

# CONTENTS

## CHAPTER I

Preface—Story of my family—Infant instincts for art—I make a paint brush—Warehouse in Aldermanbury—My home life—Visit to the City—Go with my father to an artist—Beg to stop and see painting of “The Burning of the Houses of Parliament”—My father’s objections to art as a profession—My father takes me from school and places me in a City warehouse—Obtain post in James’s office—Visit to John Varley—His kindness—Take weekly lessons from City portrait painter . . . Page 1

## CHAPTER II

Am left free for a few weeks—Study violin and singing—Visit to the National Gallery—Hogarth’s pictures—Engagement at Richard Cobden’s office—Corn Law Reform agitation—My sister tells me of Millais—Harrison Ainsworth’s *St. Paul’s*—My work at the office—The literature I read—Mr. Rogers and landscape painting from nature—Go to Royal Academy Exhibition—The Duke of Wellington—Old Hannah, the orange-seller—My father’s continued opposition—I leave the office—Student at British Museum—Academy lectures—Competitors’ works—Entrance of Academicians—Millais receives the first antique medal—Non-success for probationership—My father warns me again against my course—Meeting with Millais and conversation . . . 18

## CHAPTER III

Armstead and other fellow-students—B. R. Haydon—British art in the late forties—Prominent Academicians and Associates—Decide on independent course—Dulwich Gallery—Rossetti as probationer—Millais in the Antique School—Millais’ parents—I go to see Millais’ picture—Go through the Academy Schools—Further visits to the Millais’ house—Give increasing attention to original work—Family give me room for studio—Continue debate with Millais—Talk of my intended visit to Ewell . . . 42

## CHAPTER IV

Description of Ewell—Attempt landscapes there—Captain Lemprière—Rev. George Glynn engages me to paint the old church about to be demolished—Am lent Ruskin's *Modern Painters*—Millais' engagement with Thomas, the dealer—Millais works for gold medal—Mr. George Jones acts as President—Millais visits my studio—"Christ and the Two Marias"—I work in Kew Gardens—James Key—Talk to Millais about Keats—Millais' studio—Candour with Millais about academic art—"Cymon and Iphigenia"—Art prospects and our needs—Sir Joshua Reynolds—His Rules of art—Repudiation of academic ideals in treating nature—Millais' family parlour—Meeting with Etty—His system of painting—Appeal to Mulready about Varley Page 68

## CHAPTER V

1847

Bridger, the mysterious visitor—Sit up all night painting with Millais in his studio—Sir Charles Bell—Millais and I accompany the Chartist procession—Fergus O'Connor—Returning through the City—The Cyclographic Club—Watts Phillips—Tom Mulock and his sister Dinah—Millais' picture not placed—Rossetti enthusiastic over my picture—Proposes to come and see me—He visits my studio—Confesses being disheartened at his position—Description of his time as pupil to Madox Brown—Leigh Hunt's advice to him—Asks me to take him as pupil—Take to portrait painting again—Begin "Rienzi"—Painted a fig-tree shrub from garden of Stephens's house—Sold "The Eve of St. Agnes"—I quit my father's house for studio in Cleveland Street—Rossetti again proposes to work under me—Persuades me to agree—Woolner is mentioned by Rossetti—Description of Woolner—We visit Rochester Castle—Rossetti and Woolner at my studio—Watts a mystery to us—The design of "The Girlhood of the Virgin" chosen by Rossetti for practice under me—Rossetti's admiration of Brown's past work—My comments on some of Brown's pictures—Baron Wappers his first master—The school of Overbeck, etc.—Visit to Brown's studio—First meeting between Rossetti and Brown—Visit to Woolner—Bernard Smith—Proposal to extend our number—Visit Millais—Consult with Millais on extension of numbers—Experimental Brotherhood—Millais and I combine to illustrate "Isabella"—Bind all to keep the meaning of our monogram secret 98

## CHAPTER VI

1848

Pre-Raphaelitism not Pre-Raphaelism—Initiation of the Brotherhood—Refusal of the term of "Early Christian"—Completion of designs for "Isabella"

—Monthly meetings held at members' studios—The story of Rossetti's parentage—Teachings of Shakespeare—Dinner-talk at Rossettis' Page 135

## CHAPTER VII

1848-1849

Repudiation of faith in immortality—Design for "Act of Mercy" for gold medal competition—Discard this ambition for extended space for landscape—James Collinson—Conversation with Rossetti—Rossetti's numerous visitors—My anxiety about "Rienzi"—Mr. James makes severe criticisms on my work—My despair—Rossetti comes—Rossetti's loss of temper—His disturbance to work—Walk with him in Regent's Park—Expostulations—Conditions for the future—Rossetti sends his picture to Hyde Park Gallery—Brown's enthusiasm for "Lorenzo and Isabella" after visiting Millais' studio—Millais sells his "Lorenzo and Isabella" to three tailors—I take "Rienzi" to the Academy—Millais goes to Oxford—Gabriel comes no more to my studio—Rossetti's mediævalism derived from Brown—Antiquarianism—Hyde Park Gallery opens—Criticism on "The Girlhood of the Virgin"—Millais' and my pictures hung pendant at the R.A.—*Athenæum* reviews our paintings—Members of the R.A. introduce themselves to me—Call of Mr. Nockles Cottingham—Introduce him to Rossetti and Woolner—Taxes my time and then withdraws commission—Picture returns unsold—Augustus Egg visits me—Take my picture to Egg's house, that he may show it to a friend—Landlord distrains on me—Forced to return to my father's house—Egg sells my picture to Mr. Gibbons—Pay my landlord with cheque—Go to Lea Marshes to paint landscape for "Christian and Druid" picture—Go with Rossetti to Paris, Belgium, etc. 157

## CHAPTER VIII

1849-1850

Rossetti and I in Paris—He expresses his admiration in verse of ancient and modern painters—French art—Paul Delaroche—Ary Scheffer—Delacroix—Flandrin—St. Germain des Prés—The Louvre—Artist acquaintances in Paris—Antwerp, Ghent, and Bruges—The works of John and Hubert Van Eyck—Lodgings near Chelsea Church, Cheyne Walk—Rossetti takes studio in Newman Street—*The Germ*—Resume work on "Christians and Druids"—Woolner on politics and society—Our meetings and frugal meals—Walter Deverell—Rossetti comes to my studio and designs whilst I paint—Deverell's accounts of Miss Siddal—Miss Siddal sits to me—A newspaper publishes the secret of the initials P.R.B.—Want of capital for *The Germ*—At night, when finishing my picture, Millais arrives with Charles Collins—Millais talks about his picture—We go together first morning to see Millais' work at Exhibition—His first impressions—He speaks his mind to two derisive students—

Rossetti's sensitiveness and criticism—*Athenæum*, 1850—Charles Dickens in *Household Words*—Overhear public opinion—Continual bitter criticism—A note from Mr. Dyce, R.A.—Comments on Rossetti's status as a painter when he left Brown's studio—Contributors to *The Germ*—Apply for post as draughtsman to Layard—Go with designs to patron—His repudiation—Visit to Augustus Egg Page 185

## CHAPTER IX

1850-1851

Millais unswerving to our purpose—His mother and father on the criticisms—My remarks—William Millais—Woolner competes for monument to Wordsworth in Westminster Abbey—Unsuccessful—Reasons given by Council—Woolner decides to go to Australia—Madox Brown conceives his painting "The Last of England"—His attitude towards us—His reported "refusal" to join us—Bernard Smith—Comparison of Brown's aims and ours—Mr. Dyce introduces me for work at Trinity House—Stephens helps me—Conversation with Dyce—Rossetti brings Scott to my studio—We spent pleasant afternoon together on the river—Druid picture returns unsold—Millais and Charles Collins painting at Abingdon—They stay with the Combes at Oxford—They meet Mr. Bennett—Conversation between Mr. Bennett and them—Purchase of Druid picture by Mr. Combe—Paint at Knowle Park—Rossetti joins me in Sevenoaks lodgings—Return to town—Mr. Frith lends me armour for my "Valentine"—James Lennox Hanney—"Smith"—"Smith" brings his friend Warwick—Sell copy of National Gallery picture at pawnbroker's—"The sea, the sea, the open sea"—Smith visits me about Warwick—Warwick visits me—Am sent to moneylender in Chancery Lane—My father's advice—Brown's generous letter 216

## CHAPTER X

1851

Inferior places for our pictures this year—Millais returns after the Academy with me to Chelsea—He makes sketch of "Varnishing Morning"—Quotations prove desire to destroy us—Lord Macaulay's and Charles Kingsley's strictures—Collinson resigns the Brotherhood—My father jeered at for my sins—Rossetti gains by non-exhibition—Friends' opinions of attack on us—Ruskin defends us in *The Times*—Millais and I send joint letter of thanks to Ruskin—Millais goes to visit the Ruskins—Mr. Donovan, the phrenologist—Millais visits him—Rossetti visits Donovan—Am driven to abandoning plans for art—Dyce's offer of employment—Millais more hopeful—Conversation with him—Mr. and Mrs. Millais' kindness—Millais and I go to Ewell—He finds background for "Ophelia," I for "Hireling Shepherd"—Take quarters at Surbiton—Walks to and from work; each goes to see how the other is progressing—White porcelain pallets—Conversation between Millais and myself on the copy

of the portrait by Holbein—Millais refers to our rejection of Charles Collins—Talk about Deverell—Conversation between Millais and A. Lewis—Charles Collins—Remove to Worcester Park Farm—Millais and I meet C. R. Leslie—Richard Doyle—John Lewis Page 248

## CHAPTER XI

1851

Visit of the two Doyles—Millais' and my system of painting over wet white ground—The system described—Brown following our example in painting out-of-doors—Millais' disclosure of our system to Brown—The first conversazione of the Royal Academy—Liverpool Exhibition opened—Letters of abuse daily—Attack on us by an eloquent lecturer in Liverpool—Resolution to write to Council of Institute, Liverpool—Liverpool awards me the £50 prize—Mr. M'Cracken writes from Belfast about the picture—Millais' "Ophelia" and my "Hireling Shepherd"—Millais paints a garden wall with ivy—We walk to Thames Ditton to see Mrs. Drury—Our conversation—Take tea with Mrs. Drury—Coventry Patmore visits us—Pamphlet on Pre-Raphaelitism by Rev. E. Young—Ruskin's retort—Charles Collins and blackberry pudding—Millais' ridicule of Collins—I showed Millais my sketches for "Light of the World," "The York and Lancaster Lovers," and "The Return of the Crusaders"—Conversation about them—Escort Collins to the station—Story of Charles Collins at Oxford—Millais' father visits us—I go to meet Collins—The mysterious night walker at Ewell—Meet Collins—Conversation between us—Commence "Light of the World"—Millais continues with ivy-clad wall—My nocturnal painting in orchard—The ghost of the avenue appears—Mr. and Mrs. Combe visit us—Call on R. B. Martineau—Lemprière's visit—Wilkie Collins—My uncle and aunt come to luncheon—Brown's studio—His picture, "Christ washing Peter's Feet" 275

## CHAPTER XII

1852

Chelsea—At night painting "The Light of the World," in the day "The Hireling Shepherd"—Mr. M'Cracken buys "The Two Gentlemen of Verona"—The Collins family—Visit the Combes—The College breakfast—Justification of our principles—Non-appreciation of Tennyson—"Ophelia" and "Huguenots" finished—My "Hireling Shepherd" hung well on the line—Madox Brown's "Christ washing Peter's Feet"—Martineau's picture—Maclise's picture, "King Alfred in the Danish Camp"—Arthur Hughes' "Ophelia"—Mr. Charles Maude—Mr. Broderip—Mr. Richard Owen shows his bees—Second visit to Oxford—Ruskin's tutor—Stories of Ruskin—The Martyrs' Memorial, Oxford—Oxford architecture—The correct period—Literature in middle of nineteenth century—Pay my debt to Millais—Visit with Martineau to Lear's studio—Lear goes to Clivevale Farm—His reception of William Rossetti and myself—The Martineaus' dog—Lear and Millais meet—Painting on Fairlight Downs—A visitor's evidence on Millais and myself 307

## CHAPTER XIII

1853-1854

Mr. Charles Maude—Studio work—Phillip visits Millais' studio—Woolner's letters from Australia—Meet to make a complete set of P.R.B. portraits to send to Woolner—"Claudio and Isabella" in the Academy—Millais' "Order of Release"—The Cosmopolitan Club—Meet Austin Layard—Remarks on Chelsea Philosopher—Lady Canning and Marchioness of Waterford call—Gambart sent by Linnell—Mr. and Mrs. Carlyle visit me—Letter from Mrs. Carlyle—Carlyle's second visit to my studio to see "Awakened Conscience" and "Light of the World"—His harangue on "Light of the World"—Deverell attacked by his old malady—Plan Eastern journey—Mr. Agnew comes to see me and makes a proposition—Visit to Oxford at Christmas—Millais returns from Ruskin's in N.B.—I finish picture and make a round of farewell calls—Millais sees me off

Page 337

## CHAPTER XIV

1854

Halt in Paris—Hotel in Paris—Journey by train and ship to Malta—On board *Himalaya*—Talk with E.I. officials—Arrive in Egypt—On Nile boat—Landed at Boulak—Arrival in Cairo—Meet Seddon—Description of Cairo—Changes made since—Seddon and I encamp near the Sphinx—The tent in stormy weather—Remove to vacated tomb—Description of Hippo in a letter to Millais—Difficulty in getting models—Mariette's work—Another letter to Millais about the Pyramids—Moslem boy describes my real object in painting—No news yet of academy pictures—The Consul-General and his attaché—Find diabeyeh life very pleasant—Decide the subject of my picture to be "The Finding of Christ in the Temple"—Temple at Beit-al-Hagar—Seddon's unseasonable hilarity—His practical jokes—At Damietta—Reis at sea remonstrates with me for sketching—He relinquishes the helm—Drift among the rocks and anchor all night—Sail to Jaffa—Jaffa—First sight of Jerusalem

366

## CHAPTER XV

1854

Jaffa Gate—Casa Nuova—Mr. Graham—Mr. Beamont—Post brings letters—*Athenæum* and *Times* on "Light of the World"—Make researches in and around the city—Doctor of mission takes me to visit Jewish families—Design for "Finding of Christ in the Temple" finished—Mosque As Sakrah—On Saturdays go to the Synagogue—Model for blind Rabbi—Explore the suburbs—Use of the art of self-defence—Men of Siloam—

Find mechanic to put my revolver in order—His story—Letter to *Times* from Ruskin—Dr. Sim—Crimean War—Prussian reports—Mr. Graham—Our journey to Brook Kerith—Locked out of the city—Join Seddon's camp at Aeldama—Graham's tower on Mount of Olives

Page 403

## CHAPTER XVI

1854

Start with Sim and join Seddon for Hebron—Artass—Henry Wentworth Monk—My friends leave me on the road—Find Sim and Seddon—Sim makes tea—We return along the road—Wait till hours after nightfall for Graham—Give him up and return to city—Arrive in dark square—Ben Ezaac hospitably receives us—Ladies bring us food and leave us to sleep on the settees—Suddenly hear cry in the street—Discover that it is Graham's *mukary* calling for us—Seddon elects to remain—Sim and I tent under Abraham's Oak—Visit the mosque covering the tombs of Abraham, Sarah, Isaac, and Jacob—We call on Prussian doctor at Quarantine—Bring him to tent to supper—Sim and Seddon leave us—Graham and I start an hour before sunset—Lose our way throughout the night—Arrive at Solomon's Pool—Dismount at the khan for refreshment—Continue to Bethlehem Convent—Thence at sunrise to Jaffa Gate—Visit to the gunsmith—Leave Hodges' house and go to Max's pension—Difficulties in getting Jew models—Am driven to abandon picture and determine to paint "The Scapegoat"—Seddon asks me about his picture of "Jerusalem and Siloam"—He is ordered home—Mr. Porter and Mr. Beamont's father arrive—Party determine to accompany me to southern end of Dead Sea—Graham to cater for us—Issa and I go on to Hebron—Arrive at Hebron, and in the morning go to sketch—Return to Abraham's oak—Wait for the party—Terrible storm—Food exhausted—Next day Beamonts arrive with money—Beamont calls on dervish—Westart to Abou Daouk's encampment—Make terms—Tent pitched near margin of lake—Bathing in Dead Sea—Start southward along plain to cave under Oosdoom and back to Sebbieh—Ascend to Masada—Engedi—Start westward for Arab encampment—Make a sketch of sheik—He refuses terms—We go to the tribe of the Tamarah—They agree to take us to Jordan and Jéricho—Bathe in the Jordan—Blinding thunderstorm—Arrive at Jericho wet through—Ride to Marsaba, and on to Jerusalem, in storm

432

## CHAPTER XVII

1854

I resume work on Temple picture and make preparations to return alone to Oosdoom—The fellahin in open revolt—Start at dusk after much rain—*Mukary* sulky and superstitious about *effreers*—Principal mule falls in descent from Mar Elias—Pass Bethlehem—Robbers stone us—Nicola Beyrouti weeps agonisingly—Ride behind party—Near mule down again—Ride to front—Remain on guard—Bivouac on side of hill and start again before daylight—Find sheik—Treat with him—Encamp under

castle of Wady Zuara—Oosdoom—Tell “my son” story of the destruction of the four cities of the plain—Soleiman and I start with canvas—Choose place for painting on salt encrustation—Architectural bluff near tent—The Illusive City—Soleiman’s impatience—Return to tent—Difficulty in poising picture case on donkey—Dance—Surprise—Regarded as a dervish—Perforation on plain formed by fallen meteor—Head Arab implores me to come out and dance—Refuse—Illness—Use aruk as my only medicine—Go to bed—Wake quite well—Tent disarranged by goat during night

Page 462

## CHAPTER XVIII

1854

Soleiman warns me to hide myself in mountains till approaching *deeshman* have passed—I resolve to take my chance—They arrive—Talk in low tone—Ask for Soleiman—Call him—Question him—They go—Continue painting—Announce intention of departure—Arrive at the Jahalin encampment—Start again—Taken prisoner—Kept on spot for time—Made to go forward—Fired at—Dismount and descend into valley—Confronted in road by sheik with followers—Declare I am an Englishman on way back to Jerusalem—Sheik explains I am now among friends—Prussian doctor at Quarantine—He challenges me—Sudden alarm—Join doctor for defence—No provisions—Doctor offers supper and empty room—Resolve in morning to take my chance on road—Osmanli joins my party—Met by marauding party of fellahin—I threaten them and pass on—Bedouin of yesterday rejoin me at Jerusalem—Pay bedouin and *mukary*—Unpack picture—Interview with Consul—Battle of Inkerman—Sim and I converse—Invent a new gun

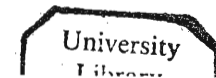
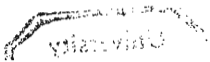
489

## ILLUSTRATIONS

## PHOTOGRAVURE PLATES

The Lady of Shalott . . . . .	<i>Frontispiece</i>
Bianca . . . . .	<i>To face page 32</i>
Morning Prayer. (In the possession of A. F. Yarrow, Esq.) . . . . .	60
The Ship . . . . .	80
The Eve of St. Agnes. (In the possession of J. Walton, Esq.) . . . . .	98
Rienzi. (In the possession of Thomas Clarke, Esq.) . . . . .	166
Lorenzo and Isabella. (Walker Art Gallery) . . . . .	178
Christians escaping from Druid Persecution. (Taylor Buildings, Oxford) . . . . .	194
The Beloved. (In the possession of H.M. the King) . . . . .	236
Valentine and Sylvia. (Birmingham Art Gallery) . . . . .	256
The Hireling Shepherd. (Manchester Art Gallery) . . . . .	302
The Hireling Shepherd. (In the possession of Sir William Agnew, Bart.) . . . . .	316
Dante Gabriel Rossetti . . . . .	337
Claudio and Isabella. (In the possession of Mrs. Ashton) . . . . .	344
The Light of the World (1903). (In the possession of the Rt. Hon. Charles Booth) . . . . .	368
Strayed Sheep. (In the possession of the Executors of George Lillie Craik, Esq.) . . . . .	412
The Awakened Conscience. (In the possession of Lady Fairbairn) . . . . .	448

xxv



The Importunate Neighbour. (Melbourne Gallery, Australia) . . . . .	To face page 480
The Afterglow. (In the possession of Thomas Clarke, Esq.) . . . . .	504

## IN TEXT

	PAGE
Watching the Painter from the Staircase. <i>W. H. H.</i> . . . . .	11
Old Hannah. <i>W. H. H.</i> . . . . .	28
W. Holman Hunt, by Himself (aged 17) . . . . .	55
Ewell Spring. <i>A. Hughes</i> . . . . .	69
The Conjurer (1844). <i>J. E. Millais.</i> (In the possession of Lady Jekyll) . . . . .	74
Christ and the Two Marias (1847). <i>Unfinished. W. H. H.</i> . . . . .	77
Wilkie's "Blind Fiddler" . . . . .	89
Etty in the Life School. <i>W. H. H.</i> . . . . .	94
Ruth and Boaz. <i>W. H. H.</i> . . . . .	103
Study of Bottles, by D. G. Rossetti under F. M. Brown, with figure sketched years afterwards. (In the possession of H. Gilchrist, Esq.) . . . . .	108
Study of Millais for Rienzi Picture. <i>W. H. H.</i> . . . . .	113
Sketch by D. G. Rossetti (1848) . . . . .	115
Blackheath Park. <i>W. H. H.</i> (In the possession of Miss Holman Hunt) . . . . .	117
Girlhood of the Virgin. <i>D. G. Rossetti</i> . . . . .	119
Chaucer reading his Poems at the Court of Edward III. <i>Ford Madox Brown.</i> (In the possession of Mrs. Marshall) . . . . .	124
The Pre-Raphaelite Meeting, 1848, by Arthur Hughes, from Sketch by W. H. H. . . . . .	140
Monkeyana. <i>E. Landseer</i> . . . . .	141
Design from Keats. <i>W. H. H.</i> . . . . .	143
The Vicar of Wakefield. <i>F. Madox Brown.</i> (In the possession of H. Gilchrist, Esq.) . . . . .	171
First Design for "Christian escaping from Druid Persecution." <i>W. H. H.</i> . . . . .	175
Study for Druid Picture. <i>W. H. H.</i> . . . . .	195

	PAGE
Angels watching the Crown of Thorns. <i>Copy by D. G. Rossetti from Ford Madox Brown.</i> (In the possession of Mrs. Lyne) . . . . .	209
Claudio and Isabella, 1851. <i>W. H. H.</i> . . . . .	212
Claudio and Isabella, 1850. <i>W. H. H.</i> . . . . .	213
Mr. Bennett. <i>C. A. Collins.</i> (Taylor Buildings, Oxford) . . . . .	233
Design for "Two Gentlemen of Verona." <i>W. H. H.</i> . . . . .	235
Charles Allston Collins. <i>J. E. Millais</i> . . . . .	238
Varnishing Morning. <i>J. E. Millais.</i> (In the possession of W. Holman Hunt) . . . . .	250
Berengaria recognising the Girdle of Richard I. <i>Charles Collins.</i> (Manchester Art Gallery) . . . . .	272
Waiting. <i>Ford Madox Brown.</i> (In the possession of Lady Jekyll) . . . . .	279
Two Lovers whispering by a Garden Wall. <i>J. E. Millais.</i> (In the possession of H. Gilchrist, Esq.) . . . . .	283
Sheet with First Sketch of "Light of the World," and Design for York and Lancaster Subject. <i>W. H. H.</i> . . . . .	291
Thomas Combe Monument, Stratford-on-Avon. <i>W. H. H.</i> . . . . .	301
Wilkie Collins. <i>J. E. Millais</i> . . . . .	303
Rectory Farm, Ewell . . . . .	305
Design for Lantern in "The Light of the World" <i>W. H. H.</i> . . . . .	308
Portrait of Mrs. Combe. <i>J. E. Millais</i> . . . . .	313
Study of Shepherd's Head. <i>W. H. H.</i> . . . . .	317
Kit's Lesson. <i>R. B. Martineau</i> . . . . .	320
Edward Lear, aged 50. <i>W. H. H.</i> . . . . .	331
J. E. Millais. <i>W. H. H.</i> (This portrait is not the one made on the occasion referred to on page 341; it represents Millais some eight months later) . . . . .	340
William Hunt. <i>W. H. H.</i> . . . . .	360
W. Deverell. <i>W. H. H.</i> . . . . .	361
Design of the Tracery of a Window. <i>J. E. Millais</i> . . . . .	363
Daguerreotype from "Girlhood of Mary" . . . . .	364
Gebel Mokattem, Cairo. <i>W. H. H.</i> (In the possession of Mrs. Herbert) . . . . .	377
Sphinx. <i>W. H. H.</i> . . . . .	378
Fellah Children, Ghizeh. <i>W. H. H.</i> . . . . .	383

	PAGE
From a Letter to Millais. <i>W. H. H.</i> . . . . .	384
From a Letter to Millais. <i>W. H. H.</i> . . . . .	385
Fellah Girl, Egypt (Ghizeh). <i>W. H. H.</i> . . . . .	387
Fellah Girl, Egypt (Ghizeh). <i>W. H. H.</i> . . . . .	388
Egyptian Girl. <i>W. H. H.</i> . . . . .	389
Gazelles in the Desert. <i>W. H. H.</i> (In the possession of Sir K. M. Mackenzie, K.C.B.) . . . . .	390
Seminood on the Nile. <i>W. H. H.</i> . . . . .	392
Seminood on the Nile. <i>W. H. H.</i> . . . . .	393
Ruined Mosque in Sand Desert near Damietta. <i>W. H. H.</i> . . . . .	394
Damietta. <i>W. H. H.</i> . . . . .	395
Damietta. <i>W. H. H.</i> . . . . .	396
Approach to Jaffa. <i>W. H. H.</i> . . . . .	397
Ramadan, Jerusalem. <i>W. H. H.</i> (In the possession of Lady Jekyll) . . . . .	404
Jerusalem. <i>W. H. H.</i> . . . . .	407
The Synagogue. <i>W. H. H.</i> . . . . .	410
Mahomedan Festival at Jerusalem. <i>W. H. H.</i> (In the posses- sion of Jesse Haworth, Esq.) . . . . .	411
Dome of the Church of the Sepulchre, Dispute over the Repair- ing of which occasioned the Crimean War. <i>Webb.</i> (S. Kensington Museum) . . . . .	420
Brook Kerith. <i>W. H. H.</i> . . . . .	429
H. Wentworth Monk. <i>W. H. H.</i> . . . . .	433
Pools of Solomon . . . . .	435
Public Cistern, Hebron. <i>W. H. H.</i> . . . . .	441
Halt at the Well. <i>A. Hughes, from a Sketch by W. H. H.</i> . . . . .	455
Map of Dead Sea . . . . .	458
The Sheik, Engedi. <i>W. H. H.</i> . . . . .	460
Bedouin round Camp Fire, Wady Zuara. <i>W. H. H.</i> . . . . .	475
Natural Architecture, Wady Zuara Tahtel. <i>W. H. H.</i> . . . . .	477
The Vision City. <i>A. Hughes, from a Design by W. H. H.</i> . . . . .	479