



## THE GROSVENOR GALLERY.



UT to return to our Æsthetes. It was by the foundation of Sir Coutts Lindsay's Grosvenor Gallery a few years ago that strength and solidity were first given to the movement amongst the artists of the school. They thus obtained a head quarters for their art, and the founder was one of themselves in his opinions. Although nothing can take from the venerable Royal Academy its historical prestige, yet it has certainly found a formidable rival in the Bond-street gallery.

Pictures are admitted to the former institution *nominally* by selection according to merit; but in the Grosvenor Gallery the more exclusive system has been adopted of *inviting* artists to exhibit. This method of admission has enabled painters who were either unwilling (as many were) or unable to obtain an *entrée* into the Royal Academy, to bring their best works prominently before the general public, without having to run the gauntlet of jealousy of the Royal Academicians, and without having to bow down before a narrow-minded and exclusive *clique*, which settles not only *who* shall exhibit, but can at any time punish an unpopular man by placing his work so high, or so low, that only a giant or a child can catch a glimpse of it.

Those who have regularly visited the Grosvenor Gallery cannot fail to have noticed the characteristics of the Æsthetic School, as represented in the pictures exhibited there since 1878.

With the exception of the numerous paintings by J. A. Whistler, whose works have principally been noted for the affected titles

bestowed upon them, the pictures are noticeable for the prominence given in them to the union of the arts of poetry and painting, their topics being frequently selected from the works of the poets of the Æsthetic school; they are next remarkable for the skill and care bestowed upon the colouring, the tints usually being of a subdued, often of a sombre nature, as more suited to the weird and mournful character of many of the compositions.

A weird sort of sensation of being carried back into the Middle Ages is engendered by long gazing at these pictures, for in that temple of art of which Burne-Jones is the high priest, one seems to feel the priestly influence stealing over one, as when standing before some piece of glorious glass-painting in an old Gothic cathedral. Indeed, the resemblance is somewhat more than fanciful, for in these compositions the figures are strongly defined, clearly detached, and transparent in tint, and the effect is very similar to that seen in stained glass windows.

Perspective does not seem to have received the same amount of attention as colour; and this, coupled with the somewhat constrained and angular attitudes of the figures, a peculiar arrangement of closely fitting draperies, and the general tone of colours employed, give the majority of the paintings an appearance which can best be indicated as resembling the Japanese style of art, a resemblance which is also to be found in the furniture and costumes adopted by people of Æsthetic tastes.

But it is in the portrayal of female beauty that Æsthetic art is most peculiar, both in conception as to what constitutes female loveliness, and in the treatment of it.

The type most usually found is that of a pale distraught lady with matted dark auburn hair falling in masses over the brow, and shading eyes full of love-lorn languor, or feverish despair; emaciated cheeks and somewhat heavy jaws; protruding upper lip, the lower lip being indrawn, long crane neck, flat breasts, and long thin nervous hands.

It naturally follows that artists having selected this ideal of loveliness, certain ladies should endeavour to attain it, and in not a

few cases they have earned the derision of the Philistines, one of whom thus describes:—

## A FEMALE ÆSTHETE.

“Maiden of the fallow brow,  
Listen whilst my love I vow!  
By thy kisses which consume;  
By thy spikenard-like perfume;  
By thy hollow, parboiled eyes;  
By thy heart-devouring sighs;  
By thy sodden, pasty cheek;  
By thy poses, from the Greek;  
By thy tongue, like asp which stings;  
By thy zither's twangy strings;  
By thy dress of stewed-sage green;  
By thy idiotic mien;—  
By these signs, O æsthete mine,  
Thou shalt be my Valentine!”

Edward Burne-Jones, Dante G. Rossetti, and James A. MacNeill Whistler have already been mentioned as artists of the Æsthetic School, but there are many others whose works have received quite as much attention, and are quite as *Æsthetic* in their style.

I will enumerate a few only of the *more characteristic* paintings recently exhibited in the Grosvenor Gallery, which will serve to show how widespread has been the influence of the movement, and how ridiculous it is to sneer at the results it has achieved.

E. BURNE-JONES.—“Laus Veneris,”

“Le Chant d'Amour.”

“Pan and Psyche.”

“The Annunciation.”

“The Golden Stairs.”

“The Mill.”

“Danae at the Brazen Tower.”

“The Tree of Forgiveness.”

All these are indeed pictures of the most intense and romantic style, “Laus Veneris” was painted 1873-75, and it must be remembered that many years before that, Swinburne had dedicated his poem, having

the same title, to E. Burne-Jones, as this is a most interesting link in the Æsthetic idea of the union of the arts of poetry and painting.

“Pan and Psyche” also represents an incident taken from another poem, William Morris’s “The Earthly Paradise.”

“The Tree of Forgiveness,” which worthily occupied the position of honour in this year’s Grosvenor Exhibition, was a remarkable picture, full of the highest poetical inspiration, and most intense in its expression of love and sorrow.

“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 apparition of the lovely Phyllis springing forth from the trunk of the almond tree, and almost as it were out of the picture, has a powerful and startling effect, the anatomy of the limbs being brought into powerful relief, whilst the deep despair and yearning of heartfelt love depicted on the faces long dwell on the memory.

J. M. STRUDWICK.—“Marsyas and Apollo.”

“Peona.” From Keats’s “Endymion.”

“Saint Cecilia.”

“Isabella.”

“Passing Days.”

SIR COUTTS LINDSAY, BART.—“Ariadne.”

“The Fates.”

“The Boat of Charon.”

CECIL G. LAWSON.—“The Minister’s Garden.”

“In the Valley.”

“The August Moon.”

“The Voice of the Cuckoo.”

This talented artist, who died in June last, at the early age of 30 years, has left works which show that he could treat landscapes so

e s m

P R E F A C E

The following transcript is an endeavour to reconstruct the whole of the letter, known as DE PROFUNDIS, written by Oscar Wilde whilst a prisoner in Reading Gaol. The transcript is made solely for private use and is copied from the only two sources available: <sup>①</sup> a typewritten copy in the collection of Stuart Mason (from a duplicate of which was set up Reynolds's edition of the "Suppressed Portion of 'De Profundis'" ~~which was~~ printed in New York for copyright purposes in 1913) and <sup>②</sup> the foolscap octavo edition of "De Profundis" (Methuen & Co., 1909) which contains a larger proportion of the whole than is to be found in the previous editions of 1905 and 1908.

There appears to be no copy extant of the published portion, the text of which Robert Ross severely edited, even altering the sequence of some passages towards the end. But notes are taken of these changes in Mason's typewritten copy where also, by accident or otherwise, are transcribed certain passages of the published part in their original version. Thus one can judge to some extent of the nature of the editing. We do not know, unfortunately, how much or how far Robert Ross altered, suppressed or changed the order of the text which he edited; but in the absence of the British Museum manuscript this is probably the nearest approach to a full display of the wonderful document.

humain in its entirety.

The original manuscript, now in the British Museum, is written upon 20 sheets of blue foolscap paper (13 by 8 in.) forming 80 pages ruled with 33 blue lines. The specimen page reproduced in Stuart Mason's Bibliography shows 71 written lines to the page, of about 18 words to the line.

The present copy consists of 246½ pages of 24 lines, averaging 9 words to the line or about 216 words to the page. This includes a certain over-lapping of the text both unpublished and published.

The unpublished portion, including those parts of the published version in their original form in the Mason typed copy, occupies about 150½ pages of the whole: the published portion (excepting about two pages which are transcribed only from the Mason copy already alluded to) take up the remaining 96 pages. Thus it seems that about 2/5ths of the whole work has been published in Methuen's edition and the remaining 3/5ths in Reynolds's privately printed edition. The two pages referred to, of which only the original version is given here, show hardly any alteration from the published text: they are on pages 98-99 ("Prosperity, Pleasure and Success" down to "though not for pain"--about 12 lines) and on pages

195-197 (from "Do you ever feel any gratitude" down to "for the likes of us" --about 38½ lines.)

The text of both the edited and the original versions begins on pages 212-213 (about <sup>25</sup>12 lines of each) commencing at "We think we can have out emotions for nothing" down to "nothing is ever revealed." The original rendering follows/ on pages 213-214.

On page 240 about four lines referring to Bruges are repeated in original form on page 242.

Lastly, on pages 240-241 will be found the final paragraphs (beginning at "It is not for nothing" down to the end: "the meaning of sorrow and its beauty"), the original form of which will be found on pages 245-247.

Judging from these paragraphs, the changes are principally from the personal to the impersonal.

Notes in Mason's typed copy have made it possible to replace in their original sequence several passages transposed by Robert Ross in the printed text. These occur chiefly towards the end of the work. The first change appears on page 236 following <sup>after</sup> the manuscript version and ending with "far different emotions."

De Profundis, 1909, pp.119-120: from "Of course to one so modern" down to "to find it somewhere."

Then follows (De Profundis, 1909, pp.116-117):--"I have a strange longing" down to "live in their presence."

Then follows (De Profundis, 1909, pp.120-121):--"All trials are trials for one's life" down to ~~the end~~ the end, "with bitter herbs make me whole."

Then (De Profundis, 1909, pp.115-116):--"I am to be released" down to "for me years ago."

And lastly (De Profundis, 1909, pp.117-119):--"It is not for nothing" down to "Sorrow and its beauty."

The rectification of these passages in the present copy <sup>? is</sup> are precious for the understanding of the whole.

In Mason's typed copy the following note is added to the passage relating to the costs in the Queensberry action (page 54):--

Note. £700 was the amount of Queensberry's costs in the unsuccessful action. The debts filed amounted to £6000. Q. was the petitioning creditor, making Wilde a bankrupt.

W. E. L.

Wimbledon, June 1920

## P R E F A C E

FOR a long time considerable curiosity has been expressed about the manuscript of **DE PROFUNDIS**, which was known to be in my possession, the author having mentioned its existence to many other friends. The book requires little introduction, and scarcely any explanation. I have only to record that it was written by my friend during the last months of his imprisonment, that it was the only work he wrote while in prison, and the last work in prose he ever wrote. (The 'Ballad

*of the ... half*  
*of the ...*  
Gaol Ballad  
in  
papers in  
Wilde's release.  
(from ...)

of Reading Gaol' was not planned or even composed until he had regained his liberty.)

In sending me instructions with regard to the publication of **DE PROFUNDIS**, Oscar Wilde wrote:—

*'I don't defend my conduct. I explain it. Also there are in my letter certain passages which deal with my mental development in prison, and the inevitable evolution of my character and intellectual attitude towards life that has taken place; and I want you and others who still stand by me and have affection for me to know exactly in what mood and manner I hope to face the world. Of course, from one point of view, I know that on the day of my release*

*I shall be merely passing from one prison into another, and there are times when the whole world seems to me no larger than my cell, and as full of terror for me. Still I believe that at the beginning God made a world for each separate man, and in that world, which is within us, one should seek to live. At any rate you will read those parts of my letter with less pain than the others. Of course I need not remind you how fluid a thing thought is with me—with us all—and of what an evanescent substance are our emotions made. Still I do see a sort of possible goal towards which, through art, I may progress.*

*‘Prison life makes one see people and things as they really are. That*

*is why it turns one to stone. It is the people outside who are deceived by the illusions of a life in constant motion. They revolve with life and contribute to its unreality. We who are immobile both see and know.*

*'Whether or not the letter does good to narrow natures and hectic brains, to me it has done good. I have "cleansed my bosom of much perilous stuff." I need not remind you that mere expression is to an artist the supreme and only mode of life. It is by utterance that we live. Of the many, many things for which I have to thank the Governor there is none for which I am more grateful than for his permission to write fully to you, and at as great a length as I*

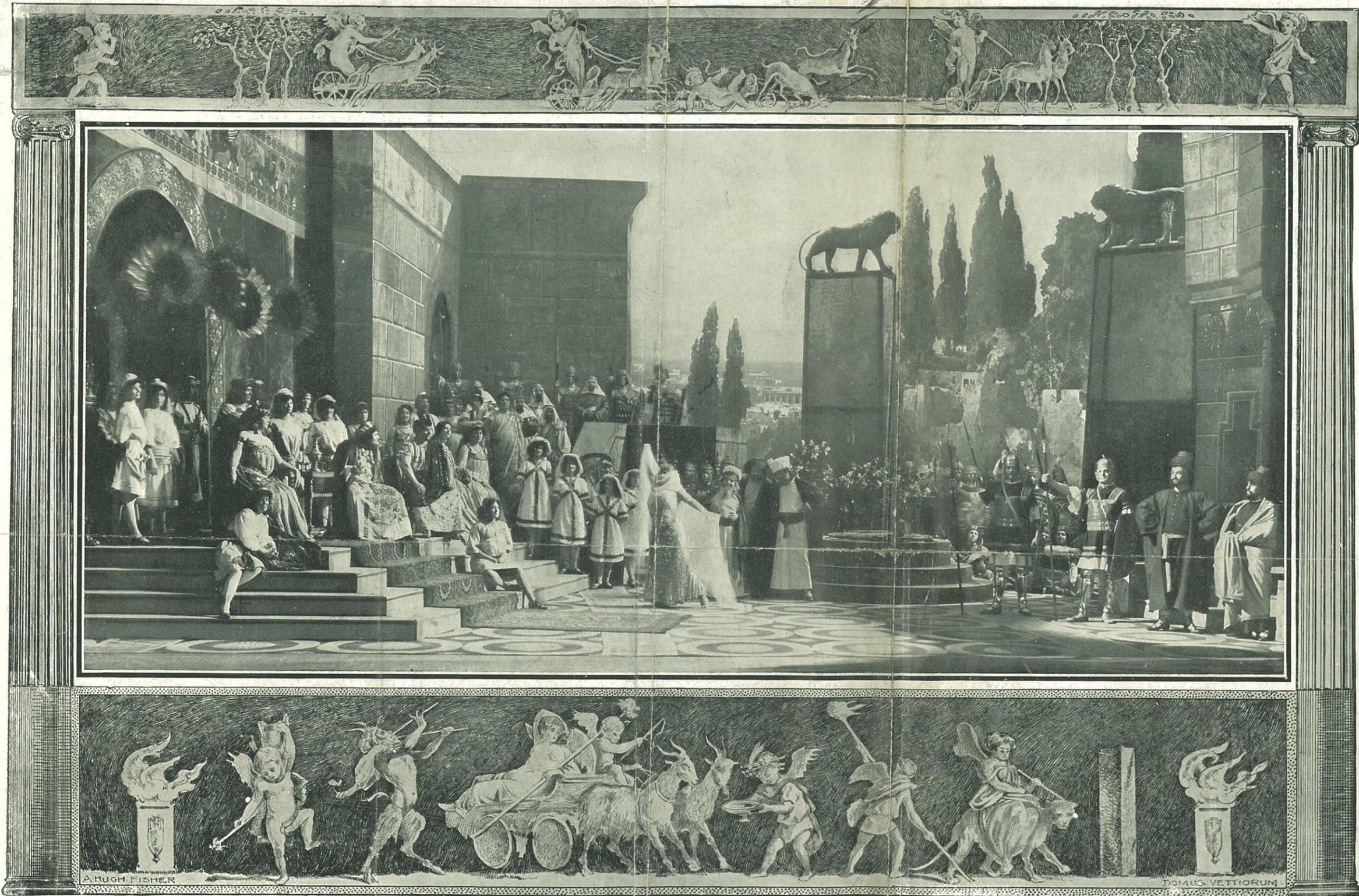
*desire. For nearly two years I have had within a growing burden of bitterness, of much of which I have now got rid. On the other side of the prison wall there are some poor black soot-besmirched trees which are just breaking out into buds of an almost shrill green. I know quite well what they are going through. They are finding expression.'*

I venture to hope that DE PROFUNDIS, which renders so vividly, and so painfully, the effect of social *débâcle* and imprisonment on a highly intellectual and artificial nature, will give many readers a different impression of the witty and delightful writer.

ROBERT ROSS

THE MOST KEENLY DISCUSSED OPERA OF MODERN TIMES: RICHARD STRAUSS'S "SALOME."

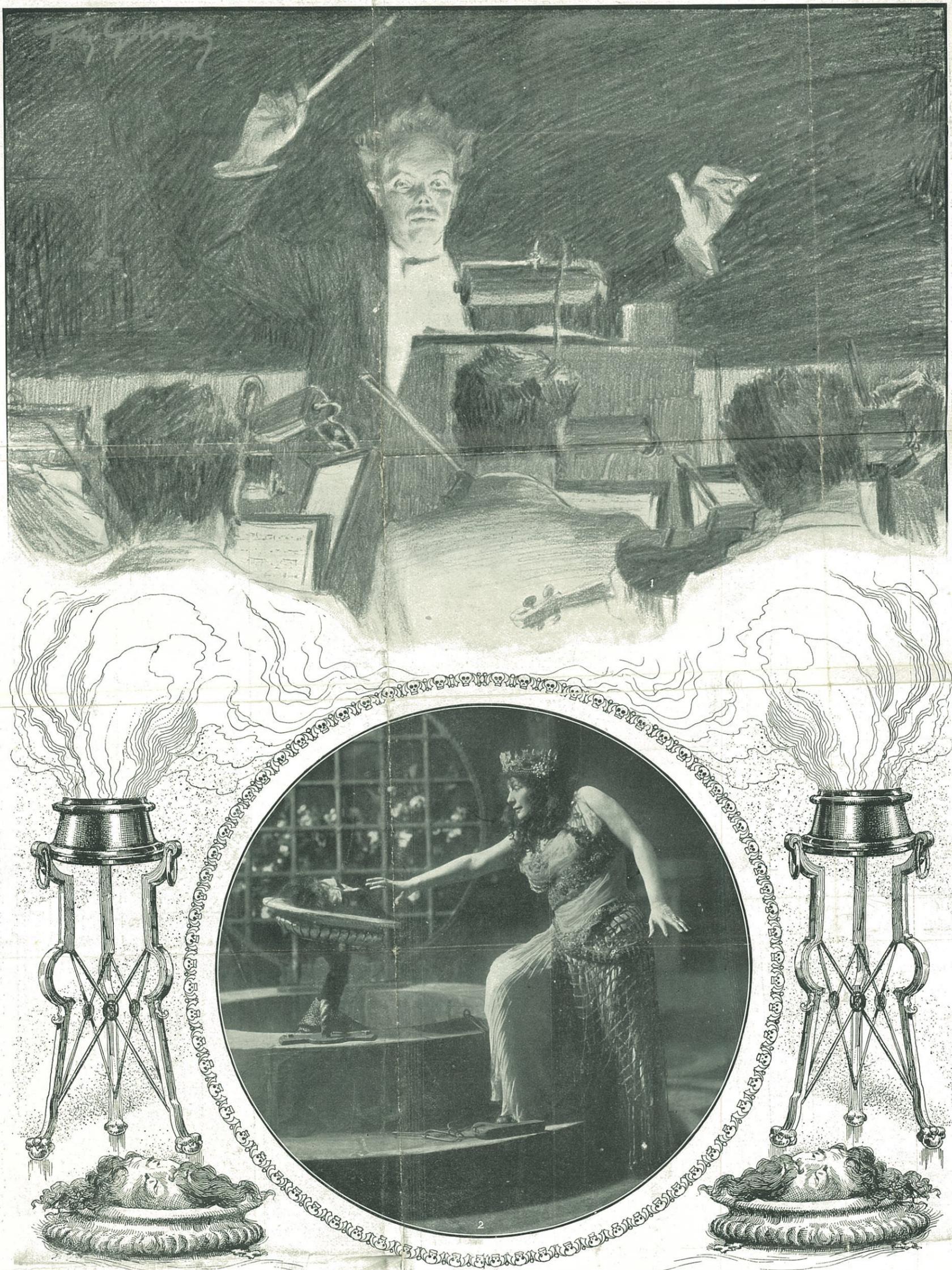
PHOTOGRAPH BY BYRON, NEW YORK. SUPPLIED BY THE DOVER STREET STUDIOS.



SALOME DANCING BEFORE HEROD: SCENE FROM THE PRODUCTION AT THE METROPOLITAN OPERA-HOUSE, NEW YORK.

The management of the Metropolitan Opera-House in New York provided a magnificent stage setting for Strauss's "Salome," and one of the finest tableaux is here reproduced. It is the moment when Salome dances before Herod and receives from him the offer of a reward, even to the half of his kingdom. After she has chosen and received the head of John the Baptist, there follows the tremendous scene for which Strauss has written music that is unsurpassed for passionate expression.

# THE OPERA THAT SHOCKED NEW YORK: STRAUSS'S "SALOME."



1. THE COMPOSER, DR. RICHARD STRAUSS, CONDUCTING THE FIRST PERFORMANCE OF "SALOME" AT DRESDEN.

2. THE AMERICAN "SALOME": FRÄULEIN OLIVE FREMSTAD IN THE TITLE-RÔLE AT THE METROPOLITAN OPERA-HOUSE, NEW YORK.

PHOTOGRAPH BY BYRON, NEW YORK, SUPPLIED BY THE DOVER STREET STUDIOS.

Richard Strauss's opera "Salome," which was received with such enthusiasm on the Continent, has been banned by a section of the New York public. In consequence of the outcry, Mr. Conried consented to withdraw the piece from the Metropolitan Opera-House; but as he had a contract with Dr. Strauss for so many performances, he will transfer it to another theatre. Elsewhere in the present number we give photographs of the singers who took the title-role in Stuttgart and Milan.

J. E. Millais.

JANUARY 1, 1886.

THE GROSVENOR GALLERY.

Continuing the series of exhibitions illustrating the art of the most eminent living painters, inaugurated four years ago by the pictures of Mr. Watts, Sir Coutts Lindsay to-day opens his gallery in New Bond-street with a comprehensive collection of the works of Sir John Everett Millais, one of the most gifted and accomplished artists that this country has produced. It may safely be asserted that no other painter, English or foreign, now living, could furnish so rich and varied a display. A few of Sir John's important works are absent, but the 150 pictures, extending in date of production over more than 40 years, amply illustrate every phase of his many-sided art. The early works produced when, together with Dante Rossetti, Holman Hunt, and some other young artists styling themselves pre-Raphaelites, he was inspired by the example of the primitive Italian and Flemish painters, will be found especially interesting. The first of these that we meet with is the curiously realistic picture, "Christ in the House of His Parents," which established his reputation as an artist of great originality and power, and at the same time elicited much adverse and some very unreasoning criticism by reason of its entire disregard of the traditional modes of treating religious subjects, and its uncompromising adherence to commonplace fact. This and several other works belonging to the same period, including the "Lorenzo and Isabella," suggested by Keats's poem, the "Woodman's Daughter," and the fantastic and rather crude "Ferdinand lured by Ariel," we noticed at length when they were exhibited four years ago by the Fine Art Society. While not less sincere in purpose than these, or less complete in realisation, "The Proscribed Royalist" and "The Huguenot" show a much finer sense of style. All these early works are too generally known by engravings to need description, but no reproduction can give an idea of the infinite labour bestowed on them. Of the truth and purity of the local tints, or of the fastidious care and extraordinary imitative skill with which every detail is wrought, it is scarcely possible to speak in exaggerated terms. Another remarkable fact is their perfect state of preservation. After a lapse of 35 years their brilliancy of colour remains unimpaired; no flaw or crack is to be seen in any of them.

The picture of an ancient Knight conveying two children across a shallow river on his disproportionately large horse, entitled "Sir Tounbras," marks a transition between the minute and elaborate completeness of the artist's earlier work and the broad and effective style by which he is chiefly known to the present generation. When first exhibited in 1857 it excited the ire and indignation of Mr. Ruskin, who prophesied the speedy ruin of the painter. The picture is faulty in many ways, but the landscape background is of great beauty, and the head of the old man an admirable study of character. After producing "The Black Brunswicker" and "The Rescue"—two of his best pictures of dramatic incident—Sir John Millais gradually increased the scale of his work, and adopted a corresponding breadth and largeness of handling. The two life-sized pictures, "Stella" and "Vanessa," painted in 1868, want the easy mastery of touch that he soon afterwards acquired, but show his fine feeling for colour and natural grace of gesture. Although for the last twenty years he has been chiefly occupied with portraiture, the painter has produced at intervals some subject pictures of great value. The largest of them, and in some respects one of the best, "The Knight Errant," is the only example of his skill in depicting the nude human figure on a life-sized scale. The action of the knight in armour, who with his sword is cutting the cords that bind a maiden to a tree, does not strike us as very expressive; but both figures are drawn and painted with masterly power. What chiefly distinguishes the picture is, however, its rich harmony and subdued splendour of colour. The glowing but finely modulated flesh tints are such as no artist except some of the greatest Venetian masters have surpassed. Of "The Ruling Passion" that appeared in the last Academy exhibition, or of "An Idyll" of the previous year, it is unnecessary to speak. A better work than either of them is "The North-West Passage," painted in 1874. This is entitled to rank as one of the painter's masterpieces. The head of the ancient mariner—painted from the late Mr. Trelawny, the friend of Shelley and Byron—is full of expressive energy, and, as well as the graceful and sympathetic lady seated on a stool by his feet, and all the characteristic accessories of the scene, is painted in splendid style.

In all departments of portraiture Sir John Millais is, at the present time, almost unrivalled. The male portraits in the collection are very numerous, many of them deriving interest from their subjects as well as their manner of treatment. In none are his keen perception of individual character and rare executive power more clearly manifested than in the picture of his brother Academician, Mr. J. C. Hook. The three-quarter lengths of "The late Lord Shaftesbury" and of "Sir Henry Thomson" are not, however, in any important respect inferior to it. The half-length of "The Marquis of Salisbury," with a thoughtful expression on his face, is an admirable rendering of character, but the companion picture, representing "The late Lord Beaconsfield," who died before it was finished, is less successful. Among other celebrities appearing on the walls are "Mr. Gladstone," "Mr. John Bright," "Lord Tennyson," and "Mr.

longing to the same period, including the "Lorenzo and Isabella," suggested by Keats's poem, the "Woodman's Daughter," and the fantastic and rather crude "Ferdinand lured by Ariel," we noticed at length when they were exhibited four years ago by the Fine Art Society. While not less sincere in purpose than these, or less complete in realisation, "The Proscribed Royalist" and "The Huguenot" show a much finer sense of style. All these early works are too generally known by engravings to need description, but no reproduction can give an idea of the infinite labour bestowed on them. Of the truth and purity of the local tints, or of the fastidious care and extraordinary imitative skill with which every detail is wrought, it is scarcely possible to speak in exaggerated terms. Another remarkable fact is their perfect state of preservation. After a lapse of 35 years their brilliancy of colour remains unimpaired; no flaw or crack is to be seen in any of them.

The picture of an ancient Knight conveying two children across a shallow river on his disproportionately large horse, entitled "Sir Tounbras," marks a transition between the minute and elaborate completeness of the artist's earlier work and the broad and effective style by which he is chiefly known to the present generation. When first exhibited in 1857 it excited the ire and indignation of Mr. Ruskin, who prophesied the speedy ruin of the painter. The picture is faulty in many ways, but the landscape background is of great beauty, and the head of the old man an admirable study of character. After producing "The Black Brunswicker" and "The Rescue"—two of his best pictures of dramatic incident—Sir John Millais gradually increased the scale of his work, and adopted a corresponding breadth and largeness of handling. The two life-sized pictures, "Stella" and "Vanessa," painted in 1868, want the easy mastery of touch that he soon afterwards acquired, but show his fine feeling for colour and natural grace of gesture. Although for the last twenty years he has been chiefly occupied with portraiture, the painter has produced at intervals some subject pictures of great value. The largest of them, and in some respects one of the best, "The Knight Errant," is the only example of his skill in depicting the nude human figure on a life-sized scale. The action of the knight in armour, who with his sword is cutting the cords that bind a maiden to a tree, does not strike us as very expressive; but both figures are drawn and painted with masterly power. What chiefly distinguishes the picture is, however, its rich harmony and subdued splendour of colour. The glowing but finely modulated flesh tints are such as no artist except some of the greatest Venetian masters have surpassed. Of "The Ruling Passion" that appeared in the last Academy exhibition, or of "An Idyll" of the previous year, it is unnecessary to speak. A better work than either of them is "The North-West Passage," painted in 1874. This is entitled to rank as one of the painter's masterpieces. The head of the ancient mariner—painted from the late Mr. Trelawny, the friend of Shelley and Byron—is full of expressive energy, and, as well as the graceful and sympathetic lady seated on a stool by his feet, and all the characteristic accessories of the scene, is painted in splendid style.

In all departments of portraiture Sir John Millais is, at the present time, almost unrivalled. The male portraits in the collection are very numerous, many of them deriving interest from their subjects as well as their manner of treatment. In none are his keen perception of individual character and rare executive power more clearly manifested than in the picture of his brother Academician, Mr. J. C. Hook. The three-quarter lengths of "The late Lord Shaftesbury" and of "Sir Henry Thomson" are not, however, in any important respect inferior to it. The half-length of "The Marquis of Salisbury," with a thoughtful expression on his face, is an admirable rendering of character, but the companion picture, representing "The late Lord Beaconsfield," who died before it was finished, is less successful. Among other celebrities appearing on the walls are "Mr. Gladstone," "Mr. John Bright," "Lord Tennyson," and "Mr. Henry Irving." A better example of graceful female portraiture we have seldom seen than the half-length of "The Duchess of Westminster," or than that of "Mrs. Bischoffsheim," attired in a richly brocaded dress. The artist's unequalled skill in giving an air of cultivated grace and refinement to the subjects is again seen in the portrait of "Lady Campbell, born Lehmann." As regards beauty of colour and complete modelling of form, this work is unsurpassed by anything in the gallery. There are several admirable pictures of children in the collection, but nearly all of them have been too recently noticed to require lengthened comment. Among the best are a charming full length of "Miss Catharine Muriel Cowell Stepney," "Sweetest Eyes were ever seen," and the group of two little girls in a wood entitled "Cuckoo." These, together with other fine qualities, show the most sympathetic appreciation of childish character and expression. The catalogue contains many very interesting notes regarding the pictures furnished by Mr. F. G. Stephens, and at the end is a chronological table



# Chiswick School of Art.

(In connection with the Department of Science and Art  
South Kensington.)

Patron, HIS GRACE THE DUKE OF DEVONSHIRE.

## A Fancy Dress and Historic COSTUME SOIRÉE,

In aid of the Local Prize Fund, will be held at the School,

On TUESDAY, June 3rd.

The following Ladies and Gentlemen have kindly consented to  
act as an admission Committee :

(Through whom by introduction Tickets may be obtained, 5/- each.  
Admission to the general Public One Guinea.)

Mrs. J. T. CARR, Tower House, Bedford Park.  
Mrs. ED. LONG, Kelston, Fitzjohn's Avenue, Hampstead Hill.  
F. YORKE POWELL, Esq., 2, Priory Gardens, Bedford Park.  
Mrs. PEARCE, 5, Ravenscourt Terrace, Ravenscourt Park.  
Dr. GORDON HOGG, Priory, House Priory Gardens, Bedford Park.  
T. LLOYD, Esq., Home Cottage, Brook Green, Hammersmith.  
Mrs. BONTOR, 3, Bedford Road, Bedford Park.  
EUGENE OSWALD, Esq., LL.D., 16, St. Mark's Crescent Regent's Park.  
J. SIME, Esq., 1, Queen Anne's Grove, Bedford Park.  
Mrs. DESCHAMPS, 9, Daleham Gardens, Hampstead Hill.  
G. H. ORPEN, Esq., 6, Priory Gardens, Bedford Park.  
Mrs. TENISON, 215, Uxbridge Road.  
F. A. A. ROWLAND, Esq., 7, South Parade, Bedford Park.

Mrs. BENNETT, 33, Loftus Road, Shepherd's Bush.  
Mrs. FOX-BOURNE, 8, Queen Anne's Grove, Bedford Park.  
Mrs. ATWOOD, Spring Terrace, Richmond.  
R. BOWDLER SHARPE, Esq., Holmwood, The Avenue, Bedford Park.  
Mrs. MONCURE CONWAY, Inglewood, The Avenue, Bedford Park.  
E. HARGITT, Esq., Roseneath, Bedford Park Road, Bedford Park.  
H. KEITH, Esq., 24, The Avenue, Bedford Park.  
J. PLAYSTER-STEEDS, Esq., F.S.A., L.L. & A. Society, 376, Strand, W.C.  
H. GIELGUD, Esq., 19, The Avenue, Bedford Park.  
Mrs. H. M. E. SHARPE-AYRES, 30, Pembroke Square, Kensington.  
C. CARLIDGE, Esq., The Studios, Bloomfield Place, Pimlico.  
B. C. COLLIER, Esq., 20, Brompton Square, S.W.  
JOHN WORMAN, Esq., Drayton Villa, Thistle Grove, South Kensington.  
L. C. NIGHTINGALL, Esq., Lansdowne Gardens, South Lambeth.  
E. S. BURCHETT, Esq., }  
F. HAMILTON JACKSON, Esq., } <sup>AND</sup> Directors, Chiswick School of Art,  
Bedford Park.

*N.B.—No one can be admitted to this Soirée except in Fancy Costume.*

As a limited number of tickets only can be issued, it is desirable that application for the same should be made early to avoid disappointment.

The Directors will be glad to be informed in case of individual characters, or symbolic costumes being chosen that they may use such knowledge to prevent repetition.