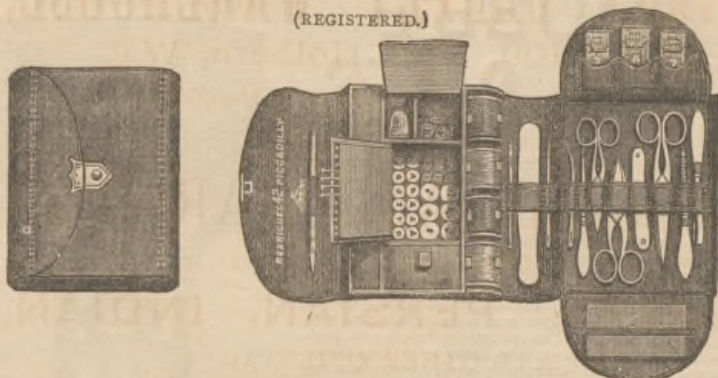
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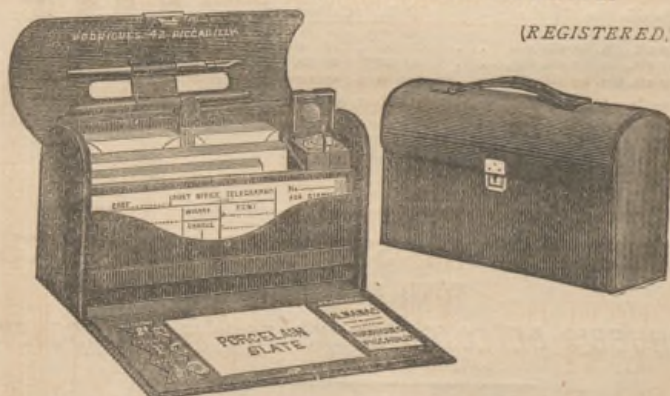


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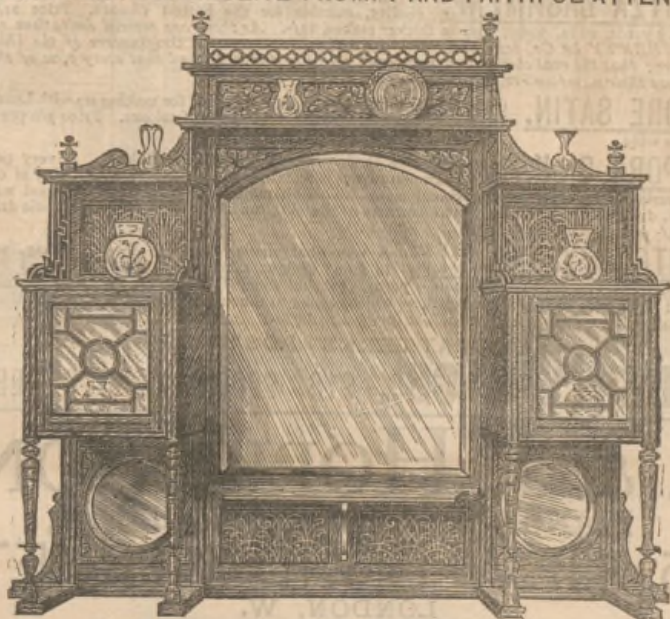
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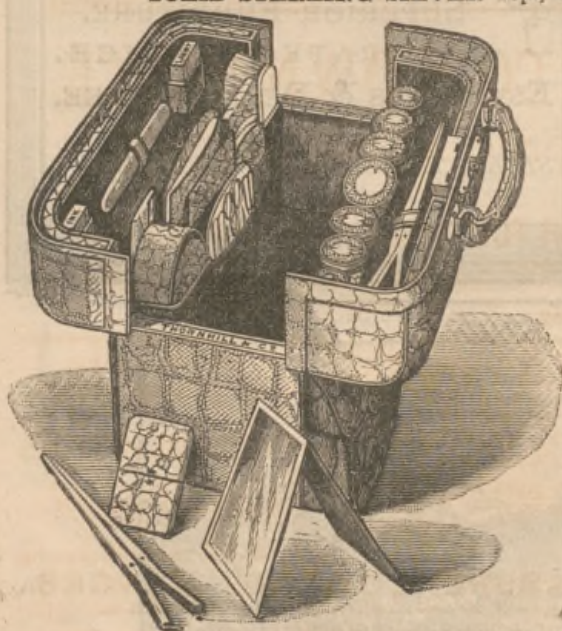
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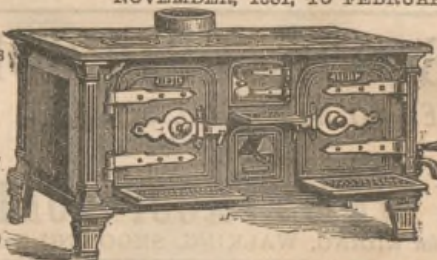
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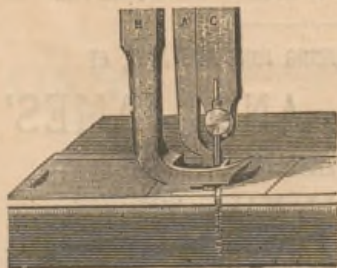
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- The Foster Brothers. | By Proxy.
- Found Dead. | Under one Roof.
- The Best of Husbands. | High Spirits.
- Walter's Word. | Carlyon's Year.
- Halves. | A Confidential Agent.
- Fallen Fortunes. |
- BY CHARLES READE. Never Too Late to Mend. | Double Marriage.
- Hard Cash. | Love Little, Love Long.
- Peg Woffington. | Foul Play.
- Christie Johnstone. | Cloister and Hearth.
- Griffith Gaunt. | Course of True Love.
- Put Y'rself in His Place. | Autobiography of Thief.
- BY E. A. POE. Mystery of Marie Roget. | BY MRS. RIDDELL. Her Mother's Darling.
- BY GEORGE AUGUSTUS SALA. Gaslight and Daylight.
- BY JOHN SAUNDERS. Bound to the Wheel. | Guy Waterman.
- One Against the World. | The Lion in the Path.
- BY ARTHUR SKETCHLEY. A Match in the Dark.
- BY WALTER THORNBURY. Tales for the Marines.
- BY ANTHONY TROLLOPE. The Way We Live Now. | The American Senator.
- BY T. ADOLPHUS TROLLOPE. Diamond Cut Diamond.
- BY MARK TWAIN. Tom Sawyer. | An Idle Excursion.
- A Pleasure Trip on the Continent of Europe. | BY LADY WOOD. Sabina.
- BY EDMUND YATES. Castaway. | The Forlorn Hope. | Land at Last.
- BY ANONYMOUS. Paul Ferroll. | Why Paul Ferroll Killed his Wife.

CHATTO & WINDUS, Piccadilly, W.

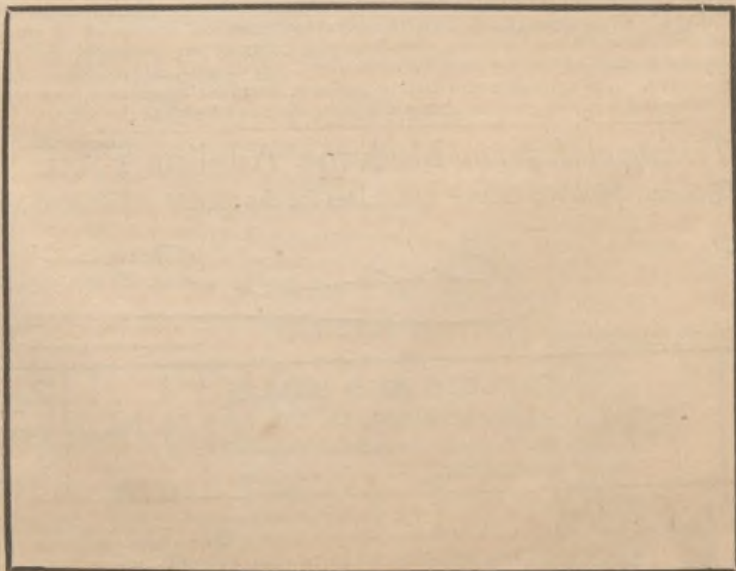
[Spottiswoode & Co. Printers, London.

*A fact - a test for
color blindness*

PEARS



IF you look at the star (In a good light) for 20 seconds and immediately afterwards at the blank space below, the latter will very slowly assume a Blueish Green tint, in the middle of which "PEARS" will re-appear, but in Red letters instead of White.



SOME "colour-blind" persons having written in very "uncomplimentary" terms that this is untrue, Messrs. PEARS *pledge their reputation* that it is a curious scientific truth and will forfeit £500 to a public charity if they fail to prove it by scientific evidence.

Registered. (Copyright)

Good Complexion & Nice Hands.

NOTHING adds so much to personal attractions as a bright, clear complexion, and a soft skin. Without them the handsomest and most regular features are but coldly impressive, whilst with them the plainest become attractive; and yet there is no advantage so easily secured. The regular use of a properly prepared Soap is one of the chief means; but the Public have not the requisite knowledge of the manufacture of Soap to guide them to a proper selection, so a pretty box, a pretty colour, or an agreeable perfume too frequently outweigh the more important consideration, viz.: *the composition of the Soap itself*, and thus many a good complexion is marred which would be enhanced by proper care

A most eminent authority on the Skin,
Professor Erasmus Wilson, F.R.S.,

Writes in the *Journal of Cutaneous Medicine* :-



"THE use of a good Soap is certainly calculated to preserve the skin in health, to maintain its complexion and tone, and prevent its falling into wrinkles . . . PEARS is a name engraven on the memory of the 'oldest inhabitant'; and 'Pears' Transparent Soap is an article of the nicest and most careful manufacture, and one of the most refreshing and agreeable of balms for the skin."

Persons whose skin is delicate or sensitive to changes in the weather, winter or summer, Pears' Transparent Soap is invaluable, as, on account of its emollient, non-irritant character, *Redness, Roughness and Chapping are prevented, and a clear appearance and soft velvety condition maintained, and a good, healthful and attractive complexion ensured.* Its agreeable and lasting perfume, beautiful appearance, and soothing properties, commend it as the greatest luxury and most elegant adjunct to the toilet.

Testimonial from Madame Adelina Patti.

"I HAVE found PEARS' SOAP matchless for the Hands and Complexion."



Adelina Patti.

Pears' Transparent Soap.

TABLETS AND BALLS:
 1s. each. Larger Sizes, 1s. 6d. and 2s. 6d.
 (The 2s. 6d. Tablet is perfumed with Otto of Roses.)
 A smaller Tablet (unscented) is sold at 6d.

Pears' Transparent Soap.

PEARS' SOAP is sold everywhere, but INSIST on having PEARS' as vilely-injurious imitations are often substituted for extra gain, even by dealers who would be thought "respectable," some of whom attract the public into their shops or stores by marking PEARS' SOAP at *less than cost price*, and then recommend some rubbish on which they get a large profit.

PURE, FRAGRANT AND DURABLE—NO ARTIFICIAL COLOURS.

Caution to Parents.



THE delicate Skin of Infants and Children is particularly liable to injury from coarse and unrefined Toilet Soap, which is commonly adulterated with the most pernicious ingredients; hence, frequently, *the irritability, redness, and blotchy appearance of the Skin from which many children suffer.* It should be remembered that artificially coloured Soaps are frequently poisonous, particularly the Red, Blue and Green varieties; and nearly all Toilet Soaps contain an excess of Soda. Very white Soaps, such as "Curd," usually contain much more Soda than others, owing to the use of Cocoa Nut Oil, which makes a bad, strongly alkaline soap very injurious to the skin, besides leaving a disagreeable odour on it. The serious injury to children resulting from these Soaps often remains unsuspected in spite of nature's warnings, until the unhealthy and irritable condition of the skin has developed into some *unsightly disease*, not infrequently baffling the skill of the most eminent Dermatologists.

PURE, FRAGRANT AND DURABLE—NO ARTIFICIAL COLOURING.

MAY BE USED TO THE THINNESS OF A WAFER—NO WASTE.

PEARS' Transparent SOAP

IS RECOMMENDED AS ABSOLUTELY PURE;
 FREE FROM EXCESS OF ALKALI (SODA),
 AND FROM ARTIFICIAL COLOURING MATTER.
 IT IS DELIGHTFULLY PERFUMED, REMARKABLY DURABLE, AND
 HAS BEEN IN GOOD REPUTE NEARLY 100 YEARS

AND OBTAINED
Seven * International * Prize * Medals.

The following testimony is extracted, by permission of the publishers, Messrs. Chatto & Windus, from "The Hygiene of the Skin," by

Mr. J. L. Milton,

Senior Surgeon to "St. John's Hospital for the Skin," London.

"FROM time to time I have tried many different Soaps, and I have now, after Fifteen Years' careful trial in many hundreds of cases, both in hospital and private practice, no hesitation in giving my verdict to the effect that *nothing has answered so well or proved so beneficial to the skin as Pears' Transparent Soap.*"

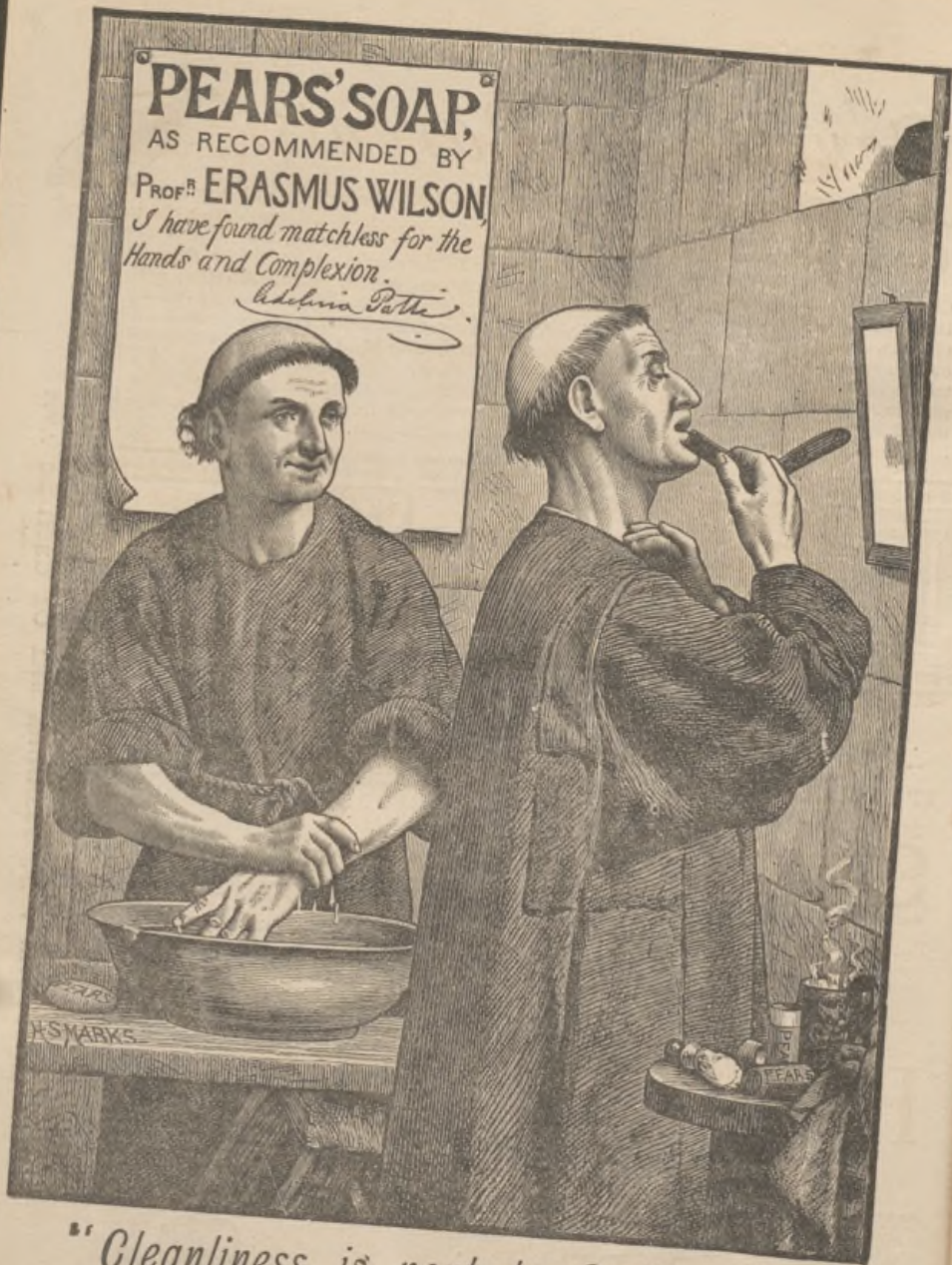
A. & F. PEARS,

Soap Makers by Appointment to H.R.H. the Prince of Wales.

✦ 91, Great Russell Street ✦
 LONDON, W.C.



Sold Everywhere, but insist on having the genuine.



"Cleanliness is next to Godliness."

Specially drawn for Messrs. A. & F. PEARS

BY

H. STACY MARKS, R.A.

Liverpool & London & Globe Insurance Company.

THE all-important consideration, both for persons already insured and those about to insure, is the Solvency and Security of the Company.

The amount of Funds held by this Company, together with the security of a large and wealthy Proprietary, point it out as amongst the most eligible of Offices in the United Kingdom.

No Insurer, whether Fire or Life, is involved in the slightest liability of Partnership.

THE ACCOUNTS OF THE COMPANY ARE SUBJECTED TO TWO INDEPENDENT AUDITS.

LIFE DEPARTMENT.

Life and Annuity Funds . . . £3,174,302.

LIFE POLICIES are issued upon different scales of premium to meet special purposes—see Tables below and others in Company's Prospectus.

80 per cent of the profits are divided amongst the assured under Table B*.

The Division of PROFITS is Quinquennial, and the next declaration of BONUS ADDITIONS to the Sums Assured under Table B* will be made for the term ending 31st December 1883.

The large reversionary Bonus of 35s. per cent per annum on the sums assured by Policies in that Class, was declared for the quinquennium ended December 1878.

POLICIES MAY BE EFFECTED TO BE MADE PAYABLE DURING THE LIFETIME OF THE ASSURED (see Table E of Company's Prospectus).

No entrance fee or other payment beyond the premium.

No extra premium charged to members of the Volunteer Artillery or Rifle Corps within the United Kingdom. Surrenders of Policies favourably dealt with.

Liberal arrangements made with assurers intending to reside abroad or voyage to foreign countries.

Policies issued in accordance with The Married Women's Property Act, passed by Parliament in the year 1870, which gives power to a Married Woman to assure her Husband's life or her own, and to a Married Man to assure his own life for the special benefit of his wife and children; in all such cases the Policy being free from the control of the Husband, his representatives or creditors.

PREMIUM FOR THE WHOLE TERM OF LIFE TO SECURE £100 AT DEATH.

TABLE A. WITHOUT BONUS.						TABLE B*. WITH PARTICIPATION IN PROFITS.					
Age next birthday.	PAYMENTS.		Age next birthday.	PAYMENTS.		Age next birthday.	PAYMENTS.		Age next birthday.	PAYMENTS.	
	Yearly.	Half-yearly.		Yearly.	Half-yearly.		Yearly.	Half-yearly.		Yearly.	Half-yearly.
20	£1 13 7	£0 17 4	45	£3 6 4	£1 14 2	20	£1 17 8	£0 19 6	45	£3 16 0	£1 19 2
25	1 17 8	0 19 5	50	3 19 8	2 1 0	25	2 2 11	1 2 2	50	4 11 3	2 7 0
30	2 2 6	1 1 11	55	4 17 5	2 10 2	30	2 9 3	1 5 5	55	5 14 8	2 19 0
35	2 8 6	1 5 0	60	6 1 6	3 2 9	35	2 16 3	1 9 0	60	7 5 11	3 15 4
40	2 16 3	1 9 0	65	7 14 8	4 0 2	40	3 5 6	1 13 9	65	9 0 9	4 13 8

ANNUITIES granted on favourable terms. No expense beyond the purchase money.

FIRE DEPARTMENT.

General Reserve and Fire Re-Insurance Fund . £1,500,000.

The magnitude of the Company's Business enables it to accept Fire risks upon the most favourable terms the same being rated according to the nature of the risk to be insured.

Some risks of a special and complicated nature, such as Mills, to ensure fair and equitable rating, are rated according to Tariffs carefully compiled by the Offices, and revised from time to time to meet the altered circumstances affecting any particular class.

The majority of risks, however, are subject to no tariff, but are rated by this Company according to their individual merits, based upon the law of average—the principle upon which Insurance Companies are founded. By this law the Company, owing to the large number of risks on its books, is enabled to insure the different classes at their minimum rates. An individual is therefore imprudent to run his own risk when the Company can relieve him of the danger of loss at the smallest possible cost.

Head Offices—DALE STREET, LIVERPOOL; CORNHILL, LONDON.

Branch Offices—MANCHESTER, LEEDS, BRISTOL, DUBLIN, GLASGOW, EDINBURGH,
BIRMINGHAM, and NEWCASTLE-ON-TYNE.

Prospectuses and Forms of Proposal for Fire, Life, or Annuities may

The Total Claims paid since the commencement of the Company amount to £16,809,152.

FIRE LIFE AND ANNUITIES

PROGRESS

WITHIN THE LAST
SEVEN YEARS
THE FUNDS HAVE
INCREASED BY
£1,943,951.

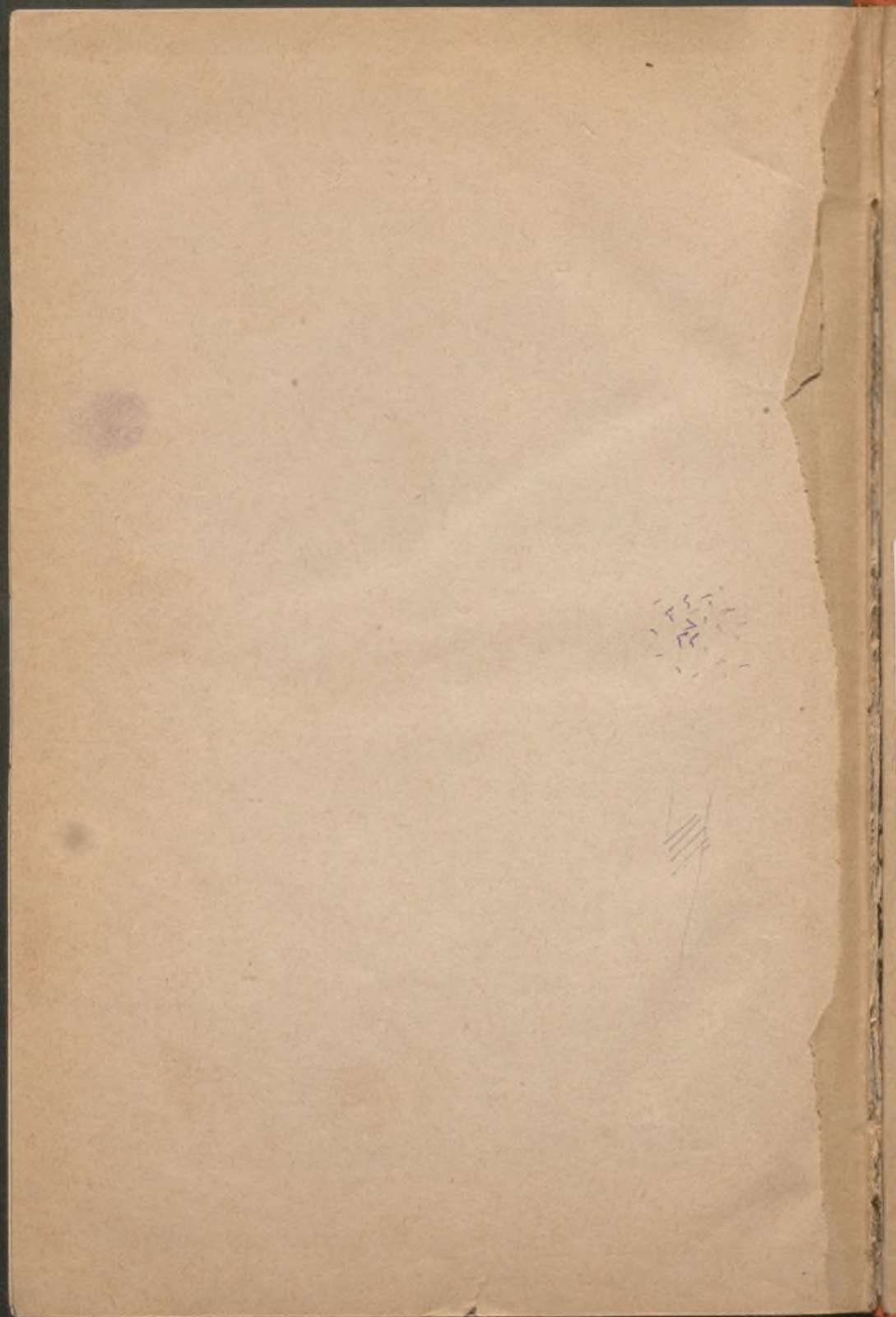
HEAD OFFICES
DALE ST,
LIVERPOOL
AND
CORNHILL
LONDON.

THE FUNDS OF THE
COMPANY EXCEED
£6,000,000
THE INCOME
FOR 1880
EXCEEDED
£1,560,000



**LIVERPOOL
& LONDON
& GLOBE
INSURANCE COMPANY**
ESTABLISHED 1836

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