

**EXHIBITION OF WORKS;
AFSO OF THE DESIGN FOR
THE NATIONAL MEMORIAL
TO QUEEN VICTORIA**

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Exhibition of Works; also of the design for the national memorial to Queen Victoria by George Frederic Watts & Frederic Sandys & Thomas Brook

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GEORGE FREDERIC WATTS & FREDERIC SANDYS & THOMAS BROOK

**EXHIBITION OF WORKS;
AFSO OF THE DESIGN FOR
THE NATIONAL MEMORIAL
TO QUEEN VICTORIA**

EXHIBITION

OF WORKS BY

THE LATE

GEORGE FREDERICK WATTS, R.A. O.M.

AND THE LATE

FREDERICK SANDYS

ALSO OF

THE DESIGN FOR THE

NATIONAL MEMORIAL TO QUEEN VICTORIA

By THOMAS BROCK, R.A.

WINTER EXHIBITION

THIRTY-SIXTH YEAR

MDCCCXCV

WILLIAM CLOWES AND SONS, LIMITED,
PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens on Monday, January 2nd, and closes on Saturday, March 11th.

Hours of Admission, from 9 A.M. to 6 P.M.

Price of Admission, 1s.

Price of Catalogue, 6d.

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General Index to the Catalogues of the first thirty Exhibitions, in three parts; Part I. 1870-1879, 2s.; Part II. 1880-1889, 2s.; Part III. 1890-1899, 1s. 6d.

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

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LOAN STACK

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ROYAL ACADEMY OF ARTS. 1905.

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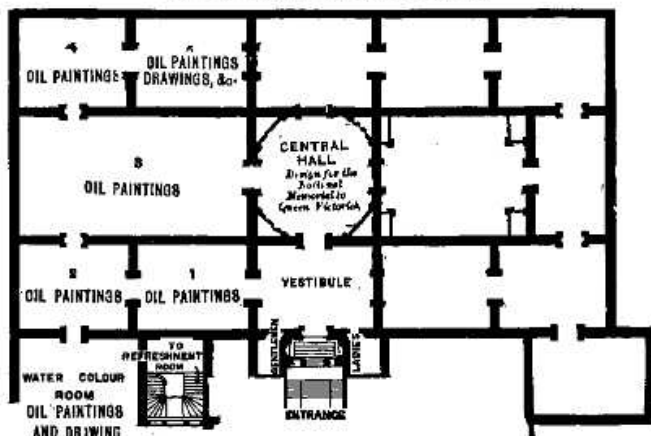
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PLAN OF THE GALLERIES.



GEORGE FREDERICK WATTS.

BORN 1817. A.R.A. 1867; R.A. 1867. DIED 1904.

GEORGE FREDERICK WATTS was born in London on February 23, 1817. His parents, of Welsh extraction, came from Hereford, where both his father and grandfather had lived and worked. Displaying at a very early age a strong predisposition for drawing and sketching, he was encouraged by his father to adopt Art as a profession, and at the age of eighteen he entered the Academy Schools. He left them, however, after a very short stay, and spent the next two years in frequenting the studio of William Behnes, the sculptor. During this period he made his first essays in oil painting, of which specimens are to be seen in his own portrait (No. 1) and in that of his father (No. 4), painted in 1836. His first appearance as an exhibitor at the Royal Academy was in 1837, when he sent three contributions—two portraits of young ladies and "The Wounded Heron" (No. 38). These were followed by several other portraits, among them that of Mrs. Charles Hamilton (No. 2), and a few subject pictures, such as "Aurora" (No. 13), and others now in this Exhibition.

In 1843 he gained one of the first three prizes offered for designs for the decoration of the Houses of Parliament, the subject he chose being "Caractacus led in triumph through the streets of Rome." It was never executed, and the cartoon was cut up and sold; portions of it are to be seen in Nos. 92, 93, 96, and 125. With the £300 thus gained the artist determined to go abroad, and after a short time in Paris proceeded to Florence, where he remained four years as the guest of Lord Holland, the British Minister at the Grand Duke's Court. During this period he painted many portraits of distinguished people.

Returning to England in 1847, he took part in the third competition for the decoration of the Houses of Parliament, his subject this time being "Alfred inciting his subjects to prevent the landing of the Danes, or the first naval victory of the English." He was again successful, winning this time a first prize of £500. The cartoon was bought by the Government, and the artist was commissioned to paint a fresco of "St. George and the Dragon" for a

hall in the House of Lords. This work, begun in 1848 and finished in 1853, has since perished. Another wall painting by him in the hall of Lincoln's Inn, somewhat later in date, has been rescued from a similar fate.

His reputation was now securely established, and subject pictures and portraits followed in rapid succession from his brush. Among the former belonging to this period are the smaller and earlier versions of "Fata Morgana" and "Paolo and Francesca," of which Nos. 178 and 180 are the later renderings; while of the latter it is sufficient to name those of Miss Nassau Senior (No. 32); Miss Virginia Pattie, afterwards Lady Somers (No. 183); and Miss Alice Prinsep (No. 175), with whose brother, Mr. Thoby Prinsep, who married another Miss Pattie, the artist lived at old Little Holland House for more than thirty years. He subsequently built a house in Melbury Road, which he named after the old residence, and, later, one near Guildford.

In 1856 he went with the late Sir Charles Newton on his mission to explore the site of Halicarnassus; and visited many parts of Greece and Turkey, with one of the sons of his friends the Prinseps, the late Valentine Prinsep, R.A., as a companion. On his return he found himself one of the leading portrait painters of the day, nearly everybody of distinction, male and female, becoming the subject of his brush. In addition to those painted on commission, he also began at this time that series of portraits of eminent people which were eventually given by him to the National Portrait Gallery. Nor, so great was the industry which distinguished him at this, as, indeed, at all periods of his life, were ideal and didactic subjects neglected. Among these may be mentioned "Fata Morgana" (No. 36), "Sir Galahad" (No. 182), "Esau" (No. 114).

Watts's election as an Associate took place in January 1867, and in December of the same year he was raised to the Academicianship. The following year saw him exhibit, for the first time, a landscape and a piece of sculpture. The landscape was followed by several others: among them "The Island of Cos" (No. 156), "The Return of the Dove" (No. 232), "All the Air a Solemn Stillness holds" (No. 22), "Loch Ness" (No. 219); while the marble bust of "Clytie" (No. 213) was the forerunner of a number of works, of which the colossal equestrian group, "Physical Energy," seen at the last Academy Exhibition, was perhaps the most important.

From this period till his death the efforts of the artist were chiefly devoted to painting pictures intended to teach a lesson or illustrate an idea. Some of the finest examples of them were presented by him to the National

Gallery of British Art, and many are to be found in the present Exhibition. Among the most noteworthy may be mentioned, "Time, Death, and Judgment" (Nos. 103, 144, 199), "Death Crowning Innocence" (Nos. 89, 187), "Love and Life" (Nos. 28, 64, 102, 111), "Love and Death" (Nos. 24, 66, 187), "For he had great possessions" (No. 62), "Faith" (No. 165), "Hope" (Nos. 97, 201). But he did not confine himself to these; classical subjects, and also humorous ones, were frequently treated—witness "Ariadne in Naxos" (No. 60), "Diana and Endymion" (Nos. 76, 154 and 174), "Good Luck to your Fishing" (No. 73).

The honour of a baronetcy was twice offered to Mr. Watts, and in 1902 the King conferred on him the newly instituted Order of Merit. Among other honours and dignities that he received, it may be mentioned that he held Honorary Degrees at the Universities of Oxford and Cambridge; was an Officer of the Legion of Honour; and a member of many foreign Academies. His death took place on July 1, 1904, at Little Holland House, Kensington.

The following are extracts from a Prefatory Note to a former exhibition of his works, written by Mr. Watts.

"The great majority of these works must be regarded rather as hieroglyphs than anything else, certainly not as more than symbols, which all Art was in the beginning, and which everything is that is not directly connected with physical conditions. In many cases the intention is frankly didactic; excuse for this, generally regarded as exasperating, being that it has been found, not seldom, that the attempts to reflect the thoughts of the most elevated minds of all ages, even in an unused and halting language, have not been without interest at least, if without profit.

Whatever type may have been used, classical, mediæval, or other, the endeavour has been to impress distinctly the direction of modern thought, and in all, except two cases, reference to spiritual dogmas has been purposely avoided; the two exceptions being "Faith" and the "Dedication to All the Churches."*

In the first, "Faith," wearied and saddened by the result of persecution, washes her blood-stained feet, and recognising the influence of love in the perfume and beauty of flowers, and of peace and joy in the song of birds, feels that the sword was not the best argument, and takes it off.

* Not in the present Exhibition.