

**NO. I.: ACADEMY CRITICISMS, 1877. A  
COLLECTION OF THE PRINCIPAL NOTICES AND  
CRITIQUES, WHICH HAVE APPEARED IN THE  
LEADING JOURNALS AND ART PUBLICATIONS,  
UPON THE PAINTINGS EXHIBITED AT THE  
ROYAL ACADEMY OF ARTS, MAY, 1877**

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No. I.: Academy Criticisms, 1877. A Collection of the Principal Notices and Critiques, Which Have Appeared in the Leading Journals and Art Publications, upon the Paintings Exhibited at the Royal Academy of Arts, May, 1877 by H.C. Richardson

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**H.C. RICHARDSON**

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WHICH HAVE APPEARED IN THE LEADING JOURNALS AND ART  
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PAINTINGS EXHIBITED AT THE ROYAL ACADEMY OF ARTS, 1877.

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There are in the present Exhibition 880 Oil Paintings,  
257 Water Colours, 37 Miniatures, 62 Engravings, Etchings,  
&c., 162 Architectural Drawings and Designs and 139 Pieces  
of Sculpture, which, together, make a Total of 1,539.

EDITED BY  
H. C. RICHARDSON.



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## PREFACE.

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The object of the Editor has been to collect and arrange the Principal Notices and Critiques which have appeared in the leading Journals and Art Publications, upon the Paintings and other Works of Art exhibited at the Royal Academy for 1877. Nearly 500 Pictures have been commented upon.

Wherever it has been found necessary to condense lengthy Notices, as in the case of a few of the more popular of the Paintings, the spirit of the Criticisms has been carefully preserved.

The Criticisms are arranged in the order in which the Pictures are hung in the Academy, the collection forming a Hand-book, which it is hoped will prove valuable for present use and future reference, and interesting as a pleasant Souvenir of the Exhibition.





# ACADEMY CRITICISMS,

1877.

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## 2. GLENCROE.—F. GOODALL, R.A.

"A grand view of Highland Scenery, with a group of oxen standing in a pellucid stream in the foreground. These cattle could hardly have been better painted though they had come from the easel of an artist who had been employed all his life in cattle-painting. They would have done no dishonour to Madlle. Rosa Bonheur or Mr. Peter Graham. Each ox has a character and expression, as well as a form and a colour, of his own; and critical observation is shown both in the texture of the hides and in their varying aspects under different conditions of light and shade. The mountains in the perspective are bold and massive, and the landscape is painted with remarkable truthfulness as well in general effect as in all particulars of vegetation, local colour being everywhere nicely discriminated."—*Morning Post*.

"The cattle are painted with much tact, and the picture is striking when seen from the proper distance."—*Athenæum*.

"The artist appears with success here in an unaccustomed line."—*Saturday Review*.

"This is a wild Highland landscape, with a group of cattle standing by a river. It is singularly true in effect and rich in colour, and compares most favourably with the work of some well-known painters who habitually deal with subjects of this kind."—*Globe*.

## 8. FINISHING TOUCHES.—C. E. PERUGINI.

"The scene is a powdering-closet in the last century; a lady's headdress is receiving the concluding 'puffs' from her barber. The painting is deft enough, if over-smooth, and the picture altogether has its cleverness and humour."—*The World*.

"The subject is treated in a finished manner, the beautiful face of the lady, protruding from the curtain which protects her elaborate dress, being painted with admirable taste. In fact, the conception and execution of the picture are alike excellent."—*Morning Advertiser*.

"The attitude of the man, who evidently delights in his work, is very good."—*Echo*.

## 9. SANCTUARY.—EYRE CROWE, A.

"The defect of the picture pictorially is the wide empty space between the woman and her pursuers. A more serious defect is the difficulty the spectator feels of conjecturing the offence of one so young and seemingly so innocent. The painter may have meant to set us this as a problem. But it is a bold thing to do, for the chances are ten to one that the impatience of such puzzles is stronger than their interest."—*Times*.

"The aerial effect of the place is given with great care and success. Some of the expressions are first-rate, and they are varied with skill. The general aspect of the picture is bare, dry, not to say cold—at least the first impression affects us thus. It improves mightily on acquaintance."—*Athenaeum*.

"We are enabled to note with sincere gratification a very great advance in proficiency on the part of Mr. Eyre Crowe, who has never hitherto produced so capital a work."—*Daily Telegraph*.

"Full of dramatic interest, is entitled to praise for its judicious grouping."—*Morning Advertiser*.

## 11. IN ROSE TIME.—FRANK DICEY.

"A very pleasing picture, and we can only regret that the height at which it is hung detracts somewhat from the grace and delicacy of the colouring."—*Observer*.

## 13. MISS RUTH P. BOUVERIE.—W. W. OULESS, A.

“Miss Ruth P. Bouverie is depicted seated in a dense wood, folio in hand, intent upon sketching the scene before her. Mr. Oules has taken particular pleasure in designing this figure. Not the face only, but the hands likewise are drawn with great care, and much ease has been given to the turn of the head and the bearing of the whole form. Moreover, the artist gives us a taste of his aptitude in the landscape background which he has skilfully introduced.”—*Standard*.

“Mr. Oules's portraits have vast merit. Painted with equal firmness and freedom, they are invariably life-like and expressive, and display a general grace and brilliancy of treatment which imparts to them a distinctive and resistless charm.”—*Morning Post*.

(See Nos. 269, 402 and 496)

“Is remarkable as the painter's first attempt in this particular line. It is not, however, one of the painter's happiest efforts. He seems to have aimed at the delicacy and brightness of Gainsborough, but the result is cold and hard.”—*Saturday Review*.

“Is a good example of portraiture, and the young artist who has so rapidly but deservedly come to the front, will gain fresh laurels by this life-like presentment.”—*Morning Advertiser*.

## 14. HARMONY.—FRANK DICKSEE.

“The interior of an oratory, with a girl playing upon an organ, to the great delight of her lover, who sitting in front of her, gazes in her face with passionate admiration. The sunbeams streaming through a painted window in the background, and falling with a golden glow upon the head of the girl, give extraordinary brilliancy to this beautiful picture. It is full of romantic sentiment, not carried to the point of ‘sentimentality,’ and it promises well for the future career of the young painter, to whom the Royal Academy awarded last year the gold medal for historical painting.”—*Morning Post*.