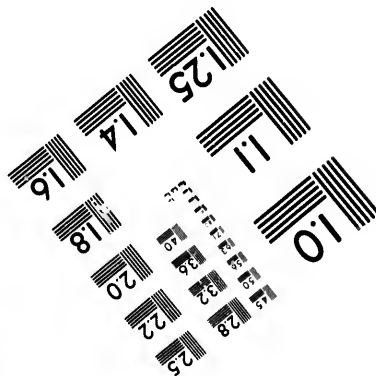
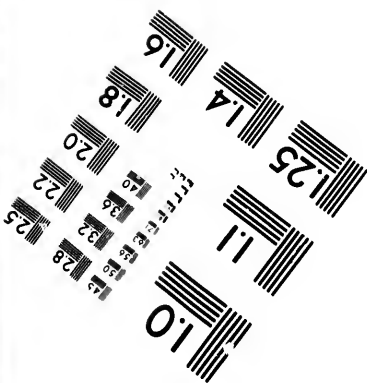
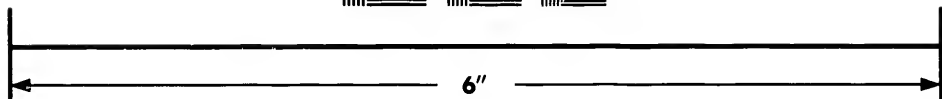
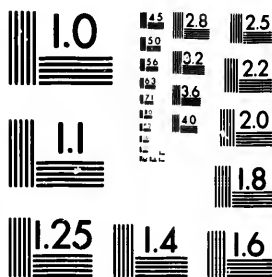


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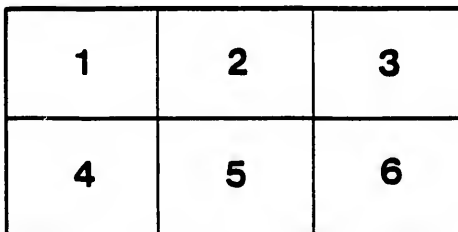
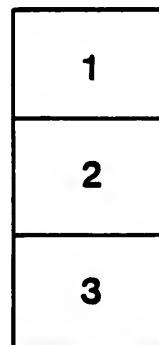
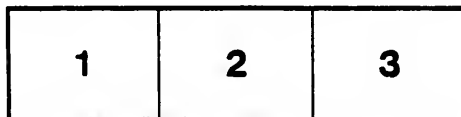
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Catalogue  
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December,  
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ART ASSOCIATION

Canadian Pamphlet

OF MONTREAL

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OF OIL PAINTINGS BY, .. 1889.

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## INTRODUCTORY.

The present Exhibition of works by a few of the leading artists of England has resulted from a desire on the part of the Council to afford the members of the Art Association and the public generally, an opportunity of examining and forming an opinion of English Art of the present time. During the Spring of 1887 and the Fall of 1888, the fine Loan Exhibitions held here, proved Montreal to be well supplied with good examples by the masters of the modern French and Dutch Schools. These Exhibitions also proved however, how few pictures of a higher rank had found their way here from the English School. Mr. MacGillycuddy going to England in the latter part of the month of July last, was commissioned to make arrangements for obtaining fifteen or twenty pictures, it being necessary to limit the number owing to the great value of representative paintings by leaders of the British School.

A number of difficulties had to be overcome. Most of the Artists and owners of pictures had left London for the summer, the Camberwell Loan Exhibition commenced in October, and a number of paintings were at the Exposition Universelle in Paris. Notwithstanding these obstacles the requisite number of pictures was secured, including such masterpieces as Mr. G. F. Watts' "Love and Life," (one of his greatest works), Mr. E. Burne-Jones' "Tower of Brass," and Mr. Solomon J. Solomon's "Niobe." These pictures have been supplemented by a few others kindly lent by collectors in this City. The Council acknowledges its great indebtedness to Mr. W. D. Lawrie of St. Vincent St., Glasgow,

for the generous manner in which he used his influence to ensure the success of the Exhibition. As there would necessarily be a large outlay for insurance, express charges, etc., a guarantee Fund has been subscribed to assist in covering any deficiency. It is confidently hoped however that the cordial support of the public will make this Exhibition such a success that the Council will be encouraged to even greater efforts in the future.

The thanks of the Association are most cordially given to the following gentlemen who have not hesitated in sending their valuable pictures so great a distance, namely :—Messrs. W. Connal Jr., of Glasgow, Arthur Sanderson, of Edinburgh, George White, of Stuart Lee, Ayr, Robert Bennet, of Glasgow, G. F. Watts, R.A., of London, James Cowan, of Renfrew, Messrs. Alfred East, Jacomb Hood, W. Logsdail and Solomon J. Solomon, of London, also to Messrs. R. B. Angus, Wm. Hall, Leslie J. Skelton, E. B. Greenshields, F. L. Wanklyn and Messrs. W. Scott & Son, of Montreal. The Council wish also to express their grateful acknowledgments to those gentlemen who by their guarantees have rendered the Exhibition at all possible.

Pictures marked with an asterisk (\*) are for sale, particulars to be obtained from the Secretary.

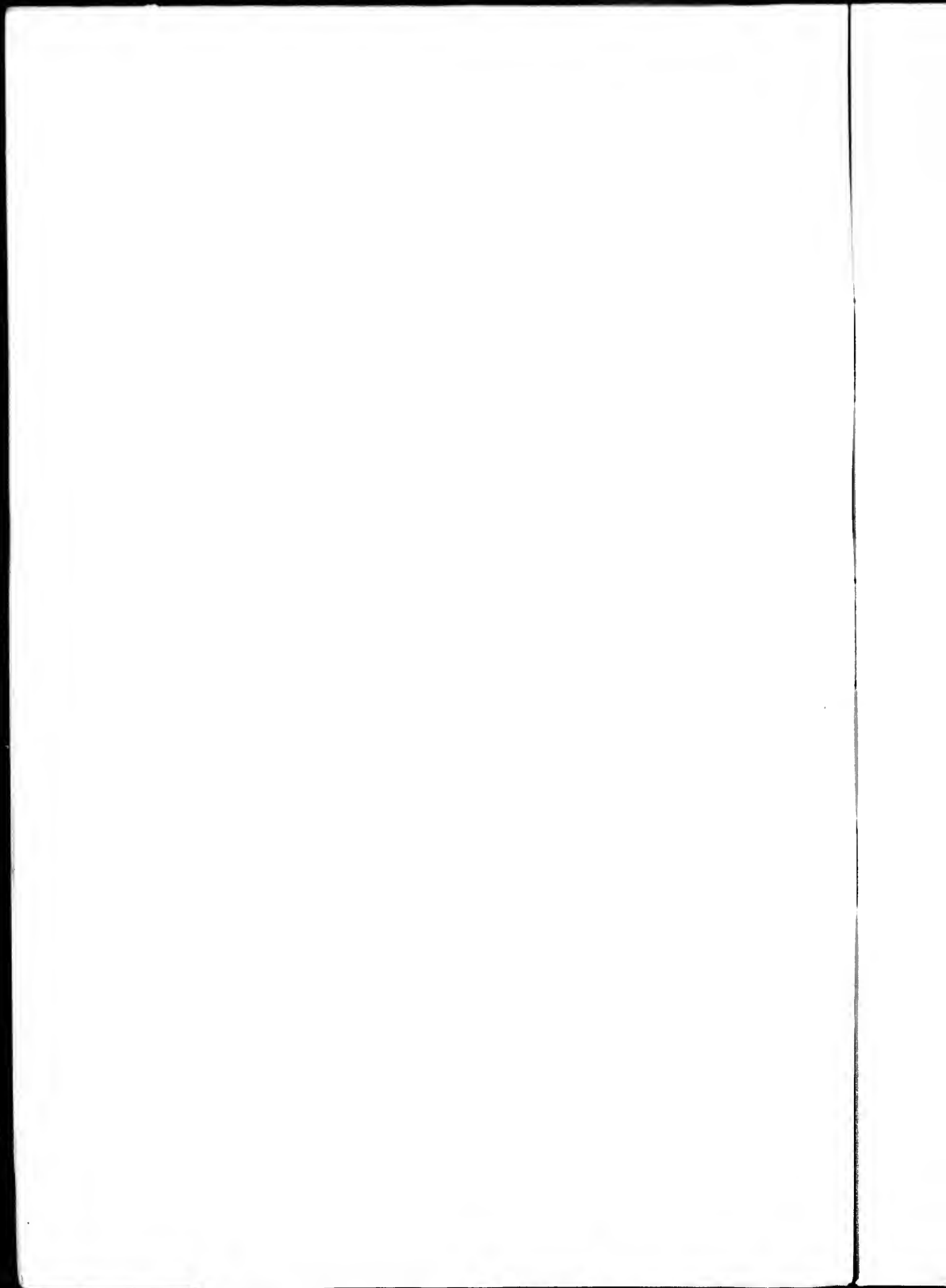




# Oil Paintings.

**BURNE-JONES (E.) A.R.A.** - - - - **Kensington.**

Was educated at Exeter College, Oxford, where he at an early period attached himself to a band of men who were destined to accomplish much in regeneration of the decorative arts. These men recognizing the badness of all the surroundings of life, set themselves the task of their rescue, turning their attention to the humblest things. At a later period, after leaving the university, Ford Maddox Brown, E. Burne-Jones, Wm. Morris, with assistance from Dante G. Rossetti, associated themselves together in business, with a result which is actively at work in influencing all productions in decorative art at this day. By the year 1856 or thereabouts the Pre-Raphaelite fraternity as regards its leaders, had considerably diverged, both Millais and Rossetti markedly so, the latter at this time in externals approaching the methods of the Italian Renaissance of the early fifteenth century. The band of workers under consideration came much under his influence and all being of a like poetic temperament it seemed to have prompted them to undertake a joint scheme for the decoration of the debating hall of the Oxford Union. The eighth panel (the death of Merlin) was Mr. Burne-Jones' first important work. The following are the names of some of those thus engaged, who will perhaps be best recognized, Mr. Riviere, Dante Rossetti, V. Prinsep, Hungerford Pollen, William Morris, and E. Burne-Jones. Amongst his other work Mr. Jones came to devote much thought to tapestry and afterwards glass, the latter having sunk to a depth lower than almost any of the Arts, whilst the former had degenerated into the mere copying of Easel pictures, its greatest triumph being to pass as such. No Artist deeming it worth while to devote his talents to the designing and preparation of cartoons suited to the objects and purposes, of



either glass or tapestry, these two arts, with the assistance of Mr. Morris were elevated to something of their former dignity and beauty. In 1858 there was placed in Oxford Cathedral a magnificent example of stained glass by Mr. Jones, marking an epoch from which dates a revival, which has been followed by numerous examples of his work since in various parts of the world. He has also executed examples of mural decoration, the most important being that of the semi-dome of the late Mr. Geo. Edmund Street's church in Rome: this most beautiful work is in Mosaic. Of tapestry many beautiful examples could be named, perhaps the most recent being an altar piece for Exeter College, Oxford; from these few particulars it is hoped that something of the aims and objects of this painter may be learned by those whose opportunities have not permitted an acquaintance with the period of the Italian Renaissance. Could such a work as "King Cophetua and the Beggar Maiden," which has attracted much notice in Paris this year, or the picture called "Venus' Mirror," have also been obtained, (either of which marks a further advance in the Artist's career) we would have had a wealth of all that is beautiful, sufficient with the picture before us to show how richly endowed Mr. Burne-Jones is in those high qualities that become an Artist.

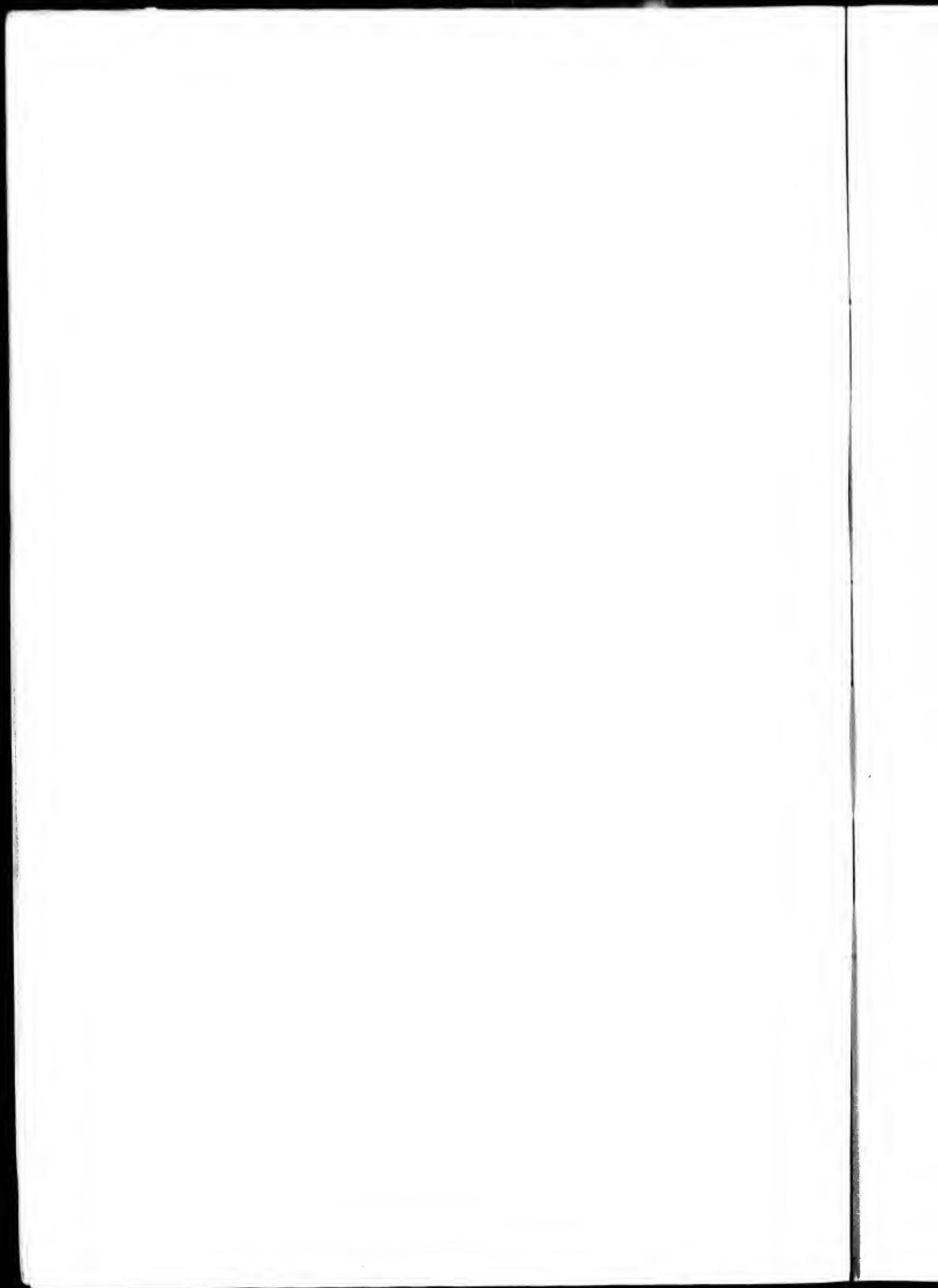
### 1---The Tower of Brass.

"Aerisius, King of Argos, having dreamed that he should be slain by the son of his daughter Danaë, built a brazen tower in which to imprison her as long as she lived, thinking so to escape his fate."

The central panel of a set of three works (the other two being "The Rock of Doom" and "The Doom fulfilled") illustrations of Wm. Morris's poem, "The doom of King Aerisius," in "The Earthly Paradise," they were first exhibited in the New Gallery, May, 1888.

### CALDERON (Philip Hermogenes) R.A.

This eminent figure painter is of French birth (in 1833) and descent, but of English education and life, and his work while it bears traces of the French school is nevertheless distinctly English.



He began to exhibit in 1855, was elected an Associate in 1866 and a full Academician two years later. His range of subject is wide and his brush prolific. He had two works at Philadelphia in 1876, "After the Battle" and a "Desdemona;" several in Paris in 1878 where a first class medal was awarded to him; and a notable "Aphrodite" in Paris this year. His most striking picture is perhaps "Home they brought her Warrior dead,"—a most pathetic and awe-inspiring work. Besides portraiture he draws his subjects indifferently from every day life, history, poetry, and mythology, and is equally at home in them all. The work here shown, unless perhaps in its landscape background, is neither classic nor academic. Nor can it be termed realistic. It is a skilful and dexterous compromise between the schools and a refined example, delicately drawn and coloured, of the nude in art.

## 2—Ænone.

"Hither came at noon mournful Ænone, wandering forlorn of Paris,  
once her playmate on the hills."

First exhibited in the Grosvenor Gallery in 1886.

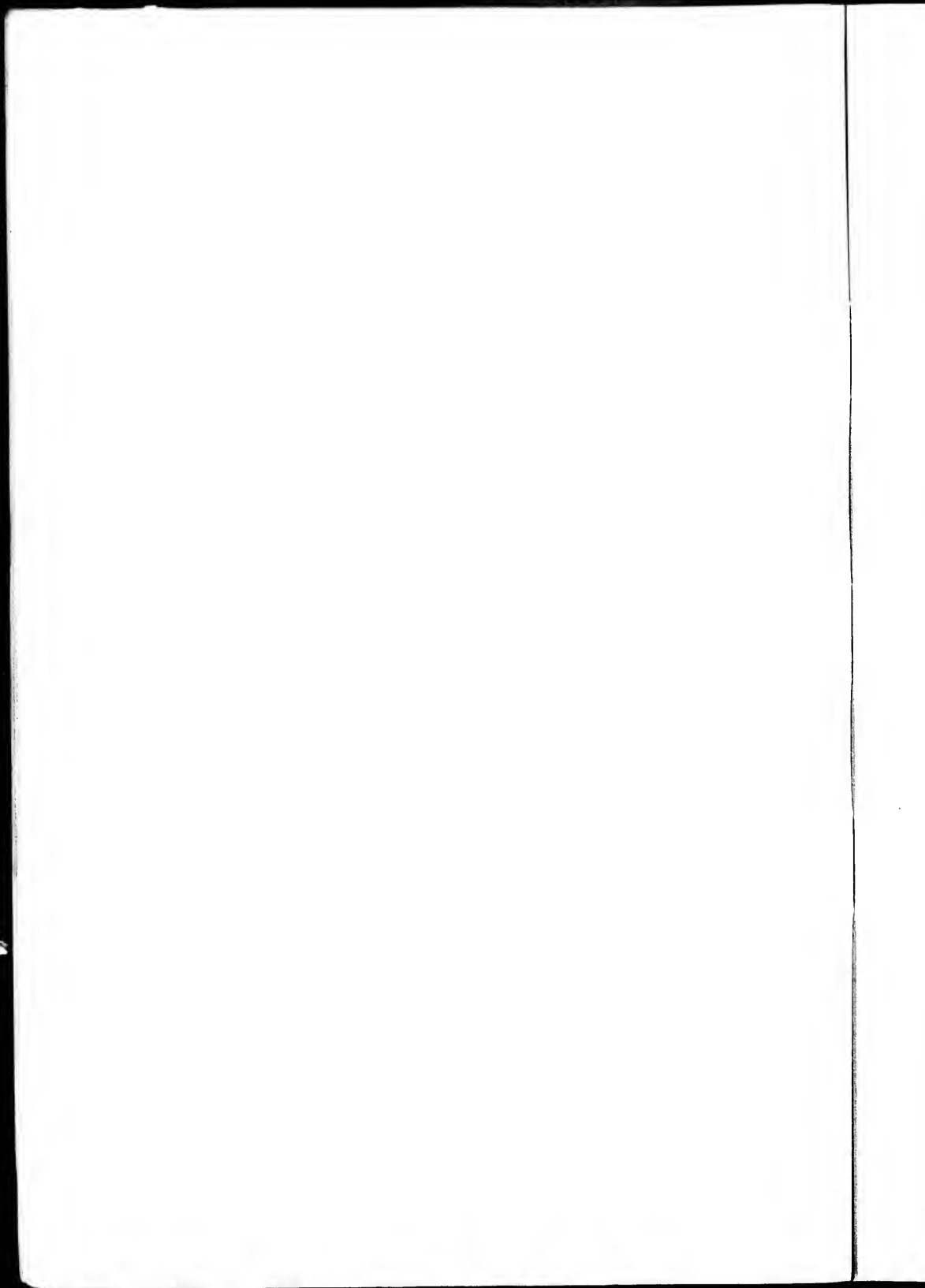
## CAMERON (Hugh) R.S.A. Kensington.

Was born in Edinburgh and removed to London in 1876. For a time he chiefly painted Venetian Subjects, but his favourite themes are illustrations of the humble peasant life of Scotland.

The remarkable example in the present collection vibrates to the same key note to which the present Hague school is tuned, and is suggestive of the pathos and poetry of Israel. Amongst his earlier works were "Tea Time," "By the Sea Shore," "Help from Tiny Hands," etc. "His Age and Infancy," was at the Philadelphia Exhibition in 1876, and "Maternal Care" and "Alone," at the Paris Exposition of 1878 and attracted some notice for the quiet truthfulness and minor key of feeling which characterized them.

There is great charm in all Cameron's work, evoking sympathetic response and encircling his subjects with poetic sentiment of the best kind,

## \*3—A lonely life.



**DOUGLAS (Sir William Fettes) P.R.S.A. - Edinburgh.**

Born in Scotland (Edinburgh 1823) and educated in that Country, his work, chiefly portraiture, is well known and much esteemed. He was made an Associate of the Royal Scottish Academy in 1851 an Academician in 1855, and in 1882 was elected to the Presidency when the usual honor of knighthood was conferred upon him. Apart from portraits the Artist's works are chiefly historical although not unfrequently he expounds Scottish character both on its humorous and on its more sombre side with much insight and force, more rarely and occasionally paints a landscape.

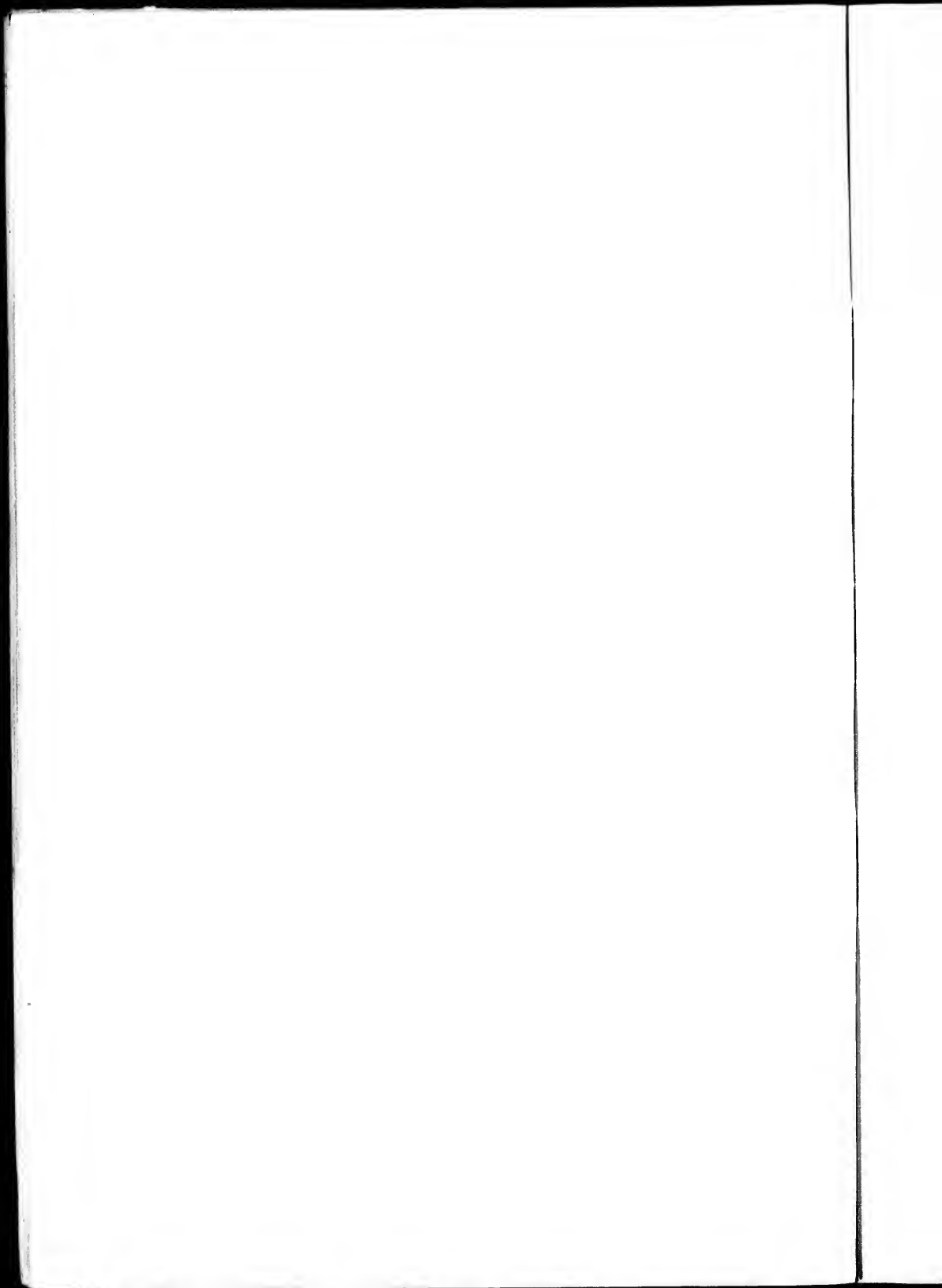
**4—A Rosicrucian.**

The Rosicrucians were members of a secret society of the 17th century. The founder of the society, Rosenkreuz, learned all the science of the Arabians and the magic of the Moors. In the opinion of the order, it was light that produced gold. The alchemist in the picture is evidently trying some mysterious experiment to solve the problem of the precious metal, and possibly to discover the secret of life itself, as he studies the iridescent bubbles rising from the retort before him.

**5—Stonehaven, from Bervie Braes.****EAST (Alfred) - - - - - London.**

Although comparatively a young man Mr. East is one of the leaders of the best School of English Modern Landscape. He has emancipated his art from the old superficial style which passed for landscape painting and has endowed his works with the poetry, the glamour, the mysteriousness and the very spirit of nature. He is one in heart with the immortal Barbizon band, and has drunk at the same fount of inspiration.

He exhibited at the Royal Academy in 1877 a noble landscape entitled, "The Land between the Lochs," which a writer pronounced at the time to be beyond all doubt the most subtle interpretive landscape either at the Grosvenor or Academy. Of his "Moonrise in September" and "Evening after a Storm," exhibited at the Institute of Painters, a writer in the Magazine of Art says, "If for nothing else the present Exhibition deserves to be remembered for Mr. East's magnificent transcripts from nature. Few finer





landscapes have been exhibited by Englishmen for some years, than these ; they show an appreciation of tone and a feeling for the subtleties of atmospheric effect and of light which are only too rare in contemporary landscape painting."

In studying his work we feel the veil is partially lifted from nature and we have a glimpse of things not often revealed to us, evidencing on the part of the artist an unusually devout, reverend and sympathetic spirit.

**\*6—By tranquil Waters.**

Exhibited in the Royal Academy in 1886.

**\*7—In the time of Buttercups.**

**ELLIS (Edwin) R.B.A.**

A Landscape and Marine Artist, was born at Nottingham in 1843, and is practically self taught. Mr. Ellis is a regular exhibitor at the Royal Academy and the chief annual exhibitions in the Provinces. One of his finest and best known works, "The Haven under the Hill" was purchased in 1885 by the Manchester Corporation for the Art Museum of that City. A rapid and vigorous painter, both in Water Colour and in Oil.

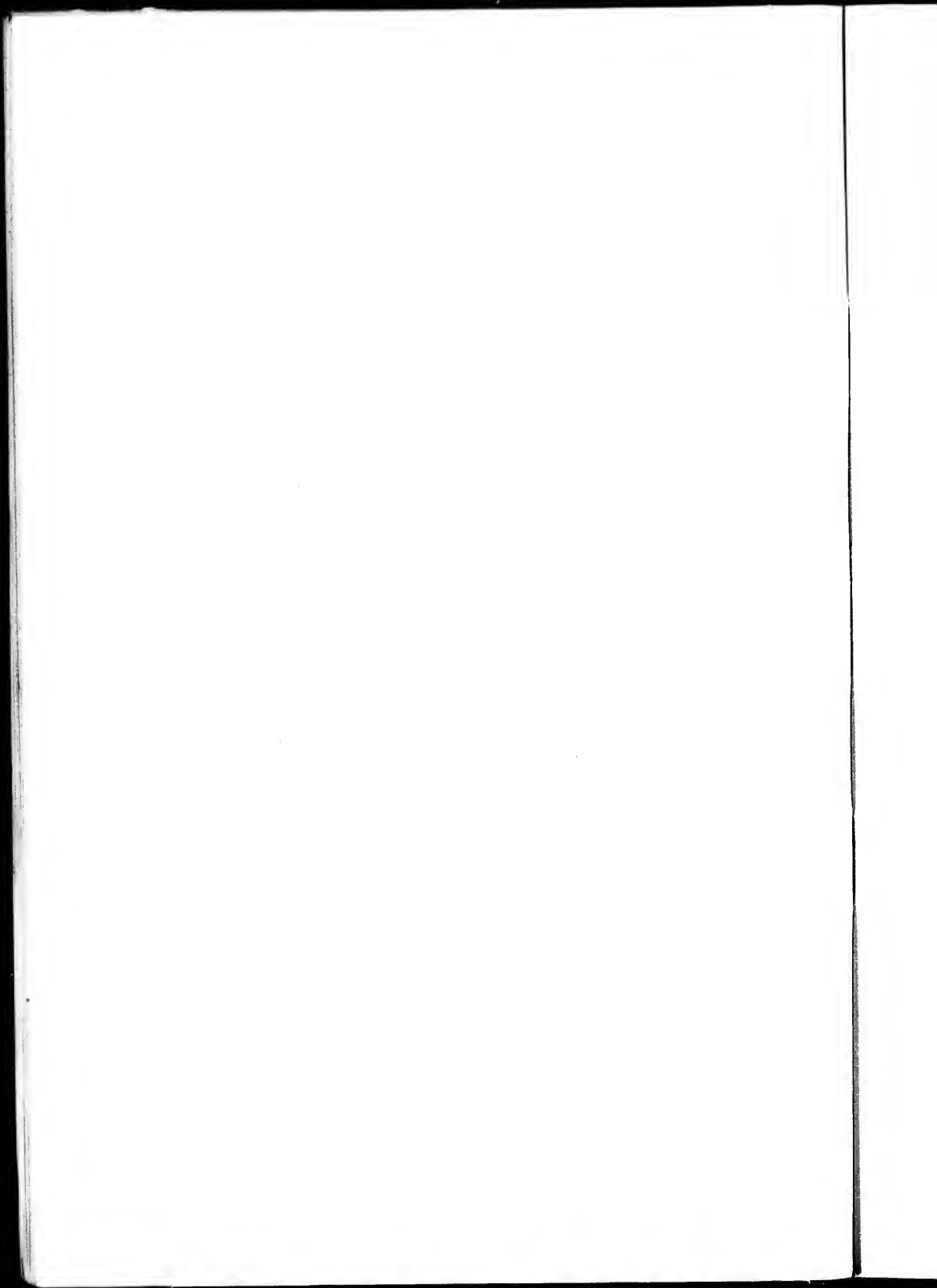
8—Hauling Nets, Anglesey.

9—Penmaenbach, N. Wales.

10—The Dove Cot.

**FILDES (S. Luke) R.A. - - - - London.**

Born near London in 1844 ; educated at South Kensington and at the Royal Academy, which elected him an Associate in 1879 and an Academician last year, he is eminently an Artist of the purely English school. At Philadelphia in 1876 and at Paris in 1878 he was represented by his noted picture "The London Casuals, waiting their turn for admission to the Workhouse," from the



Academy Exhibition of 1874, the motive of which is rendered with a fierce realism, weird and terrible. In 1876 he exhibited "The Widower" with its tender and heart-rending pathos and again in 1879 "The Penitent's Return" perhaps his greatest work, and by which he was represented in Paris this year. The later works of this most accomplished Artist are in a different vein. He is one of the leaders of a new form of naturalism and is even called "the apostle of the daylight school." "The Village Wedding" in the Academy of 1883, and the much engraved "Venetians" in 1885 are examples of his new work and the small picture here shown is of the same class. But whether depicting the sombre or the bright side of life his types are good and well chosen, his work is bold and vigorous and is moreover of a character that will instruct posterity and long outlast his day and generation.

### 11—The Gardener's Niece.

#### **GHENT (Peter)**

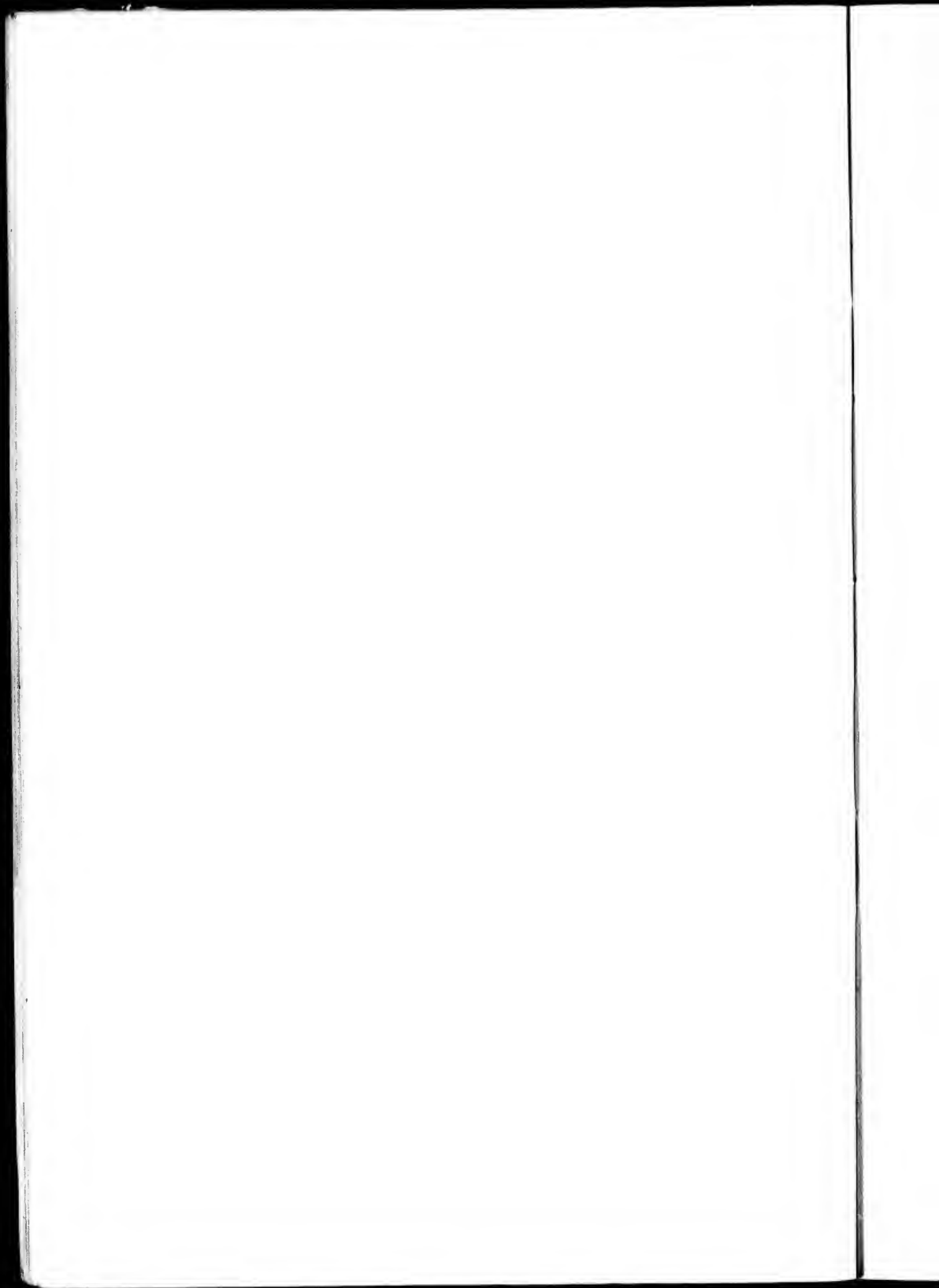
Member of the Royal Cambrian Academy, and an artist who has risen to considerable eminence as a painter of Welsh landscapes and interiors, both in Oil and Water Colour. A regular exhibitor at the Royal Academy, Grosvenor Gallery, &c. Two fine landscapes purchased by the Liverpool Corporation for the Walker Art Gallery and there on permanent exhibition have much tended to enhance the reputation of Mr. Ghent. Resides at Llanbedr, N. Wales.

### 12—Interior of a Welsh Cottage.

#### **GOW (Mary L.) R.I. . . . . London.**

Miss Gow is one of a band of lady Artists who are nobly asserting themselves in the field of Art. A member of the Royal Institute, she has vindicated the wisdom of the selection.

"Something Interesting," by which she is represented in this collection, was first exhibited in the Royal Academy in 1882, and was justly admired for its truthful insight into child-life, and for its delicate and beautiful harmony of colour. A more important picture,



entitled the "Willow Pattern Plate," was exhibited at the Royal Institute of 1886, a young mother is telling her invalid little girl the story of the Willow Pattern, the subject is a simple one and of a class of genre work, of which the artist is fond and which is sure to be popular.

In all Miss Gow's work we find sentiment of the better kind forming the key note, but always naturally expressed, her drawing is correct, and her colour true and harmonious.

### 13—Something interesting.

**HAGUE (Anderson)** - - - - - **Manchester.**

A member of the Manchester Academy of Fine Arts, and of the Royal Cambrian Academy. Mr. Hague was born at Rusholme in 1850. He studied for a considerable period in the Manchester School of Art. Has latterly devoted himself to landscape painting. As a powerful and brilliant colourist this Artist takes deservedly a high rank amongst modern English painters.

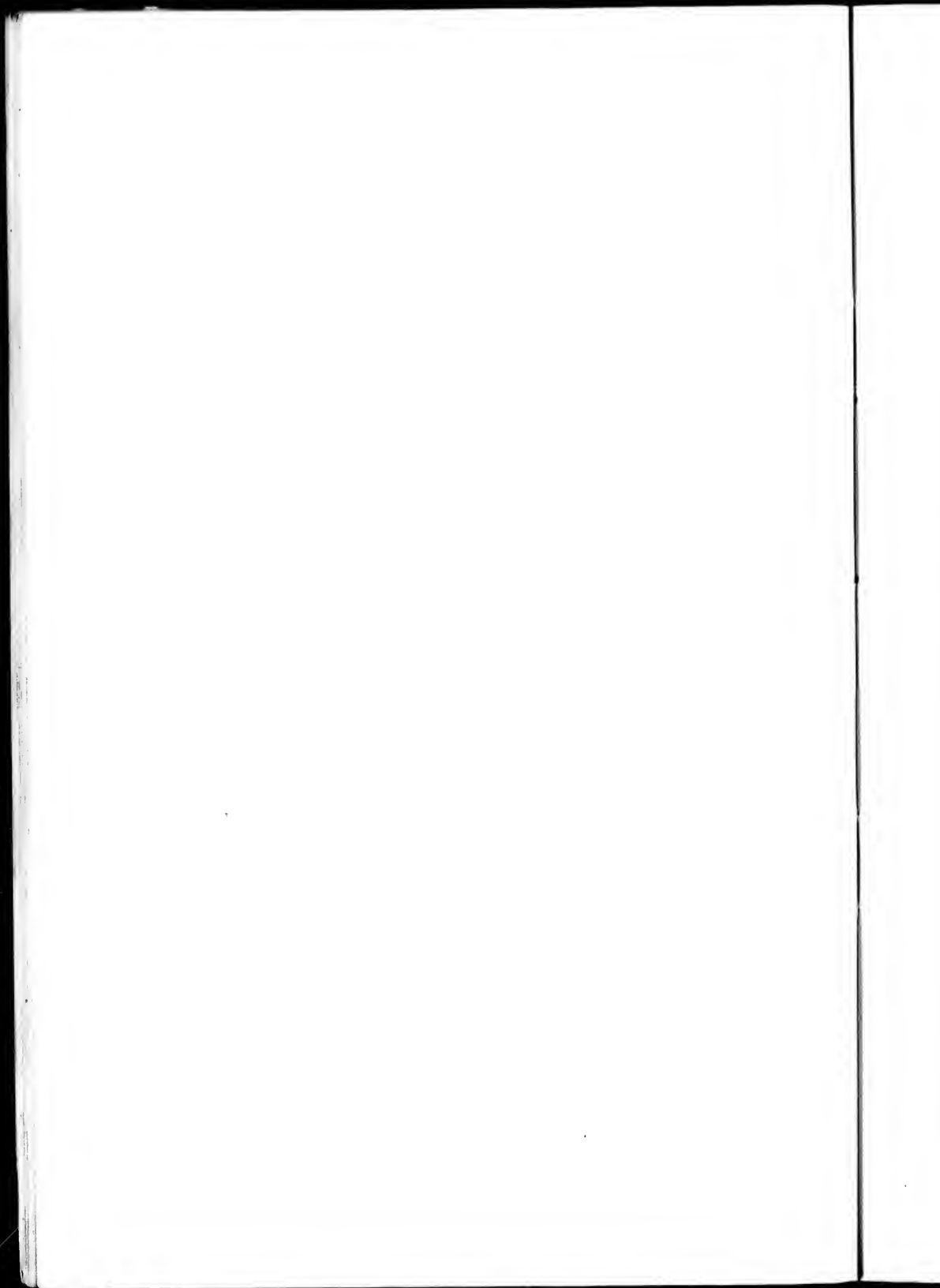
### 14—Feeding the Ducks.

This small work which is here called by the name of the large picture, is one of the Artist's preliminary studies to the work exhibited in the Grosvenor Gallery this year, and which evoked such favourable criticism generally.

**HUNTER (Colin)** A.R.A., R.I. - - - - - **London.**

Born in Glasgow in 1842 and as an artist said to be self-taught. His best known picture, "Trawlers waiting for darkness," was in the Academy of 1873, at Philadelphia in 1876, and again at Paris in 1878; and his work "Their share of the Toil" from the Academy of 1887, was in Paris at the Exhibition during the present year. Some five years ago Mr. Hunter visited Canada and his Academy picture of 1885 "The Rapids of Niagara above the Falls" was one result of his trip to this country. It is as a renderer of fisher life and a depicitor of fisher folk, that he is best known and in that department of art he stands almost alone.

### 15—Aird-Mhòr-Mangursta Village & Harbour.



**JACOMB-HOOD (George P.)** - - - - - **Chelsea**

In the group of figure painters of the English School Mr. Jacomb Hood is conspicuous among the younger men for able, earnest and painstaking work. He has exhibited in London somewhat sparingly but regularly for ten or more years and always attracted attention. His contribution to the Grosvenor Gallery in 1888, a large meritorious work with a decorative motive, "The Triumph of Spring," was one of the noteworthy exhibits of the year. The present work challenges comparison with the, to us, well known work of Gabriel Max and does not suffer thereby.

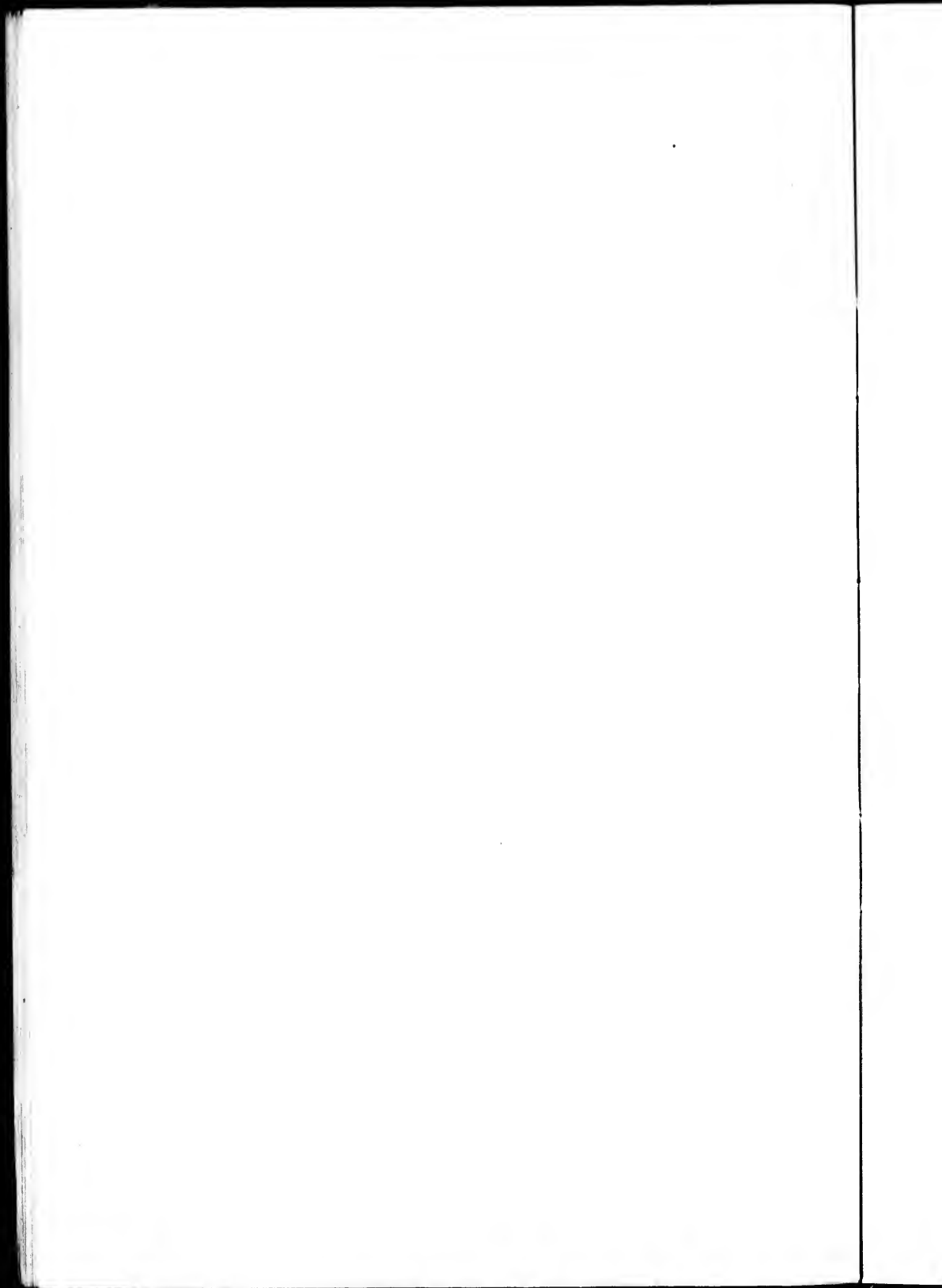
**\*16—"She is not dead, but sleepeth!"**

From the Royal Academy Exhibition of 1885.

**LAWSON (Cecil)** - - - - - **Deceased.**

Born in Shropshire, England, 1851. Very early in life he showed a love of art. First exhibited in the British Society, 1866 and the Royal Academy 1871. In 1873 he travelled through France, Holland and Belgium. In the Royal Academy of 1876, appeared the "Hop Gardens," and in 1878, the "Minister's Garden." These first established his fame. In 1879 he married, and during 1880 he painted his greatest work—"The August Moon," which his widow has given to the National Gallery. About this time, pulmonary disease affected him, and he died in June, 1882, aged 31.

After the death of Constable, landscape painting in England degenerated, for although Turner survived him for several years, it will be remembered, the former, during his survivorship, abandoned pure landscape painting for ideal and mythological subjects, which he delineated with a pyrotechnical wealth of colour. This change of style gave rise, more or less, to imitation, by men who were without the genius of Turner to palliate eccentricity with originality. Consequently during a period, ranging say from 1835 to 1870, English Landscapists worked in false and incongruous





colour, and their works were at best but a literal delineation of form, without ideality or suggestiveness. Yet at this time, France was producing some of the best work in this branch of Art, which her school possesses, through her Troyon, Rousseau, Corot, Daubigny and Diaz, and for which these great men acknowledged their indebtedness to the English painter, Constable.

The appearance of Cecil Lawson thus opened a new era in English Landscape Art. His works helped to regenerate it from the slough of despond into which it had sunk. He showed himself able to raise again landscape painting above the mere drawing of trees and cottages, of hill and dale in varied and false colour, into objects of ideal beauty and grandeur, without the undue sacrifice of truth, and nature in her stormiest as well as her peaceful aspects, in a wealth of colour, yet in perfect harmony. His works show him to have been equally at home in the placid valley and among rugged mountains, in storm and in sunshine; for in all he reveals his deep sense of the inner beauties and forces of nature, with that happy blending of Painter and Poet, necessary to constitute a great artist.

\*17—The Old Mill Sunset.

18—Cattle returning home.

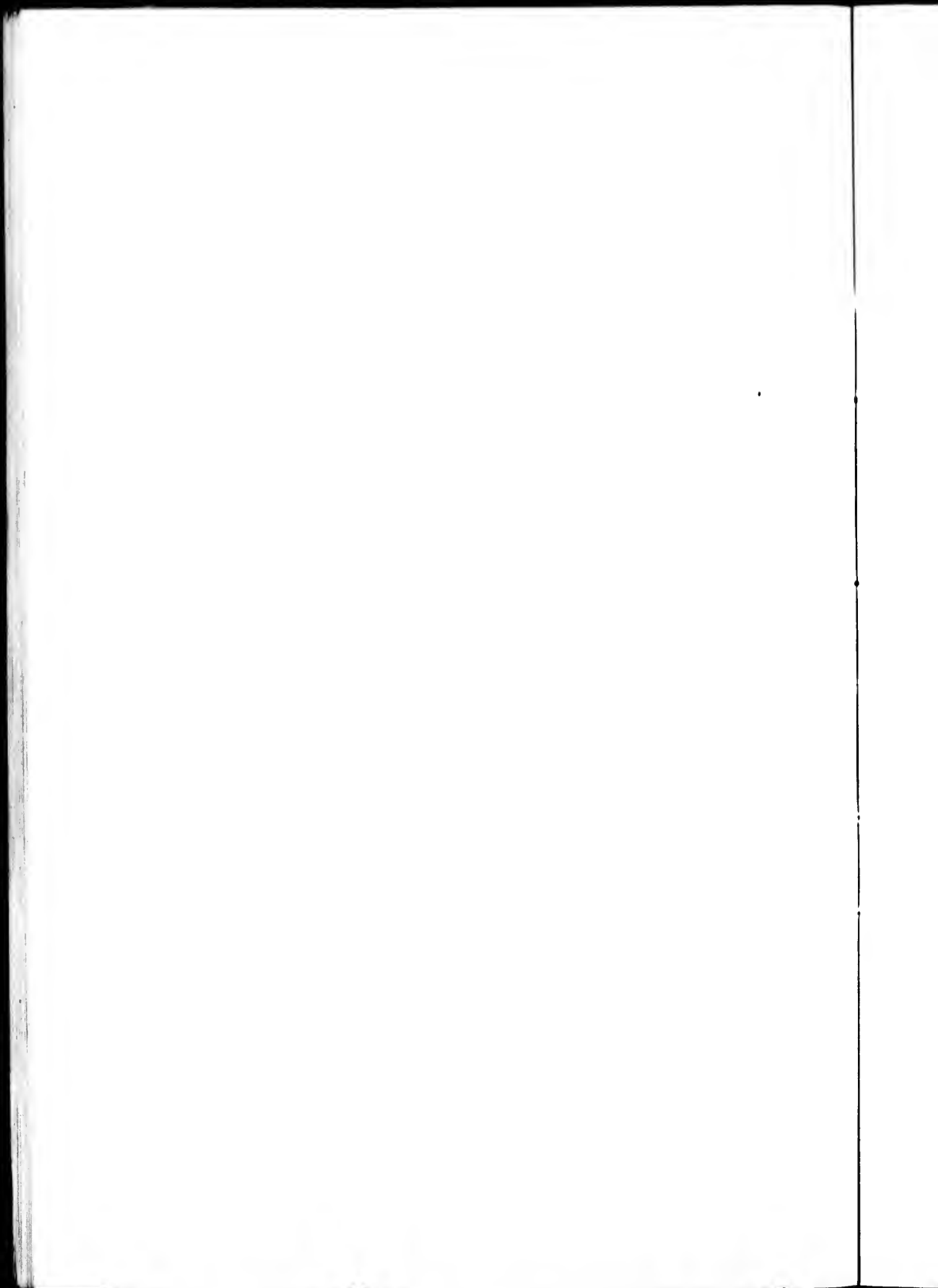
**LOGSDAIL (William)** - - - - - London.

A leader in the new school of out-of-door workers, painters of day-light, and even of sun-light, with a photographic appreciation of detail and a keen eye for colour. These two London street scenes with their living, moving crowds are marvellous examples of learned dexterity and patience.

\*19—The Bank of England.

From the Royal Academy of 1887.

\*20—St. Paul's and Ludgate Hill.



**LYSAGHT (Alfred)**

Born in 1862 Mr. Lysaght has studied chiefly in the Antwerp schools and shows considerable power in the delineation of the human figure, he is likely to occupy a prominent position in the ranks of Portrait Painters, to which important branch of Art he has latterly chiefly devoted his talents.

\*21—The Guitar Player.

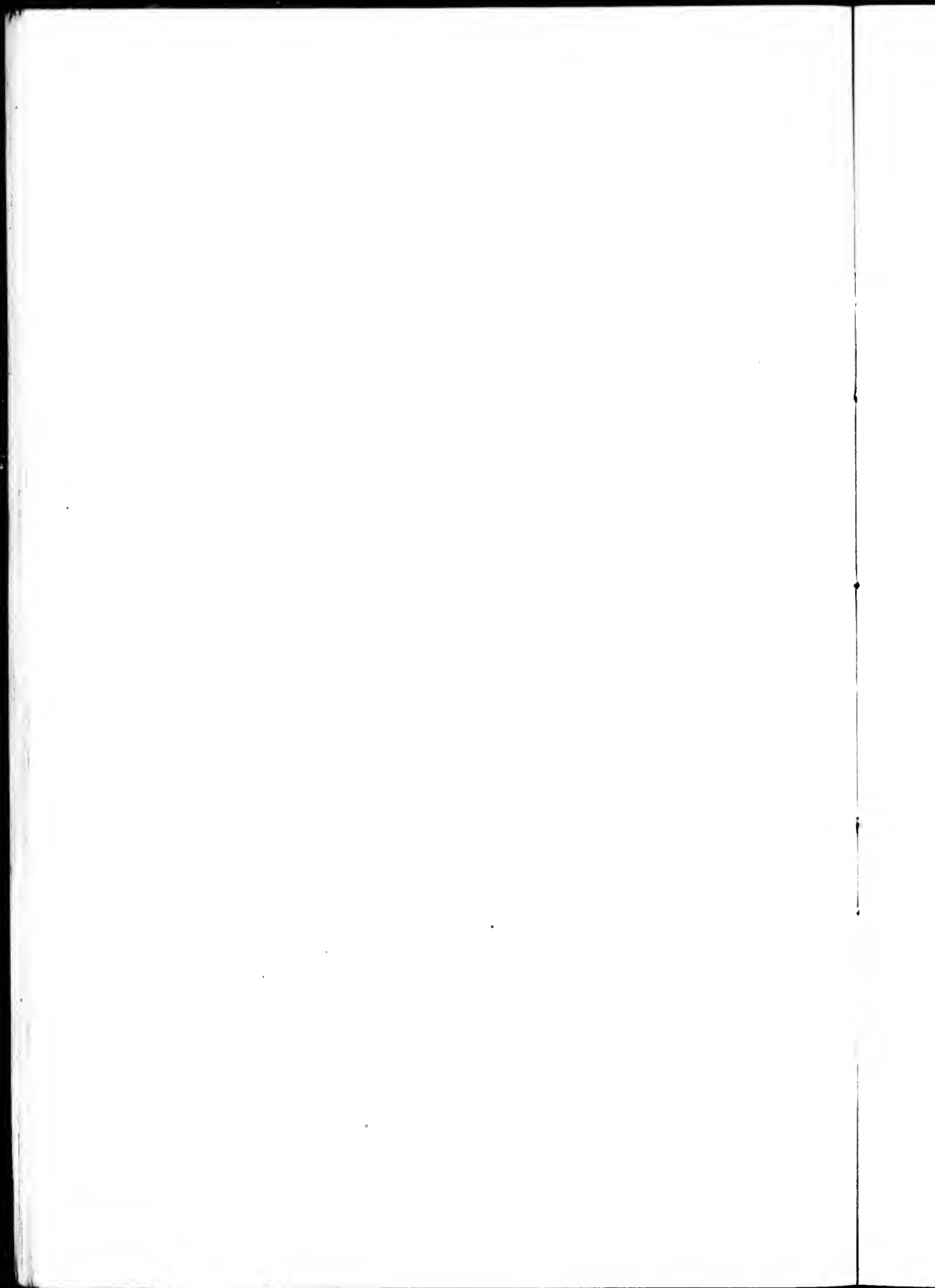
**MACWHIRTER (John) A.R.A., R.I.** - - - London.

Among the older men in the modern British School of landscape art the most prominent names are probably those of Peter Graham, W. Leader, H. B. Davis, Vicat Cole and J. MacWhirter. The first and last of these often seek the Highlands for their inspirations and frequently depict nature in her sterner, wilder moods, but recently the latter artist has gone somewhat wide afield, his last Academy picture having been "The Golden Horn from Eyoub," and the present example being an all-glorious Roman sunset. In his more dainty vein he paints "Silver Seas and Silver Birches" as in the Academy exhibition of 1888. He has for many years been a member of the Royal Institute and was elected an Associate of the Royal Academy in 1878.

22—Sunset over the Eternal City, from the Pincian Hill.

**MOORE (Albert) A.R.W.S** - - - Kensington.

A native of York. An example of a painter devoted to a phase of Art peculiarly unique, his aim is the realization of beauty both in design and colouring as well as subject. He is no Archeologist, his beautiful draperies are of his own creation, and do not represent those of any time or period, and one has to dismiss all ideas of educational advantages in that direction, the same remark applying also to the accessories, as in the subject before us. The chair with its beautiful tones of silvery gray, was in reality probably a wooden chair of the 17th century, transformed by colour into a silver throne. In short the Artist groups together, with what



grace we are able to judge, the various features which constitute his picture, having consideration alone to their harmonious relations. Thus we get three studies of the same figure, all very beautiful and various, but illustrating no story; that is not the painter's intention, he does not offer those delights of realism, and therefore we must form our appreciation on the standard before us, and try to realize how far the painter, has achieved his object. It may also be noticed that the painter occupies all the inherent advantages of the medium used. The work might be fresco, or water colour, so far as it is concerned, depth of colouring does not enter his scheme any more than the strong effects of light and shade, one even flow of daylight pervading the entire subject. The delicacy and beauty of colour is a feast to the colourist, the manipulation and technique are a delight to the painter, whilst the draughtsmanship is rarely excelled, and with these qualities in such perfection we must rest content, nor deplore the absence of a story or a sentiment.

23—Midsummer.

\*24—Tulips

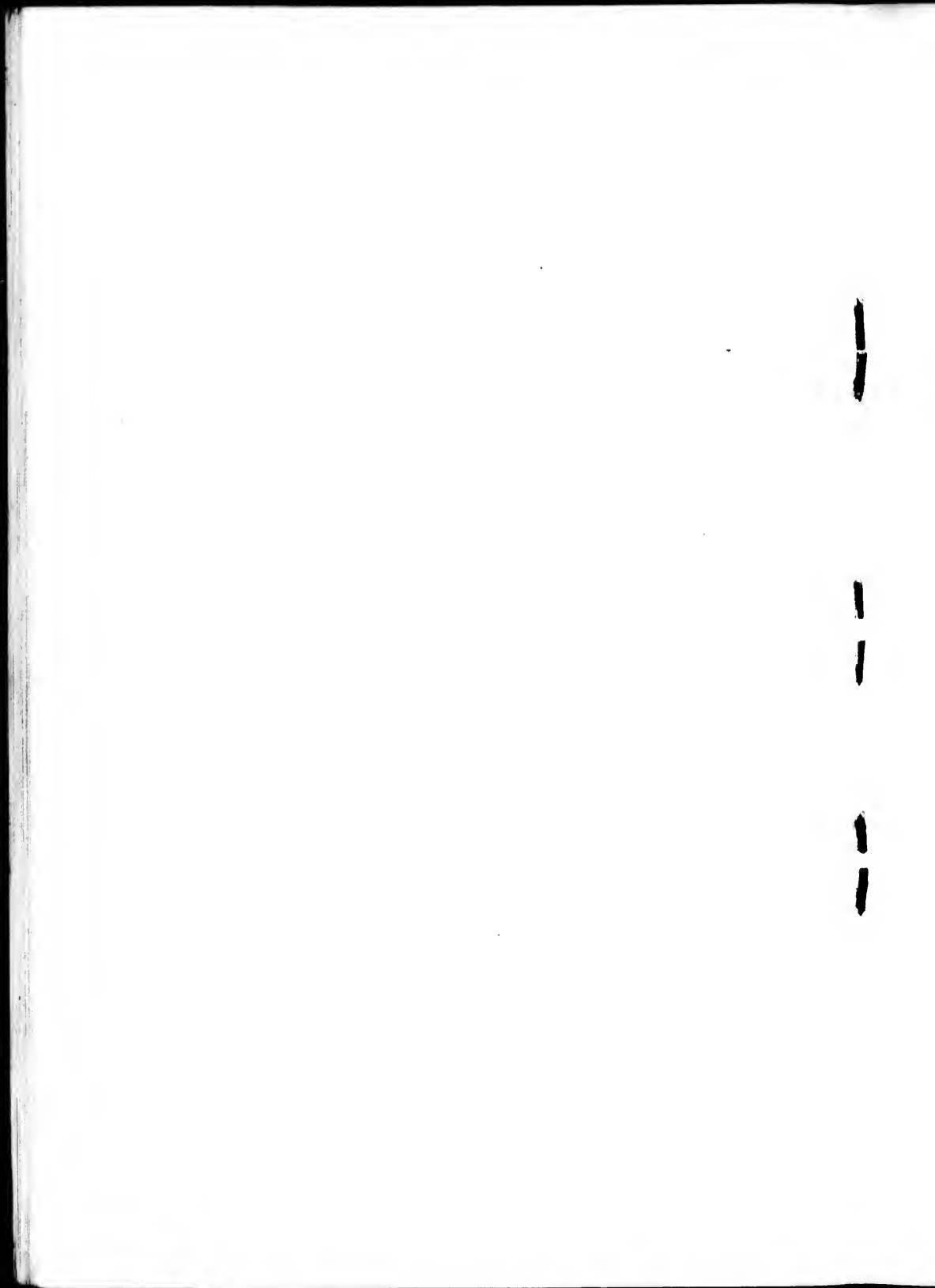
**MOORE (Henry)** A.R.A., R.W.S. - - - London.

Brother of Mr. Albert Moore, long a member of the Royal Water Colour Society, and an Associate of the Royal Academy since 1885. He was well represented at Philadelphia in 1876, at Paris in 1878, and again this year when he was made a Chevalier of the Legion of Honour.

Although not a prolific painter his pictures have been seen in Exhibitions both in London and in the provinces during the past fifteen years. He divides with Mr. John Brett the honour of being the leading marine painter of the English School in this or any other age. In depicting the moving, seething mass of rolling waters they both excel, but in rendering the deep blue sky-reflecting surface of the rippling open sea, Mr. Moore stands unrivalled.

25—The open Sea.

26—Day-break at Sea



**OAKES (John Wright) R.A.**

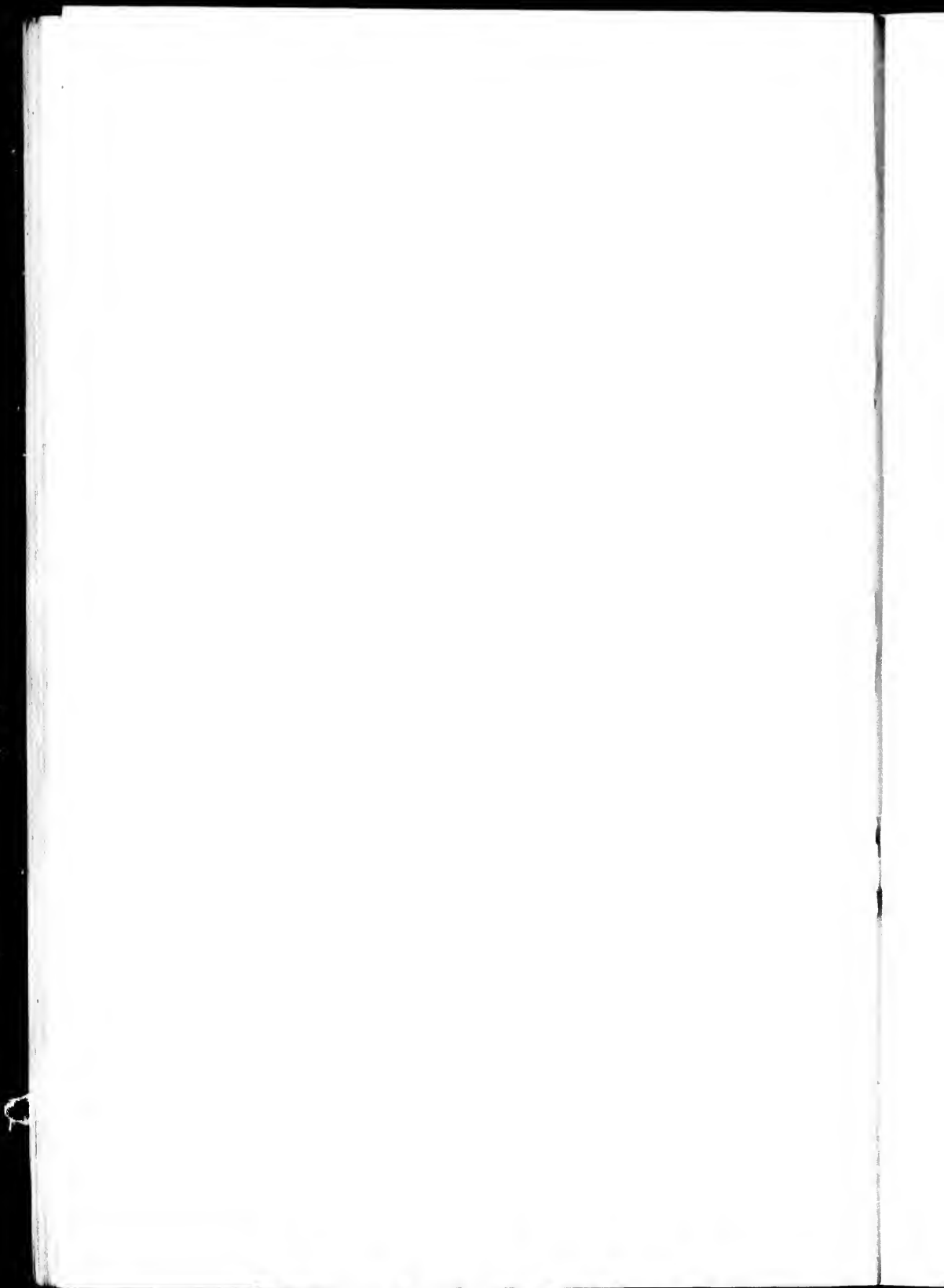
Born in 1822. Mr. Oakes first exhibited at the Royal Academy in 1848. Elected an Associate in 1876 and not long afterwards an Academician. His works are usually, as is the example shown in the present Exhibition, drawn from the inspiration so bountifully supplied by nature in her mountain scenery, and having a real solemnity of effect are all distinguished also by depth and richness of colour.

\*27—Mountain Brook, Carnarvonshire, N. Wales.

**ORCHARDSON (William Quiller) R.A. - - London.**

Mr. Orchardson is universally accepted as one of the leading representatives of modern English Art. Born in Edinburgh in 1835, he studied and painted there until in 1863 he removed to London where he still resides. His large "Queen of the Swords," of which the work in the present Exhibition is a reduction, was exhibited at the Royal Academy in 1877, attracting much attention, and largely contributed to his being elected an Academician in the following year.

Mr. Orchardson's recent subjects have been mainly on Society incidents, either in a vein of delicate comedy, or refined tragedy; yet he is no mere fashionable painter. In his "Napoleon on board the Bellerophon" painted a few years ago, he revealed an insight into profound emotion and character and a mastery of expression, of the highest order. This picture was bought by the Royal Academy under the terms of the Chantrey Bequest. He has also gone to Venice for themes for his brush giving us the "Market Girl from the Lido," the "Venetian Fruit Seller," and others, and has not disdained the well worn Shakespearian subjects of "Hamlet and the King," "Ophelia" etc. In 1881 he exhibited at the Royal Academy "Un Mariage de Convenance," which was very favourably referred to at the time as "remarkable for subtle character, painting and colour." Two years later he exhibited another picture under a similar title, with the affix of "After" in which with all Hogarth's incisiveness but without the coarseness, he points an obvious moral. In the last exhibition of the Royal Academy his "Young Duke" was perhaps one of the most notable





pictures of the whole collection and showed remarkably clever handling of a difficult subject.

The motive of his works may not be very exalted, but in style they are always elegant, delicate and refined, and have a courtly grace all their own. His technique although sometimes slight, is yet of a high quality and his colour sense is subtle and tender without being weak. In his love of tawny yellow melting into pearly grey and delicate iridescence, he is unique and has struck out a distinct and original treatment developing the most brilliant results.

## 28—The Queen of the Swords.

The subject is suggested in Sir Walter Scott's "Pirate," the moment chosen being when Minna Troil, the "Queen of Swords" daintily clad in maize, trips down the avenue of steel.

## 29—Jeanie Deans & Dumbiedikes.

"This is my bank, Jeanie lass," he said, looking first at her and then at the treasure, with an air of great complacency,—“name o' your goldsmith's bills for me,—they bring folk to ruin.”

Then, suddenly changing his tone—“Jeanie, I will make ye Lady Dumbiedikes afore the sun sets, and ye may ride to Lunnon in your ain coach, if ye like. . . . .”

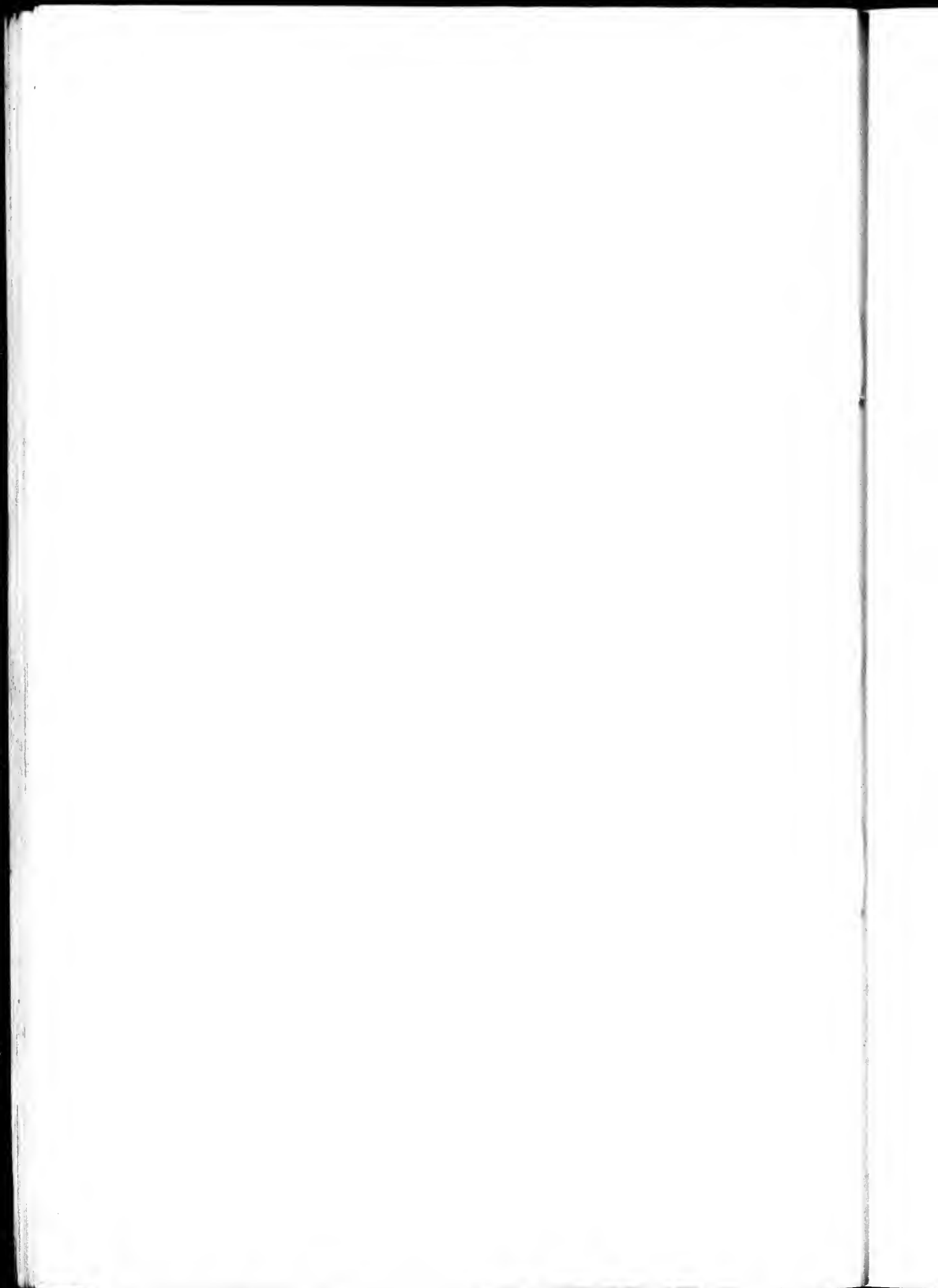
“But, Laird” said Jeanie, who felt the necessity of being explicit with so extraordinary a lover, “I like another man better than you, and I canny marry ye.”

“Another man better than me, Jeanie!” said Dumbiedikes—“how is that possible? It's no possible woman, ye hae ken'd me sae lang.”

“Ay, but Laird,” said Jeanie, “I hae ken'd him langer.”

“Langer! It's no possible!” exclaimed the poor Laird. “It canna be; ye were born on the land. O Jeanie woman, ye haena lookit,—ye haena seen half o'the gear.” He drew out another drawer. “A gowd, Jeanie, and there's bands for siller lent, and the rental book, Jeanie—clear three hundred sterling, deil a wadset, heritable band, or burden—ye haena lookit at them woman,” etc.

The Heart of Mid-Lothian.



**OUSEY (B.)** - - - - - Deceased.

A member of the Royal Cambrian Academy, Buckley Ousey, (of French descent) was born at Stalybridge in 1851. Educated at Antwerp, he soon became an Exhibitor at the Royal Academy and elsewhere in England. Residing chiefly at Conway, North Wales, on the verge as it were of marine and landscape scenery, the Artist was attracted by their rival beauties producing fine work of each kind though perhaps a more general preference is felt for his poetic renderings of sea and shore. Mr. Ousey's early death has doubtless deprived the Academy to which he belonged, of one of its most promising members.

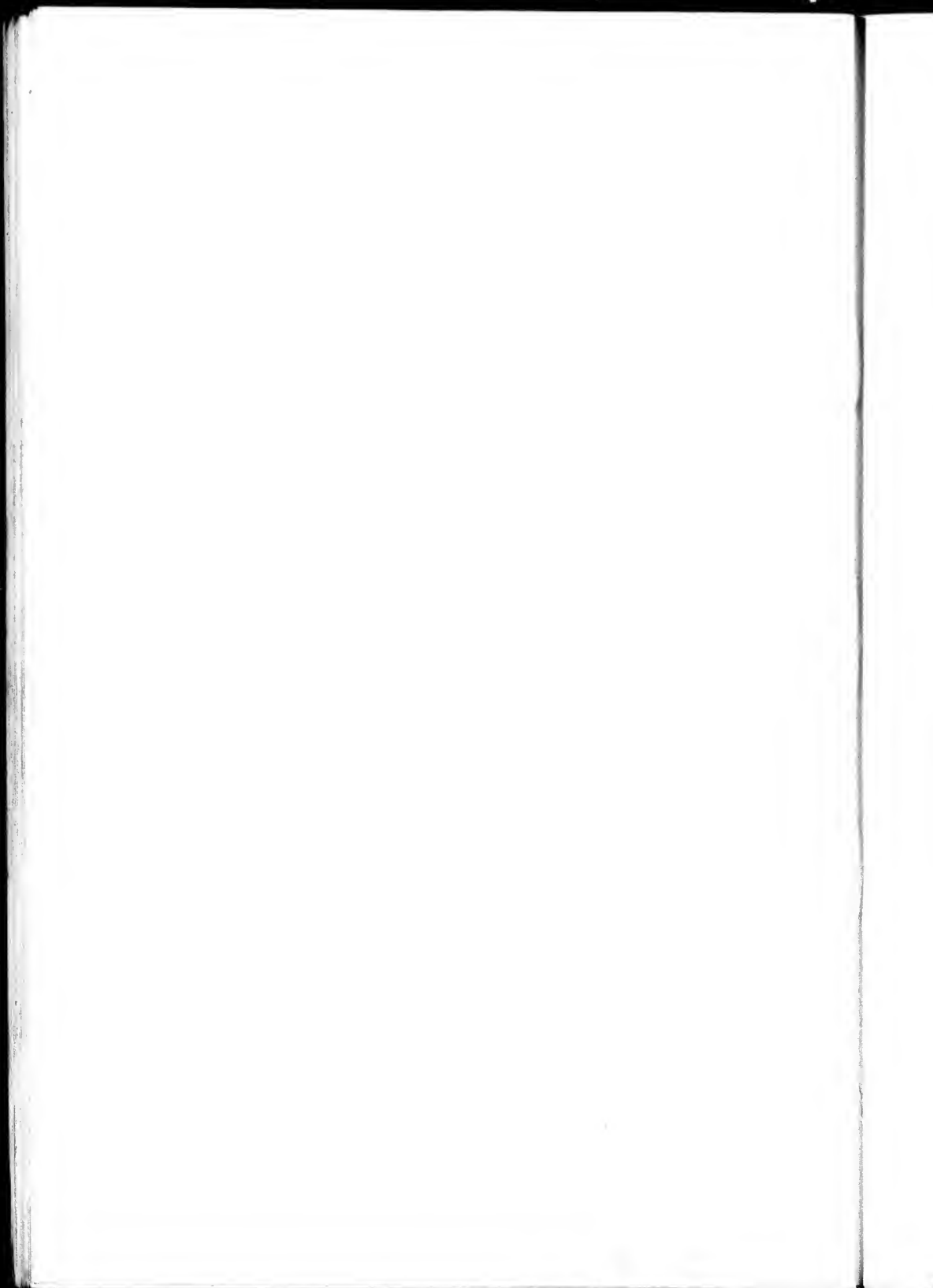
## 30—Fisher Folk, Coast of Anglesey.

**SOLOMON (J. Solomon)** - - - - - London.

One of the giants of the younger English School. In daringness of conception and execution, Mr. Solomon is unapproached by any of his English contemporaries. He studied at the Royal Academy Schools and then went for a short time to Paris where he came under the influence of Cabanel. Returning to London he made a name for himself almost at once. Contenting himself by exhibiting one large important picture annually at the Royal Academy, he lavished on it all the strength and passion of his nature, and as a revolt from the weak inanities of many of the older English Artists and even of some of the Academicians themselves his work should be hailed with delight and encouragement. In 1886 his "Cassandra," representing her borne away by Ajax from the temple of Minerva on the taking of Troy, was exhibited at the Royal Academy and by its daring force and positivism challenged and obtained recognition. Next year there was no falling away but a higher note was struck in his "Samson," where the masterly drawing of straining muscle and sinew and the mocking jeers of the treacherous Delilah make up a composition not easily forgotten. In the last Royal Academy Exhibition appeared his "Sacred and Profane Love," an allegorical subject, full of genuine serious work. It is safe to predict for Mr. Solomon a brilliant future.

## \*31—Niobe.

Niobe, daughter of King Tantalus and married to Amphion was mother of seven sons and seven daughters. The number and



beauty of her children so inflated her pride that she not only had the imprudence to prefer herself to the goddess Latona who had only two children, but she even insulted her and ridiculed the worship which was paid to the goddess, observing that she herself had a better claim to altars and sacrifices than the mother of Apollo and Diana. This insolence provoked Latona who entreated her children to punish the arrogant Niobe. Her prayers were heard, and immediately all the sons of Niobe expired by the darts of Apollo, all the daughters except Chloris, who had married Neleus king of Pylos were mysteriously destroyed by Diana, and Niobe overwhelmed by the suddenness and immensity of her misfortunes, was changed into a stone.

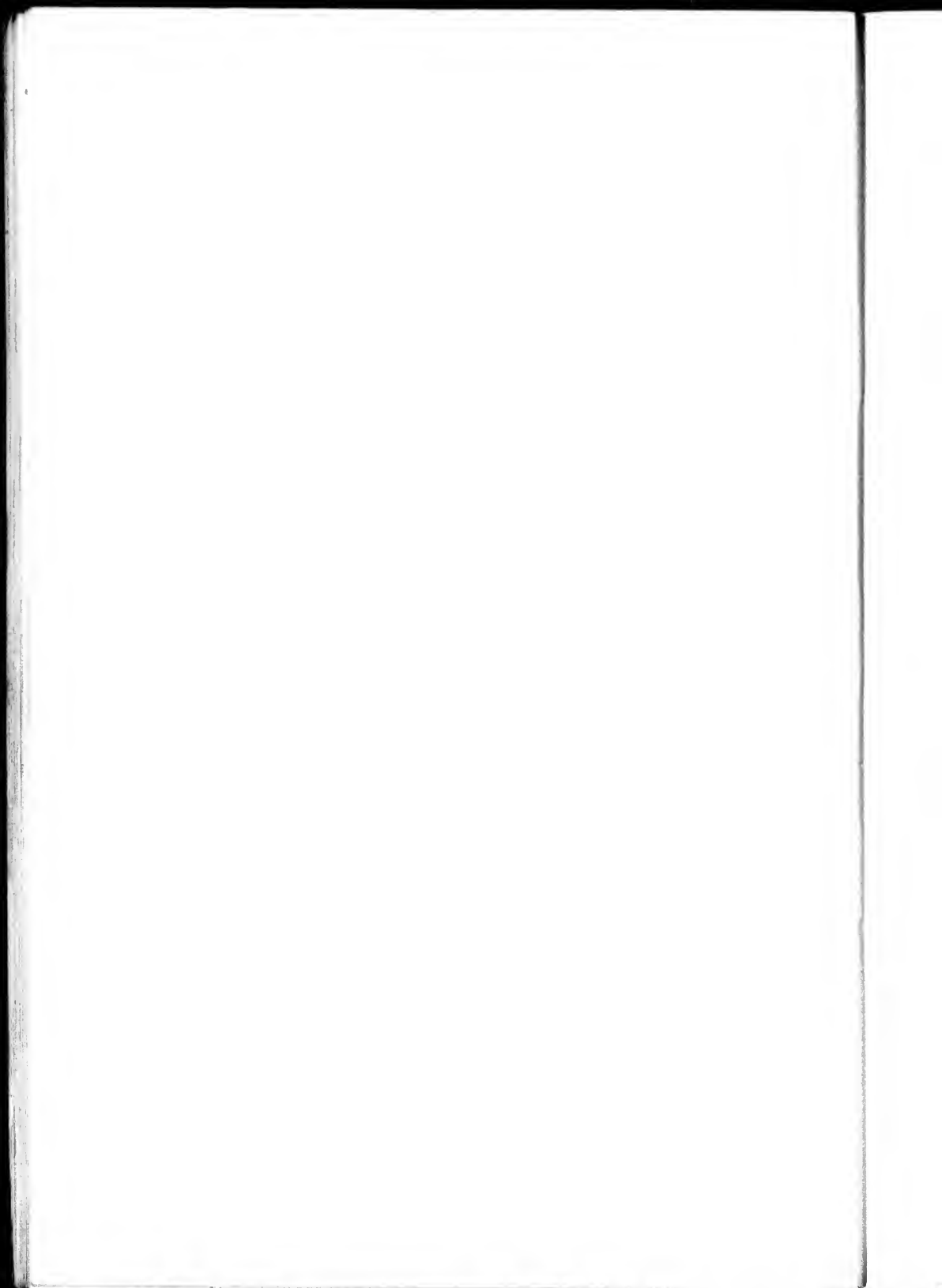
**WATTS (George Frederick) R.A.** - - - London

Born in 1818, he first exhibited in the Royal Academy in 1837 where he received a prize of £300 for a Cartoon "Caractacus"; and in 1843 £500 for his "Alfred inciting the Saxons to maritime enterprise," from the Houses of Parliament. He lived for some years on the Continent, and about 1864, returned to England when he was elected a Royal Academician without having to pass through the secondary grade of Associate.

Mr. Watts has not inaptly been called, the Michael Angelo of the English School, for he possesses, in a higher degree than his Contemporaries, the sombre sublimity of conception and strength of drawing, which distinguished his great Prototype, united to a wealth of colour, which the latter did not possess. The majority of his works are ideal and mythological, and all of them are full of thought and meaning. As a natural consequence, with the exception of a small number of them, his pictures were for a long time comparatively unappreciated and misunderstood. But now, after the lapse of years Art generally has begun to realize, that taking him for all in all, England has produced no more powerful delineator of the great problems of life and eternity. He also occupies a front rank as a Portrait Painter, and his portraits of Tennyson, Swinburne, Cardinal Manning, and of Mrs. J. W. Myers, illustrate his power of so skilfully blending the ideal with the actual, as to raise the likeness into the region of art without diminishing its truthfulness.

**32—Love and Life.**

The picture of "Love and Life" was begun in February, 1884, and finished in June of that year. The design was made in 1883.



The following may serve to explain the features of this work : -

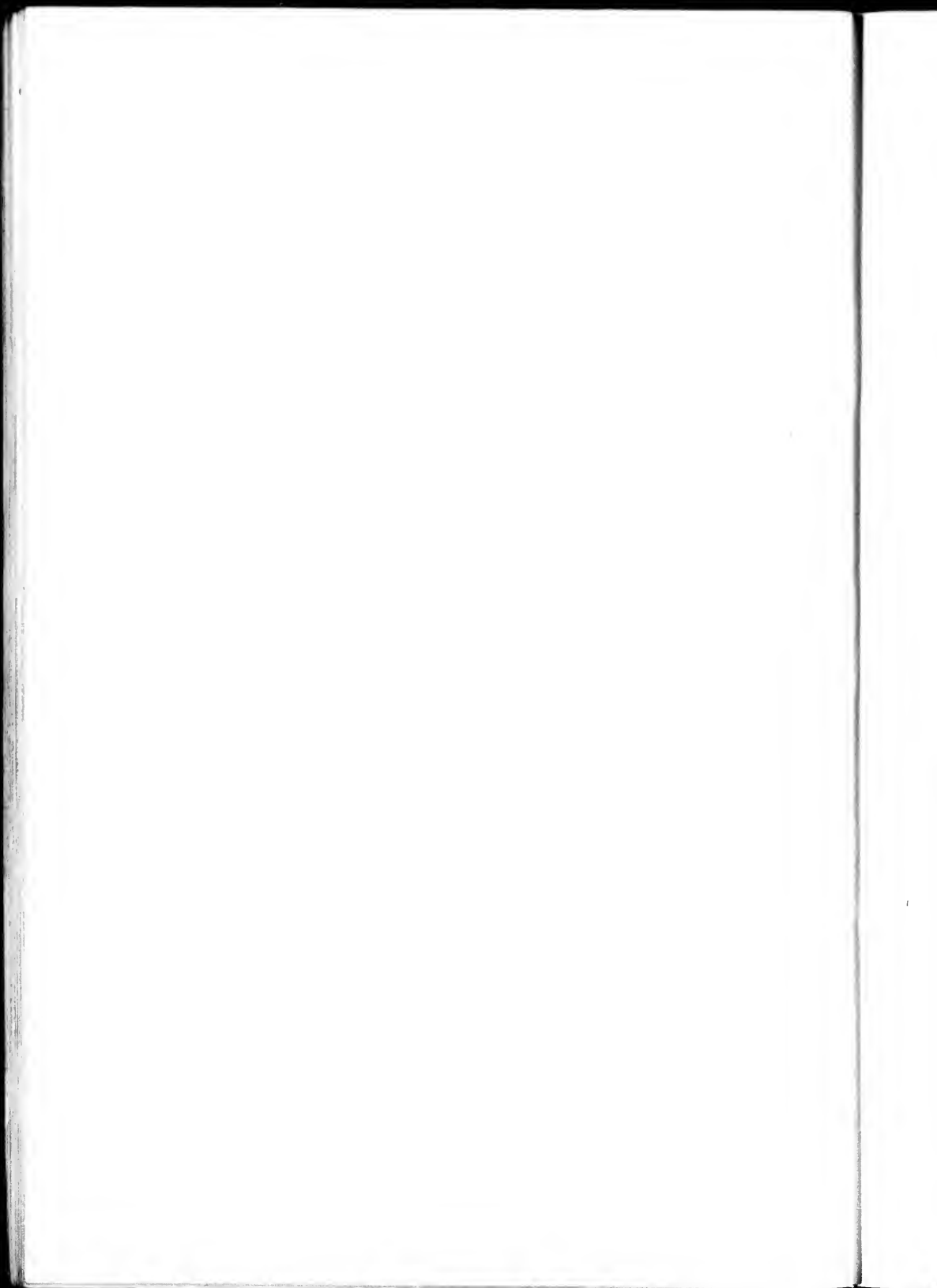
“ Love is represented by the winged figure of a youth, and Life by  
 “ that of a young girl, who, clinging to Love, is being guided by  
 “ him over the rough places of a rocky precipice which both are  
 “ ascending together. Love is leading the way and helping Life,  
 “ by his support and tenderness, to climb the difficult path,  
 “ emblematic of the struggling conditions which, more or less,  
 “ are the portion of all human existence. The half-extended  
 “ wings of Love shade the rays of light from beating too fiercely  
 “ on the delicate figure of Life. Love's footsteps can be traced  
 “ on the rocky ascent by the flowers which have sprung up  
 “ in his track. The atmosphere of the picture is bathed in the  
 “ gold of light and in the blue of space. As the figures ascend,  
 “ the air becomes more golden with light. Love, while helping  
 “ to endure and overcome the struggle of existence, leads upward  
 “ into purer, brighter conditions. The truth which the artist has  
 “ tried to embody in this picture, is that Love, in its widest, most  
 “ universal sense, in the sense of charity, sympathy and unselfish-  
 “ ness—raises life upward ; that humanity is helped by tender  
 “ aid on the one hand, and by tender trust on the other. He has  
 “ purposely kept the picture light and simple, and the figure  
 “ representing Life, fragile and slight. Poor humanity is so frail  
 “ a thing, in the midst of what Carlyle calls the “ Immensities,”  
 “ without the strength which Love alone can give ! ”

### 33—The first Whisper of Love.

**WYLLIE (William Lionel) A.R.A.**

**Rochester.**

Mr. Wyllie was born in 1851. He entered the Royal Academy Schools in 1866, and three years later he gained the Turner Gold Medal. He has been a regular contributor to the Royal Academy since 1868, and was elected an associate member of that body in the beginning of the present year. His first great success came in 1883 when his famous picture “Toil, Glitter, Grime and Wealth on a Flowing Tide” was one of the most notable things at the Royal Academy exhibition of that year, and was purchased for the Chautrey Bequest. Afterwards came his “Black Diamonds,” and since then he has steadily won his way in public estimation. Mr. Wyllie is also an accomplished painter-etcher and has made good use of his etching needle in reproducing many of his paintings. He excels in painting marine and river scenery, and





spends much of his time on the water, making long excursions in his yacht. The Thames and the Medway with their picturesque shipping are his favorite subjects, and it is through his artistic treatment of these that he has gained recognition while still a young man.

34—On the Medway.

## Drawing.



**LEIGHTON (Sir Frederick) P.R.A., Bart.**

35—Greek girls playing at ball.

Original study for picture in Royal Academy Exhibition of 1889.

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