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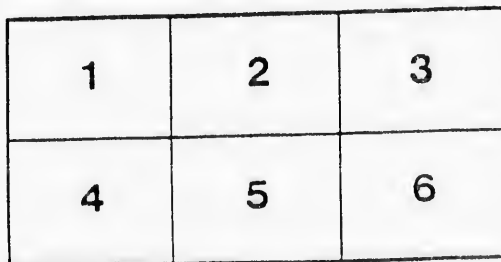
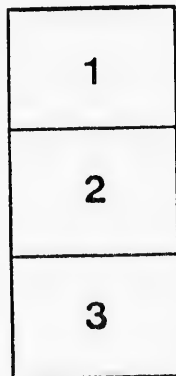
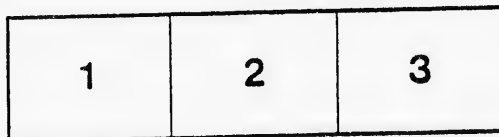
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HAM SCRAPBOOK II, p. 9

Owens Art School.

EXHIBIT

OF
Work by the Pupils during its First Term,

IN CONNECTION WITH THE

PERMANENT COLLECTION OF PAINTINGS IN THE GALLERY.

PRINCIPAL OF EDUCATIONAL DEPARTMENT:

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AN EXHIBITOR IN THE ROYAL ACADEMY AND THE PARIS SALON.

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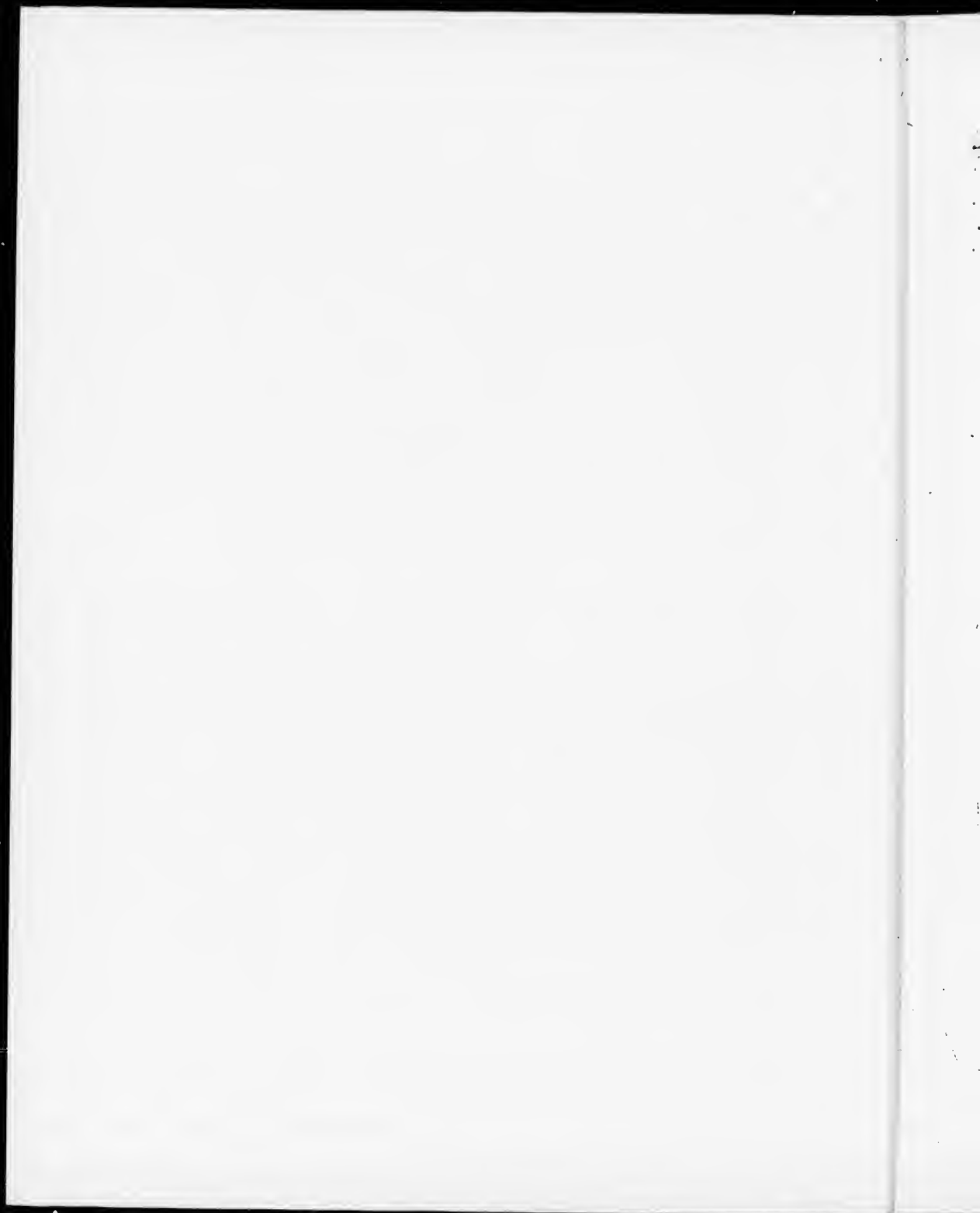
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List of Pupils

CONTRIBUTING TO THE EXHIBITION OF WORK EXECUTED DURING THE FIRST
TERM (7 MONTHS) FROM 12TH OCTOBER, 1885, TO 12TH MAY, 1886.

Miss Adams,	Miss Julia Harrison,	Miss Robertson,
" Allan,	" Holman,	" Rankin,
" P. Beard,	" Harrison,	" Robertson,
" B. Barbour,	" Hunt,	" Maud Robertson,
" Bull,	" Hall,	Mrs. Raymond,
" Barker,	" Hatheway,	Miss Julia Reed,
" Bowden,	" Hanford,	" H. Robertson,
" Berryman,	" M. Hazen,	" Raymond,
Mrs. Blaine,	Mr. Hall,	" Ritchie,
Miss Bayard,	" L. A. Holman,	" F. Robertson,
" Boyd,	Miss Edna Jones,	" C. W. Sharp,
Master W. J. Burditt,	Mr. E. Jones,	" Carrie Seely,
Mrs. Cleveland,	Miss Jack,	" Annie Scammell,
Miss Cowan,	" E. F. Jones,	Master E. Sancton,
" Campbell,	" Jordau,	Miss Stevens,
Mr. Cleveland,	" K. Jones,	Master A. Stead,
Miss E. Distin,	" F. Kaye,	Miss Smith,
" Mary Davidson,	" A. King,	" Shaw,
" Dimock,	" Kerr,	" Smith,
" Drury,	Mr. Lawson,	" Ethel Smith,
" Eva Drury,	Mrs. Lewis,	" Stewart,
" Dever,	" Marsters,	Mrs. T. A. Temple,
Mrs. Dearborn,	Miss McGivern,	Miss Thomas,
Mr. Frost,	" MacKay,	" Thompson,
Master Frith,	Mrs. Thos. McLellan,	" M. Turnbull,
Miss E. Fielders,	" Nevins,	" G. Turnbull,
" Fielders,	Miss Newcomb,	" Thompson,
Master Fairweather,	" Narraway,	" A. White,
Mrs. E. Fairweather,	" Pullen,	" Ella Whiteley,
Miss Gilbert,	" A. Puddington,	Mrs. Wardroper,
" Godsoe,	" Peters,	Miss Woodburn,
Mr. Gorbell,	" B. Puddington,	" B. Whitney,
" Green,	Mr. Padlock,	" Wallace,
Miss Harding,	Miss Parks,	" Woodworth,
" Hanington,	" Peters,	Mr. S. Watson.
" M. Holly,	" Emma Pitt,	



AMONG THE

Plaster Models in the Owens Art School

ARE THE FOLLOWING:

1. **The Fighting Hero or Gladiator.** A Reduction from the Marble in the Louvre.

This most spirited of all statues (6½ feet from head to foot) ancient or modern, was found on the coast near Antium—very near the spot where, a century earlier, the Apollo Belvedere was found. The stem supporting it is inscribed in Greek letters, "Agasias, son of Dositheus, the Ephesian, made it," and therefore it is a specimen of Greek sculpture of the Fourth Epoch, that ended with the Roman conquest. Critics differ as to the character. It is supposed to represent, but the world agrees in the perfection of its bold, energetic style, the nervous tension of the whole body, the combined readiness for attack and defence, and the firm and defiant brow.

2. **Antinous.** (A Reduction from the Marble in the Capitol at Rome).

Antinous was a handsome youth, beloved by the Emperor Hadrian, to whom he was so much attached that he drowned himself in the Nile to save his Imperial master from the death foretold to him, unless saved by such a sacrifice. Hadrian immortalized his favorite by raising temples and statues to his memory. He is generally represented with a pensive declination of his head, as though in sad foreboding of his early doom. This statue is considered a perfect embodiment of young, graceful manhood.

- 3, 4 and 5. **Laocoon.** (Busts of Father and Sons). Marble in the Vatican

This magnificent Marble group, now in the Vatican, Rome, belongs to the fourth Epoch of Greek Sculpture. It was executed by three Sculptors—Agesandrus, Athedorus, and Polydorus. It was found in Rome in 1506, and the Pope ordered a public festival in honor of its discovery. According to Pliny, it once stood in the palace of Titus. Laocoon was a priest of Apollo, and the god being offended, sent two serpents that killed him and his two sons at the altar, while offering sacrifices to Neptune. The composition and the execution are masterly, and worthy of admiration, as depicting the one moment of utmost suffering and horror petrified with fearful truth.

6. **Venus de Medici.** A Reduction from the Marble in the Tribunal of the Uffizi, Florence.

The original was found in the 15th century and carried to Venice during the reign of Cosmo di Medici, hence its name. It was executed by Cleomenes, of Athens, at a period when Greek Art was rapidly declining. Though it has been characterized as the statue that enchants the world, there is no famous work of sculpture that has been more the subject of diverse criticism.

7. **Bust of Caracalla.** (Marble in the Louvre).

Emperor of Rome, and, after a wicked reign of six years, was assassinated A. D. 217. His ill-favored features declare his character. He carried his head on one side in imitation of Alexander the Great.

8. **St. Cecilia.** A Bas Relief,

by *Donatello.*

Marble, in the South Kensington Museum.

Born 1386-1468.

In this excellent profile head the master of masters in the treatment of relief repeats his supremacy. Of all Donatello's works this is thought to be the best known and the most popular; the refined, pure outline of the features, the graceful bend of the head, the classic elegance of coiffure, the modest involutions of the face, are excellencies which command general admiration, while the subtle gradation of planes from the lowest to the higher portion of the relief, and the delicate manipulation of the whole surface, delight the technical connoisseur.

9. **Head of St. George.** (A Bas Relief).

The marble statue of St. George, by Donatello (born 1386-1468), clad in armour, with cross-embazoned shield, stands in an external niche of San Michele, Florence, and is considered a masterpiece of knightly grace and dignity.

10. **Bust.** A Young Girl of the 15th Century, Marble in— by *Donatello.*

11. Bust of Homer. (Marble in the Louvre).

Found in Rome, built in a garden wall, near Santa Maria Maggiore. The head is encircled with a fillet. This most beautiful of the heads of Homer was broken by the masons and cast among rubbish as worthless, where it was found and purchased by an antiquarian. The wrinkling of the skin about the eyes indicates blindness. All busts of Homer are ideal.

12. Bust of Antinous. (Marble in the Louvre).

- 13 and 14. Bas Reliefs.

From the superb column of Trajan, one of the finest and best preserved monuments of ancient Rome.

15. Bust. A Young Soldier, by Antonio del Pollajolo.
Marble in Museum, Florence.

16. Bust. Benuivienne. (Monk). Marble in the Louvre.

17. Bust. The Unknown Woman, by Donatello. Marble in the Louvre.

18. Bust. A Young Girl of 16th Century, by Donatello. Marble in —.

19. Bust. Muse. (Marble in British Museum).

20. Bust. Young Girl, by Raphael. (Marble in —.)

21. Mask. Ariadna.

22. Mask. Fighting Gladiator.

23. Bust. Henry IV., of France.

24. Bust. St. John.

25. Bust. Minerva. (Antique).

26. Bust. Brutus.

27. Bust. A Young Child, by Donatello. (Marble —)

28. Bust. A Young Priest, by Antonio Solaino. Marble in Museum, Florence.

29. Mask. Faun of the Capitol. Marble in Capitoline Museum.

The original was found at Civita Lavina, in 1701, and is supposed to have been copied from the bronze by Praxiteles. Fauns were rustic deities with pointed ears and a small tail, supposed to inhabit the woods, and embody the soft, dreamy influences of nature's sounds. The character of a sensuous life is well represented in the smiling repose of this face. This beautiful work gave Hawthorne the idea of his story of "The Marble Faun."

30. Mask of St. Gerome.

31. Bust. Julien de Medicis, by Michael Angelo. (Marble —)

32. Mask. Michael Angelo's Slave.



Queen's Art Institution.

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OF THE
WORK OF THE PUPILS

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