



EMBOSSED BY T. W. LACLEDE

RHINOCEROS HUNTING IN AFRICA—A VICIOUS CHARGE

25 MARCH 1891 STANLEY BERKELEY

THE ROYAL ACADEMY: A FORECAST.—I.

THERE is little doubt but that the year of darkness which we have experienced will have a marked effect upon the forthcoming exhibition of the Royal Academy. Not only have artists been hopelessly put back with work, but illness has oftentimes supervened, the result being that several, including Mr. Armitage, R.A., Mr. Orchardson, R.A., Mr. Seymour Lucas, A.R.A., Mr. Gow, R.A., Mr. Parsons, Mr. Burton Barber, Mr. Frank Dadd, Mr. Dobson, R.A., M. Emile Wauters, Mr. Blandford-Fletcher, Mr. Perugini, Mr. Walter Langley, and many others, will either not exhibit at all, or will be represented only by work of slight relative importance.

Of the principal works which will be seen in Burlington House, I here give a preliminary list:—Sir Frederick Leighton will send his "Perseus and Andromeda," and "The Return of Persephone," on which he has been engaged so long; Mr. Armitage, R.A., will contribute two marble busts, one of Miss Armitage, the other of Mr. Philip Street, the grandson of the celebrated architect; Mr. Frank Brangwyn has a large picture entitled "Assistance;" Mr. Calderon, R.A., his important "St. Elizabeth of Hungary's great Act of Renunciation;" Mr. Yates Carrington, "Too Late;" Mr. Claude Calthrop an illustration of Hood's

"It is not linen you're wearing out,
But human creatures' lives."

Mr. J. C. Dollman sends "The Rising Generation;" Mr. Frith, R.A., a pretty picture of "The Sweetest Beggar that e'er asked for Alms;" Sir John Gilbert, R.A., "Don Quixote discourses upon arms and letters to the Company at the Inn," and "Don Quixote's Niece and Housekeeper;" Mr. Colin Hunter, A.R.A., "The Cottar's Fishing," and "Oban Regatta, 1890;" Mr. T. B. Kennington, "The Toy Shop;" Mr. Calder Marshall, R.A., "Hebe in Disgrace," a plaster statue; Mr. Orchardson, R.A., some portraits, including one of Sir Andrew Walker; Mr. Marcus Stone, R.A., "A Passing Cloud," and "Love at First Sight," two pictures in his highly popular manner; Mr. Thomas Woolner, R.A., a marble bust of "Sir Henry Rawlinson, K.C.B.;" Mr. Haynes-Williams, "Accepted," "Noblesse Oblige," and "A Little Flirt;" and Mr. Solomon J. Solomon, a large and brilliant composition of "The Judgment of Paris."

Mr. Alma Tadema, apart from his subject picture, contributes his portrait of Mr. Arthur Balfour, a commission from Mr. W. H. Smith, M.P.; Mr. J. Aumonier, a pastoral "Sunday Evening;" Mr. W. H. Bartlett a portrait of Mr. Henry Irving and an interesting picture of Manx manners, "The Oath of Innocence"—the vow taken by a young girl to silence the tongue of scandal; Mr. J. Brett, A.R.A., two of his characteristic landscapes, "The Highland Summer" and "Gulf Island;" Mr. J. B. Burgess, R.A., "A Modern St. Francis" and a typical Spanish piece, "Harness-making in Seville;" Mr. Fred Brown "A Summer Evening;" Mr. F. Bourdillon a costume picture "From the Spanish Main;" Mr. Frank Bramley a most pathetic Cornish funeral picture, entitled, "For of such is the Kingdom of Heaven;" Mr. T. Sidney Cooper, R.A., two works from his veteran hand, "The Fleecy Charge," and "A Brook in the Marshes;" Mr. Vicat Cole, an important landscape, "An Autumn Morning;" and the Hon. John Collier, portraits of General Sir Frederick Haines and Professor Huxley.

Mr. Alfred East sends a delicate English landscape, "A Dewy Morning;" Mr. Lance Calkin, a semi-humorous village road-scene called "The Village Piper;" Mr. Lake Fildes, R.A., one of the finest and most dramatic pictures he has ever produced, of "The Doctor" deliberating over a child patient in a humble cottage, while the parents stand anxiously aside lighted by the con-tending lights of the lamp within and the peeping dawn without; Mr. C. T. Gotch, "Sharing Fish," and portrait of Mrs. Crooke; Mr. Gow, R.A., "The Farewell of Mary, Queen of Scots;" Mr. Glindoni, a dramatic incident in the life of Madame de Staél; Mr. F. Gondall, R.A., "The Isles of Loch Lomond," and "Parthenope;" Prince Hohenlohe, statues of the Prince and Princess of Wales; Mr. T. B. Hardy, two large Thames water-colours; Mr. J. C. Horsley, R.A., a full-length portrait of Sir Cecil Clementi Smith, Governor of Singapore; Professor H. Herkomer, R.A., his diploma picture of "The Strike;" Mr. Jacob Hood, a full-length of the "Duke of Argyll," in his robes as he appeared some years ago; Mr. Ayerst Ingram, "After the Sale," and "The Entrance to Falmouth Harbour in Twilight;" Mr. Mouat Loudan, "Our Baby, and "Mary;" Mr. Llewellyn, portraits of the Misses Jefferies and of Mrs. Reckitt; Mr. Blair Leighton, a romantic "Lay thy Sweet Hand in Mine;" and Mr. B. W. Leader, A.R.A., a picture of the works of the Manchester Ship Canal, painted for Lord Egerton, the Chairman of the Company, "After Sunset," "Sand-Dunes," and "Still Evening."

Sir Ernest Millais, R.A., is still undecided as to the extent of his contributions to the Academy. He will certainly send his pretty little child-picture "Daughter of Mr. H. Lawson, M.P.," and his no less charming portrait of Mrs. Joseph Chamberlain. His other portraits are of Mrs. Wertheimer, a Titianesque study, Mrs. Anthony Gibbs, and Miss Palliser in a riding habit of the time of the '45 rebellion. His large landscape of "Lingering Autumn" is for the Academy, and the "Glen Birnam" will probably go to the New Gallery. Mr. Stacy Marks, R.A., will send a parrot picture, with the birds holding a parliament; Mr. Harrington Mann, a stirring canvas of the "Attack of the Macdonalds at Killiecrankie;" Mr. Roscoe Mullins, a sculpture group, called "Love's Tokens;" Mr. Phil Morris, A.R.A., "Gold Fish" and "Llanaber;" Mr. MacWhirter, A.R.A., "A Highland Bay," and a finely picturesque "Bolton Abbey and Woods." Mr. Margetson contributes "Pygmalion;" Mrs. Normand (Miss Henrietta Rae) a fanciful "La Cigale;" Mr. Normand, her husband, another of his vigorous biblical subjects, "Saul and David;" Mr. Nettleship, the animal painter, a picture called "Captives;" Mrs. Perugini, "An Eye to Business;" Mr. Poynter, R.A., a delightful composition of classic "Knucklebone Players," that is certain to be vastly popular; Mr. Parton, "Sunshine," "Through the Woods," and "Close of the Day" in his ever agreeable manner; Mr. J. R. Reid, "A

Fisherman's Wedding;" Mr. G. A. Storey, A.R.A., two *genre* subjects, "The Milliner's Bill" and "Mother and Daughter;" Mr. Schmalz, a large and impressively-composed "Return from Calvary," the first result of his Oriental tour; Mr. Dendy Sadler, "Uninvited Guests" and "Ducks and Drakes;" Mr. Titcomb, "Old Sea Dogs," a Cornish study; Mr. Thornycroft, R.A., a portion of the frieze he is executing for the new city building of the Chartered Accountants; M. Jan Van Beers, three exquisite pictures of the "Seasons," one of which, "Autumn," belongs to Mr. Aird, M.P.; Mrs. Waller, "Helen Bryant;" Mr. Blake Wirgman, a portrait of Master Walker; Mr. G. F. Watts, R.A., a silvery portrait of a beautiful young girl; Mr. W. L. Wyllie, A.R.A., "Spithead, August 4, 1887," a Jubilee picture, and "The Battle of Trafalgar;" Mr. E. A. Waterlow, A.R.A., "May" and "The Misty Moon;" Mr. Waterhouse, A.R.A., two exceedingly original pictures, "Ulysses and the Sirens" and "Circe;" Mr. W. B. Wollen, "Abandoned;" and Mr. S. E. Waller, a subject picture, entitled "One and Twenty." Besides these, several drawings executed by artists, English and foreign, for the pages of this journal will probably appear on the walls of the black-and-white room.

This compilation includes many of the more important contributions destined for Burlington House, and foreshadows to some extent the character of the exhibition. How far the impression produced by it is to be modified by the remainder of the works, here unnoticed, will probably be seen next week in these columns.

M. H. SPIELMANN.

RHINOCÉROS HUNTING IN AFRICA.

(See illustration on page 244.)

THE incident illustrated by our artist was thus described by a well-known traveller:—"Once, as I was returning from an elephant chase, I observed a large rhinoceros. I was riding an excellent hunter at the time; but it was a rule with me usually not to pursue a rhinoceros on horseback. But this time I determined to have a shot at him. I was soon alongside of him, and lodged a bullet, but not with deadly effect, in the great brute. On receiving the shot, instead of bolting he charged. The horse seemed suddenly stupefied. The rhinoceros, with a thrust upwards, struck his horn into the horse with such force as to penetrate to the very saddle on the opposite side, where I felt its sharp point against my leg. The violence of the blow was so tremendous as to cause the horse to make a complete somersault, throwing me heavily to the ground. But, strangely enough, the rhinoceros seemed satisfied with his revenge, and started off at a canter from the scene of action. Mad with rage, I rushed upon my after-rider, and almost pulling him from his horse, leapt into the saddle, and, without a hat, my face streaming with blood, was quickly in pursuit of the animal, and soon had the satisfaction of stretching him lifeless at my feet."

AN ANCIENT GOOD FRIDAY CUSTOM.

(See illustration on page 245.)

THE scene represented in our engraving is one which may be witnessed on any Good Friday in the churchyard of St. Bartholomew the Great, Smithfield. On that day twenty-one of the oldest and poorest widows of the parish, selected by the churchwardens, repair to a certain tomb in the churchyard where they are awaited by the churchwardens and other officials, and a knot of spectators. Each in turn is led to the grave by the churchwardens, picks up a sixpence which is thrown on the tomb, and then receives a ticket entitling her to obtain a Good Friday bun. The name of the pious founder of this odd custom is lost in obscurity; it is not certainly known even that the tomb is the one beneath which the founder is buried.

MAUNDY THURSDAY.

(See illustration on page 247.)

MR. BENJAMIN DISRAELI once dated a letter "Maundy Thursday," to the intense wonderment, not only of the general public, but of a large section of his most regular supporters. It is the day before Good Friday, the day which the Church Catholic has for centuries commemorated as the anniversary of the washing of the disciples' feet, and the Institution of the Holy Communion. The former has until recently been commemorated by the distribution of the royal bounties in the Whitehall Chapel Royal, now about to be occupied by the Royal United Service Institution, and the last observance of the ceremonial is depicted in the engraving. The term Maundy Thursday is variously derived from *mandatum*, as a following of Christ's commands; or the French *maundier*, to beg; or *maund*, an old English word meaning a large basket. Until the close of Stuart times the actual washing of feet was more or less perfunctorily performed by the Sovereign, as it is by the Pope still. For the last 200 years in England the laving has been omitted, and doles of money and goods have been given by the Queen's Almoner to persons, the number of whom has been supposed to correspond to the age of the Sovereign.

KING MILAN, it is said, will shortly leave Servia for a long time. All who care for the welfare of the Servian people must hope that the statement is accurate, and that his example will be followed by Queen Natalie. These two unhappy persons, with their incessant quarrels, make it almost impossible for the Government to rule the country efficiently, or to adopt a consistent foreign policy. The unwholesome excitement which prevails among Servian politicians was shown last week, when a majority of the Skupstchina voted for a resolution censuring the Cabinet of 1880, of which M. Ristitch, now the Chief Regent, was Prime Minister. In that year a Radical deputy was arrested, and died "with mysterious suddenness" two days after he had been put in prison. The Government of 1880 is now, apparently, held responsible for his death.