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ILLUSTRATED CATALOGUE.

# Royal Academy Winter Exhibition

. . THE . .

## McCulloch Collection

of Modern Art.

Pictures at the Royal Academy

WINTER. 1909.

140 ILLUSTRATIONS AND LIST OF PICTURES.

LONDON VIRTUE & Co. CITY GARDEN ROW CITY ROAD

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# EXHIBITION

OF

# MODERN WORKS

IN

# PAINTING AND SCULPTURE

FORMING THE COLLECTION OF THE LATE

## GEORGE McCULLOCH, ESQ.

## WINTER EXHIBITION

FORTIETH YEAR

MDCCCCIX

WILLIAM CLOWES AND SONS, LIMITED,
PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 4th, and closes on Saturday, March 13th.

Hours of Admission, from 9 A.M. to 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6d.

Season Ticket, 5s.

General Index to the Catalogues of the first thirty Exhibitions, in three parts; Part I. 1870–1879, 2s.; Part II. 1880–1889, 2s.; Part III. 1890–1899, 1s. 6d.

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

**The Refreshment Room is reached by the staircase leading out of the Water Colour Room.**

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

*All Communications should be addressed to "The Secretary."*

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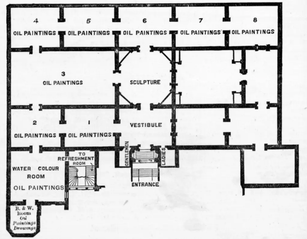
PLAN OF THE GALLERIES.






PAINTER.

**9** LOVE AMONG THE RUINS.
**Sir Edward Burne-Jones, Bart.**

On a terrace, strewn with fragments of ruined buildings and overgrown with wild roses, are seen the forms of two lovers embracing; between the knees of the youth is a stringed instrument. Signed and dated, "E. B. J., 1894." Canvas, 40 by 61 in.

**10** SIR ISUMBRAS AT THE FORD.
**Sir J. E. Millais, Bart., P.R.A.**

The knight is represented as an aged man in golden armour, bare-headed, with his helmet slung at his side, mounted on a black horse, on which he is crossing the river, holding a girl in front of him, while a little boy, with a bundle of sticks on his back, clings to him from behind; on the farther bank are two nuns; trees and buildings beyond; evening sky. Signed with monogram, and dated 1857. Canvas, 49 by 67 in.

**11** VICTOR AND VANQUISHED.
**Elizabeth Forbes (Mrs. Stanhope Forbes).**

Interior; two children, one of them seated, playing with a mouse caught in a trap. Signed with monogram. Canvas, 29½ by 24½ in.

**12** A GLEAMY DAY IN PICARDY.
**H. W. B. Davis, R.A.**

Horses and cattle in a meadow, which slopes down to a valley on the l.; high ground, with trees, on the r., wide spreading landscape in the l. distance; blue sky, with clouds. Signed and dated, "H. W. B. Davis, '91." Canvas, 35½ by 73½ in.

**13** LANDSCAPE.
**Emmie Stewart Wood.**

A meadow; in the foreground a boy and girl near a stream, in which are some ducks; blue sky, and clouds. Signed, "E. Stewart Wood." Canvas, 40 by 59½ in.

**14** THE GOAT-HERD.
**Marianne Stokes.**

A barefooted girl, with red cap, followed by some goats; mountainous landscape background. Signed, "Marianne Stokes." Canvas, 18 by 30 in.



## GALLERY No. VI.

### OIL PAINTINGS—Nos. 152–178.

PAINTER.

**152** THE WHITE HEAT.
**David Murray, R.A.**

Flat and marshy country, with large pools, in which are standing cattle, and a mare and foal, in the foreground; trees on l.; clear sky. Signed and dated, "David Murray, '92." Canvas, 48 by 72 in.

**153** THE SLEEPING PRINCESS.
**Sir Edward Burne-Jones, Bart.**

The princess is lying at full length, asleep on a couch; one of her maidens, also asleep, lies beside her, and at her feet are two others; drapery and wild roses form the background. Signed and dated, "E. B. J., 1872–94." Canvas, 49 by 91 in.

**154** THE BANK OF ENGLAND.
**William Logsdail.**

The Bank is seen on the l., and the Royal Exchange in the centre; the foreground is crowded with carriages and pedestrians. Signed, "W. Logsdail." Canvas, 24½ by 29½ in.

**155** PRISCILLA'S WEDDING.
**Robert Hillingford.**

"Lo! when the service was ended, a form appeared on the threshold,
Clad in armour of steel, a sombre and sorrowful figure!
Why does the bridegroom start, and stare at the strange apparition?
Why does the bride turn pale, and hide her face on his shoulder?"
*Longfellow* ("Miles Standish").

Signed, "R. Hillingford." Canvas, 19½ by 29½ in.





PAINTER.

**161** OFF GERRAN BAY, CORNWALL.
**Henry Moore, R.A.**

A wide expanse of sea with the coast in the middle distance; sailing vessels to the r.; blue sky, with clouds. Signed and dated, "H. Moore, 1891." Canvas, 23½ by 39½ in.

**162** PSYCHE'S WEDDING.
**Sir Edward Burne-Jones, Bart.**

Psyche is advancing, preceded and followed by maidens; the first bears a torch, others strew flowers and play musical instruments; an old man with a staff comes last. Signed and dated, "E. B. J., 1895." Canvas, 46 by 84½ in.

**163** THISTLEDOWN.
**David Murray, R.A.**

A broad flat field with thistle-down in the foreground; beyond is a shepherd with his dog and flock; woods in the distance; clear sky. Signed and dated, "David Murray, '95." Canvas, 47 by 71½ in.

**164** POLO.
**John C. Dollman.**

A group of eight men playing polo; rising ground behind; blue sky, with clouds. Signed and dated, "J. C. Dollman, 1890." Canvas, 30½ by 56½ in.

**165** EVENING TIME.
**Peter Graham, R.A.**

Some Highland cattle crossing a stream, which flows through a wooded valley; hills to the l.; evening sky. Signed and dated, "Peter Graham, 1891." Canvas, 63½ by 47½ in.

**166** CATTLE.
**T. Sidney Cooper, R.A.**

In the r. foreground are four cows, one of which is standing in a stream; other cows on the l.; blue sky, with clouds. Signed and dated "T. Sidney Cooper, R.A., 1886." Canvas, 29½ by 41½ in.