

Edwin Ellis 1842 - 1895

Appendix D – Press exhibition reviews

- 1878 “The number of artist’s studios increases so, however, that the most indefatigable can only visit a few of them, especially as some are situated in remote districts. It would be very convenient if the majority could follow the plan adopted by Mr Edwin Ellis, who has this week received his friends and had his pictures on view at a gallery in Pall Mall. This well-lit, and in every way adapted to the purpose, enabled one to see his works intended for the Royal Academy to the best advantage. Mr Edwin Ellis’s style is so well known that it is only necessary to say that the landscapes shown displayed his vigorous qualities at their best. I hope to meet several of them again occupying places of honour on the Academy walls”
- South London Press
6 April 1878
- Letter to the editor from Henry Goodyear, School of Art, Waverley Street, Nottingham
“It will, I make no doubt be gratifying to many of your readers to hear of the success of our local artists as evinced by their exhibits in this year’s Royal Academy. There are in all eighteen paintings, the work of artists who either at present do, or have formerly belonged to Nottingham. In oil paintings there are contributed by Edwin Ellis, three”
- Nottingham Evening Post
15 May 1878
- Review of Dudley Gallery exhibition, London
“C.E. Johnson’s Charnwood Forest, and Frank Walton’s Wandering Home, are woodland scenes, warm in colour, and admirable in composition; beside them might well be put Edwin Ellis’s After Rain, a brown, swollen river, hurrying on its way through desolate moorlands”
- Art Gossip
Aberdeen Journal
27 November 1878
- 1879 Review of musical entertainment at the National Association of Spiritualists.
“There was some admirable music, and in A Happy Pair Mrs Edwin Ellis (wife of the well-known landscape painter and author of several pleasant little novelettes, the last of which - Loveday – was issued some weeks ago as a Family Herald supplement) obtained great success as the charming Mrs Honeyton
- Art Gossip –
Aberdeen Journal
19 February 1879
- Review of Bohemia Gallery exhibition, London (held just before the signing-in day for the Royal Academy)
“There can hardly be a greater contrast than between his (Ernest Parton) style and that of Edwin Ellis. The latter is the ablest living painter in the school of David Cox. His efforts are not those of a delicate finish, but of rough and vigorous suggestiveness. He has produced nothing more masterly than this year’s picture of a birch wood, strewn with fallen brown leaves. To us of the north his sturdy birches seem monsters. Our ideas of these trees are formed upon such slender beauties as Macwhirter’s ‘Lady of the Woods’, nay, I myself have seen an aged silver birch overgrowing a Highland burnie, not more than two feet high. But Ellis’s birches are of the sunny south, where they have far more delicate treatment, far richer nutriment,
- Art Gossip –
Aberdeen Journal
16 April 1879

than they would get in the bare bleak north country. Another picture by Ellis is a wintry scene on the Welsh coast, a herd being driven over Barmouth sands under the shadow of great Cader Idris, where head and shoulders are wrapped in snow. It is surprising how the chilliness of his landscape is heightened by the warmth of the birch wood by its side”

- 1880 Comments on the exhibition at Agnew’s Gallery, as part of a review of the London Art Scene
“At Mr Agnew’s gallery there are most interesting paintings in oil, chiefly by native artists. Amongst those who are creditably represented on his walls may be mentioned, Edwin Ellis and”
Edinburgh Evening News
10 November 1880
- 1881 Review of exhibition of watercolours at Dudley Gallery
“Mr Edwin Ellis’s in No. 219, A Summer Sea, and No. 235, A Winter Sea, displays his knowledge of marine effects, but is less happy in colour than we have seen him on some former occasions.”
The Era
12 March 1881
- Visit to Hartlepool, March 1881
“It is not often that this particular portion of the North-east coast, upon which the Hartlepoons are situated, is found sufficiently picturesque to attract the attention of artists of the higher class. West Hartlepool, however, is just now receiving the visits of Mr Edwin Ellis, a member of the Society of British Artists, and brother to a respectable fellow townsman, who is engaged upon a couple of oil paintings representing different views of the Hartlepoons, which are intended to be exhibited in the Royal Academy. Mr Ellis has also found subjects about Hartlepool for five pictures for the Society’s Rooms in Suffolk street, Pall Mall”
Daily Gazette
26 March 1881
- Review of exhibition at Society of British Artists
“Mr Edwin Ellis contributes several of his vigorous shore-pieces, which err only in the loading of pigments”
Daily Telegraph
7 April 1881
- Review of exhibition at Society of British Artists
“The interest of the Suffolk-street Exhibition centres in the works of the small knot of young painters who have adopted the principles of the French “impressionists.” In our remarks upon the winter show at this gallery we discussed those principles at some length; so we need at present refer to them only to say that the works we are about to describe do nothing, in spite of their many excellences, to diminish our sense of the great dangers involved in those principles. Mr Edwin Ellis, one of the most enterprising of these young artists, is here in great force. He is represented by six works, each of which contains some striking passages, while at least three are replete both with promise and achievement. The largest and most important is called “Waiting for the Boats,” and shows the red brick wall of some old quay, such as might withstand the buffets of the North Sea in some little port of “Yorks” or Durham: a sandy beach with a couple of boat anchors and hawsers, and a few smacks hauled up under the shadow of the quay. In the distance, the long, low cabin of the coastguard is backed by a long spur from the inland hills, and the whole is bathed in the full light of the midday sun. Here audacity of colour is carried perhaps as far as it will go. Mr Ellis deals out unsparingly the purest of greens and blues, the most dazzling of reds and yellows. Rather more reticent is “Middleton Pier, West Hartlepool,” in which the straight lines of the jetty, broken by a few trailing ropes and a rusty cable, are
- The Star, Guernsey
21 April 1881

skilfully employed to obtain varied masses of light and shadow. "Wintry Weather on the Durham Coast," a study of waves rolling up a harbour before a rising gale, is, in spite of its hastiness, conspicuously truthful in drawing as well as in the rendering of the sombre hues of sea and sky in a northern winter"

Review of City of London Society of Artists Annual exhibition

"Prominent among the exhibitors is Mr Edwin Ellis, whose Robin Hood's Bay at the Royal Academy last year is fresh in the recollection. Mr Ellis sends the rigorous King Olaf's Shipbuilding and Old Hartlepool Ferry.

Daily News
25 April 1881

Review of Decorative Art exhibition

"The Decorative Art Exhibition, which recently opened at the new galleries, 103 New Bond Street, under the direction of Mr J Gillick, gives equal place to "fine and applied" art, blending the two ideas which, with the old masters were one. Painters, modellers and designers, of the highest repute and standing, among them being, Mr Edwin Ellis.....and others who have distinguished themselves in the great art-revival of the age"

Daily Telegraph
14 July 1881

Notice of exhibition at Rodman's Art Gallery Belfast, October 1881. Edwin Ellis listed as one of the leading exhibitors. Admission sixpence

Review of Exhibition "Mr Edwin Ellis's 'Dead Calm' (24) displays many valuable qualities of composition"

Belfast Chronicle
7 October 1881

Review of exhibition at Tooth and Sons' Gallery, 5 Haymarket

"Mr Edwin Ellis contributes a clever bit, The Old Bowling-green Wharf, Yarmouth"

The Era
19 November 1881

Review of exhibition at Society of British Artists

"The winter exhibition of the society, which opens on Monday next, may be described as a fair average show and, though many of the greater lights are conspicuous by their absence, containing a considerable number of very interesting works....., Mr Edwin Ellis has several examples of his bold and breezy work"

Sunday Times
27 November 1881

Review of exhibition at the Dudley Gallery, London

"Other pictures that will be deservedly admired are; Mr. Edwin Ellis's 'Coming in with the Tide – Whitby'

The Times
29 November 1881

Review of exhibition at Society of British Artists

"Old and Young by Mr J J Reid and In Squally Weather, by Mr Edwin Ellis, are examples of crude and hasty work from young painters who have done far better than this, and from whom we demand more care and self-respect."

Pall Mall Gazette
1 December 1881

Review of exhibition at Society of British Artists

"Suffolk street is fortunate in securing such work as shown by.....Edwin Ellis"

The Times
1 December 1881

	Review of exhibition at Society of British Artists Mr Edwin Ellis and Messrs Ludovici are very strongly represented, and for the rest of Suffolk street is – well Suffolk street”	Manchester Courier 1 December 1881
	Review of exhibition at Society of British Artists, December “The Squally Weather of Mr Edwin Ellis’s painting (196) is too hard and too green.” “Among the best landscapes with figures is Mr Ellis’s Mending Nets (477) and the same artist’s Summer Meadows [possibly Summer Shower] (547)	Daily News 3 December 1881
1882	Review of exhibition of watercolours at Dudley Galley “Mr Edwin Ellis is as forcible as ever, and rather less crude, in his Sand Hills, North Wales (38)”	Pall Mall Gazette 25 February 1882
	Reference to Mrs Ellis starting to act “Yet another of Society’s favourites is about to appear before the footlights, to wit, Mrs Edwin Ellis, wife of the well-known artist, and a lady who has handled the brush to some effect, as was shown by her picture The Silent Land, which caused much notice at the Royal Academy two years ago. Mrs Ellis will make her debut at the Olympic Theatre in March, and her appearance is looked forward to with interest.”	Theatrical News 2 March 1882
	Review of exhibition of watercolours at Dudley Gallery One of the earliest of the noticeable drawings is Mr Edwin Ellis’s “Sand Hills, North Wales” (No. 75). The title suggests monotony of aspect, but Mr Ellis has found, as his wont, his happiest opportunity in the accidents of weather, observed keenly and portrayed with strength. A storm passes over the everyday scene and gives the interest of dramatic action to commonplace Nature.	The Standard 6 March 1882
	Review of exhibition of watercolours at Dudley Gallery “The direct inheritors of the pre-Raphaelite tradition have gone elsewhere; and the impressionist school, which triumphs in some foreign galleries, is not represented to any great extent. There are exceptions.....; Mr Edwin Ellis, whose drawing must frankly be pronounced a failure”	The Times 7 March 1882
	Review of exhibition of watercolours at Dudley Gallery “Mr Ellis is a s forcible as ever, and rather less crude, in his “Sand Hills, North Wales” (38)	Pall Mall Gazette 11 March 1882

<p>Review of exhibition of watercolours at Society of British Artists, Suffolk Street “The dashing waves, the wind-swept skies, and bold fisher folk that Mr Edwin Ellis paints so well are to be found in “Bringing in the Fish” (266) and “The Morning after the Storm” (453).</p>	<p>Morning Post 21 March 1882</p>
<p>Review of exhibition of watercolours at Dudley Gallery “Mr Edwin Ellis has won fame by the brilliancy of his landscape work. In his Sand Hills, North Wales, there is the customary dashing style as is in all that Mr Ellis does. But may not dash and brilliancy be sometimes carried too far? These qualities are admirable and very captivating, we grant.”</p>	<p>The Era 25 March 1882</p>
<p>Review of fifty ninth exhibition at Society of British Artists “The dashing waves and wind-swept skies that Mr Edwin Ellis paints so well are to be found in ‘Bringing in the Fish’ (266) and ‘The Morning after the storm’ (453)</p>	<p>Morning Post 28 March 1882</p>
<p>Review of exhibition at Society of British Artists, Suffolk Street “On the next wall hangs Mr. Edwin Ellis’s large sea picture ‘Bringing in the Fish, Yorkshire Coast,’ a picture in which the painter has not done justice to his powers. The moment is happily caught; the rise and fall of the water and of the boat are given with truth and skill; but the water has no transparency, the colours are dashed on anyhow. Here in fact, as in other recent works of this painter, there is too much haste to produce an effect, and too little patient study of the mysteries of sea and sky which it is his business to represent”</p>	<p>The Times 29 March 1882</p>
<p>Review of exhibition at Society of British Artists, Suffolk Street “The impulse is most seen in landscape and sea views, and the latest tendency is to strong colour and plenty of it, broad style and splashes of paint. What this will lead to in the hands of weak men is appalling to conjecture; but in the hands of such artists as Edwin Ellis it gives new and delightful sensations of open-airiness and strength of sun. “Bringing in the Fish, Yorkshire” (266), tends to intemperance with its deep greens and purples, and oranges clashing together, but if Mr Ellis pushes his colour somewhat far, he has it in hand, and his skies are tender and luminous. In “The Morning After the Storm” (453), the sky is particularly fine, the azure of space and the blue of the lower clouds, so like and yet so different, are rendered with great truth and boldness”</p>	<p>The Academy April 1882</p>
<p>Review of exhibition at Society of British Artists, Suffolk Street “In No. 266, Bringing in the Fish; Yorkshire Coast, Mr Edwin Ellis charms us by the breezy freshness of the scene and his strength of colour; but here we have to regret that more time was not given to the group of figures on the jetty, and in fact all the figures. They are too sketchy to be quite satisfactory. The picture as a whole reminds us of Hook’s treatment of similar scenes, and this in itself is a compliment to Mr Ellis, but Hook is generally careful in the drawing of his figures, and thus his works have greater completeness. The extraordinary dash and animation of all Mr Ellis’s work tends all the more to draw the attention of the spectator to any defect such as we have noticed. Spite of this drawback the picture is full of interest”</p>	<p>The Era 8 April 1882</p>

Review of exhibition at Grosvenor Gallery "Mr Edwin Ellis paints an Italian coast-scene very charmingly, and names it from some little figures of Bathers (345) in the distance." Also references to pictures by Whistler	Pall Mall Gazette 6 June 1882
Review of exhibition at City of London Society of Artists "The list of artists includes the names of Mr Edwin Ellis and many others"	Daily News 2 August 1882
Review of Liverpool Corporation Autumn exhibition "110, Bridlington Quay – A vigorously painted sea piece by Edwin Ellis, which somehow recalls the mode of Mr Napier Hemy"	Liverpool Mercury 7 September 1882
Review of exhibition at the French Gallery "The exhibition at the French Gallery, which opens today, comprises a good variety of oil paintings by British and foreign artists. It includes and choice work by Edwin Ellis"	Birmingham Post 30 October 1882
Review of exhibition at the Dudley Gallery "The Dudley Gallery, which opens on Monday with a collection of pictures in oil, by no means good as a whole, has some excellent sea pieces by and Edwin Ellis	Birmingham Post 30 October 1882
Review of exhibition at Society of British Artists, Suffolk Street "The exhibition of pictures opened this week at the Society of British Artists, Suffolk Street, comprising a large and pleasing assortment of works, which are, perhaps, on the whole, more than usually interesting. It must, however, again be regretted that so many of them are characterised by the conventional manner of painting which makes one involuntarily exclaim 'All this hath been before'. There are, of course, some excellent exceptions among the 850 works displayed – the genre pieces being the most prominent feature. while among the sea pieces Mr Edwin Ellis is, as usual, strongly represented, though his mannerism is becoming a little tedious"	Birmingham Post 27 November 1882
Review of exhibition at Society of British Artists, Suffolk Street "Mr Edwin Ellis, who makes a great point of strength of colour, has a number of marine subjects, in which the glow of nature is given to the full, and sometimes a little beyond. This is the case with No, 136, Penberth Cove, in which the artist has laid on his tints with great freedom. He is, perhaps, seen to the greatest advantage in some of his smaller works, where there was less temptation to force the colour. In vigour, dash and brilliancy Mr Ellis is always to be admired."	The Era 2 December 1882
Review of exhibition at Society of British Artists At the exhibition of the Society of British Artists the two members whose contributions stand well out from those of their fellows are Mr A Ludovici jnr and Mr Edwin Ellis	Magazine of Art 1882

- 1883 Review of exhibition at the Dudley Gallery
 “The exhibition at the Dudley Gallery is fully up to its average, both in the number and variety, and excellence of the pictures, of which there are upwards of 500. The finest pictures in the Gallery include ‘The Last Glean’ by Mr Edwin Ellis”
 York Herald
 3 March 1883
- Review of exhibition at the Dudley Gallery
 “A fresh lease of life has been taken by the Dudley Gallery Art Society, in its nineteenth watercolour exhibition, the first under new management. Mr Edwin Ellis has a fine broad piece of work ‘The Last Glean’ (301)
 The Telegraph
 3 April 1883
- Review of exhibition of Society of British Artists
 “Edwin Ellis is as broad and dashing as ever with his green seas and boldly painted skies. His ‘Cornwall’ No 280 is a very characteristic work.”
 Western Daily News
 3 April 1883
- Review of Society of Artists Spring exhibition
 “Mr Edwin Ellis is as forcible, but it must be added as careless and exaggerated as usual in his large ‘Cornwall’ (280)
 The Times
 3 April 1883
- Review of Society of Artists Spring exhibition
 “Mr Edwin Ellis, who aims at force of effect rather than refinement, sends a large picture, Cornwall, representing a rugged coast, with fishing boats in the foreground, full of daylight and more restrained in style than most of his works.”
 The Graphic
 7 April 1883
- Review of Society of Artists Spring exhibition
 “The dash and spirit Mr Edwin Ellis gives to his marine studies makes them always welcome, especially in such a scene as No. 280, Cornwall, which has a breezy freshness, making the visitor long to visit the spot depicted by the artist.”
 The Era
 14 April 1883
- Review of Society of Artists Spring exhibition
 “Mr Edwin Ellis’s Cornwall is strong and vigorous of course, but inharmonious”
 Magazine of Art
 May 1883
- Review of Society of Artists Autumn exhibition
 “Over the Harbour Bar (200), by Mr Edwin Ellis, is a green, Hook-like sea, contrasted with an old rich-brown jetty, and is admirable in its effect when seen from a proper distance, though the paint is ‘slogged-on’ rather too vigorously to be pleasant at close quarters.”
 Birmingham Post
 31 August 1883
- Review of exhibition at the Walker Art Gallery, Liverpool
 “There are, however, some good pictures on this wall, and one of the most noticeable is Mr Edwin Ellis’s When the Sea and Millstream Meet. Instead of hanging on to the skirts of this or than foreign school, this artist goes straight to nature, and paints it characteristically. This picture has such a fresh quality of colour, such energetic execution, that, although it is sketchy in parts, it carries all before it”
 Liverpool Mercury
 6 September 1883

<p>Review of exhibition at Dudley Gallery “Mr Ellis cares more for tone. He exhibits in his sea-piece (No. 175) a force of which we might almost say that it is used brutally. The picture is vivid, however, even if it coarse.</p>	<p>The Standard 30 October 1883</p>
<p>Review of exhibition at Dudley Gallery “A marine picture by Mr Edwin Ellis, Baiting Crab Pots, forcibly attracts the attention of the visitor by its vivid freshness of colour and the strong sense of reality which it conveys. The appearance of movement in the waves is given with extraordinary power, and the picture throughout is more restrained in style and in better keeping than anything we have before seen by the painter”</p>	<p>The Graphic 3 November 1883</p>
<p>Review of exhibition at Conduit Street Gallery “English painters are well to the front with Mr Edwin Ellis’s seaside studies, notably Morning on the Sands, Cornwall, and After the Storm”</p>	<p>Daily News 13 November 1883</p>
<p>Review of Hamer Fund exhibition at Manchester Art Gallery “Mr W E Hamer, is a well-known Manchester Art collector. Collection includes ‘Baiting Crab Pots off the Nab, Scarborough’</p>	<p>Manchester Evening News 20 Nov 1883</p>
<p>Review of exhibition at Society of British Artists “Mr Edwin Ellis displays his too free and careless method of dealing with the sea”</p>	<p>The Times 27 November 1883</p>
<p>Review of exhibition at Society of British Artists “Mr Christian Symons, who is the Coryphoeus of Suffolk Street, disappoints us bitterly. He seems to have gone over bodily to the Impressionists.“Mr Edwin Ellis is tarred with the same brush. His seas have always been too green, too harsh, too opaque, in spite of their vigour; but the ocean as painted in Mad March (332) is nothing more nor less than a burlesque. We do not know what has happened to these young men at Suffolk Street.”</p>	<p>Pall Mall Gazette 29 November 1883</p>
<p>Review of exhibition at Society of British Artists “Mr Edwin Ellis is usually nothing if not startling. To this general rule of his the picture, oddly entitled “Mad March” is no exception. Beyond the fact that there is a very “bluey” green sea, smacking strongly of the Mediterranean or the Adriatic – only, the boats are evidently English – and that the wind has been ruffling the waters, there is nothing to indicate the month of March any more than any other month of the year. Both colouring and handling attest great dash and vigour, and undoubtedly the effect is strong, yet it is not altogether pleasant. Slap-dash work never is so. Clever though it may be, it repels by its artificiality. Whether in painting or in any other art, it is the touch of nature, and that alone, which wins sympathy and admiration. When Mr Ellis is content to be natural, as in that little picture of his “The Haven under the Hill” – so beautiful in colour and poetic in</p>	<p>Morning Post 3 December 1883</p>

sentiment – the result is delightful. One such picture would, in the estimation of the judicious, outweigh a gallery of “Mad Marches.”

Review of exhibition at Institute of Painters in Oil-Colours
First exhibition at the new Institute Galleries in Piccadilly.

Glasgow Herald
27 December 1883

“Mr Colin Hunter is fairly well represented, though it is with regret we see this fine artist becoming as crude in his work as Mr Edwin Ellis, as a glance at his Haven from the North Sea is sufficient to demonstrate.”

1884 Review of exhibition of watercolours at Dudley Gallery

Daily News
19 February 1884

“Thus we find that the mode of depicting water preferred by Mr Colin Hunter and Mr Hamilton McCallum, and employed over and over again with nauseating frequency by those clever painters, has an imitator in Mr G P B Lillington, whose are distinctly in the steely reflective method, just as at times we find Mr Edwin Ellis painting a vertigris and purple sea as closely as possible to the hues preferred by Mr Hook, RA. The sea is, as everyone knows, of colours so widely varying at different times and in different latitudes that it would be rash to dogmatise as to its precise hue; but this is precisely the reason why we object to artists of the highest eminence, painting one kind of sea over and over again until it becomes almost a trademark, and still more to the imitation of a mannerism by less skilful hands”

Also, in the same review

“Mr Edwin Ellis occupies what may be called the post of honour with In Fold (171), broadly and boldly put in”

Review of exhibition at the Nineteenth Century Art Society

The Standard
19 February 1884

“Mr Edwin Ellis is as fond of the palette knife as Constable was, and he uses it very dashingly in No 78. The scene is a frequent one, of a sapphire coast – dark blue waters rolling in among ledges of rock and reaches of sand. Sometimes not only is his execution almost ostentatiously swift, but his effects are, in the French sense, “brutal.” In this occasion, while the work betrays – or shall we say “glories in” – the same method, the result is not only less shocking, but is positively pleasurable.”

Exhibited at the Fine Art Exhibition, Public Hall, Cardiff, February 1884

Liverpool Mercury
20 February 1884

Exhibition “illuminated with the electric light”

Review of exhibition of watercolours at the Dudley Gallery

Pall Mall Gazette
20 February 1884

“A fatal absence of audacity marks all these respectable heads and landscapes and bits of still life. Something wrong would be welcome, if it were but strong. For instance, Mr Edwin Ellis is an artist whom we love to gird at his want of reticence and style; but here there hangs, among all the good little pictures, one violent scrawl of his, a monstrous daub of earth and sky. Yet we are attracted to this, we look at it with certain pleasure, and we find that though it is wild and exasperating, it is at least the work of an artist. It is professional, where most else is amateurish”

<p>Review of Spring exhibition of The Nineteenth Century Art Society at the Conduit Street Galleries “Mr Edwin Ellis’s Afternoon, East Neuk, Fife, with boats on a dark-blue sea at sundown, and his Coast Scene, North Wales, suggest perhaps a little less than Mr Ellis’s ordinary work the amaranthine hues of the Royal Academician whose work he evidently admires”</p>	<p>Daily News 18 February 1884</p>
<p>Review of exhibition, Agnew’s Gallery, London “Other excellent marine pictures are “Gorleston, in with the Tide” and “Morning after a Storm” by Mr Edwin Ellis. They are full of motion and atmosphere, free, too from over looseness of execution and exaggeration of colour, which at times mar the productions of this artist”</p>	<p>Morning Post 25 February 1884</p>
<p>Review of exhibition at Society of British Artists “Mr Edwin Ellis strikes very decidedly in the picture called “In Fold” (No. 120). A flock of sheep are huddled together in an enclosed place at the foot of a steep hill side and under a threatening sky. It is to be presumed that Mr Edwin Ellis feels strongly the kind of scene which he here suggests rather than depicts. His landscape is dramatic: it has in it the elements of poetry. It is true that his drama is not always of the legitimate order. He indulges himself with sensational effects”</p>	<p>The Standard 31 March 1884</p>
<p>Review of exhibition at Society of British Artists “Mr Edwin Ellis has painted In Fold (120), a large picture in oils, too blue in colour, but otherwise good in treatment and quality.” Article includes an interesting note complaining of the public pressure on artists to reproduce similar effects</p>	<p>Daily News 1 April 1884</p>
<p>Review of exhibition at Society of British Artists “In Fold, by Mr Edwin Ellis, is vigorously painted and effective, but not quite free from his prevailing tendency to exaggeration and excessive blackness. Unnecessary blackness in the shadows also detracts something from the value of an otherwise excellent picture of a dreary morass with tempest-tossed trees called Solitude, by Mr G A Boyle, whose work we have not met before”</p>	<p>The Graphic 12 April 1884</p>
<p>Review of exhibition at Society of British Artists “In Fold, Edwin Ellis, is perhaps the least satisfactory work we have seen by this artist. Mr Ellis has been much admired for the boldness and vigour of his sea painting, but the attempt to employ the same dashing execution in the mountain scenes is a lamentable failure. The colour appears to be laid on with a birch broom and a shovel and mixed with a little street mud and soot. As for atmosphere there is none, and drawing is deplorably wanting in this large but depressing picture, which, of course, being by a member, is on the line”</p>	<p>The Era 12 April 1884</p>
<p>Review of exhibition of the City of London Society of Artists “The fourth annual exhibition of the Society was formally opened by the Lord mayor at Guildhall on Tuesday last, the Corporation having liberally given the use of the old Law Courts for the purpose. The artists have transformed these into well-</p>	<p>The Sunday Times 25 May 1884</p>

lighted picture galleries, which are adorned with a large collection of pictures and sculptures representing a wide range of artistic activity.... Other noteworthy works are...., admirable landscapes and water pieces by ..., Edwin Ellis...”

Review of exhibition of The Nineteenth Century Art Society at the Conduit Street Galleries

“We miss Mr Edwin Ellis’s rolling waves this year, that gentleman having only sent a very unfinished sketch, entitled His First Command, showing none of the qualities in which Mr Ellis has improved so rapidly of late years”

Daily News
4 June 1884

Promotion of Fine Art in Scotland

The annual general meeting of the Royal Association for the Promotion of Fine Arts in Scotland was held in the Masonic Hall, George Street, Edinburgh. Edwin Ellis awarded a prize for “After the Storm”, £100

Dundee Courier
29 July 1884

Review of exhibition at Mr Muirhead’s Gallery, 34 Bold Street, Liverpool

“In the collection is a fresh, vigorous and faithful open-air study of the sea, with a fishing smack homeward bound, making altogether a charming little picture by Edwin Ellis.

Liverpool Mercury
7 October 1884

Review of exhibition at the Dudley Art Gallery

“Mr Edwin Ellis’s rough sea pieces, Mr Claude Hayes’s bays and beaches, and the works of some other members are usually good enough to attract attention. Mr Ellis’s Breakers are rougher than ever in the matter of texture. He must be a valuable customer to the dealer in pigments who is fortunate enough to supply him”

Birmingham Post
27 October 1884

Review of exhibition at the Dudley Art Gallery

“Mr Edwin Ellis “Breaker” (No. 59) has strength, as his work always has, even if it is sometimes evidenced at the cost of artistic refinement. Still, the vigour of his sketches is refreshing. Whatever his deficiencies, his art is decisive; it is the work of a painter who at all events knows what he wants”

The Standard
28 October 1884

Review of exhibition at Dudley Gallery

“In Breakers (No. 59) we have Mr Edwin Ellis again in full vigour – as crude, as slapdash, as indifferent to form as ever. This artist’s bastard impressionism is successfully imitated by Mr Anderson Hague’s Out with the Tide, and the latter is only less worthy consideration because the artist is by no means on the same level as Mr Ellis, who with all his extravagances, can sometimes turn out really good work”

Glasgow Herald
10 November 1884

Review of exhibition at Dudley Gallery

In Seaside Neighbours, Mr Edwin Ellis surpasses all his previous efforts; it has the appearance of a sunny landscape green through blue glass, the shadows black and ugly, the sunlight sickly. The work of a colourist who knows how to paint, its very force renders it repulsive

Magazine of Art
November 1884

	Review of exhibition at the Leeds Philosophical and Literary Society “A piece of fine drawing and of colouring is the work of Edwin Ellis, known as ‘The last of the Lively Polly’. The wave-forms are drawn with remarkable skill, and the imagination is at once carried to a scene over which the storm has lately swept with terrible and destructive violence”	Leeds Mercury 10 December 1884
1885	Report of a fund-raising scheme by the artists resident in the Conway Valley for a new clubhouse. Edwin Ellis is one of the contributors.	Liverpool Mercury 2 February 1885
	Review of exhibition at Dudley Gallery “Mr Edwin Ellis, whose work has never met with much appreciation at our hands, exhibits some good qualities in his Shadow of the Head – a boat with two men in it rounding upon a heaving sea of sombre green, a great dusky headland; but while the sense of motion is adequately given, there is much of the accustomed crudeness in the colouring and slovenly draughtsmanship – slovenly not because of artistic and studied negligence, but because of indifference or incapacity. Mr Ellis is a clever painter in his way – distinctly nothing more than clever, however; and though he is hardly likely ever to accomplish anything really important, he might, if he set himself conscientiously to the effort, at least produce works of sterling merit”	Glasgow Herald 17 February 1885
	Review of exhibition at Dudley Gallery “and in A Shadow of the Head (178) Mr Edwin Ellis has given us a study of sea and rocks that is not less strong than usual, and much more careful”	The Times 16 February 1885
	Review of exhibition at the Fine Art Rooms, Exchange Buildings, Liverpool “Chalk Cliffs of Dover is a good example of Edwin Ellis’s work. The artist has represented not only the briny atmosphere of green rolling seas, but the refreshing breeziness which ought to belong to such a scene.”	Liverpool Mercury 19 February 1885
	Review of water colour exhibition at the Dudley Gallery “Mr Edwin Ellis sends a sea coast drawing The Shadow of the Head, conveying a vivid impression of nature. It is broadly painted and forcible in effect, but the force has not been obtained, as in many of his oil pictures, at the expense of truth.”	The Graphic 21 February 1885
	Review of water colour exhibition at the Dudley Gallery “Mr Edwin Ellis, quitting those studies in blue and white and green and white which were frequently so startling in his marine studies, adopts a sober tone in The Shadow of the Head, and the result is an effective picture.”	The Era 7 March 1885
	Review of exhibition at Society of British Artists “Mr Edwin Ellis’s great power of depicting the weight and force of waves is not illustrated either in Under the Head, Flamborough (364), or A Mussel boat, Conway (425).”	Daily News 27 April 1885

Review of exhibition at the Royal Academy

“At the Royal Academy, which will open its doors to the public on Monday next, there are very few pictures of purely Welsh interest. There are several paintings of Welsh scenery, and many by artists who live in Wales, but so far as I know there are only two pictures by Welshmen. Even claiming these two I may be wrong, as my only ground for the claim is, that the artists both bear Welsh names and live near Conway. The first in order upon the catalogue is Mr Edwin Ellis, of Deganwy, who has a very clever sea picture in Gallery III. It is entitled Waiting for those who will never return to the town. Behind a low wall, women are crouching and straining their eyes over a wild waste of angry sea tossing under a grey leaden sky, which affords no gleam of sunshine or hope”

North Wales
Chronicle
2 May 1885

Review of exhibition at the Manchester Art Gallery

“The following pictures have been sold ... no. 43 ‘In with the Night’s Catch’, Edwin Ellis £60.

Manchester Courier
7 September 1885

Purchase by Manchester Art Gallery of The Haven under the Hill for £262. 10s

Leeds Mercury
14 September 1885

Review of Manchester Art exhibition

Edwin Ellis’s ‘Haven under the Hill’ painted expressly for this exhibition, is a work so strong in colour, composition and effect as distinctly to raise the artist’s reputation, and to place him in the first rank of painters of coast scenery”

Art Journal
October 1885

Review of Manchester Art exhibition

“The purchases by the committee for the Permanent Art Gallery of Manchester are with one exception, very satisfactory. They have been specially fortunate in acquiring But they have undoubtedly made a mistake in purchasing The Haven Under the Hill of Mr Edwin Ellis. It is true that this picture is the best production of the last-named artist that we have seen; it is less crude in colouration, less glaringly deficient in all sense of form, than the majority of Mr Ellis’s compositions – it is, indeed, an interesting and on the whole very satisfactory example of the school of slap-dash recently not inappropriately spoken of somewhere as the ‘School of what’s-the-odds?’ To do him justice, Mr Ellis has in this picture produced as satisfactorily an artistic impression as it is in his power to do. But after making all allowances, both for the excellence of the picture such as it is, and for the differences of opinion, it is difficult to understand how the committee preferred The Haven to some of the finer land and seascapes which it was in their power to purchase”

Glasgow Herald
21 October 1885

Review of exhibition at the Nineteenth Century Art Society

“The present exhibition at the galleries of the Nineteenth Century Art Society in Conduit Street is even less interesting than usual. Mr Edwin Ellis tells us nothing new in ‘An Old Lobster catcher: Yorkshire Coast’. He has painted this sort of thing over and over again, but probably it is profitable among the dealers”

Sunday Times
15 November 1885

<p>Review of exhibition at Dudley Gallery “Mr Ellis sends in only one painting, and that a bad sample of his powers. The plane of the sea in “Spanish Head, Isle of Man” is puzzling, and the superabundance of lights in the water under the bluff rocks standing between the near shore and the sunlight comes strangely from a student of the ocean.”</p>	<p>The Standard 21 November 1885</p>
<p>Review of exhibition at Dudley Gallery “Conspicuous among the landscapes of the exhibition is Mr Edwin Ellis’s ‘Spanish Head, Isle of Man (81), which, though like most of this painter’s work it errs on the side of violent emphasis, is certainly a striking study of colour”</p>	<p>The Times 23 November 1885</p>
<p>Review of exhibition at Dudley Gallery “This promise of improvement has been to a very great extent fulfilled, and the exhibition of cabinet pictures now on view is in all respects much superior to what we were prepared for Mr W J Shaw’s, and Mr Edwin Ellis’s Spanish Head, Isle of Man (81), should all be noticed”</p>	<p>Pall Mall Gazette 25 November 1885</p>
<p>Review of exhibition at Dudley Gallery “Spanish Head, Isle of Man” by Mr Edwin Ellis, wants massiveness of modelling. It is edgy and tight. Nor is the sea much better. It is weak in perspective and has nothing that deserves the name of offing. It certainly lacks the mystic sense of space and distance which gives the ocean in nature an almost awful charm”</p>	<p>Morning Post 30 November 1885</p>
<p>Review of exhibition at Society of British Artists “The Village on the Cliff is, perhaps, the best of Mr Edwin Ellis’s pictures” (Exhibition included Whister’s “Nocturnes)</p>	<p>Morning Post 30 November 1885</p>
<p>Review of exhibition at Society of British Artists “...; and Edwin Ellis’s “Entrance to Peel Harbour” is also careful work, in which we only venture to question the size of the principal boat’s sail”</p>	<p>The Standard 30 November 1885</p>
<p>Review of exhibition at Dudley Gallery “The sea in Spanish Head, Isle of Man, by Edwin Ellis, is not at all cleverly or pleasantly painted, and is more than indifferently drawn”</p>	<p>Glasgow Herald 1 December 1885</p>
<p>Review of exhibition at McLean’s Gallery “In Mr Edwin Ellis’s Waiting for those who will never return (197) the artist invests a well-worn theme with a touch of novelty”</p>	<p>Art Journal 1885 (page 226)</p>

- 1886 Reference to Mrs Ellis acting tour
 “Miss Lilith Ellis (Mrs Edwin Ellis) starts on a provincial tour at Easter, and intends producing an original drama, adapted from one of her own novelettes, entitled Love in Idleness”
 Theatrical Gossip
 10 April 1886
- Review of exhibition at Royal Academy
 “A picture by Edwin Ellis, The Haven under the Hill, will strike visitors as one of uncommon ability. It has been purchased by the [Manchester] Art Gallery committee for the permanent collection”
 Freemason’s Journal
 & Daily Commercial
 Advertiser
 3 May 1886
- Review of exhibition at Royal Academy
 “Mr Edwin Ellis, an artist well known in this district, though now resident in London is represented in Gallery IV by an important work entitled “The Haven under the Hill” (321). There are few finer coast scenes in the Exhibition, both the sea and the hills being treated with power and effect. The artist is to be congratulated on the fact that the Committee of the Manchester Art Gallery have recognised the merits of the picture for their permanent collection”
 Nottinghamshire
 Guardian
 21 May 1886
- Review of exhibition at McLean’s Gallery, London
 “Mr Edwin Ellis’s “Bringing in a Disabled Ship to West Hartlepool” is notable for vigorous execution”
 Morning Post
 5 November 1886
 Review of exhibition at McLean’s Gallery, London November 1886
 Daily Telegraph
 6 November 1886
 “Sir John Millais’s latest work ‘Portia’ hangs at the upper end of Mr McLean’s gallery and from its place of honour such a crimson glow for the attraction of every visitor who enters. On either side of Sir John’s picture is a work of genuine quality. On one side is.....and ‘Bringing in a Disabled Ship to West Hartlepool’, a dashing seascape by Mr Edwin Ellis on the other”
- 1887 Comment on pictures lent by Newton Brothers of Bond Street as adornment of the Leeds Liberal Club for a members’ dinner
 “Gathering Bracken by Edwin Ellis, R.S.B.A., a fresh and vigorous moorland scene, exceedingly happy in true realisation of nature”
 Leeds Mercury
 22 February 1887
- Review of exhibition at the Society of British Artists
 “Marine pictures are not numerous, but among the small array will be found several of genuine worth, such as “Under Flamborough Head, Yorkshire” by Mr Edwin Ellis”
 Morning Post
 5 April 1887
- Review of exhibition at the Society of British Artists
 “Mr Edwin Ellis’s ‘Under Flamborough Head’ (100) is at his best in the cool sunless colour of his chalk headland, and his admirable distance of his sea-piece
 Magazine of Art
 April 1887

<p>Review of exhibition at the Society of British Artists “Mr Edwin Ellis has a large view of Flamborough Head, painted with his accustomed breadth and vigour” Exhibition included several pictures by Whistler as President, including Nocturne in Blue and Gold</p>	<p>The Graphic 9 April 1887</p>
<p>Review of exhibition at Royal Institute of Painters in Watercolours “Mr Henry’s sea-pictures are just what pictures of the kind should be, and if they afford a lesson to those who would paint the sea in a way which none but a landsman would do, they might also serve as a warning and instruction to those impressionists of the Edwin Ellis type whose productions cause such profound astonishment to those who really know the sea in all its manifestations”</p>	<p>Glasgow Herald 26 April 1887</p>
<p>Review of exhibition at Royal Academy “In the list of works of such special merit as to deserve particular mention should, we think, be included”A March Morning, Cornwall” (395) by Mr Edwin Ellis – a fresh sky, dashing sea and great granite, grass-topped cliffs”</p>	<p>Morning Post 30 April 1887</p>
<p>Reference to Mrs Ellis acting tour Miss Lilith Ellis (Mrs Edwin Ellis) supported by a carefully selected London company is on tour with As In A Looking Glass. Showing in Frome, Weston-Supermare and Trowbridge. “Miss Ellis’s repertoire on this tour will include Romeo and Juliet and Camile”</p>	<p>The Era 6 July, 30 July and 6 August 1887</p>
<p>Review of Autumn exhibition at Royal Society of British Artists “Hung somewhat high in this gallery is a fine landscape, not without defects, by Mr Edwin Ellis, Sea Buttresses, Flamborough Head (153). The chalky cliffs, illuminated by strong sunlight, the water and foreground are as fine and true and forcible as any work of the kind we have seen, but the intense blue sky to the left has none of the transparency and subtle gradations of sky tone, and one ugly blotch of white paint on it which is supposed to do duty for a cloud is a mere eyesore. It has no pretence to modelling of form, and is as innocent of contour as a splash of whitewash on a wall”</p>	<p>Birmingham Post 1 September 1887</p>
<p>Review of Autumn exhibition at the Walker Art gallery, Liverpool Liverpool Corporation organised collection of pictures from Royal Academy, Grosvenor Gallery, Royal Institute, Royal Water-colour Society, the Royal Society of British Artists and the New English Art Club “Other important pictures in this room areA Fish Market on the South Coast by Edwin Ellis....”</p>	<p>Liverpool Mercury 3 September 1887</p>
<p>Review of Manchester Art Gallery Autumn exhibition “The chief interest in the galleries, outside the very celebrated pictures, lies the work of Mr Edwin Ellis, which is more serious and important than much that comes from his easel. ‘After a Three Days’ Gale’, a fine scene at a harbour’s mouth, and ‘[Full Summer] Flamborough Head’, a bold study of rocks, cliff and sunlight, may be fairly called natural history made beautiful. They are thorough, honest, out-of-door studies, full of vigorous thought and clever workmanship.”</p>	<p>Magazine of Art September 1887</p>

List of pictures sold at the Manchester Autumn exhibition "Full Summer £250, Edwin Ellis"	Liverpool Mercury 4 October 1887
Review of Manchester Art Gallery Autumn exhibition "Edwin Ellis's grand picture 'Full Summer, Flamborough Head' (619) we have before alluded to. A second look confirms our opinion that it is one of the most powerful things in landscape art produced since the days of Constable and Muller. It is big and grand in treatment, and altogether the work of a master in art."	Manchester Courier 22 November 1887
Review of exhibition at Royal Society of British Artists "Mr Edwin Ellis contributes a large and daring landscape, two precipitous white crags looming out of the dusk, above a dark blue sea. There is no more powerful effort in the galleries. The rocks are named The King and Queen, Flamborough."	Daily News 26 November 1887
Review of exhibition at Royal Society of British Artists "Mr Edwin Ellis's (317) picture of Flamborough is a strong and excellent piece of sea-painting, dashed off in his usual vigorous manner"	Pall Mall Gazette 28 November 1887
Review of exhibition at Royal Society of British Artists "Mr Edwin Ellis sends only one picture, but that is the largest in the exhibition 'The King and Queen, Flamborough' (317), a bold and effective piece of work, in which two enormous white cliffs stand in the sunshine, surrounded by dark water and against a background of stormy clouds. It is certainly a strong picture; a little hasty, perhaps, in parts, but the great crags stand out finely and the fisherman's rowing boat which gives them size and scale is artfully put upon the water"	The Times 29 November 1887
Review of exhibition at Royal Society of British Artists "Conspicuous, by reason of its size and powerful style of execution, is 'The King and Queen – Flamborough.' In it Mr Edwin Ellis has limned the two huge rocks which bear these regal titles and the dark blue sea in restless motion at their base, with a force and solidity which it would be difficult to surpass.	Morning Post 1 December 1887
Review of exhibition at Royal Society of British Artists "Mr Edwin Ellis's immense King and Queen, two gigantic cliff-rocks at Flamborough Head, is one of the finest things this clever but very variable artist has accomplished"	Glasgow Herald 2 December 1887
Review of exhibition at Royal Society of British Artists (included two pictures by Monet) "Mr Edwin Ellis appeals less to the imagination but more directly to the eye by his large canvas representing the two chalk rocks off Flamborough, known as The King and the Queen (317), of which the painting is, if anything, too solid and too	Leeds Mercury 10 December 1887

photographic. The sea which washes round their base, is however, treated with great regard to truth and nature, without being obtrusively realistic”

Review of exhibition at Royal Society of British Artists

“We forget what Mr Edwin Ellis calls his huge and impressive study of the cliffs at Flamborough, but whatever he calls it the originality of the composition, the disposition of light and shade, the forcibleness of colour, will not be likely, among qualified judges, to pass unnoticed. He is a most unequal man; at times inclined, it would seem, to be merely brutal, but here possessed of a more chastened and better directed power”

The Academy
24 December 1887

1888 Review of exhibition at Mr McLean’s Gallery, Newhall Street
“...; Edwin Ellis [is represented] by a very broadly-painted picture, A Rough Bay at Whitehaven”

Birmingham Post
21 February 1888

Review of exhibition at Mr McLean’s Gallery, Newhall Street

“...; and Edwin Ellis has lessened the admiration to which his “Fishing Bay on the Cornish Coast” would have been entitled because of the unlikeness to Nature of much of the colouring.”

Birmingham Post
19 March 1888

Review of summer exhibition at Grosvenor Gallery

“In ‘Full Summer, Flambro’ (83), Edwin Ellis has given us a magnificent painting of a chalky cliff; but the sky is violent, harsh, and incredible. Mr Ellis had a similar picture in our Autumn Exhibition: it is the same sky, only more so”

Birmingham Post
30 April 1888

Review of exhibition at Royal Society of British Artists

“The colours in the land or seascape of Mr Edwin Ellis’s “Summer” (No 279) are harsh and discordant. When a man can paint so strongly as he did a year or so ago the giant bulwarks of the coast of Flamborough, why force himself to depict a climate and a scene with which the whole method of his work, be most out of sympathy?”

The Standard
7 May 1888

Review of exhibition at Royal Society of British Artists

“Mr Edwin Ellis has laden his brush less heavily than usual in a serene and airy picture of a clam blue sea, muddy sand, goats, figures under a tent, green foliage, and rocks, entitled Summer (279)”

Daily News
7 May 1888

Review of exhibition at Royal Society of British Artists

“Mr Edwin Ellis is hardly so good as usual in his picture of Summer, a large canvas with people bathing on the low shore in a clam sea. The picture itself is a good piece of work, but the fault of the composition is that it is a straggling one.”

Pall Mall Gazette
11 May 1888

Review of exhibition at Royal Society of British Artists

“Mr Edwin Ellis has adopted a new class of subject in his single contribution ‘Summer’ (279) – a sketch of shore, with figures and goats, and a calm sea rippling in. The picture is a fine one, with less startling contrasts of colour than usual with this artist”

The Academy
19 May 1888

<p>Review of exhibition at Royal Society of British Artists General comment about the absence of Whistler, Jacomb Hood, Alfred East and others. “There are, however, a few works that can be regarded with almost unqualified satisfaction.....A large sea coast picture hanging at the end of the large gallery, by Mr Edwin Ellis, Summer, though like most of his works a little too violent in its transitions of light and dark, is full of breezy freshness, sunny effect and vigorously handled”</p>	<p>The Graphic 19 May 1888</p>
<p>Review of exhibition at Birmingham Society of Artists “Robustness rather than delicacy is the predominant note of Mr Edwin Ellis’s A West Wind: Clovelly (49). The white crested waves which roll on the shore are of an intense blue-green, the rocks are dark, and the trees which spring from the hill are nearly black with vivid green in the lights. This was perhaps essential for the artist’s colour-scheme, but it seems to us to be rather exaggerated.”</p>	<p>Birmingham Post 4 September 1888</p>
<p>Review of exhibition at Royal Society of British Artists “Mr Edwin Ellis’s most important picture in point of view of size is “Summer Morning, N Wales” (373), a very large view of sea, sand, green hills, boats etc. It is forcible in colour and in its suggestion of space, light and air; but more skill seems to be displayed in the artist’s smaller work “A Voice from the Cliffs” (330)”</p>	<p>Daily News 26 November 1888</p>
<p>Review of exhibition at Royal Society of British Artists “Mr Edwin Ellis has shown marked improvement within the last few years, and he will doubtless wholly evolve ere very long from the crude impressionism (much abused word) which holds him in thrall, He has two pictures at the British Artists. The smallest and to our mind the finer, is called A Voice from the Cliffs, and depicts a boat with two men in her rising and falling on the long swell of the tide just below some huge cliffs in where cavernous hollows ‘Echo dwells and mourns her captive fate.’ The rich purples and blues are delightful. Mr Ellis’s other canvas is the largest in the gallery, is a carefully and brilliantly painted scene from the coast of North Wales.</p>	<p>Glasgow Herald 26 November 1888</p>
<p>Review of exhibition at Royal Society of British Artists “The galleries in Suffolk street have ‘relapsed to their ancient mood’ The short reign of wayward intensity, even brilliant but by no means British art is over, and with the substitution of Mr Wyke Bayliss FSA, for Mr Whistler as President, the Society returns to the old state of things, modified by the famous battens on the walls. The visitor will find some satisfaction in looking at, not forgetting the powerful but rather exasperating shore scenes of Mr Edwin Ellis”</p>	<p>The Times 27 November 1888</p>
<p>Review of exhibition at Royal Society of British Artists “Mr Edwin Ellis has little fresh to show us, but A Voice from the Cliffs – the familiar subject of two men in a boat – is at once the better and the less important of his two contributions.”</p>	<p>Pall Mall Gazette 27 November 1888</p>

	Review of winter exhibition at Royal Society of British Artists "The sea coast scene by Mr Edwin Ellis, Summer Morning, is painted with his accustomed strength and firmness, but being on an unnecessarily large scale conveys a sense of scenic emptiness" Article refers to the absence of the most fantastic Impressionists post the departure of Whistler and other younger members.	The Graphic 1 December 1888
	Review of winter exhibition at the Royal Society of British Artists "The Royal Society of Artists has opened its doors – this time minus the cooperation of its whilom president, Mr J M Whistler, and yet, strange to say, the result is harmony. Edwin Ellis should reap praise with his magnificent 'Summer Morning'	Funny Folks 1 December 1888
	Review of winter exhibition at the Royal Society of British Artists "A few works attract attention, such as Mr Edwin Ellis's Summer Morning on the North Wales Coast, and A Voice from the Cliff, in both of which the rocks and water are painted with considerable boldness"	Leeds Mercury 22 December 1888
1889	Review of exhibition at Royal Society of British Artists "Then there is Mr Edwin Ellis, the painter of the coast. He, at all events, is not dull. It is only on the side of extravagance that he errs. But his canvases No 377 and No 426, do not show him at his best"	The Standard 2 April 1889
	Review of exhibition at Royal Society of British Artists "Mr Edwin Ellis shows us the ocean in its breeziest aspect in the picture he calls A March Morning – North Devon. The spirit and energy of Mr Ellis's work cannot be denied, but it must be confessed he paints coarsely."	The Era 6 April 1889
	Review of exhibition at McLean's gallery "There are two excellent seascapes by Mr Edwin Ellis, the better of the two being 'On the Cornish Coast'	Magazine of Art April 1889
	Review of exhibition at the Dudley Gallery Art Society "Mr Edwin Ellis exhibits in the Fresco Academy Plaster, "The Black Cup", sacred to Bacchus. The late George Cruikshank averred it was a black bottle. Anyway, the subject is treated by the former gentleman with, naturally, consistent spirit"	Fun Folks (weekly) 6 July 1889
	Review of exhibition at Olympia, London "The picture exhibition at Olympia is to say the least, an interesting experiment. Held in a spacious and admirably constructed building, with excellent light for showing pictures and situated at the very door of a great railway station, to which trains are constantly running from all parts of London, it should make a welcome addition to the galleries and pleasant lounges of the Metropolis. There are three studios with artists working therein. The 'Fresco', where is shown a new system of fresco painting, exceedingly pleasant to achieve and absolutely permanent; here Mr Edwin Ellis and Mr de Young are seen at work"	Le Follet (London publication) 1 August 1889

	Reference to daughter "Music, the drama, and journalism have already contributed charming child actresses to the stage. It is quite right therefore that our next recruit should come from the ranks of painters. Grace Leigh, who is shortly to make her first appearance on the English stage, is a sweet little daughter of Mr Edwin Ellis, the well-known member of the Royal Society of British Artists. She has a big reputation for singing and dancing, and is not more than thirteen"	Pall Mall Gazette 4 November 1889
1890	Review of exhibition at McLean's gallery, London "Mr Edwin Ellis has a bold, original style. He is seen to advantage in his "Squally Weather, Sennen Cove, Co white caps of the waves, no less than the indigo hue of the water, presage a coming storm. A gusty wind has the fishing boats at its mercy, and drifts the smoke from the chimneys of the cottages on shore far inland"	Morning Post 19 March 1890
	Review of exhibition at Royal Academy "The motion of the waves is finely given in Mr Edwin Ellis's After Three Days' Gale"	Birmingham Post 7 June 1890
	Review of exhibition at Royal Society of British Artists "A lighter aspect prevails at the Suffolk street gallery than has been the case there for some years.....Mr Edwin Ellis sends strong examples	Pall Mall Gazette 12 July 1890
	Review of modern pictures at the Manchester Art Gallery Autumn exhibition "Edwin Ellis is one of the most powerful painters of marine landscape, and his picture of 'Port St Mary' (51) is one of the best things he has done. Whilst the foreground is suggestive of trick and manipulation, there are passages in the work which are rendered with exquisite refinement, such for instance as the quality of the water and the mass of molten silver light which falls on the right side of the little bay. Mr Ellis paints with a strong hand and his sense of colour is very keen. There are few living painters who can surpass this work for strength and colour, and with the exception of dear old Hook RA, we know of no marine painter who so well secures the quality of light which come from the sea in its happy moments"	Manchester Courier 23 September 1890
	Sale of picture at the Manchester Autumn exhibition "Bathers, £100, Edwin Ellis" Note: price in top 5 by value, most around £25	Liverpool Mercury 29 September 1890
	Reference to sale of pictures at St George's Hall, Llandudno "The collection includes some splendid examples by, Edwin Ellis, ...and many other artists of note"	North Wales Chronicle 4 October 1890
	Review of exhibition at Mr McLean's gallery Haymarket "Mr Edwin Ellis has one of his roughest seas"	Daily News 25 October 1890

<p>Review of exhibition at Mr McLean's Gallery, 7 Haymarket "Mr Edwin Ellis is characteristically vigorous in After the Gale"</p>	<p>Glasgow Herald 27 October 1890</p>
<p>Review of exhibition at Mr McLean's Gallery, Haymarket "Mr Edwin Ellis a strong picture of a rough, stormy sea, After the Gale"</p>	<p>Pall Mall Gazette 28 October 1890</p>
<p>Review of exhibition at Royal Society of British Painters The British Artists are to be congratulated. The present exhibition is the best that has been seen in these beautiful rooms since Mr Whistler and his followers went forth. Of course, the older members hang on, still reminding us of what Suffolk-street shows were like a quarter of a century ago; but, passing these over, it is indeed a very creditable exhibition, of much more artistic and painter like character than the Institute: in all probability the best show of the present winter season. The new men belong to a vigorous sea-faring race, who paint boldly and almost coarsely, and whose methods, though less mannered, generally approximate to those of the Newlyn school."Mr Edwin Ellis is another of those vigorous sea painters with an eye for strong colour and rich breezy effects. His pictures have a great resemblance one to another, but his Sea-side Neighbours is one of his best"</p>	<p>Pall Mall Gazette 3 November 1890</p>
<p>Review of exhibition at McLean's Gallery, London "After the Gale," by Mr Edwin Ellis, though somewhat monotonous in colour, displays draughtsmanship at once spirited and correct, and is appropriately brisk and breezy in expression, the influence of the storm surviving in the haggard sky and the still vexed waters even after the storm has subsided"</p>	<p>Morning Post 3 November 1890</p>
<p>Here and There "By the way, there are two artists named Edwin Ellis, who are not in any way related to each other. One is known as a sea painter, and spends most of his days in Cornwall and Wales; the other, Edwin John is best when painting allegorical subjects, and lives in West Kensington. Both are clever in their diverse ways, and are exhibitors at the Royal Academy</p>	<p>Yorkshire Evening Post 24 December 1890</p>
<p>Review of exhibition at Manchester Gallery and McLean's Gallery "The best work by Mr Edwin Ellis is his Bathers, a very strong, charming and classically conceived landscape" "The best canvas in the room is Mr Edwin Ellis's After the Gale"</p>	<p>Magazine of Art December 1890</p>
<p>1891 Review of exhibition at McLean's Gallery, London "A small, but extremely beautiful collection is that brought together by Mr Thomas McLean at his gallery in the Haymarket. Mr Edwin Ellis's waves in the 'Entrance to Old Hartlepool' have quite the right kind of swirl and dash"</p>	<p>Daily Telegraph 7 February 1891</p>

<p>Review of exhibition at the Cutlers' Hall Edwin Ellis has a striking fishing scene in 'A Cornish Jetty'</p>	<p>Sheffield Telegraph 13 February 1891</p>
<p>Review of exhibition at Tooth's Gallery "At Messrs Tooth's Galleries in the Haymarket the variety of pictures by English and foreign artists is as great as usual. Landscape and marine artists well to the front are Mr Napier Hemy, Mr Edwin Ellis and"</p>	<p>Daily News 16 March 1891</p>
<p>Review of exhibition at the Royal Society of Artists "The deep sea has also found graphic interpreters in Mr John Fraser with ... and Mr Edwin Ellis with "A Voice from the Cliffs" – how many times has he painted this same subject? and "In with the Flowing Tide", the sky of which is finely painted"</p>	<p>Sunday Times 22 March 1891</p>
<p>Review of exhibition at the Society of British Artists "We rather think that the wild coast scene, deep blue sea, and men in a boat, one of whom is answering a call from the rocks, 'A Voice from the Cliffs' by Edwin Ellis, must be considered as an unfinished work. The picture suggests promise, not performance, the liberal allowances of colour, in the shape of crude ultramarine, bring to mind the old saying 'Are est celare Artem'. A far finer and more complete work by the same hand is 'In with the Flowing Tide', fishing boats running in on a sandy shore, a subject in which the motive is fully realised"</p>	<p>Daily Telegraph 28 March 1891</p>
<p>Review of exhibition at the Society of British Artists "If the spectator happens on the true point of sight, he will find Mr Edwin Ellis's 'Voice from the Cliffs' a faithful representation of nature, but closer inspection may suggest that the blues are too vivid and the brushwork brutal"</p>	<p>Magazine of Art May 1891</p>
<p>Review of exhibition at the Mappin Art Gallery "Flamborough Head, in all its rugged grandeur, is brought vividly to the recollection in Edwin Ellis's picture 'Baiting Crab Pots', where fishermen are hauling in the appliances by which crabs and other crustaceans are secured. The subject is treated in a broad and masterly style, the effect of the foam-crested waves, overlooked by the grey promontory, being very fine"</p>	<p>Sheffield Telegraph 2 May 1891</p>
<p>Review of exhibition at the Society of British Artists "The Society's exhibition, on the whole, is very interesting and reveals some remarkable methods of colour, the most daring and eccentric being the work of Mr Cayley Robinson. The chief place is given to a large picture entitled 'The Kingdoms of the Sun' by Mr Edwin Ellis. As the rays of the sun shine down on the blue sea, they show the atmosphere and clouds in most fantastic shapes. Those atmospheric kingdoms are full of mystery and wonder – blue and white tones predominating in the arrangement of colour"</p>	<p>Aberdeen Free Press 24 October 1891</p>

<p>Review of exhibition at the Society of British Artists “At the Society of British Artists, the scenic performance, The Kingdoms of the Sun, by Mr Edwin Ellis, must potently arrest, so daring and full of poetic feeling is the treatment of fantastic cloud effects over a tumbling dark blue sea”</p>	<p>Lloyds Weekly 25 October 1891</p>
<p>Review of exhibition at the Royal Society of British Artists “Mr Edwin Ellis’s ‘Kingdoms of the Sun’ (363) is a bold, and, perhaps rather hasty, study of the sea and cloud, in which the blue waves are better than the astonishing and too solid clouds above them. It is effective in its way, though its size is unjustifiable, and the sky not obviously truthful. Mr Ellis has often done better work on a less enormous scale”</p>	<p>The Times 26 October 1891</p>
<p>Review of exhibition at the Society of British Artists “The most ambitious – perhaps too, the most imaginative – picture in the Gallery is Mr Edwin Ellis’s “Kingdoms of the Sun” (No 363). The title implies that the painter has in chief concerned himself with a study of the moving and illuminated heavens, and the sky is, indeed, finely conceived and rendered. In view of the imaginative quality of the work, and of its undoubted vividness, we can forgive the measure of violence, and a treatment in some respects summary.”</p>	<p>The Standard 26 October 1891</p>
<p>Review of exhibition of at Shepherd Brothers, London “Messrs Shepherd Brothers Winter Exhibition by British Masters at their galleries in King Street, St James’, is rich in fine examples, and, as it always is, of high surpassing merit. Two specimens of that wonderful painter of seascapes, Edwin Ellis, are remarkable for their boldness and originality”</p>	<p>Exeter & Plymouth Gazette 29 October 1891</p>
<p>Review of exhibition at the Society of British Artists “The largest work in the collection is a stormy sea view with a transient gleam of sunshine, The Kingdoms of the Sun, by Mr Edwin Ellis. The appearance of movement in sea and sky is well rendered, and, like most of the artist’s works, it is very forcible and effective; but the force has been obtained at the expense of truth. The shadows in parts are black and impenetrable, and the very vivid blue-green and orange tint wants modulation”</p>	<p>The Graphic 31 October 1891</p>
<p>Review of exhibition at the Society of British Artists “There is a decided look of freshness in the show this year from the fact that all of the works in the large room have white mounts; this, in some cases, is a decided advantage, and in others the reverse, but, on the whole, the effect is very agreeable. As usual there are many works of considerable interest, amongst which rank the works of; perhaps the most peculiar work in the collection is “The Kingdoms of the Sun”, by Edwin Ellis”</p>	<p>Fun (Periodical) 4 November 1891</p>
<p>Review of exhibition at New Gallery, Glasgow “A Voice from the Cliffs by Edwin Ellis fulfils all that is required in a sea-piece, strength and power being given to the picture by the heavy background of deep, precipitous cliffs”</p>	<p>Greenock Telegraph 14 November 1891</p>

- Review of exhibition at the Society of British Artists, October 1891
 Unequal as the works may be in actual achievement, the un-prejudicial critic, who has cast from about him the claims of a particular school, would class probably together, as among the few really memorable things in Suffolk Street, "The Kingdoms of the Sun" by Mr Edwin Ellis. Mr Edwin Ellis has been wont to be too continuously sensational and dexterous, nor has he on the present occasion omitted to be striking. His seascape is indeed incomplete: its execution, it may be, is arrested too soon; but at least there is unity; at least there is spontaneity – he has had the pleasure in the drama of the heavens, in the pageant of the skies
- Magazine of Art
 1892
- 1892 Review of exhibition by Thomas Richardson & Co, 43 Piccadilly, London
 "Another picture that will recommend itself is No 32 "On the Sands" by Edwin Ellis. The theme is a favourite one of this most able painter. A quiet bay, a low range of deep blue hills running out to sea, a foreground of sand, and a boat or two with fisher folk in and about them. The effect is one which he is thoroughly master, and the painting is full of feeling and dignity"
- Western Daily Press
 10 February 1892
- Review of Spring exhibition at the Leeds Municipal Art Gallery
 "Cliff, sea and sky are in happy union in "Under the Cliff" (828 – Edwin Ellis); a windy scene suggested by Flamborough's bold headland, but in which artistic licence is kept well under restraint. This is strongly individualistic art. In its freshness it comes nearest to Hook, but goes beyond him in force of expression and intensity of colour; while the effect appears to be gained with less labour. The colour is mostly in deep tones, often primary, as in the upper part of the sky, where there is a passage of pure blue; and in the dark sea, with its magnified waves, green-tipped with transmitted light, the blues are in intensely deep. The whole scene is fresh and humid looking as if a shower had just fallen; and with so much that is rich and dark, the triangular gleam of light on the near cliff and the long stretch of creamy headland in the distance appears with dazzling brightness in this masterly work"
- Leeds Mercury
 16 February 1892
- Review of exhibition at MacLean's Gallery
 "There is, at least, dash and vigour in "The Storm" of Mr Edwin Ellis (No 38). The impressions of the painter are habitually vivid."
- The Standard
 22 October 1892
- Notice of exhibition by the Anglo-Australian Society of Artists
 "This energetic young society is about to dispatch the pictures and drawings collected for the third annual exhibition, which is due to be opened in Melbourne early next year. Among the 150 artists contributing nine are Academicians or Associates, and 38 are members of one or other of the two watercolour societies. The list of pictures includes; works by Mr Edwin Ellis and many more"
- The Times
 8 December 1892

	<p>Notice of exhibition at the Fine Art Society "The Fine Art Society is arranging to hold an exhibition of representative pictures by some of the most popular painters. The exhibition will include works by Stanhope Forbes, Albert Goodwin, A G Hine, W L Wyllie, Edwin Ellis, Alfred East, Mrs Stanhope Forbes and Mrs Allingham, besides others"</p>	<p>Pall Mall Gazette 14 December 1892</p>
1893	<p>Review of exhibition at Royal Society of British Artists "It is characterised by the absence of the work of the whole body of honorary members, and also that of several of the strongest of their members, and to say that no contributions fromEdwin Ellisis synonymous with saying that the leaven of modern progressive work is not present in this exhibition to bear witness to the vigorous experimental strides British art is making."</p>	<p>Glasgow Herald 20 March 1893</p>
	<p>Review of exhibition at Mr McLean's Gallery, Haymarket "Contributors that will be recognised without reference to the catalogue are, Edwin Ellis and"</p>	<p>Daily News 23 March 1893</p>
	<p>Review of exhibition at Mr McLean's Gallery, Haymarket "Of several other highly meritorious works the most attractive are, we think, and "Off Yorkshire" a capital coast scene by Mr Edwin Ellis"</p>	<p>Morning Post 29 March 1893</p>
	<p>Review of Spring exhibition at Messrs Manuel's Gallery, Sheffield "There are many artists represented in Messrs Manuel's exhibition, to whose work we need not here refer in detail, but there are two paintings which should not be overlooked. One is by Mr C J Lewis The other painting is by an artist, steadily rising it is true, and whose work is hung in the best quarters, but whose name ought to be more famous than it is – Edwin Ellis. In our generation there has arisen no more powerful painter of English coast scenes. Broad, simple, strong, he has the eye and the touch of an old master. The white cliffs of Albion, the rolling waves of true liquidity and weight, have long been familiar to those who have watched the progress of our modern marine artists in Ellis's canvasses. Here the sea is in but moderate movement. In the little bay, with its few red-sailed craft, it is not hard to recognise Port St Mary, in the Isle of Man. But the interest is pictorial, and not topographical, and hence, no doubt, the artists title, which suggests the motive if it does not convey the peculiar charm of the work – "Bright is the little fishing town, Bright, bright is the sea"</p>	<p>Sheffield & Rotherham Independent 1 April 1893</p>
	<p>Review of exhibition at Corporation Art Gallery, Derby "Bamburgh Castle (26) is a good specimen of the work by Mr Edwin Ellis, and has a most charmingly painted sky; while in (66) 'A breezy Day, Cornwall' he has shown one of his most vigorous works. The last named picture is lent by Mr Frank Clarke, and is a splendid work"</p>	<p>Derbyshire Advertiser 30 June 1893</p>

Review of Royal Birmingham Society of Artists Autumn exhibition.

Comments of a selection from over 900 exhibits. "Two very fine landscapes, Early Summer, Anglesea (181), by Edwin Ellis, and one, by Colin Hunter....., light up this section of the room.

Birmingham Post
2 September 1893

Major loan exhibition at Nottingham Museum and Art Gallery

Exhibition of works by Nottingham artists, Richard Parkes-Bonnington, Henry Dawson, Laslett Pott, Walter Duncan and Edwin Ellis. Ellis was a major exhibitor with 83 pictures.

Exhibition Catalogue
September 1893

Review of exhibition at Nottingham Museum and Art Gallery

"The pictures by Edwin Ellis are eighty-three in number and have been got together from various sources. His work, as an enthusiastic admirer put it, is truly a glory to the town. He has devoted himself to painting the sea and its peculiar attendant cloud effects, and those he paints with unvarying excellence. The first thing that strikes one on seeing his pictures is that they preserve all the invigorating and exhilarating effects of the sea. Everything is bold and broad and free. The colouring is magnificent. There is no pettiness; it is all on the grand scale and firmness and decision mark every stroke of the pencil, every sweep of the brush. Not that the artist despises detail; on the contrary a careful examination of his pictures will show that he pays attention even to the minutia of technique. It is evident the execution is quick, but there is no trace of hurried work. With a clear conception of what was to be done, Mr Ellis has always known the exact way of doing it. And between these two departments of his work there is no confusion. The province of each is sharply defined; the one, wholly mental, may or may not be slow and laboured, but it is definite and conclusive; the other, executive, is unhesitating and rapid, the perfect expression of the idea. Hence the unflinching precision of his work and the appearance of easiness that it presents. Easy to him it may be, but it is the facility of genius, and is therefore inimitable.

Daily Express
14 September 1893

Some of Mr Ellis's pictures have been produced with marvellous rapidity, as witness his 'Full Summer' – the work of a single day, and yet sharing with 'After Three Days' Gale' the very first place in the order of merit among his works. Our remarks apply to his mature work which is easily recognisable without the aid of the catalogue. Originally the artist seems to have been engaged in ordinary landscape work. This is a style as distinct, if not as original, as the style of his later paintings. It might be called the first blooms of his careful training from the beginning; the other is the ripened fruit of talents well cultivated and of gathering experience.

His early style is well represented in Nos. 310 and 311, both Yorkshire landscapes, and of 307, a view of Derby from the Long Bridge over the Derwent. The subjects here are all conventional, and are such as every landscape painter attacks, and it is difficult at first to see how the painter of these could develop into a bold and original artist such as we know Mr Ellis to be. But between these quiet restful landscapes and the moving sea pieces all around, there is an intermediate class of pictures that show how the transition was made. 'In with the Tide, Whitby' (no 305), 'The Gulf of Corinth' (No 304), and 'Spanish Head. Isle of Man' (No ?), are examples in point, and deserve attention as a help in appreciating the consummate talent displayed further on. Taking the pictures in the numbered order, we are at once confronted with a specimen of Mr Ellis's finished work. 'Sennen Cove, Cornwall' No 295, shows all the breadth and vigour of treatment of his pictures, but is perhaps hardly so attractive a composition as the better placed canvases.

No 298, 'Kingdoms of the Sun', bears an ambitious title, but it is a successful work and among the most important in the collection. It is a large canvas showing a stretch of foam flecked heaving sea, with the sunlight breaking powerfully through tumbling masses of cloud and shining white upon the waters. No figure or boat or vista of land disturbs the attention, the domination of elements is universal. The 'Kingdom of the Sun' is essentially an artist's picture, and it may not appeal to the untutored eye. Undoubtedly it contains some of Mr Ellis's very best work. The picture is the property of Mr Charles Potter, of Conway, and Mr W E Hartshorn of Nottingham is the fortunate possessor of a duplicate on a smaller scale, numbered 322 in the collection.

'Bamborough Castle' is the title of No's 300, 308 and 363, canvases showing exquisite work and combining the best features of landscape work in the representation of coast scenery. No's 300 and 308 are companion pieces, showing the Castle in the background, with a wide stretch of grey sand along which in the first a team is being driven out to a wreck, and in the second is returning to the beach with a load of spars. No 365 is planned on similar lines, but has more cloud work. No 303, 'A Dream of Summer Seas' is a small canvas admirably representing the boldness of Mr Ellis's later style. It is rather sketchy as a picture. The great depth of colour displayed is hardly what one would expect from the title, which suggests light and a calm expanse of waters, but these are not much in Mr Ellis's line at any time. He prefers the rush and tumble, and flashing lights of the running sea.

'The Gull's Egg Robbers, Flamborough Head' (No 309) gives us the first glimpse of Mr Ellis's wonderful skill in depicting the rocks round that great promontory. All his best work has been done on the Yorkshire coast hereabout. It is as if the grandeur of the scenery had inspired him to his worthiest efforts. No 312 is called 'The Queen's Rock, Flamborough Head,' but it is better described by the artist's own title – 'All that was left of the Polly of Shields.' The latter name directs attention to the broken spars and ragged bunting in the foreground, and gives a terrible significance to the turbulent sea and the snags over which it sweeps to the iron bound coast. What gives additional merit to the picture is the truth with which the great rock is represented down to the proper shading of the smallest crevice. Flamborough Head is a chalk formation, and the artist has been careful enough to give the painted surface an opaqueness proper to the colour of the rock. Hard limestone would have had lustre. 'Pensarn' (No 316) is a tasteful bit of Welsh coast scenery, with heather clad hills in the middle distance. We mention it because it seems to localise the next canvas, the important picture called 'The Bathers.' The shape of the hills in No 317 identifies it with 'Pensarn.'

'The Bathers' is indeed a fine piece of colouring, showing the deep blue sea, a stretch of yellow sand, with the pink figures of the bathers, and a background of bronze-green foliage. For once the water is calm.

At No 321 we have another representation of the sea in its quieter moods, the subject being 'A Fish Market on the South Coast.' The market is held on the wet beach, and above the heads of the fisher folk tower the chalky cliffs of Kent or Sussex. The prevailing tone is light brown, and the colour is almost liquid, giving the picture a mellow effect, quite different from the bolder work in the Yorkshire seascapes. There is some character about No 324, 'A Winter Scene – Homeless.' Here, however, the figures are but indifferent, and they altogether fail to lend that sense of desolation at which, from the title, the artist seems to have aimed. No 325 is Mr Ellis's only essay in flower painting – a jar full of chrysanthemums, painted as the card pasted on the canvas shows for his friend Mrs Harshorn, owner of the picture. 'The Thunder Cloud' (No 332) is remarkable as showing not a trace of blue or purple colour – everything is black or brown, giving the impression of parching heat and sultriness.

At No 337 we have an example of the rapidity with which Mr Ellis's work is done. It is called 'A Twenty Minutes' Sketch on Morecambe Bay' and is really the groundwork of a good picture in his very best style. Boldness and decision are apparent in every stroke of the brush. What are known as the 'King and Queen' rocks, Flamborough, form the subject of No 339, a grand picture. It is most fittingly described in the words of Tennyson,

A spire of land that stands apart.

Cleft from the main, and walled about with mews.

No 345 is the very front rank of the collection. It represents the smacks returning home with their 'Morning Catch' of fish. The figures are extremely well drawn, full of life and vigour, and, at the same time, the artist has depicted the white crested billows with the wealth of colour and a force not surpassed in any canvas. 'Full Summer' No 348, with one exception the largest picture in the collection, has the unique character of being a single day's work. It is the picture of the beach at Flamborough, and shows the celebrated natural arch in the rock. Sea, sky and rock are represented with equal finish, and it is nothing short of a marvel that such a work should have been executed in the time. No 357 'After Three Days' Gale' is probably the best picture in the collection. The sea, though going down, is still running very heavily, is swept by the wind with irresistible force on to the breakwater where stand a group of fisher folk anxiously watching the fate of two little craft that are making for the harbour, but to sea the clouds are lifting, bringing hope for a cessation of the storm. The chief among the pictures which complete the Ellis collection are No's 358, 362, 365, 366, 373 and 374. After what has been said about other pictures, the visitor will have no difficulty in recognising the class of work to which each of these belongs. Further detail, therefore, is unnecessary".

Review of exhibition at Nottingham Museum and Art Gallery

"The most important collection is that of the pictures of Edwin Ellis, a brilliant colourist, whose work is too seldom seen in our public exhibitions. To those who have no acquaintance with his brush work these 83 canvases will be a revelation. The larger pictures show a knowledge of Nature, of wind, wave and weather, which can only come from constant observation and life-long love of Nature herself; while the small sketches (often only the result of a few hours work, though none the less valuable for that) are perhaps even more interesting, and should be studied by all young landscape artists, that they may see how the right effect is seized upon, and how the impression of the moment is fixed on the canvas to be a permanent pleasure to others. The colour of all these pictures is not only brilliant but true, and it is a relief in these days, when so many painters seem to see the whole world in grey, to come across a man who appears to revel in all the lovely colours in sea, sky, and earth, which he can see around him.

All Mr Ellis's work is good and strong, the subject being treated with the greatest breadth, without any sacrifice of the essential truths of Nature. No 298 'Kingdoms of the Sea,' lent by Mr Charles Potter, is one of the most important. It is nothing but a vast expanse of troubled blue-green sea, with the sun hidden by huge masses of wind-driven clouds, from behind which his rays dart forth in all directions. In the distance the sea is white in the sunlight, and a white path of light stretches across the heaving water towards the spectator. No boat, no sail breaks upon the majesty of sea and sky. No 373, 'The Derelict' lent by Mr Thomas MacLean, also represents the majesty and mercilessness of the sea. The canvas is filled with enormous rollers, grey, green, and brown, whitened with foam, so huge that even the mighty rush of the wind can hardly break them up, while the

The Guardian
14 September 1893

sunlight just struggles through the masses of storm-cloud. In the midst of this dreamy waste of waters a great ship is tossed about like a child's toy, with its decks swept bare, and its three masts snapped off short, and whirled away. This is a most poetic picture.

Quite another mood of sea and sky is given in No 295, 'Sennen Cove, Cornwall' lent by Mr Henry Seebohm, in which great blue-green waves are running in before a fresh breeze, and breaking upon a reef of rocks which jut out in their midst. The fishing boats are also running in, lowering their sails as they reach the shore. No 375, 'Running to Shelter' lent by Mr W E Hartshorn, is another canvas that feels full of sea-air. You can almost imagine it blowing in your face. The fishing boats are heeling over to the wind, their red sails almost lying along the crests of the deep blue waves. They seem to rush through the water; indeed, the sense of motion has been wonderfully caught by the artist. No 370, 'Gathering Bait' lent by Mr George Ellis, is a bright and sunny effect, with white cliffs glistening, and women stooping for bait upon a rocky beach, while beyond them the green waves roar under a fresh breeze.

No 374, 'A Breezy Day, Cornwall' lent by Mr Thomas MacLean, gives another rendering of a similar effect. This time the cliffs are brown with short grass cropped down by sheep, and great blue waves, foam created thunder on the beach. A boat with figures is on the left. No 355, 'Noontide' lent by Mr George McCulloch, who is making a large collection of the best English pictures, is unusually fine. Here we have a deep blue sky, with white clouds, over an equally blue sea, gently breaking on the beach in a thin line of foam. The sunlight comes through the clouds, and is reflected in a white path over the wet and glistening sands. In the background low dark land runs out to a headland on the left. On the right are beached boats, some with their square red sails still up. Underneath a rock in the foreground is a great heap of pink and white skate, fresh caught from the sea, full of beautiful colour, and glowing in the noontide light, while gulls hover over them. The whole picture is filled with beautiful colour.

No 357 is one of the best. It is called 'After Three Days' Gale' and is lent by Mr J M Fox. In it the power and majesty of the sea are shown to the full. A great pier runs out on the left of the picture, with a small white lighthouse at the end. The pier is crowded with figures, their clothes blown about in the gale as they watch the boats. In the centre and right great grey-green rollers, huge after three days gale, are swelling up to the top of the pier wall, and breaking over the end of it. A small tug is struggling in with a ship that has evidently been under great stress of weather, as one of its sails is torn, and now flaps in the wind with a noise like a cannon shot. Both vessels pitch and toss under the stormy sky. On the right another pier runs out, with a second lighthouse. This picture is full of the movement of the wind and the motion of the water, and is most powerfully painted.

No 321, 'A Fish Market on the South Coast' lent by Mr H Seebohm, is in direct contrast to the last mentioned picture. In the background is a line of high white cliffs, underneath which is the harbour, with double piers and lighthouses, white also, with red sails showing above their walls. A pale blue sea runs in gently upon the flat sands. In the foreground a fish market is being held, with trestles, stock on tubs and barrels, covered with fish which women are selling. A steamer comes out of the harbour, and over all is a pale green sky. The effect gained by the artist in this work is very tender in tone, and charming in its quiet colour, and should be compared with some of his bolder work.

Another series among Mr Ellis's work consists of studies of enormous white cliffs and rocks, from the Flamborough district in Yorkshire. These stand out distinctly as some of his most original and powerful work. No 339, 'King and Queen, Flamborough,'

lent by Dr John Marshall (rector of the High School, Edinburgh), is perhaps the finest and most characteristic of them. These two enormous white rocks, 'Cleft from the main, and wailed about with mews' rise majestically into the black and stormy sky, their summits just capped with green, their bases washed by the green sea. Though painted with the boldest of brushes, this work is full of truths about rocks; there is no fumbling about it, but such as it really is, the artist has so given it to us. The same remarks apply to No 348, 'Full Summer' lent by Mr Henry Seebohm, another grand rendering of mighty rocks. The great white cliff stands out towards the sea, pierced by a natural archway, in front of which is a great sea-pool. Through the archway, and beyond the sea on the left, a long low white headland stretches out to the ocean, glistening under a summer sun. The huge rock, patched here and there with clinging green, shows well how boldly this artist realises. No 312, 'The Queen Rock, Flamborough' also lent by Mr Henry Seebohm, gives us one of the rock of No 339 from a different point of view. Here it stands out in the centre, backed by the more distant white cliff, from which it has been eaten away by the resistless waters. One of its faces is caught by the sunlight, and below the sea is all white with foam, with wreckage on the rocks. It is full of dash and force. No 304, is a fine imaginary landscape, also from Mr Seebohm's collection, called 'The Gulf of Cornish' but really a dream of the artist. On one side are two great marble piers, covered with carvings, and round them other fragments of some temple of early Greece, among which are bushes, red with flowers. In the distance are the snow capped mountain ranges, and below the sea, that bluest of all blue seas that washes the shores of the Ionian Islands.

There are many other fine works by this artist that we should like to mention in detail, but want of space unfortunately prevents this. We shall hope to return to them some other time. But the following may be briefly noted. No 293 'A Deserted Mill, Sussex' lent by Mr W E Hartshorn, one of the artist's early works, full of reminiscences of David Cox; No 369, 'The Gleaner' lent by Dr John Marshall, with a fine group of dark trees; No 340, 'The Bird Rock' lent by Mr George Ellis, with a boat running before the wind towards a white cliff, somewhat after the manner of Mr Napier Hemy's work; No 341, 'The Haunted Mill' lent by Dr John Marshall, a dark, powerful effect, and with the tone of an old master; No 334, 'West Hartlepool Pier' lent by Dr J M Fox, a calm, quiet scene, under peaceful light; No 355, 'Flamborough' lent by Mr G Ellis, another study of white cliffs, blue waves, with the red sails of the boats lying over before a brisk breeze, and skate and other fish on the sands, bright patches of colour; No 332, 'The Thunder Cloud' lent by Dr John Marshall, a grand rendering of black storm clouds over a dark river, on which is a tug pulling a barge; No 308, 'Bamborough Castle, Northumberland' lent by Mr G B Cox, another early work which shows the influence of David Cox; No 300, another view of Bamborough, also lent by Mr G B Cox, of the same period; and No 324, 'Winter Scene – Homeless' lent by Mr W E Hartshorn, a poetic rendering of a landscape desolate under snow. Many of Mr Ellis's smaller studies are of great power. Without imitation of any kind, they remind one of the old masters: now we think of Rubens, now of Gainsborough, and again of Corot, or Theodore Rousseau. Specially to be noticed are No 294, 'On the South Coast' lent by Mr S F Bestow, a brilliantly sunny bit; No 354, 'Homage to James Morris' lent by Dr John Marshall; and No 342, 'A June Song' and 343, 'A Houseboat' from the same collection. The above remarks give but a faint idea of the pleasure that is to be obtained from Mr Ellis's pictures. They will delight not only all people who take an intelligent interest in landscape art, but all lovers of the sea as well."

<p>Review of exhibition at Nottingham Museum and Art Gallery “As was anticipated, the exhibition at Nottingham Castle is by no means a common affair. Besides the great gathering of Mr Walter Duncan’s works in oil and watercolour – more than 250 of them – there are 13 fine examples of Bonnington (lent by the Duke of Westminster and others), 27 by Henry Dawson (including his very best pictures), and 80 pictures by Edwin Ellis. The latter seem to have been a revelation to Mr Ellis’s admirers through the remarkable vigour of his work and mastery of his subject, and the skill with which he has been able to avoid the sense of monotony in so large a collection of his work. It is not many modern reputations, even of the front rank, that can withstand the test of a great one-man show”.</p>	<p>Westminster Gazette 20 September 1893</p>
<p>Review of exhibition at Nottingham Museum and Art Gallery “The best pictures at the Nottingham Exhibition appeared to us to bethe capital little “Moonrise” panel (302) by Edwin Ellis, the same artist’s rapid and successful sketch “Morecombe Bay (337)”</p>	<p>Sunday Times 24 September 1893</p>
<p>Review of exhibition at Nottingham Museum and Art Gallery “Edwin Ellis’s breezy sea and landscapes received so much attention on the opening of the exhibition that it is unnecessary to do more than remind readers of the number and excellence of his works, a view of which it has been suggested should prove as pleasurable and much less toilsome and expensive than a trip to the seaside”</p>	<p>Nottinghamshire Guardian 4 November 1893</p>
<p>Review of exhibition at Nottingham Museum and Art Gallery “The recent loan collection of pictures at the Nottingham Art Museum was especially interesting for the remarkable gathering of works by Mr Edwin Ellis, RBA, an artist whose talent should count for something in the sum of English landscape art. In the exhibition of eighty four pictures by Mr Ellis were some of the painter’s earlier works as well as his more mature paintings such as ‘After Three Days’ Gale.’ This picture, with its fine running sea and rushing clouds is illustrative of the artist’s impetuosity and daring. The subject of ‘Full Summer’ is on the coast at Flamborough whose great white cliffs stand out towards the sea, the whole scene glistening in the summer sun. Mr Edwin Ellis is a powerful painter with a clear conception of what he wishes to do, and always knowing the exact way of doing it, preserving with singular felicity the invigorating effects of the sea, which he paints with so much excellence if with some degree of sameness. A native of Nottingham, and the son of a lace manufacturer, Mr Ellis, when he left school at the age of fifteen, worked at lace designing, and then took to painting as a profession. He had the benefit of whatever instruction Henry Dawson could give him”</p>	<p>Magazine of Art 1893</p>
<p>Review of exhibition at the Mappin Art Gallery, Sheffield “This fresh collection comprises altogether 41 works, most of them by artists connected with Nottingham, and is markedly conspicuous in the number of pictures by Edwin Ellis, whose vigorous sea pieces have gained for him such well deserved fame. Our townsman, Mr H Seebohm, who so distinguishes himself in the open paths as well as in the more recondite by ways of science, has given evidence of an equally broad and cultivated appreciation of art in the eight paintings he has lent to the gallery. These are all by Edwin Ellis, and show the sea and shore in various moods and phases, In “Full Summer” we have a view on the Yorkshire coast of a grand natural arch of chalk at Flambro’, and part of the shore with a glimpse of the sea</p>	<p>Sheffield & Rotherham Independent 23 December 1893</p>

outside; and next to it is another view of the cliff at Flambro', with the sea washing up against it and "All that was left of the Polly of Shields" floating near. "Sennen Cove, Whitsand Bay, Cornwall" is a delightful stretch of blue-green waves, foam-crested, and here and there merrily dashing in showers of spray against the over peeping rocks.

"Fish market on the southern coast" shows an expanse of ruddy sand marked by a line of white foam, where it joins a tolerably quiet sea, whilst shorewards outlined against the vertical chalky cliffs are the red masts of the fishing boats, the result of whose labours are exposed for sale on trestle stand on the shore. In another picture is the bold mass of Spanish Head in the Isle of Man, with its softly graduated dark tones of colour rising from a placid blue sea.

The other pictures from Mr Seebohm include "Robin Hood's Bay" with the tide partly out and a number of boats and figures on the shore; "West Hartlepool" with some fishing boats sheltering on the weather side of the pier, whilst a boat is putting out on a somewhat rough sea, to carry a pilot to a ship off shore; and "The Gulf of Corinth" with the massive masonry of ruined buildings on its coast. Mr W E Hartshorn, of Nottingham, contributes seven works by Ellis, all characteristic of the artist, and including some of his best sea pieces.

"The Kingdoms of the sun" is an exceedingly clever and beautiful treatment of light on the water, as well as a grand display of clouds with light breaking through them; and in "The Bathers" we have a more refined example of this treatment shown in a sheltered bay with silver sand curving inwards, and on it some figures dressing, whilst the sea stretches out in the distance. Landscapes by Ellis are not as numerous as his sea pieces, but his "Winter scene in Sussex" is equally successful in its silver greys, whilst the subject loses nothing by being less broadly treated.

The other pictures lent by Mr Hartshorn comprise "Near Flambro'", "A deserted mill", "Running for Shelter" and "Coast scene". This last is painted in a totally different scheme of colour to Ellis's usual work, the sea shore and hills having a warm, soft glow of colour over them put on in much more delicate touches than in the generality of his sea pieces. Mr F Smallman, of Manchester has lent a smaller picture "The Bathers" more subdued and delicate in treatment and representing a different coast view to the one from Mr Hartshorn; and Mr Ald Sowter, of Derby, sends an early work by Ellis, "In the Fens, Lincolnshire". Mr Thomas McLean of London lends five pictures by Ellis entitled "The gulls' eggs' robbers", which shows some peasants on the cliffs at Flambro', where they have climbed to secure the seabirds' eggs;"Lunch time" representing in the foreground a boat partly filled with fresh caught fish, and two men in it taking lunch of an apparently liquid nature, further out are two fishing smacks, with their broad sails spread to the fresh breeze which gives motion to the waves; "The morning catch" where the fisherman is emptying his boat on the shore; "In from the gale", "Noon" and "The Derelict", a weather-battered hull tossed on a foamy boisterous sea. All these pictures by Ellis occupy the length of one of the long galleries, and the effect of all this broad and varied treatment of the sea and shore is remarkably striking, bringing back to our memories those happy days of summer spent enjoying the fresh saline breezes far from the noise and rattle of the town"

1894 Review of Stirling Art Exhibition

"This year the space is more given up to exhibitors, though there are on loan a few foreign gems by masters like Corot, Dupre, and Harlamoff, and types of the British School from Albert Moore, Edwin Ellis, Hugh Cameron, and others."

Aberdeen Journal
29 January 1894

Review of exhibition at Royal Society of British Artists, Suffolk Street
Generally poor review and absence of members including Edwin Ellis noted

Glasgow Herald
31 March 1894

Jubilee of St Barnabas's Cathedral, Derby Road, Nottingham

Report of bazaar to raise funds for redecoration and renovation of pews, porches, altars, chapels, etc. "No 4 stall has a special attraction in a fine water-colour drawing executed for the occasion by Mr Edwin Ellis, a talented local artist, and entitled "God speed our launch to the Church" The picture is highly typical of Mr Ellis's natural style, and shows a group of fishermen launching their craft from the beach, on a rugged coast, in the direction of an antique church which stands higher along the line of the bay. Both sea-colouring and sky effect are fine"

Nottinghamshire
Guardian
31 March 1894

Article on pictures to be exhibited at the Birmingham Art Gallery.

"Mr Edwin Ellis [is represented] by The Derelict, After Three Days' Gale, King and Queen, Flamboro', and Kingdoms of the Sun"

Birmingham Post
14 September 1894

Review of exhibition of Marine Painters, Birmingham Municipal Art Gallery - illustrated catalogue produced (none of Ellis).
Edwin Ellis mentioned among others (Napier Hemy, Albert Goodwin, C W Wyllie etc) as "forming a most interesting collection"

Birmingham Post
1 October 1894