



Figure 1: *Study of an Ash Trunk*, 1857, exhibited Royal Academy 1858, watercolour and gouache with gum arabic, 30.4 x 22.8 cm, Ashmolean Museum



Figure 2: Detail of nude figure study for *Birds of the Air*, c. 1878, charcoal on grey paper, Victoria and Albert Museum



Figure 3: Study of two standing figures for the painting *A Quartet, A Painter's Tribute to the Art of Music*, AD 1868 (RA 1869); c.1867-68. Black and white chalk, on brown paper, 31.3 x 20.2 cm, British Museum



Figure 4: Detail of Albert Moore's cartoon of a running woman, the fifth figure in *Follow My Leader*, c. 1873, charcoal on grey paper, Victoria and Albert Museum

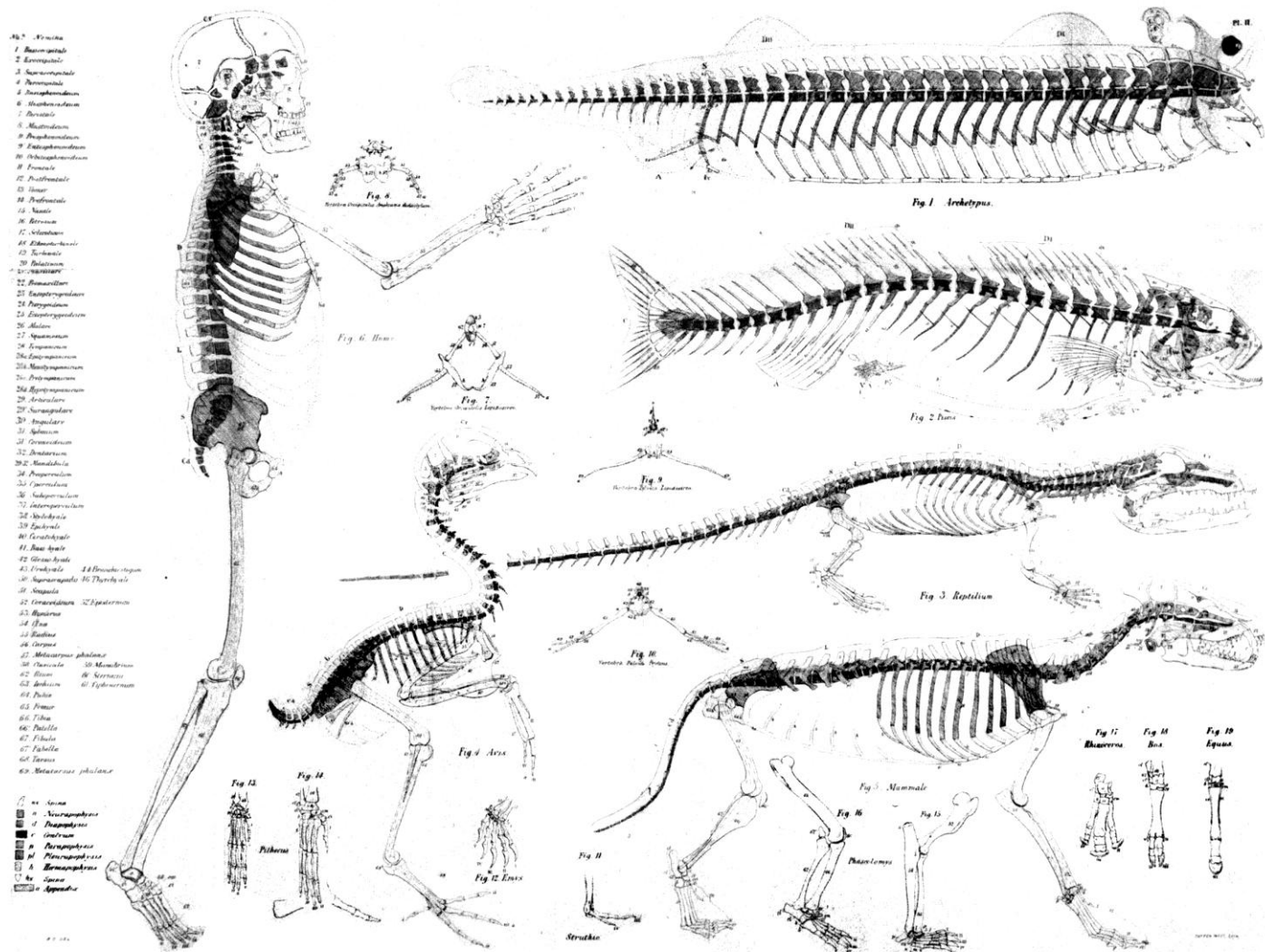
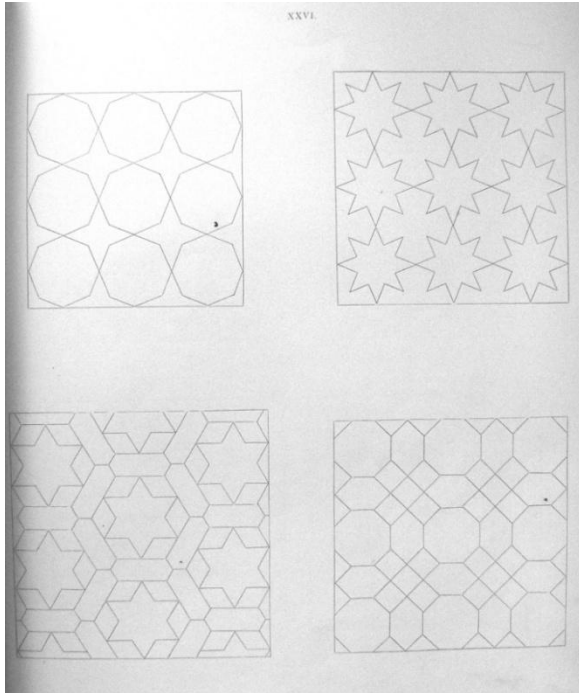
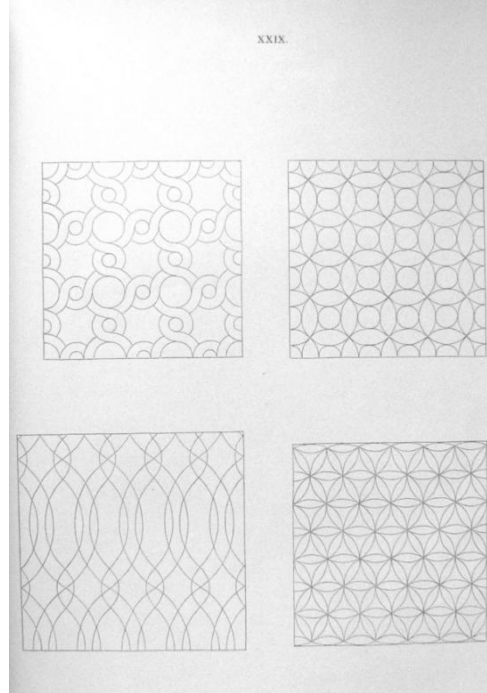


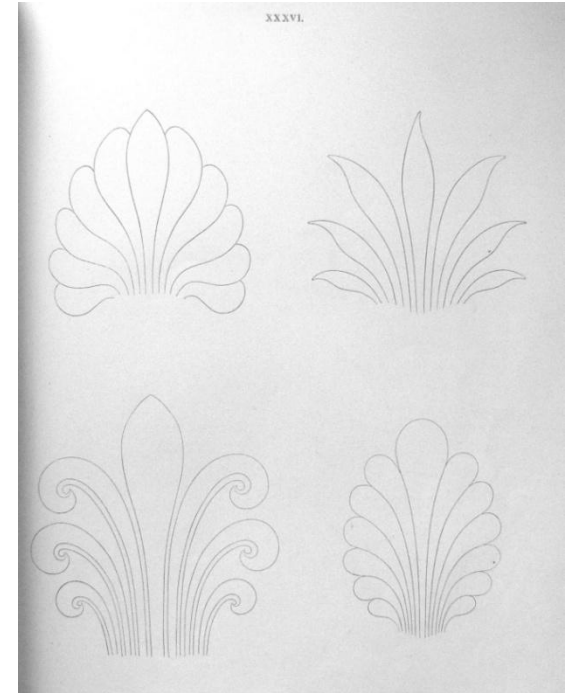
Figure 5: Richard Owen, *On the Archetype and Homologies of the Vertebrate Skeleton* (London: J. Van Voorst, 1848), p. 81



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Figure 6: William Dyce, *The Drawing Book of the Government Schools of Design* (1842-43)



Figure 7: Nude figure study for *Birds of the Air*, c.1878, charcoal on grey paper, 88.2 x 38.9 cm, Victoria and Albert Museum



Figure 8: *Birds*, 1878, oil on canvas, 155.4 x 65.3 cm
Birmingham Museum and Art Gallery

PLATE II

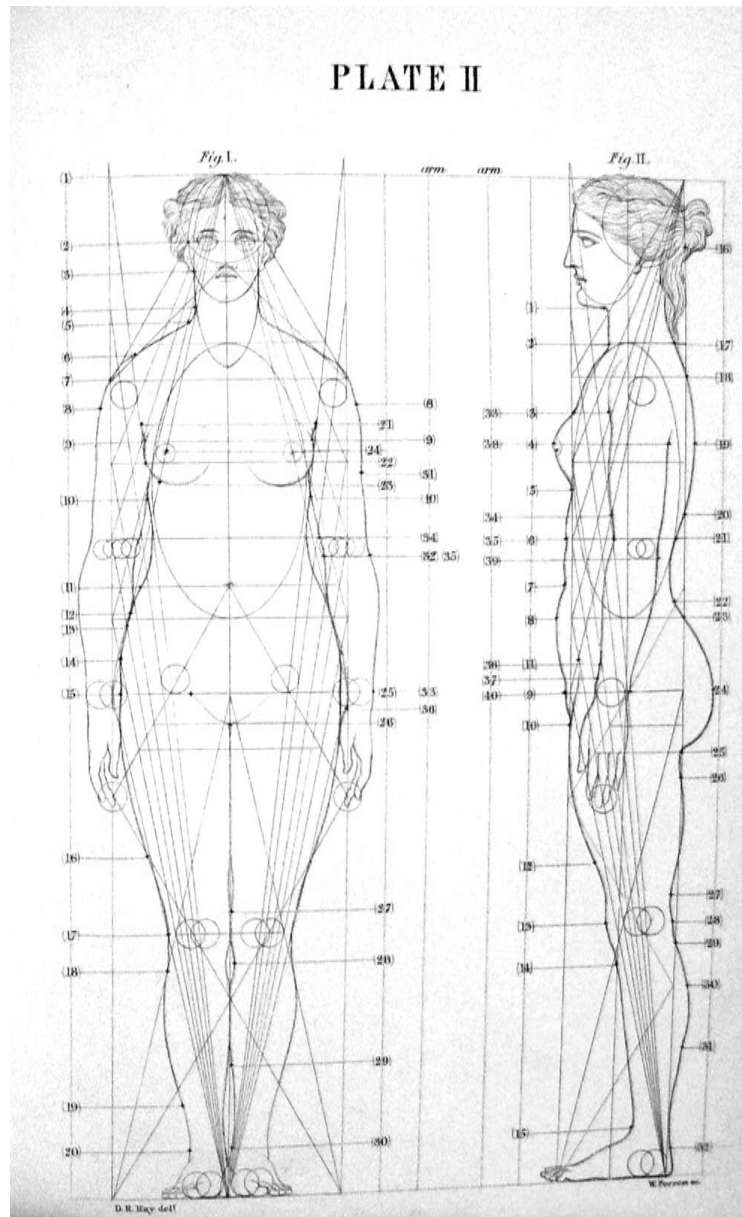


Figure 9: D. R. Hay, *The Natural Principles of Beauty, as Developed in the Human Figure* (Edinburgh and London: Blackwood, 1852), Plate 2

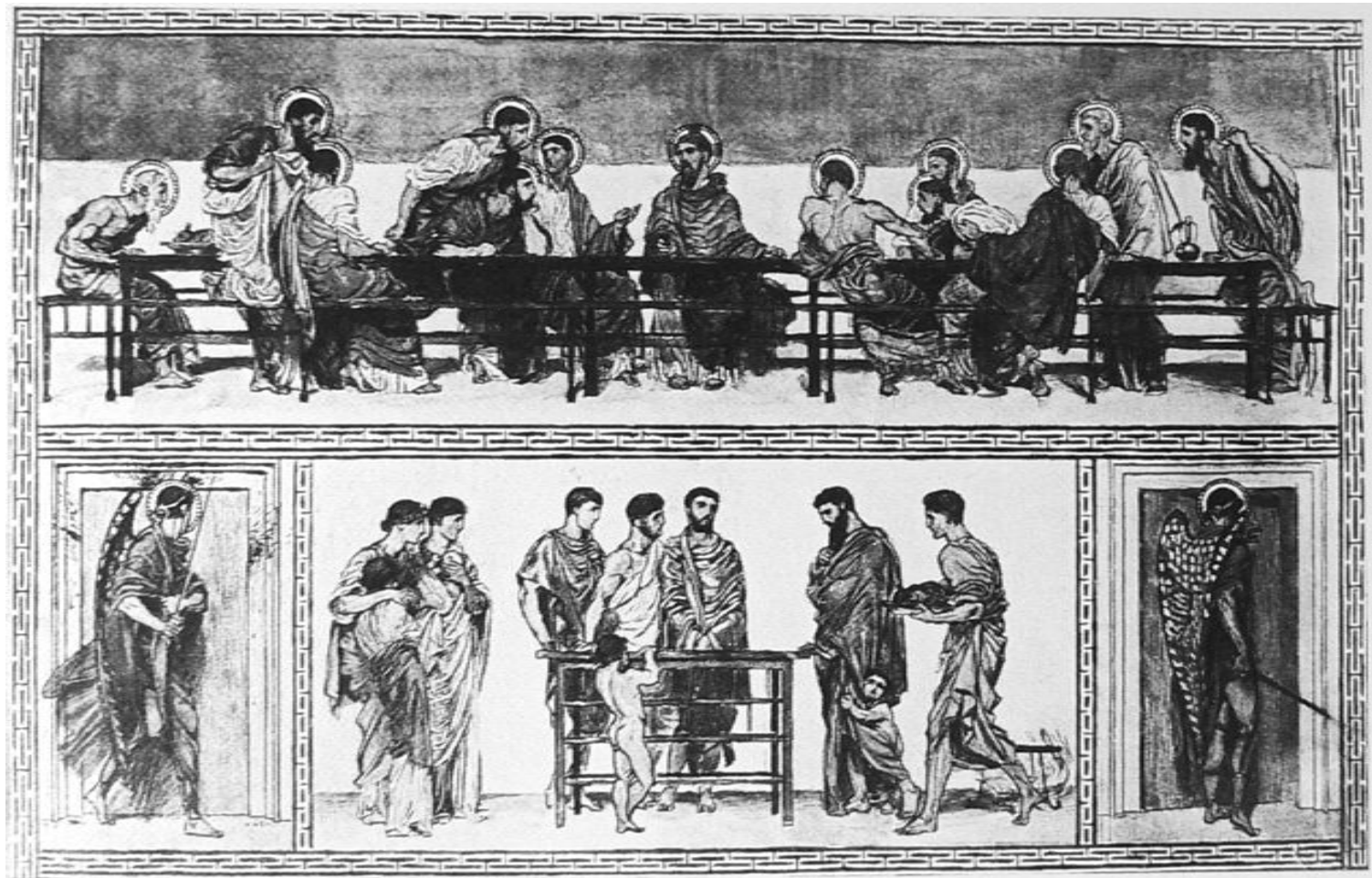


Figure 10: Alfred Moore, Compositional Study for the Fresco *The Last Supper* and *The Passover*, Intended for the Dutch Church, Austin Friars (1862), photograph of lost original, Royal Institute of British Architects



Figure 11: Jean Auguste Dominique Ingres, *The Spring (La Source)*, 163 x 80 cm, 1820-1856, Paris, Musée d'Orsay



Figure 12: Alexandre Cabanel, *Nymph and Satyr (Nymphe et Satyre)*, 1860, oil on canvas, dimensions unknown, private collection



Figure 13: Albert Moore, Studies after ancient Assyrian sculpture in the British Museum, 1855-65, graphite, 13.9 x 22.8 cm, British Museum



Figure 14: Albert Moore, *Elijah Running to Jezreel Before Ahab's Chariot* (detail), 1861, sepia and pencil heightened with scratching out, 43.8 x 64.7cm, private collection



Figure 15: Albert Moore, *A Quartet; A Painter's Tribute to the Art of Music*, A.D. 1868, 1868, oil on canvas, 59.6 x 87.5 cm, private collection

Figure 16: Albert Moore,
Azaleas, 1867-8, oil on canvas
with original frame designed
by artist, 197.9 x 100.2 cm,
Hugh Lane Municipal Gallery
of Modern Art





Figure 17: Albert Moore, *The Marble Seat*, 1865, oil on canvas, 73.6 x 47 cm, whereabouts unknown



Figure 18: Albert Moore,
*The Progress of
Architecture*, frontispiece
for William Eden
Nesfield's *Specimen's of
Medieval Architecture*
(1862)



Figure 19: Albert Moore, detail from study for *Battledore and Shuttlecock*, 1868-70, charcoal on grey paper, Victoria and Albert Museum



Figure 20: Albert Moore, close up detail of pouncing from study for *Battledore and Shuttlecock*, 1868-70, charcoal on grey paper, Victoria and Albert Museum

Figure 21: Albert Moore, sketch for boy in *Follow My Leader*, c. 1873, charcoal on grey paper, Victoria and Albert Museum

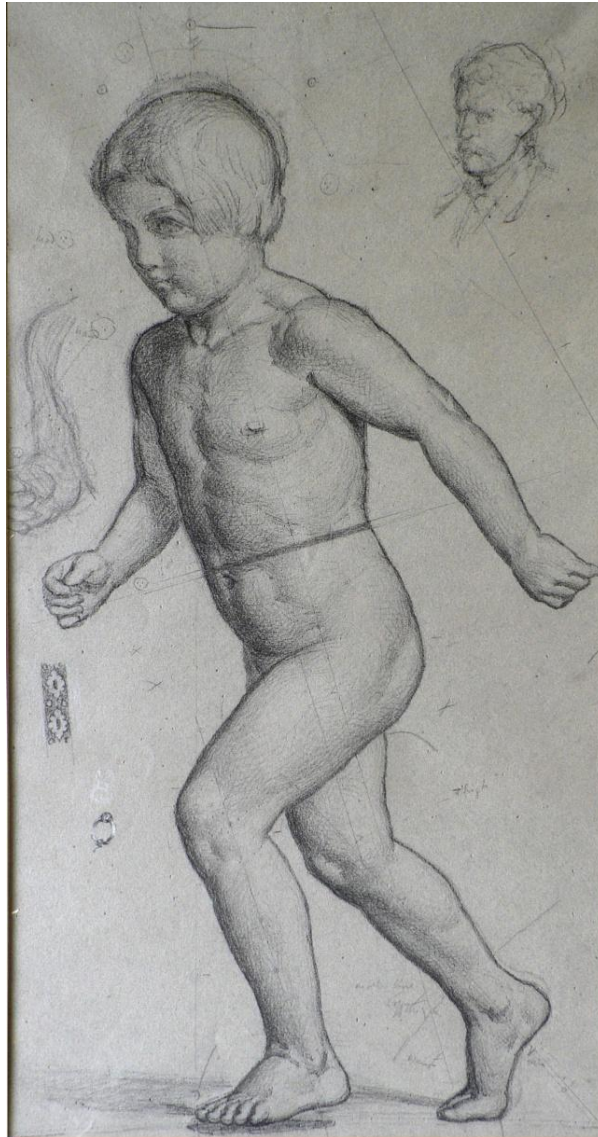


Figure 22: Albert Moore, detail of pouncing for boy in *Follow My Leader*, c. 1873, charcoal on grey paper, Victoria and Albert Museum