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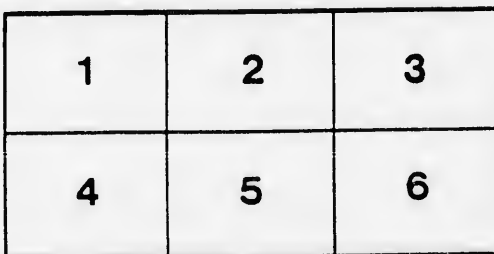
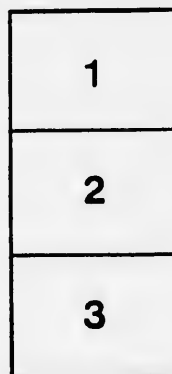
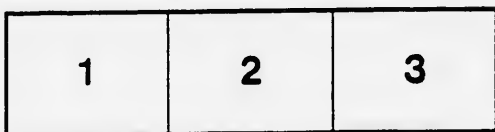
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Art Association Exhibition

1865.

CATALOGUE

OF

OIL AND WATER COLOUR PAINTINGS,

ENGRAVINGS, PHOTOGRAPHS,

AND OTHER

WORKS OF ART,

LENT FOR THE OCCASION, AND

EXHIBITED AT THE MECHANICS' HALL,

MONTREAL,

FEBRUARY 27, 1865.

—•••—
Canadien liste de l'art qui se trouvent pas de la notice.
—•••—

Montreal :

HERALD STEAM PRESS, 209 NOTRE DAME STREET,

1865.

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FEBRUARY 27, 1865.

—••—
Cuncti cedunt meritis, expectent premia palme.
—••—

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1865.



OIL PAINTING.

I. In one notable way English art differs from that of all other European schools. They have their root more or less in mediæval times; ours, in modern. They are influenced in style or subject by native earlier masters; we, by foreigners only. Our eighteenth century painters had to create the belief that England was able to produce Art: Italy, France, Germany and the Netherlands could point to former triumphs with pride, or study them with emulation. The key to the first period of the English school is given by this peculiar position of circumstances.

II. It is not intended, in this and the following summaries, to give a catalogue of names, or attempt to characterize every painter represented in the Exhibition; but to sketch the spirit of each School in its main phases, with the causes that guided its development. This will be done best by following the course of the greater artists; for these, like the greatest men or greatest books of any period, not only embrace the aims of inferior minds, presenting them in a fairer and clearer form, but add to what they could do, all that lies within the prerogative of genius. Four such men—a large number for one century—occur in the eighteenth:—Hogarth (1697—1764); Wilson (1713—1782); Reynolds (1723—1792); Gainsborough (1727—1788). Thus the life of Gainsborough, the latest born, covers thirty-seven years of the life of Hogarth, the earliest. How then did previous Art affect these great contemporaries? By what elements of their own did they found an English school in a country which had hitherto known little but the naturalized art of Holbein and Zuccaro,—of Rubens, Vandyke, Lely, or Kneller? How far did they carry native painting? A reply to these enquiries will at once contain the essential story of the British art of the last century, and prepare us, in some degree, to understand that of the present.

III. In his life not less than in his works, Hogarth presents a sturdy protest against all previous styles. No man more distinctively and decidedly original and creative—not even Phidias of Athens, or Giotto of Florence,—ever banished art; no one, for good or for evil, was ever less affected by pre-existing influences, or by contemporary criticism. The modern art of Europe began as completely with him as its modern poetry with Dante; and as Dante's fellow-countrymen were at first unable to believe that a great poem could be written in their mother tongue, so Hogarth's were incredulous that England could produce a painter. He first, with a serious and widely-extended scheme, put into painting what Fielding put into novel-writing; he brought the canvass down from mythology and pagantry, and made it tell the real story of common life,—its pathos, its meanness, its fashions, its humours, tears, laughter, triumphs, and depths of degradation. Clowns, boys, lords, rebels, politicians, gamblers, labourers, soldiers, brides, mistresses, spend-thrifts, poets, musicians, madmen—nay, the very wigs and queues and walking-sticks of the age,—all move and live on the stage of his marvellous theatre. In a sense true of no other artist, Hogarth held up his mirror to nature, and gave back the form and pressure of the time with a strength only equalled by his subtlety. Shakespeare (always exceptional) excepted, no artist, not even Crabbe, has drawn so many characters for us, has given us so much healthy laughter—so much of 'the sorrowing by which the heart is made better.' Yet, in this prodigality of power, one thing is wanting—not perhaps to his mind, but to his pictures,—the charm of beauty is not conspicuous here. Occasional touches of grace or repose occur, the severity is not without sweetness; yet the higher sphere of loveliness is hardly reached; there is no clear sense of the poetry of nature. Through his stern, honest-hearted rejection of Italian art, abused and ill-estimated as he saw it by the men of taste about him, he missed this gift in marked intensity.

IV. Not so with Hogarth's immediate successors. The sense of beauty, the love of innocence,—no artists have enjoyed these more deeply than Reynolds and Gainsborough; nor in management of color, in light and shade, in gracefulness of line, and delineation of character, have they been often equalled. Their art, in technical

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picture was based on that of their great foreign predecessors. In them ended, in fact, that noble style of portraiture which began with Giorgione and Titian in Italy, and was continued by Velasquez, Rembrandt, and the Flemish, by Van Dyck and Rubens, and by the English school, which, like these, is most versatile. Rubens and Van Dyck began the modern manner in portraiture, by introducing greater variety in color, dress, and furniture, and, as sacred art was declining, giving their portraits more ornamental and independent character. Gainsborough and Reynolds fell short of these artists in thoroughness of character. Their drawing is generally careless, rarely complete, never masterly. Dresses, backgrounds, and other accessories, are laid on rather than worked out. Their color, even the most delicate, is not blended, but flung, or thrown into a suggestive tinge; too often to the loss of those simple, easy methods which make Van Dyck's pictures look more recent than Sir Joshua's. Our artists in these points failed to equal their masters; in others, they learned some traditional lessons from which Reynolds owed his occasional false classical style; to form such a name principle that he began to be content with careless finish and show only his shape;—that Wilson satisfied himself with conventional trees, and put imaginary shapes or personages of ancient mythology in scenes which, but for Bergheim et Carpe, would have been peopled with the real human creatures he could draw so well when unimpeded by precedent, and painting for himself only.

Yet, after all contention of what in them was deficient, or of a temporary character, Reynolds and Gainsborough stand amongst the very few great portrait painters of Europe. No one has, indeed, in any age, exceeded the airy grace and happy means of style which Gainsborough drew into his work; no one has surpassed the noble restraint of Wilkie; no one has equalled the profound feeling, (to quote the words of the great Carlyle,) "to the indescribable thoughts of the inward man," which he read fully and deeply. And yet their art, in its own day, met with an extraordinary, though partial, and which itself is almost incredible in us. Men were hardly living who might remember how, in the noble struggle of his rival which alone a century has forgotten, and himself, as now, regarded as the great style, although his portrait painting, by its truth, far more really historical pictures than most works which they produced, he deserved the title, and still crowned, with forgotten names, the galleries of the period.

It would be idle to trace these great artists against each other in a partisan spirit; yet, while many high qualities are common to both, it may be noted that Gainsborough shows, on the whole, more grace in invention; Reynolds more reality in form; that he has more splendor in color; Gainsborough more variety of tone. The first is the finer colorist; he has a lightness of touch corresponding to an address of fancy, an occasional even nearer genius to nature in his grace, a calm, cheerful, the "Mrs. Siddons," the "Duchess of Devonshire," and child, the "Age of Innocence," stamp themselves more vividly on our memories, as a picture which deepens rather than Gainsborough's, they are more deeply and essentially. And what strikes us most, is his facile and winning tenderness. It is in this last direction that English art was crippled furthest by him and by Gainsborough. Strange as it may seem now, childhood and ambivalence before them had been rarely painted in their essential nature; nor is it likely that, in this point, any will surpass them.

As many said Reynolds, with a truth which cannot be too much dwelt on, "ever put more into him than he had in his own." But he who thus expressed the essential law and limit of portraiture was reckoned among the last in an age fertile in strong thinkers. A body of quantity, a sense of the world's tricks and gossamer, a sweet humanity towards all nature, generosity and tenderness towards fellow-workmen,—such, and others like them, were the characteristics of this great painter. True it is, that quality so inseparable from real genius, that no wonder he thought them beneath,—was his guiding principle through a long life of constant education and advance in his art. Yet it may be doubted whether any one of the pictures which, in its own masterpiece, qualified the painter, or adequately embodied that idea which, in his own partial works, "epitomists only in the mind;—the slight

never behold it, nor lose the hard expression; it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting."

VI. Hogarth was the most original of these men; Wilson the least. Yet his pictures prove that it born in a more intelligent age, he would have fired himself from the mannerism of his predecessors. His landscape wants the grand conception of Gainsborough, his English sky, and air, and landscape; it wants, also, the picturesqueness, the accuracy of detail, to which we are accustomed. But neither in the word most often applied to her by the oldest poets, is picture-making, or she has largeness, and less than mountains; beside the glory of the sky, the address of the mountain grass, the agitation of storm, and the masses of fir forests. These are the ordinary features of the landscape which, in the eyes of our contemporaries, excite the calm, the beauty, and stateliness, in such scenes his truly poetical spirit found what he could render with force and unobscuring readings. In the representation of these he led no forerunner in English art, nor has he found any followers.—The landscapes of Moreland (1772—1801), though as far from the ideal grace as from the grand conception of Wilson's or Gainsborough's, present a closer resemblance to common English scenes, and are sometimes touched with a happy facility.

VII. The chief direction in which the Italian and Spanish school influenced the English was by raising a false idea of the historical style. Subjects from the past, to be clothed in unreal dresses, and painted on a large scale, were required for what was called the "dignity of art;" portraits and landscape were thought beneath it. A few attempts in which fine colour and the painter's own grandeur and tenderness of style half overcame unimpaired impossibilities, were made by Reynolds, others by West, Barry, Northcote, Haydon, Flaxall, and Opie. Where the chosen chosen faithful true historical conditions,—belonged to modern times, and could be painted as they really might have been, as with West's "Death of Wolfe,"—some genuine success was obtained; and Topsey's "Major Parson" is magnificent. But in these works, generally we must regret high qualities thrown away on a false system; though wasted by Barry, force by Opie, grace by West, fancy by Flaxell. As in all living arts, there is a severe unity in painting; where the main aim is not trifling, sublimity merits are rarely resorted; and in the qualities of drawing, colour, and expression, these artists are seldom felicitous. Nor, although their aim was singular, can much higher praise be claimed for the minor portrait painters.—Chen, Romney, Owen, Kneller, Hoppner, and Jackson. With these a more recently popular name may be properly joined, Lawrence, through the influence of whose style a reckless manner of portrait-painting, not requiring more detailed industry, though revolved by occasional likeness of greater life and charm, has multiply descended (as from Chinty in sculpture) to our own days. It would be unfair to regard the artists named as mere followers of greater men. There is no doubt that, in the progress of the elements of the fine, as in all the arts, the facility of combining the pictures of the past with the present, and the less the more manifold and varied the objects, the more the facility, which, in the history of art, is a large question and involves the history of the art, which they sometimes ventured; yet it can hardly be said that they carried the art further, or mark amongst the best of all time. The former

VIII. More decided steps onward were made by Bird and Wilkie. The former (1772—1819), a painter of little name, and not of conspicuous power, deserves notice as one of the very first who successfully worked in that style, which was described with landscape, to be the leading feature in modern art. Bird's subjects were, this aim,—"The Saturday Night," "The Village," "The Country Auction," "The Leathe;— incidents of common life, and each suggestive of some little tale, half humorous or half sentimental. It is by the introduction of the last elements, that his manner, with which from Wilkie onwards we are familiar, is distinguished from earlier attempts. Processions and ceremonies had been painted long before in Venice, courtly life in France, rustic in Holland; but the touch of the Tale is all that wanting in these works, although here and there painters (notably Jean Steen) seem on the very verge of that new field, into which, through some law, imperative as those in which we arbitrarily confine the name natural, they were unable to penetrate.

IX. This style, and landscape, appeared no longer as the scene of some remote human story, but as the representation of a nature embodying man's fortunes in her own features, or of nature in her solitary splendour.—mark the art of this con-

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reports of the handicaps. These names bring us to our own days, and to the later developments of the art. Whilst criticizing the merits of much that now fills our exhibitions with skillful and pleasant work, it cannot fail to be observed, that our exhibitors war to be passing beyond the earlier—may it not be said, the natural—limits of the material, and engaging more and more in a rivalry with the artists and the methods of oil painting. The issues of this tendency are numerous: it may hold sway for a time as a fashion, or lead to the establishment of another school of art, like that which at old was paraded under the name of *Tempera*, and applied with eminent success in England to miniatures, in the seventeenth century. But meanwhile, the peculiar facilities of water-color painting expose it to danger from an opposite source. "Among our artists," says the writer already quoted, "the chief want is that of solemnity and definite purpose. We have too much picture-manufacturing,—too much making-up of lay figures, with a certain quantity of foliage, and a certain quantity of sky, and a certain quantity of water; a little bit of all that is pretty—a little sun and a little shade, a touch of pink and a touch of blue, a little sentiment and a little sublimity, and a little humour and a little sentimentalism,—all very neatly associated in a very charming picture, but not working together for a definite end." It is probable that imaginative minds will often repeat these criticisms, and feel, with pain, that so much manual skill and observation are not turned to their highest purposes, or employed for the most avail. Yet it must not be forgotten also, that this art addresses itself to the heart as well as to the eye; that the poetry of nature, and her light on the human heart, may be caught; that among our painters there have been some, and only within the space of a few years, who rank in the same class with Wordsworth, Keats, or Tennyson. One of these men, pointing back on his childhood, complained that the visionary glow and the glory of his early years had passed:

There was a time when meadow, grove, and stream,
The earth, the very earth, to me did seem

Asquard'd, in celestial light,
The glory and the splendour of a dream.

It is night, or day,
I know where-some I may.

By night, or day,
The things which I have seen I now can see no more.

It is hoped that many readers will remember the lesson of deeper consolation with which this great lover of nature outshades his poem. There seems no reason why something analogous should not be extended to the career of modern art.

ENGRAVING.

1. This, of all the Fine Arts of design the most popular and the most generally diffused, appears to be at the same time that of which the technical processes are least familiar. It is, therefore, thought that a few words mainly on this point will be the most useful instruction to the masterpieces of modern work here collected.

The three forms of Engraving which include almost the whole art employ respectively the surfaces of Wood, Stone, and Metal to give the impression. In the first, the ink is laid on projecting portions; in the second, on portions of the surface chemically prepared to receive it; in the third, by filling up what the artist cuts away, whence the light is removed by wiping. In Wood, the engraving is done plain or in colour,—what the boys on with ink on squashed by the printing-stick. It is on metal only that the lines are cut in the strict sense, and the one which bears the name of *Engraving*. It is also by its nature capable of the greatest variety in style, and the most powerful of the most delicate effects in execution. The line and strokes cannot be laid over strokes to strengthen and complicate the effect. Nor can the surface-lines of Lithography in its different tones, drawn with ink or chalk, approach the melted tone and tenderness of the lines which may be sunk into the steel or the copper. Engraving on Metal thus holds the first rank, and may claim precedence in our brief notice.

11. Of the three principal forms of Engraving on Metal that in which the design is entirely expressed by Lines is the most powerful, durable, and difficult. Line Engraving is, therefore, confined to important works, or those executed with sufficient care to be capable of bearing complete reproduction. In its first form it was thus employed by Raphael's Engraver, Marc-Antonio Raimondi, to multiply his master's designs, and by the great German painter, Dürer, to publish his own. These early works aim exactly at the effect of line and finished drawings; small in size, simple in handling, and never rendering either the texture of objects or the effects of sky and air in landscape—they are, however, of unapproached grace and power in Form and Expression. As the Sixteenth century advanced and Printing degenerated, these qualities were lost from the composition Art; and before long Engraving took a new direction, attempting to reproduce not Drawings, but Pictures. This attempt required larger size, greater complexity and care in the set of the lines, more attention to the texture of objects and to landscape details;—above all, the preservation of the tone and light and shade of the original. Thus the modern style was gradually formed; aiming at imitating Pictures, whilst the old style imitated Drawings. To trace the development of this Art would be to sketch the progress of Old Engraving; it must suffice here to add that it was hardly before this century that Line Engraving, especially the Engraving that filled its object by reproducing the complete general effect of Pictures (as far as that effect does not essentially depend on Colour)—whether figure-scenes or landscapes.

111. The artists who probably contributed most to the final advance in Line Engraving in our country were Strange, Sharp, and Woollett, who towards the middle of the Eighteenth century were among the first to take definitely successful steps in this larger manner. Strange is not always faithful to the expression of his originals, but in a blended tenderness and brilliancy of effect he is yet unequalled, and to his invention is due that curious network of lines by which modern Engravers aim at representing every surface, however varied. The *Charles I* (after Van Dyck), the *Sleeping Child and Jewel* (Gould), are among Strange's masterpieces. Sharp's work has more severity and meaning; his *John Hunter* (Hewitson) is of the highest merit. Woollett's prints from Wilson and Claude exhibit the beginning of that Art which within fifty years became capable of rendering the



OIL PAINTINGS.

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
1	Scene on the Hudson near West Point.	Mignot.....	Jno. Caverhill
2	Pastoral Scene.....	J. Mezerack	Capt. Haynes
3	Sheep.....	Carpenter.....	Mrs. McCulloch
4	Death of the Duke of Guise.....	E. Chastin.....	Capt. Haynes
5	My Mother's Grave.....	W. McDuff.....	Thos. McDuff
6	Street Scene in Holland.....	Roberto Canaletto.	Mrs. McCulloch
7	Do. do.	do.	do.
8	Portrait.....	J. S. Fowers.....	Artist
9	My Ain Fireplace.....	W. McDuff.....	Thos. McDuff
10	Lady Sealing a Letter.....	Hester.....	Capt. Haynes
11	Sandymount Sands.....	McElroy.....	Dr. Scott
12	The Adoration (15th Century).....	Unknown.....	Capt. Haynes
13	Group of Sheep.....	C. Jones.....	Jno. Caverhill
14	Child's Head.....	Greuze.....	Mrs. McCulloch
15	Owl's Head Mountain (sketch).....	J. Fraser.....	T. D. King
16	Portrait of the Bishop of Montreal.....	J. Fraser.....	.....
17	Two and Lambs.....	H. Hancock.....	Artist
18	Group of Sheep.....	Unknown.....	Mrs. McCulloch
19	An Interior.....	.....	.....
20	Part of <i>Joseph Metcalfe</i> (copy fm. Bradish)	J. Fraser.....	C. A. Low
21	<i>Sancho Panza and the Duchess</i>	— (after Leslie).	F. Lawford

*** The preceding pages are reprinted from the Catalogue of the Fine Arts Collection at the Exhibition of All Nations, held in London in 1862. They are from the pen of F. T. Halsgrave, Esq., and give such an admirable sketch of Oil and Water Colour Painting, and of Engraving, that the Council have thought they could not do better than to copy them.

*** The Council take this opportunity of presenting their thanks to Artists and others who have kindly furnished Pictures and other Works of Art for this Exhibition. Especial thanks are due to Messrs. Hewlett & Camp of New York, the latter of whom has lent us many valuable Pictures from his private collection.

*** Those marked thus (*) are for sale. For prices, apply to the Curator.

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
22	Interior of a Welsh Cottage.		C. A. Low
23	A Cottage Interior.	Geo. Amerson, R.A.	J. Muir
24	Landscape.	J. Macdows.	D. Lorn McDougall
25	Sheep.	T. S. Cooper, R.A.	do.
26	do.	do.	do.
27	Landscape.	Johann.	do.
28	*Flower of the Fluck.	H. Hancock	Artist
29	Landscape.	Johann.	D. Lorn McDougall
30	Game and Fruit (after Weenins).	Geo. Bacon.	Artist
31	Portrait.	J. S. Powers	Artist
32	Poultry.	H. Lemmens.	T. Crump
33	A Winter Scene.	do.	do.
34	Fawns.	W. H. Beard	Artist (N.Y.)
35	Holy Family.	J. G. Brown.	Mrs. McCulloch
36	Snackers.	Geselschap.	J. H. Herrick (N.Y.)
37	An Old Couple.	Biersaal.	(N.Y.)
38	Sunset.	Fenschel.	Artist (N.Y.)
39	*View on the Hudson.	Geo. Limes.	(N.Y.)
40	*Landscape.	De How.	(N.Y.)
41	*Marine View.	F. Brackeler.	Artist (N.Y.)
42	*Family Happiness.	E. Johnson.	(N.Y.)
43	Card Players.	Durand.	H. Camp (N.Y.)
44	*Landscape.	Th. Whittle.	do. (N.Y.)
45	*Dryden, South Wales.	Noteman.	T. D. King
46	*Kitchen Interior.	W. M. Brown.	(N.Y.)
47	*Woodland View.		Artist (N.Y.)

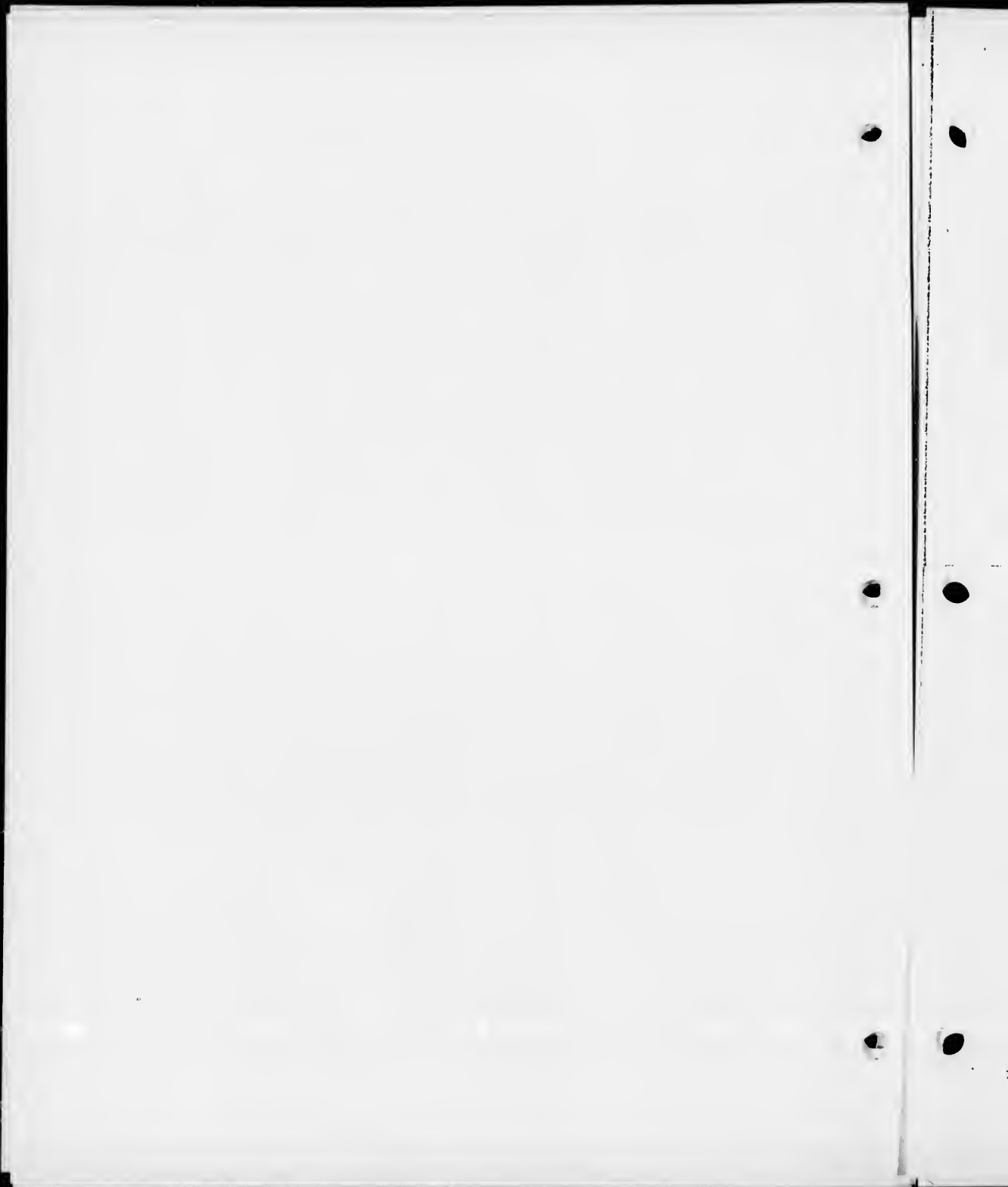
NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
48	*Fox Hunter's Dream.	W. H. Beard.	Artist, (N.Y.)
49	A Sea Coast View.	E. C. Williams	J. Carus
50	Feeding the Rabbits.	Th. Gerard.	J. Cayvrihl
51	*The Rumble.	A. F. Bellows.	Artist, (N.Y.)
52	Prairie Hens.	W. H. Hays.	H. Camp, (N.Y.)
53	Greenwood Lake.	J. F. Cropsey.	do.
54	Barnyard Scene.	A. F. Tait.	do.
55	Moonlight on the St. Lawrence.	Gignon.	do.
56	Learning to Read.	Bourges.	do.
57	Passing Storm.	Shattuck.	(N.Y.)
58	*Landscape.	J. F. Cropsey.	Artist, (N.Y.)
59	(in Lake Memphremagog.	Kate De Goulier.	Artist
60	A Portrait (after Gerard Dow).	Breckelamp.	Jas. Muir
61	do.	do.	do.
62	Chignon Mountain and Orford Lake.	R. S. Duncanson.	Artist
63	Boys on the Ice.	William Raphael.	do.
64	Falls of the Chaudiere.	R. S. Duncanson.	do.
65	River St. Anne (below Quebec).	do.	do.
66	Skating in Holla id.	F. De Brackeler.	B. Gibb
67	French Flower Girl.	J. H. S. Mann.	do.
68	Card Playing.	A. De Brackeler.	do.
69	Interior of a Chapel.	(after Leys)	do.
70	Reubrandt's Studio.	J. S. Powers.	E. H. Parsons
71	Portrait.	Leslie.	S. English
72	Evening on the Thames.	A. F. Bellows.	do.
73	View on the Androscoggin.		do.

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NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
74	The Nativity.....	— (after Correggio)	T. B. Couseline
75	*Baptism of Christ.....	J. M. W. Turner.....	do.
76	*St. Paul Cast Ashore.....	Dominiini.....	do.
77	Landscape.....	O. Jacobi.....	F. B. Matthews
78	* Do.	E. C. Williams.....	A. J. Fell
79	*The Misers (after Quintin Matsys).....	C. G. Stewart.....	E. Brimley, Boston
80	The Forge.....	Leys.....	do.
81	Meeting for the Chase.....	do.	do.
82	Infant Jesus.....	do.	do.
83	Village Inn.....	do.	do.
84	Village School.....	do.	do.
85	*Rinaldo and Armida.....	(after Imitis Tasso)	E. Brimley, Boston
86	*Beatrice Cenci (copy).....	do.	do.
87	*St. Catherine at Prayer.....	do.	do.
88	Girl and Pitcher.....	C. J. Lewis.....	do.
89	The Oasis in the Desert.....	Marillat.....	do.
90	Morning Prayer.....	Suminais.....	do.
91	Lion and Vulture.....	Gerôme.....	do.
92	Court Scene.....	Isabey.....	do.
93	Taking the Herd to Water.....	Jadin.....	do.
94	The Desert.....	Th. Ferec.....	do.
95	The Happy Family.....	Nanteuil.....	do.
96	The Elopement.....	Baron.....	do.
97	*Recollections of the Tropics.....	R. S. Duneanson.....	Artist
98	Scene on the Ottawa.....	do.	J. T. Chynton
99	Do.	do.	do.

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
100	Landscape and Cattle.....	Hosler.....	F. B. Matthews
101	The Morning after the Storm.....	Jno. Ritchie.....	A. Wilson
102	Fall on the Splügen.....	O. Jacobi.....	do.
103	The Vale of Cashmere.....	R. S. Duneanson.....	O. S. Wood
104	Sketch.....	J. M. W. Turner, R.A.	A. Wilson
105	On the River du Loup.....	A. F. Bellows.....	do.
106	*Landscape with Bull.....	Vogt.....	Artist
107	*Interior of Stable.....	do.	do.
108	*Landscape.....	Shayer.....	A. J. Fell
109	The Downs.....	W. C. Knell.....	do.
110	Neel Sialoul from Capel Carig.....	Solacy Perry.....	do.
111	Dutch Fishing Boats.....	Taylor.....	do.
112	Landscape and Cattle.....	W. Shayer, Sr.....	do.
113	*Fishing Scene.....	N. Bonass.....	Artist
114	*Christ in the Garden.....	do.	do.
115	*Misery.....	do.	do.
116	Emigrants Going West.....	O. Jacobi.....	do.
117	The Dead Christ.....	Miss Bisette.....	Artist
118	Jairus's Daughter.....	Rembrandt.....	do.
119	Glen Wylde North Wales.....	Ansell.....	do.
120	Adonis.....	Sir G. Kneller.....	do.
121	A Sketch.....	J. M. W. Turner, R.A.	W. Cunningham
122	Sunrise in Italy.....	W. Havell.....	do.
123	*Shakespeare.....	H. Hancock.....	Artist
124	Landscape.....	A. F. Bellows.....	Jno. McArthur
125	Scene on the White Mountains.....	W. Hart.....	do.



NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
126	Mount Desert.....	W. Hart.....	Jun. McArthur
127	*Building up the Thames.....	E. C. Williams.....	A. J. Pell
128	*The Quail Family.....	A. F. Trail.....	— Boston
129	*Chickens.....	do.....	do.
130	*Still Life.....	Mrs. S. Anderson.....	do.
131	*The Swing.....	F. Rondell.....	do.
132	*The Locket.....	Mrs. S. Anderson.....	do.
133	*Gathering Grapes.....	F. Rondell.....	do.
134	*The Pet Canary.....	Moses Wright.....	do.
135	*Fruit.....	S. L. Garry.....	do.
136	*Vase of Flowers.....	E. Lynde.....	do.
137	*View on the Hudson.....	A. F. Britcher.....	do.
138	*Sunset.....	O. Jacobi.....	A. J. Pell
139	*Landscape.....	do.....	do.
140	Frederic the Wise.....	De Blois.....	A. J. Pell
141	*Woodcock.....	D. Toniers, Jr.....	J. Muir
142	Landscape.....	do.....	do.
143	Conversation Galante.....	F. Kreighoff.....	E. Lyman Mills
144	Student of Munich.....	Duncan.....	Artist
145	Portrait.....	do.....	do.
146	Indian Encampment.....	J. B. Pyne.....	J. Lyman Mills
147	Murray Bay.....	J. Meadows.....	Artist
148	Quebec from Montmorenci.....	do.....	do.
149	Ruin at Bahia.....	do.....	do.
150	Marine View.....	do.....	do.
151	Peter the Great.....	do.....	Alf. Rimmer

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
152	Group of Children.....	O. Jacobi.....	do.
153	On the Thames.....	E. C. Williams.....	Alf. Rimmer
154	Landscape.....	— Lee, R. A.....	W. B. Lambe
155	Girl in Hammock.....	do.....	F. Stephen
156	Blind Man.....	do.....	do.
157	Castle on the Rhine.....	B. Girscher.....	do.
158	Wandering Minstrel.....	do.....	Mr. Provis
159	Kitchen Interior.....	do.....	do.
160	Last Drain.....	do.....	do.
161	*View at Nahant.....	Hazeltine.....	— Boston
162	*Brant Lake.....	S. W. Griggs.....	do.
163	*A Quiet Nook.....	F. S. Frost.....	do.
164	*Contemplation.....	Haaxman.....	do.
165	*Moonlight on the Hudson.....	A. F. Butcher.....	do.
166	*View at Brookline, Mass.....	S. B. Hodgson.....	do.
167	*Strawberries in Shell.....	Geo. H. Hall.....	do.
168	*Grapes.....	do.....	do.
169	*Near Eagle Cliff, Franconia, N. H.....	J. A. Colman.....	do.
170	*View near Conway, N. H.....	G. F. Higgins.....	do.
171	*The Approaching Storm.....	G. N. Cass.....	do.
172	Lake Trout.....	S. R. Kilbourn.....	do.
173	*View on the Sea Coast.....	H. B. Brown.....	Artist
174	Landscape.....	G. F. Cropsey.....	do.
175	do.....	O. Jacobi.....	do.
176	Pius VI (after Raphael).....	do.....	Capt. Raynes
177	Landscape.....	E. J. Frost.....	do.

WATER COLOUR PAINTINGS.

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
1	Pug-itah, Lake Superior.....	W. Armstrong.....	Artist
2	Nipigon River, do. do.	do.	do.
3	Heculand near Spanish River.....	W. M. Cresswell.....	do.
4	Rapid at Sault Ste. Marie.....	do.	T. D. King
5	Group of Flowers from Nature.....	do.	do.
6	Do.	do.	Thos. Rimmer
7	Mouth of the Saguenay.....	C. J. Way.....	W. B. Lambie
8	Sketch in North Wales.....	do.	A. A. Watt
9	On the Cart near Cuticart.....	Thos. Watt.....	do.
10	Do.	do.	do.
11	On Loch Fyne.....	do.	do.
12	Acad. of Music, Montreal, (Architectural)	do.	Lawford & Nelson
13	Residence of Jas. Johnson, Esq. (do.)	do.	do.
14	Landscapes.....	Smith of London.....	D. Lorn McDeugall
15	Do.	C. Pearson.....	do.
16	Trinity Church (Architectural)	do.	Lawford & Nelson
17	Children.....	J. Archer.....	Thos. McDuff
18	Do.	do.	do.
19	Indian Encampment.....	do.	W. Scott
20	Do. Do.	do.	do.
21	Residence of Sir Morlon Peto, (Archit.)	J. Thomas.....	C. P. Thomas

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
22	Erskine Church, C.E., (Architectural)...	C. P. Thomas.....	W. Scott
23	Landscapes.....	Jas. Duncan.....	do.
24	Do.	do.	do.
25	The Swing.....	do.	Wimley & Savage
26	Design for a Church (Architectural)...	do.	do.
27	Cleopatra and the Asp.....	do.	W. Notman
28	Passing Snow Storm..... (Sept.)	C. J. Way.....	do.
29	View on the Androscoggin.....	do.	do.
30	A Mountain Solitude.....	do.	do.
31	Fishing off the Gaspé Coast.....	do.	do.
32	Quebec from Point Levi.....	do.	do.
33	Montreal Harbour.....	do.	do.
34	ingarn in the time of the Red Man, do.	do.	do.
35	Mouth of the Marguerite,.....	do.	do.
36	Trinity Cape Cove.....	do.	do.
37	October on the Saguenay.....	do.	do.
38	View near Tadoussac.....	do.	do.
39	View on the Saguenay.....	do.	do.
40	Lincoln Cathedral.....	Mackenzie.....	Thos. Reynolds
41	Angel's Whispyer.....	F. W. Topham.....	do.
42	Assassination of King James of Scotland	J. Noel Paton, R.A.	A. Wilson
43	Craigmuir Castle.....	Waller Paton.....	do.
44	Wild Flowers.....	Jas. Hardy Jr.....	do.
45	Little Ducks.....	do.	do.
46	Moonlight.....	J. McPherson.....	do.
47	Scenic on the Garloch.....	Jas. Davis.....	W. Scott

WATER COLOUR PAINTINGS.

NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.	NO.	SUBJECT.	PAINTER.	CONTRIBUTOR.
49	Landscape.....	O. Jacobi.....	W. Scott.....	74	Drachenfels.....	.....	W. B. Lambie.....
40	Do.....	do.....	do.....	75	Landscape.....	.....	do.....
50	South Wales, near Llanelli.....	T. Rowbotham.....	Thos. Kimmner.....	76	Hunting Scene.....	.....	do.....
51	The Chase.....	.....	.....	77	Do.....	.....	do.....
52	Breast-Mill.....	S. Palmer.....	T. D. King.....	78	Fishing Boats.....	.....	do.....
53	A Tale of Love.....	Uwins, R. A.....	A. Wilson.....	79	Swiss Scenic.....	.....	A. Kimmner.....
54	A Composition.....	.....	.....	80	A Stormy Sunset.....	C. J. Way.....	B. Dawson.....
55	Mair's Buildings (Architectural).....	.....	A. C. Hutchison.....	81	Scene in the White Mountains.....	do.....	do.....
56	Interior of Trinity Church do.....	.....	Lawford & Nelson.....	82	Do.....	do.....	do.....
57	*Bethws-y-Coed.....	McEwan.....	A. J. Pell.....	83	Arques.....	Dolly.....	H. Lyman.....
58	Interior of a Church.....	.....	Winderley & Savage.....	84	Lake of Como.....	Wilson.....	do.....
59	*Portrait, (Crayon).....	N. Bourassa.....	do.....	85	Coast at Nice.....	do.....	do.....
60	* Do.....	do.....	do.....	86	Itustic Bridge.....	Buckley.....	do.....
61	Cavaliers Carousing.....	Drummond.....	W. Cunningham.....	87	Highland Loch.....	do.....	do.....
62	A Rock near Gaspé.....	C. J. Way.....	do.....	88	Bacchus and Ariadne.....	Lock.....	R. J. Leckie.....
63	Landscape.....	Jas. McArthur.....	Artist.....	89	Composition.....	Duncanson.....	Artist.....
64	*Bird's Nest.....	Cruikshanks.....	— Boston.....				
65	*Apple Blossoms.....	do.....	do.....				
66	Elevation for Store (Architectural).....	.....	C. P. Thomas.....				
67	Zingari.....	.....	.....		
68	View of Montreal.....	Jas. Duncan.....	Artist.....				
69	View at Cote St. Antoine.....	do.....	do.....				
70	Interior of Oxford Cathedral.....	Nash.....	H. Lyman.....				
71	Market Place.....	Hardy, Jr.....	do.....				
72	The Cloisters.....	do.....	do.....				
73	Orchill, North Wales.....	D. Cox.....	Jas. Popham.....				

ENGRAVINGS.

NO.	SUBJECT.	PAINTER.	ENGRAVER.
22	Aurora.....	Guido.....	Raphael Moegelen
23	St. John.....	Domenichino.....	
24	The Heart of the Andes.....	F. E. Church.....	Wm. Forrest
25	The Wellington Shield.....	(etching).....	T. Stothard
26	The Glee Maiden.....	R. Scott Landers.....	Lamb Stebbins
27	Old Nannie, with thow gang with me.....	Thos. Faedl.....	do.
28	La Liseuse.....	Gerard Dow.....	Wille
29	Bienfaisance.....	Dubauf.....	Edwards

ENGRAVINGS.

NO.	SUBJECT.	PAINTER.	ENGRAVER.
1	Healing the Lame Man.....	Raphael.....	T. Holloway
2	Le Torrent.....	A. Calame.....	A. Calame
3	Canterbury Pilgrims.....	T. Stothard, R.A.....	Schiavonetti
4	Christ's Charge to Peter.....	Raphael.....	T. Holloway
5	Solitude.....	A. Calame.....	A. Calame
6	Madonna del San Francisco.....	Corregio.....	Peter Lutz
7	Christus Consolator.....	Ary Scheffer.....	Henriquel Dupont
8	Charles le Brun.....	Largilliere.....	G. Edelinek
9	The Altar to the Unknown God.....	Cyrus Ferrus.....	C. Dieemann
10	Louis Philippe.....	F. Gerard.....	Henriquel Dupont
11	Djancira and Xessus.....	Guido.....	
12	Mercury and Argus.....	J. M. W. Turner.....	J. T. Willmore
13	Charles the First.....	Vandyck.....	J. D. Mandel
14	Madonna de San Sisto.....	Raphael.....	Northcote
15	Christ led to Crucifixion.....	John Hancock.....	<i>Autotype</i> Roulet
16	The Three Marys.....	A. Carracci.....	Roulet
17	The Descent from the Cross.....	(etching).....	Rembrandt
18	Madonna colte Stelle.....	Carlo Dolce.....	Eduardo Mandel
19	Christ on the Cross.....	A. Durer.....	Miller
20	School of Athens.....	Raphael.....	
21	Henriquel des Deux Arts.....	De la Roche.....	Henriquel Dupont

PHOTOGRAPHS.

No.	SUBJECT.	PHOTOGRAPHER.	CONTRIBUTOR.
22	Two Portraits.....	W. Notman.....	W. Notman
23	One do. colored.....	J. Fraser.....	do.
24	Portrait.....	Mitchel Boes.....	Mitchel Bros.
25	Portrait, colored.....	T. C. Deane.....	T. C. Deane
26	Do. do.....	do.....	do.
27	Canadian Scenery (selections of).....	J. Martin.....	J. Martin
28	Selections.....	W. Notman.....	W. Notman
29	Copies from C. J. Way's Sketches.....	do.....	do.
30	{Canadian Scenery.....	W. Henderson.....	Art Association

{Eight specimens of the views to be presented to subscribers to the Art Association, who are invited to select any two from these.

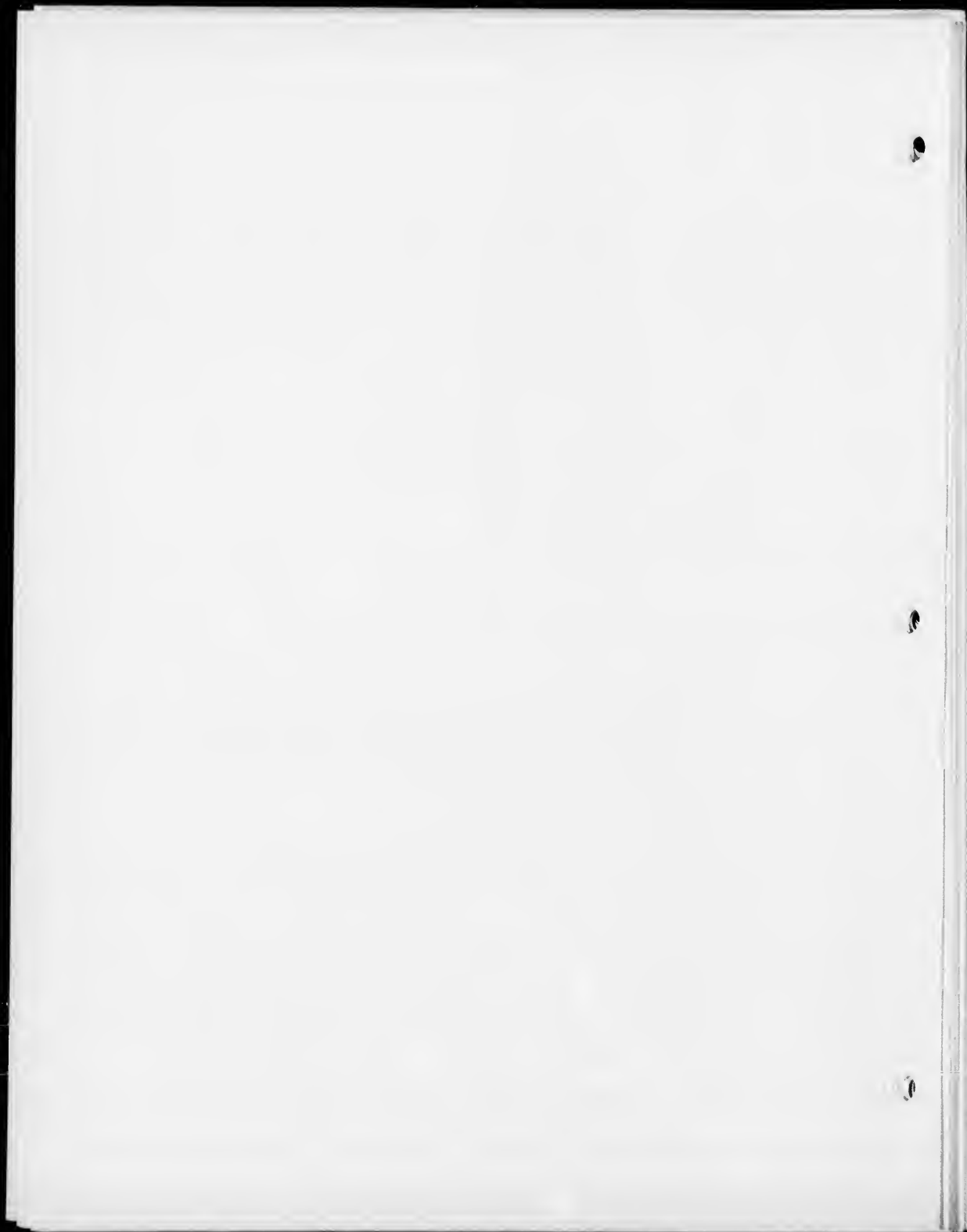
PHOTOGRAPHS.

No.	SUBJECT.	PHOTOGRAPHER.	CONTRIBUTOR.
1	*Paul Preaching at Athens, Raphael.....	.....	T. D. King
2	*Miraculous Draught of Fishes, do.....	.....	do.
3	*Healing the Lame Man, do.....	.....	do.
4	On the Mississippi River.....	Henderson.....	Henderson
5	A Country Road.....	do.....	do.
6	A Summer Retreat.....	do.....	do.
7	Drawing Ice.....	do.....	do.
8	Do.....	do.....	do.
9	The Hay Meadow.....	do.....	do.
10	A Mountain Pass into Spain.....	do.....	do.
11	Chateau and Villa de Pau.....	do.....	do.
12	Study on a Hill Burn in Dauphines.....	do.....	do.
13	Ox Cart and Bearnaise Peasant.....	do.....	do.
14	View near Lake Beauport.....	do.....	do.
15	On Evau Water, Dauphines.....	do.....	do.
16	New Portico to the Chateau of Henry IV at Pau.....	do.....	do.
17	Pont de Sein, Pyrene.....	do.....	do.
18	{Supposed Head of Our Saviour.....	.....	Miss Lyman
19	View of Montreal.....	.....	W. Scott
20	The Coliseum.....	.....	S. J. Lyman
21	Ruins in Rome.....	.....	do.

* From the original Caroons.

MISCELLANEOUS.

Sketch—Pen and Ink—Tramper.....	F. Burnside
Do. do. do. Archbishop Laud.....	do.
Do. do. do. Donkey.....	E. Verboeckhoven
Portrait Woven in Silk.....	
Cast—Flight into Egypt.....	H. B. Small
Do. Crucifixion.....	do.
Do. Descent from the Cross.....	do.
*Lot of Parian Statuettes.....	Mr. Paton
Parian Statuette, Shakspeare.....	T. D. King
*Parian Bust, Michael Angelo.....	J. Paton
* Do. do. Raphael Sanzio.....	do.
Statuette, Dresden, Neptune.....	J. Reynolds
Do. do. Vulcan.....	do.
*China and Wedgwood Vases.....	Mr. Eaton
Chinese Ornaments, Bronzes, &c.....	Mr. Winter
Collection of Military Medals (two cases).....	Mr. J. C. Davie
Children in Marble (after L. Feret).....	R. Reid
Aurora.....	modeled by R. Reid
*Medallion in Marble (Sight).....	do.
* Do. do. (Morning).....	do.
The Wounded Scout (cast after Jno. Rogers).....	T. S. Hunt
Bronzes (grotesque).....	T. Lynnau
Do. Shakspeare.....	T. D. King
Do. Medallion.....	N. Bourassa
Imitation Marble Pillars.....	J. Murphy
Two Screens of Grained Wood.....	do.
Centre Table, Marquetrie.....	J. & W. Hilton
Hall Table, Walnut.....	J. Thompson
Cabinet, Inlaid.....	T. & W. Hilton
*Table (Wellington Shield).....	T. D. King
*Illustrations of Longfellow's Phantom Ship.....	H. Sandham
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