Further Notes concerning the Halifax Art Exhibitions of 1830 and 1831

JIM BURANT
Public Archives of Canada, Ottawa

In the last issue of RACAR (viii/2), my article on 'Art in Halifax: Exhibitions and Criticism in 1830 and 1831' appeared. In it, I lamented that catalogues for these two exhibitions had apparently not survived, since my research had not turned up any copies. Thanks to the article, however, Mr. Ross Fox, Assistant Curator of Early Canadian Art at the National Gallery of Canada, forwarded to my attention a copy of the 1831 catalogue which he had located in a manuscript collection at the Public Archives of Nova Scotia. To him the credit is due for the republication of this catalogue on the following pages.

This catalogue greatly augments the information provided by the review of the exhibition which appeared as Appendix II to my article. Of special interest are the number of entries for J. Hankes (thirty-one in all); the name of J. Clow appearing for the first time (cat. 199), the earliest concrete evidence of his presence in the city; and cat. 207, a historical piece by William Valentine, which may be the painting referred to by Harry Piers in his article, 'Artists in Nova Scotia,' Nova Scotia Historical Society Collections, xvni (1914), p. 136. A number of other interesting entries make this document an altogether useful tool for further research into early Canadian art history.

SECOND EXHIBITION OF PICTURES IN DALHOUSETIE COLLEGE.

UNDER THE PATRONAGE OF LADY SARAH MATTAND

COMMITTEE OF SUPERINTENDENCE
Col. Ferguson. Sir R. D. George
Lt. Col. the Hon. The Hon
G. Cathcart. T. N. Jeffreys
Capt. Cumberland. J. W. Nutting, Esq.

Season Tickets, not transferable, admitting to the Exhibition both day and night, 5 shillings. Single Admissions 1s. 3d. — Children under twelve years half price.
Catalogues 7/6d.

HALIFAX, N.S.
PRINTED BY J. S. CUNNABLE. ARGYLE STREET.
1831.

To the Public
In submitting to public inspection, and in soliciting public patronage to a second Collection of Pictures and Drawings, I beg leave thankfully to acknowledge the manner in which the first was received. The numbers of persons who visited the rooms last year, were as great as the most sanguine expectations could have anticipated; and although, notwithstanding this liberal support, the receipts barely exceeded the expenditure, yet the articles used in the fitting up, render the outlay for the present comparatively trifling. That the exhibition had a tendency to disseminate a Taste for the Fine Arts, the increased number of my Pupils is alone sufficient evidence.

The regret expressed by every individual at the closing of the school, is unequivocal proof of the pleasure they have enjoyed in pursuing the Art; whilst their assiduity and attention are apparent in their improvement, and in the number and variety of their specimens now before the Public.

I would desire to return thanks to the Gentlemen of the Committee, who by their exertions have so essentially forwarded the Exhibition.

I am anxious to testify my sense of obligation to the Lady Patroness, who extends her fostering hand, alike to every project for ameliorating the condition of the poor, for advancing the cause of Religion and morality, and for increasing the intellectual pleasure and rational enjoyment of Society.

I am indebted to his Excellency, for the extreme liberality with which he has loaned as models the beautiful works of Art in his possession, and many of his own classic productions; without this assistance, it would have been impossible for me to have conducted the school, with such advantage to my pupils or satisfaction to myself.

W. H. JONES.
Dalhousie College, 23rd April, 1831.
CATALOGUE.

GREAT ROOM.

The numbers commence over the door. All the pictures in this room were executed by Pupils of Mr. Jones, many of whom have only been painting a few months.

1 to 6 Six crayon drawings of celebrated Italian Artists.
1. Leonardo da Vinci. – J. Bazalgette
Leonardo was born near Florence in 1445, and died in 1520. He may justly be considered the father of modern Art, as he first laid down the principles of Perspective and Chiaro-Scuro.
2. Michael Angelo Bonarotti. – J. Hankes
Born in Tuscany in 1474, died in 1564. Head of the Florentine School: celebrated for grandeur of conception, vastness of design, and sublimity of imagination.
3. Raphael Sanzio, da Urbino. – J. Hankes
Born in 1483, died in 1520. Head of the Roman School: excelled in purity of design, truth of expression, and grandeur of composition.
4. Titiano Vecelli, called Titian. – J. Hankes
Born in 1480, died in 1577. Chief of the Venetian School: famous for splendour and richness of colour.
5. Annibal Caracci. – J. Hankes
Born in 1560, died in 1609. Principal of the Bolognese School: noted for a combination of the excellencies of the various Artists who had preceded him.
6. Claude Lorrain. – J. Hankes
Born in 1600, died in 1682. Esteemed the most beautiful painter of landscapes that ever existed.
7. Macready as Macbeth. – J. Hubard
"Come on Maccuff," 'And damned be He, that first cries hold, enough.'
8. James Foreman, Esq. – Dr. Grigor
A rocky landscape. – T. Akins
The warm effect of an afternoon's sun. Copied from Moucheron.
9. An Italian landscape. – Lieut. Ford, R.E.
Copied from Claude: it will convey some idea of the style of his compositions and the aerial effect he always produced.
10. The Cascadelles di Tivoli. – Miss M. Morris
The building on the right is the celebrated villa of Mecenas: in the distance is represented the campagna of Rome.
11. A Crucifix – J. Hankes
This picture has been painted as an Altar piece for the new chapel at Dartmouth.
12. Kenilworth Castle. – Miss C. Foreman
13. Cattle at a watering place. – H.S. Davis
Copied from Berchem.
14. Madame Barneveldt. – Dr. Grigor
The wife of a celebrated Dutch Statesman of this name. The original was painted by Rubens, and was in the collection of the late Attorney General.
15. Vue de Skerwin. – H.S. Davis
Le flux et le reflux qui couvrent cette plage. Des effets de l'Amour sont la parafaite image; Et tandis qu'en ce lieu je vois que de concert, Ces trois sages amants, et ces trois jeunes Dames Se tiennent séparées, pour mieux cacher leurs flammes, Leur coeur est plus ennui que les flots de la Mer.
16. Interior of a stable. – H.S. Davis
17. Interior of a stable. – ditto
Copied from a picture by G. Douw, in the possession of The Chief Justice.
18. Figures in a landscape. – Miss Farbarks
19. An old woman. – A. Wellsford
20. A classical landscape. – Miss C. Foreman
Copied from a picture by F. Mille in the possession of His Excellency.
21. Cattle in water. – Miss Farbarks
22. A Philosopher. – A. Wellsford
23. Dead game. – Miss M. Bosman
From a picture in the collection of the late Attorney General.
24. The Ale house door. – A. Jennings
After a picture by Morland belonging to Mr. Hartshorne.
25. To 30. The five first Presidents of the United States, from the series of portraits painted by Stuart. – All by J. Bazalgette
27. John Adams.
31. Dr. Hoffman. – J. Hankes
32. A sketch from life. – H.S. Davis
33. Lieut. Davis, 52d Foot Inf. – J. Hankes
34. Halt of Travellers. – Major Gribbes
35. A wild landscape. – Miss E. Morris
From a sketch by His Excellency, in the possession of Mrs. Fox.
36. Windermere Lake. – Miss Grigor
37. Clearing up of a shower. – Miss E. Nutting
From a Sketch by His Excellency.
38. Evening. – T. Akins
39. Rabbits. – J. Hankes
40. A calm. – D. Watson
41. Dutch brooks regaling. – A. Jennings
42. Moonnight, after Cyp. – H.S. Davis
43. Scene on coast of Holland. – Miss G. Richardson
44. From Issos's Jerusalem liberata. – Miss C. Foreman
45. The Fisherman. – Miss E. Nutting
46. Stable amusements. – A. Jennings
47. A figure at devotion. – J. Hankes
Interior of the chapel attached to the Ghigli palace at Rome, with one of the noble family at morning prayers. This description of painting has been carried to great perfection by Granet, and his works find their way into every Royal collection in Europe. By concentrating the light in the centre of the picture the deception is rendered almost complete.

61 and following numbers are the twelve apostles from L. da Vinci's celebrated picture of the last supper, for a description of which see No. 74.
48. St. Simon. – Miss Tapp
49. St. James. – ditto
50. St. Andrew. – Miss E. Nutting
51. Judas. – J. Bazalgette
52. St. Matthew. – ditto
53. St. John. – Miss M. Morris
54. St. Bartholomew. – ditto
55. St. Philip. – Miss M. J. Tapp
56. St. James the less. – ditto
57. St. Jude. – Miss Ferguson
58. St. Thomas. – J. Bazalgette
59. St. Peter. – Miss M. Tapp
60. The ascension. – J. Hanke
And it came to pass, while he blessed them, he was parted from them, and carried up into heaven. This picture was painted for the new chapel at Dartmouth.
61. Red riding hood. – J. Hankes
62. The descent from the cross. – A. Jennings
Joseph of Arimathea and the two Maries.
preparing the dead body of Christ for the Sepulchre. Copied from a print belonging to the Hon. C. Morris.

63 Chizengquo. - T. Atkins.

64 Crossing the brook. - Miss M. Bowman.

From a Print after Berchem.

65 The Crucifixion. - H. S. Davis.

And they crucified him, and parted his garments, casting lots; Then were there two thieves crucified with him; one on the right hand, and another on the left.

Now from the sixth hour there was darkness over the whole land unto the ninth hour.

And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent; And many women were there, beholding afar off, which followed Jesus from Galilee, ministering unto him.

Matthew, xixth.

66 A view of Halifax from the N.E. - T. Atkins.

67 Portrait of a horse. - Miss M. Bowman.


69 The sick chamber. - Miss C. Forrester.

70 Copied from Doughty. - Miss Ferguson.

71 The Altieri Claude. - Miss Fairbanks.

72 Radford lake. - Miss M. Morris.

73 A Frigate. - Miss M. Tobin.

74 The last Supper. - A. Forrester.

The celebrated picture from which this was taken, is considered by all connoisseurs, as one of the finest productions of Art. In it, Lionardo is said to have concentrated all his various powers, and his anxiety to make it a chef d'oeuvre prevented its ever being completed. The following are the remarks made upon it by Rubens: 'The best of the examples that Lionardo has left us, is the Last Supper, in which he has represented the Apostles in places suitable to them; but our Saviour is in the midst of all, in the most honourable, having no figure near enough to press or accommodate him. His attitude is grave, his arms are in a loose free posture, to shew the greater grandeur, while the Apostles appear in agitation, by their vehement desire to know which of them should betray their master; in which agitation, however, not any meanness, or indecent action can be observed.' The head of the Saviour was never finished, but that of Judas, which was left incomplete for some time, combines in its features, avarice, ingratitude, malice, treachery, and every malign disposition of the human heart. It was painted in the refectory of the Dominicans at Milan, which place was used by the French as a stable when their armies overrun Italy, and by this means nearly completed the destruction of this inestimable production, which was in a bad condition previously. The original cartoons of the heads are in the possession of Sir Thomas Baring: the crayon drawings, are from a series of engravings belonging to Mr. Johnson.

75 A heavy gale. - Adjt. Sutherland.

76 Evening, after Gilpin. - Miss Ferguson.

77 Scene on the Thames. - Miss G. Richardson.

78 Pont Aberglyn savathan. - Miss M. Tobin.

79 A calm. - ditto.

80 A mountain scene. - ditto.

81 A triumphal arch. - J. Hankey.

There are numerous ruins of this description in Rome, and form fine subjects for the effects of sunshine.

82 to 86 Heads of the Royal Family. - J. Hankey.

88 George the 3rd.

89 George the 4th.

90 Duke of York.

91 William the 4th.

92 Duke of Kent.

93 Meditation. - Miss M. Bowman.

94 An Italian landscape. - Miss C. Forrester.

This was copied from a picture by Lambert, who is styled the English Gaspar, and this is an example of his imitating Gaspar's style of composition.

95 Mr. Hurd. - Dr. Grigor.

96 Lord C. Russell. - J. Hankey.

97 A frigate. - D.H. Watson.

98 Cows after Gyp. - H. S. Davis.

99 Greenwich Hospital. - Mrs. Grigor.

100 Twilight (after Sir Peregrine). - Miss F. Morris.

101 F. Williamson, as Count Belino. - J. Hubbard.

102 Conway castle. - H. S. Davis.

103 The three Miss Cathcart. - J. Hankey.


105 The golden age. - J. Hankey.

'O! a cherubim Thou wert, that did preserve me! Thou didst smile, Infused with a fortitude from heaven: Which raised in me An undergoing stomach, to bear up Against what should ensue.'

Vide The Tempest.

106 Heads of celebrated Artists. - J. Hankey.

107 Nicolo Poussin.

Born in 1594, died in 1665. Studied the antique statues and embodied a greater portion of their peculiar beauties in his works, than any other artist. His colouring was mostly too red.

108 Sir Peter Paul Rubens.

Born at Antwerp in 1577, died in 1640. Excelled in splendour and brilliancy of colour, and noted for his multitudinous requirements in Art, being eminent in history, portrait, landscape, and animal painting.

109 Sir Anthony Vandyck.

Born in 1599, died in 1641. Esteemed the finest portrait painter.

110 Sir Joshua Reynolds.

Born in 1723, died in 1792. Famous for the natural character of his heads, and fine effect of chiaro-scuro. First President of the Royal Academy.

111 Benjamin West.

Born near Phipadelphia in 1740, died in 1818. Second President of the Royal Academy. Eminent for historical composition.

112 Sir Thomas Lawrence.

Born in Bristol in 1781, died in 1830. Third President of the Royal Academy. As a portrait painter he contests the palm of superiority with Titian and Vandyck.

113 The Charlatan. - A. Wellsford.

Quack doctors, like the one here represented, are still numerous in Holland. Copied from a picture by Le Nain.

114 Moonlight. - H. S. Davis.

115 Landscape. - Miss C. Forrester.

Copied from a picture by Titian, belonging to His Excellency.

116 Miss Agnes Redman. - J. Hankey.

117 Landscape from Gaspar Poussin. - Miss C. Forrester.

118 Group of Dahlias. - Mrs. Harris.

119 Milking, after Berchem. - H. S. Davis.

120 The Dutch washerwoman. - Miss E. Nutting.

121 A stiff breeze. - D.H. Watson.

122 A view of Harleam. - Lt. Col. Harris, D.A.G.
116 Battle piece. – Miss E. Morris
117 Dead game. – Miss M. Bowman
118 A Burghomaster’s wife. – Miss M. Bowman

The original of this belonging to Mr. Nutting is a beautiful specimen of the high finish of the Dutch school: no unpleasant feelings can result from particular attention being directed to the copy.

119 Vessel at a wharf, unloading. – D.H. Watson

120 Evening. – T. Town

From an original sketch by His Excellency.

And on the happy shore a temple still,
Of small and delicate proportion, keeps,
Upon a mild declivity of hill.
In memory of thee; beneath it sweeps
Thy current’s calmness. Childe Harold.

121 St. Francis (after Caracci). – Miss E. Morris

122 The cradle. – H.S. Davis

The original of this is one of Rembrandt’s most celebrated productions. It was a conspicuous ornament in the Orleans collection, from whence it was purchased by R. P. Knight Esq. and has been left by him to the British Museum.

123 St. Francis (Rembrandt) – Miss E. Morris

124 The ascension, a sketch. – J. Hone

125 The Alchemist. – A. Wellsfood

126 A River scene. – Miss Ferguson

127 A Philosopher in his study. – Miss Harris

After G. Dow, who was celebrated for high finish and strong effects of light and shade.

128 A sea piece. – Miss G. Richardson

SMALL ROOM.

The names in Italics, affixed to pictures and drawings in this room and the vestibule, are those of Pupils of Mr. Jones. An asterisk (*) attached to any name marks the owner.

129 A man in armour. – *J. Slade, Esq.
130 L. Hartshorne, Esq. – Field
*Mrs. Hartshorne.
131 Boors merry making. – Brauwer
132 Jonathan Tremain, Esq. – Field
133 Natural Bridge in Virginia. – F. Reynolds

This natural curiosity, situated in the Alleghany mountains, is 170 feet in height to the arch, and 60 feet broad, over which it road passes.

134 A view on the Raritan. – B. Paul
135 Mr. F. Stewart. – J. Haward
136 A merry making. – Horemans
137 Yawning. – J. Scuine
138 A town in Wales. – F. Reynolds
139 Lighters on the Thames. – Coyle
140 Fruit. – Mr. *C. W. Torbett
141 Memento mori – J. Hone.
142 Fruit. – Mr. *C. W. Torbett
143 Chapel at Eton. – J. Varley
*His Excellency.

144 Lord G. Lennox. – *Lady Sarah Maitland

145 Shooting. – Pynacker
146 Conway Castle. – Lieut. Ford, R.E.
147 Storm (after Gaspar). – Miss M. Bowman

148 St. Peter. – Spagnoleto
149 Falls of Montmorency. – F. Reynolds

These falls, about nine miles from Quebec, are above 200 feet in height.

150 Landscape (after Gaspar). – Lieut. Ford, R.E.

151 Mrs. Valentine. – W. Valentine
152 Cattle after Guyp. – Lieut. Ford, R.E.

The original is in the possession of the Marquis of Bute.

153 Rocks (after Dietrich). – E. Reynolds
154 The washer woman. – Lieut. Ford, R.E.

155 Sunset in Nova Scotia. – Lieut. Ford, R.E.

156 The enchanted island. – ditto
157 Cows. – A. Fisher
158 Ross in Monmouthshire. – Miss Jeffrey

159 Entrance to an Italian city. – Michau

160 A town in Wales. – F. Reynolds

161 View of Chester. – H.S. Davis

162 Portraits of two dogs the property of Captain King. – H.S. Davis

163 Landscape and figures. – F. Mille

This beautiful small picture, belonging to His Excellency, has a strong resemblance to the works of Gaspar, both in composition and colour.

164 A Mountainous scene. – Miss Mitchell

Copied from a rich sketch by Sir Peregrine.

165 Scene on the coast of Holland. – Stoop

166 A Cottage. – Miss Jeffrey
167 Sunset. – Lieut Ford, R.E.

The glow of sunshine in this small drawing, shews the approximation of water colouring as practised by the British School, to pictures in oil.

168 Interior of a Chapel. – H.S. Davis
169 Bridge of Baveno. – Miss Fincham
170 Mr. West. – W. Valentine

171 Landscape and figures. – Titian
172 Mr. James Scott. – W. Valentine
173 The celebrated Capt. Parry. – *J.W. Nutting, Esq.

174 Stump of tree. – Wynants

175 From Lasso. – F. Mola

This exquisite gem is a fair specimen of Italian landscape painting. The concentration of light on the principal object in the picture, and the ease, grace, and simplicity of the figure demand close observation.

176 Battle piece. – Bourgignone
177 An Angel’s head. – Guido Cagnacci

The avowed object of the Bolognese school was to combine the excellencies of those that had preceded, and form a picture, almost only executed by a second rate artist, unite the breadth of Chiaramonti of Leonardo, the melting outline and grace of Correggio, and the dignity, simplicity and truth of Raphael. Guido Cagnacci was born in 1600, died in 1681. His works are very scarce.

178 Dead Game. – Fyt
179 Companion to 178. – Bourgignone
180 J. Redman, Esq. – Burns
181 A small landscape. – Wynants

182 Madame de Valenger. – Sir Peter Lely

Pilkington says of Lely, ‘He had a very peculiar expression in the eyes of his female figures; a tender languishment, a look of blended sweetness and drowsiness, unattempted before his time. The hands of his portraits are remarkably fine, and elegantly turned.’

183 A group of flowers. – Miss Brown
184 A view in Wales. – J. Varley
185 A Whale in Halfield. – Lieut. Ford, R.E.

186 A triumphal arch. – E. Reynolds
187 Sheep and Goat. – H.S. Davis

188 An old man’s head.
189 ditto
Mr. C. Scott. — Miss Mitchell
Mrs. Kemp.
His Grace the Duke of Wellington.
*Sir P. Maitland.
Lady Albania Cumberland. — ditto
The last supper a medal. — ditto
Col. Bredin.
Mrs. Dean. — Mrs. Tobin.
Mrs. Davidson. — by Miss Davidson
Mrs. C. Tremain. — J. C. Gray
Cows after Cuyp. — H. S. Davis
An old portrait. — Mrs. Pike
Hurlech Castle. — H. S. Davis
A storm. — Lieut. Fort, r.e.
Gateway. — E. Reynolds
Hercules with the head of John the Baptist in a charger. — Lieut. Fort, r.e.
Cattle, after Du Jardin. — ditto
Andromache weeping over the Urn containing the ashes of Hector. — W. Valentine
*L. I. Andrewes, Esq.
A Dutch mart. — P. Moline
A Portrait. — W. Valentine
*T. Piets, Esq.
Crossing the brook. — T. Doughty
Fruit. — *Mr. C. W. Torbett
The Madonna, after Sassoferrato.
Conway castle. — Miss G. Richardson
Fruit. — De Heem
Owned by Mr. P. J. Holland.
A boy's head, after Opie. — H. Cass
View of the Bay of Naples, from the back of Capo del Monte. — Rousseau
Vaseo de Gama, the Portuguese navigator.
Mr. Valentine. — H. Frothingham
A Devotee. — Velasquez
A Church. — Miss Harris
A Bridge. — E. Reynolds
A View in Halifax. — J. Howe, Esq.
Rabbits. — J. Bazalgette
Water gate St. Row, Chester. — Col. Ferguson
North West Arm. — J. Howe, Esq.
St. Agnes. — J. Bazalgette
A Dutch village. — Miss M. Nutting
Crucifixion. — J. Hubard
Lago Maggiore. — Miss M. Morris
Hyppolite. — ditto
A laughing boy. — J. Bazalgette
Church at Arque. — W. Turner
Portrait of a horse. — Miss M. J. Topp
Andrew Angus. — W. Valentine
Passing the brook. — J. Bazalgette
A Cottage.
La Vierge à la rose.
A tree. — J. Bazalgette
Theseus. — Miss Topp
Rouen. — Miss Craghton
Fitzjames. — Master Leadingham
Academical figures. — J. Bazalgette
Penitent Magdalen. — Bolognese
Rembrandt's mill. — H. S. Davis
Crucifixion, a sketch. — J. Hays
Afternoon. — T. Akins
Clorinda. — Miss Topp
A Martyr. — J. Bazalgette
A Cottage. — J. Varley
Lion & Horse (after Stubbs). — Miss O. Bowman
Cows, after P. Potter. — J. Bazalgette
Samuel. — Miss M. Morris
Haymaking. — De Wint
A Sea piece. — Miss Morris
Copied from Vanden Helst. — Dr. Grigor
Salvator Mundi. — J. Bazalgette
This is from Leondardo's cartoon for his last supper
A landscape. — J. Varley
Interior of a church. — H. Merrick
View on the N.W. Arm.
Two landscapes, after Zuccarelli. — J. Fraser