

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1999

Th
cc
m
th
sig
ch

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☒☐☐☐☐

Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

- ☐ Coloured covers / Couverture de couleur
- ☐ Covers damaged / Couverture endommagée
- ☐ Covers restored and/or laminated / Couverture restaurée et/ou pelliculée
- ☐ Cover title missing / Le titre de couverture manque
- ☐ Coloured maps / Cartes géographiques en couleur
- ☐ Coloured ink (i.e. other than blue or black) / Encre de couleur (i.e. autre que bleue ou noire)
- ☐ Coloured plates and/or illustrations / Planches et/ou illustrations en couleur
- ☐ Bound with other material / Relié avec d'autres documents
- ☐ Only edition available / Seule édition disponible
- ☐ Tight binding may cause shadows or distortion along interior margin / La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure.
- ☐ Blank leaves added during restorations may appear within the text. Whenever possible, these have been omitted from filming / Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.

☒ Additional comments / Commentaires supplémentaires:

This copy is a photoreproduction.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- ☐ Coloured pages / Pages de couleur
- ☐ Pages damaged / Pages endommagées
- ☐ Pages restored and/or laminated / Pages restaurées et/ou pelliculées
- ☐ Pages discoloured, stained or foxed / Pages décolorées, tachetées ou piquées
- ☐ Pages detached / Pages détachées
- ☐ Showthrough / Transparence
- ☐ Quality of print varies / Qualité inégale de l'impression
- ☐ Includes supplementary material / Comprend du matériel supplémentaire
- ☐ Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image / Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.
- ☐ Opposing pages with varying colouration or discolourations are filmed twice to ensure the best possible image / Les pages s'opposant ayant des colorations variables ou des décolorations sont filmées deux fois afin d'obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below / Ce document est filmé au taux de réduction indiqué ci-dessous.

10x		14x		18x		22x		26x		30x	
	12x		16x		20x		24x		28x		32x

The copy filmed here has been reproduced thanks to the generosity of:

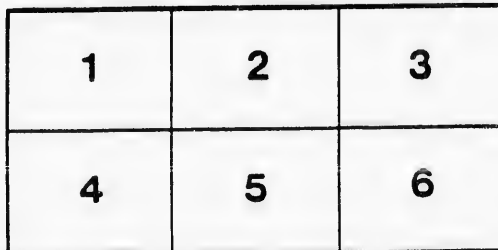
National Gallery of Canada,
Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol ➡ (meaning "CONTINUED"), or the symbol ▼ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

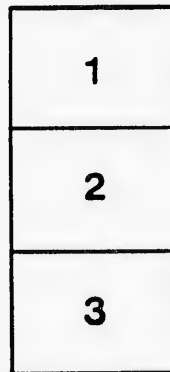
Musée des Beaux-Arts du Canada,
Bibliothèque

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

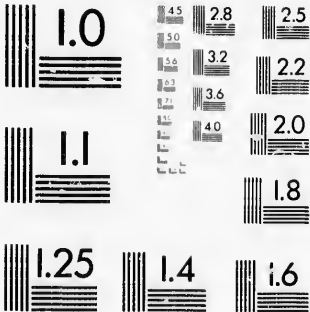
Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole ➡ signifie "À SUIVRE", le symbole ▼ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



APPLIED IMAGE Inc.

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

C
ND244
.S138
c.3

Masonic Fair.

ART GALLERY
CATALOGUE.

Saint John, New Brunswick,
September, 1879.

13659.

1879

ic Fair.



GALLERY

LOGUE.

New Brunswick.

er, 1879.



AF

C
ND 247
5133
e.3

MASONIC FAIR.

ART GALLERY
CATALOGUE.

SAINT JOHN, NEW BRUNSWICK.
SEPTEMBER, 1879.

ELLIS, ROBERTSON & CO.
"GLOBE" STEAM JOB PRINTING OFFICE,
SAINT JOHN, N. B.

than
posa
loan

thus
beau
recog
affor
have
recei

The General Committee of the MASONIC FAIR express their cordial thanks to those citizens whose courtesy and generosity placed at the disposal of the Committee for exhibition the art treasures that have formed the loan collection at the Fair.

The Committee cannot too warmly acknowledge the privilege that has thus been afforded of bringing together works of rare artistic merit and beauty for the delight of all who have visited the Gallery; and they heartily recognize that by the kindness of the contributors the public have been afforded a treat of unaccustomed enjoyment; while this General Committee have been enabled to add to the varied attractions of the Fair, and have received valuable addition to the building fund of the Masonic Temple.

1. Landscape, with
2. At Bonchard
3. The Ruined T
4. Autumnal Eve
5. Mont Orgueil
6. Blarney Castle
7. Moonlight,
- 7 (a). View on the
8. Western High
9. Algerine Pirat
10. At Beddgelert
11. Ben Venne, from
12. Farm Scene,
13. Scene from Sh
14. Landscape,
15. Landscape (on
Furlong, E
sonic Fair,
16. The Stone-Bre
17. Landscape (co
18. Welsh Mount
19. Beatrice Cenci
20. Welsh Landsc
21. The Trout Fis
22. Land-scape (wi
23. Peacock (with
24. "
25. Oyster Boats

CATALOGUE OF PAINTINGS, ETC.

TITLE.	ARTIST.	OWNER.
1. Landscape, with cattle (The Braes o' Mar),	Alfred Grey, R. H. A.	Thomas Furlong.
2. At Bonchurch, Isle of Wight,	G. A. Williams.	Mary P. Dole.
3. The Ruined Temple (after R. Wilson, R.A.)	J. T. Stanton,	Mary P. Dole.
4. Autumnal Evening, Surrey,	G. A. Williams,	W. P. Dole.
5. Mount Orgueil, Jersey,	Edwin Hayes, R. H. A.,	Wm. Thomson.
6. Blarney Castle,	J. W. Gray,	Isaac Burpee.
7. Moonlight,		R. Heber Arnold.
7 (a). View on the St. John River (Westfield),	J. C. Miles,	H. D. McLeod.
8. Western Highland Cattle,	Alfred Grey, R. H. A.	Thomas Furlong.
9. Algerine Pirates,	James Danby,	Thomas Furlong.
10. At Beddgelert, North Wales,	Alfred Vickers,	Mrs. J. W. Beard.
11. Ben Venue, from Loch Achray (Trosachs),	David Murray,	Mrs. W. H. A. Keans.
12. Farm Scene,	J. W. Gray,	Wm. Thomson.
13. Scene from Shakspeare's Titus Andronicus,	Crawford P. ne,	Mrs. J. W. Beard.
14. Landscape,	J. Wilson,	Isaac Burpee.
15. Landscape (one of pair presented by T. Furlong, Esq. to Albion Lodge for Masonic Fair,	W. Yates,	
16. The Stone-Breaker (fine water color),	W. Lucas,	Thomas Furlong.
17. Landscape (companion to No. 15),	W. Yates,	
18. Welsh Mountain Stream,		Isaac Burpee.
19. Beatrice Cenci,	Achille Leonardi,	John Horn.
20. Welsh Landscape,		Isaac Burpee.
21. The Trout Fisher,	Wm. McGrath,	Thomas Furlong.
22. Land-scape (with Figures),	J. Wilson,	Isaac Burpee.
23. Peacock (with Fruit),	J. W. Swift,	Thomas Lynn.
24. " "	Do.,	Do.
25. Oyster Boats bringing to in a Breeze,	W. C. Keell,	Mrs. J. W. Beard.

NO.	TITLE.	ARTIST.	OWNER.
26.	Hay Field,		C. A. Ellis.
27.	Landscape, with Figures (after Gains- borough),		Dr. Botsford.
28.	The Coole Mountains, Isle of Sligo,	John Cairns,	Chas. Campbell.
29.	Sheep,	F. Van Piverdonck,	Wm. Thomson.
30.	Crossing the Stream,		Do.
31.	Landscape, with Cattle (after Cooper),	J. W. Gray,	Do.
32.	Moonlight Scene,	Do.,	Dr. T. Walker.
33.	Possession of the Force,	Edward Turner,	Mrs. W. H. A. Keane
34.	Death of Alcestis (signed and dated "P" rect; "R" omne), "1767"),	David,	Mrs. S. Robertson.
35.	The River Side (Dargle) Tinnahinch, County Wicklow (Copy of No. 41),	Jas. Stewart,	H. D. Troop.
36.	"How dear to me the hour," "How dear to me the hour when daylight dies, And embarks me along the silent sea; For then sweet dreams of other days arise, And memory hatches her vesper sigh to thee. "And as I watch the line of light that plays Along the smooth wave toward the burning West; I long to tread that golden path of rays, And think 'twould lead to some bright Isle of rest."	P. V. Duffy, R. H. A.,	Thomas Furlong.
37.	The Cabin Door (copy aft. Hill, of London)	James Holman,	Thomas Furlong.
38.	Portrait of Rubens,		Wm. Thomson.
39.	St. Kevin and Kathleen (copied from Fin- gen's Beauties of Moore),	James Holman,	Thomas Furlong.
40.	The Return of Alcestis (signed and dated "P" (left) "R" omne), "1767")	David,	Mrs. S. Robertson
41.	The River Side (Dargle) Tinnahinch, County Wicklow,	P. V. Duffy, R. H. A.,	Thomas Furlong.
42.	Autumn in Surrey,	F. W. Huling,	R. L. Peters.
43.	Old Ash Trees ("Adam and Eve"), near Rathsay, Isle of Bute,	John Cairns,	Thomas Furlong.
44.	The Poachers,		Isaac Burpee.
45.	Portrait,	Sir Joshua Reynolds,	Dr. Botsford.

CATALOGUE OF PAINTINGS, ETC.

	TITLE.	ARTIST.	OWNER.
	46. "You Wouldn't Take Warning,"	Jas. Grey, R. H. A.,	Thomas Furlong.
	47. "Take a Run in the Garden,"	Chas. Ametage,	Thomas Furlong.
	48. A Sunny Day in Glendalough,	P. V. Duffy, R. H. A.,	Do.
	49. Near South End, Essex,	A. Vickers,	B. L. Peters.
	50. Wood Lane,	Dunbar,	Mrs. J. W. Beard.
	51. At Tremadoc, N. Wales,	A. Vickers,	Do.
	51 (a). Moonlight,		
	52. Landscape (with Cattle),	J. W. Gray,	R. N. Knight.
	53. A Breezy Day off Ramsgate,	J. Callow,	Wm. Thomson.
	54. Marine View,	Do.,	Do.
	55. Water Carriers,	H. Weekes,	Isaac Burpee.
	56. Landscape,		Do.
	57. Outward Bound,	J. Callow,	Thomas Furlong.
	58. Portrait of Horse "King William,"	Geo. H. Bailey,	H. Hilvand.
	59. Bowls,	J. Scott,	C. A. Stockton.
	60. Landscape,		W. F. Bunting.
	61. Landscape,		Do.
	62. Lane Scene, Surrey,	F. W. Hulme,	W. P. Dole.
	63. Langham Castle, S. Wales,	A. Perigal, R. S. A.,	Mrs. F. Ferguson.
	64. Glimpse of the River St. John (presented by the Artist to the General Committee of the Masonic Fair,	J. C. Miles,	
	65. The Notary,		W. F. Harrison.
	66. Landscape,	A. Van Willis,	C. A. Ellis.
	67. Shakspeare (Chromo-lithograph after the Clarendon portrait),		B. L. Peters.
	68. Landscape, (companion to No. 66),	Do.	C. A. Ellis.
	69. The Dentist (companion to No. 65),		W. F. Harrison.
	70. On the Saco,	J. C. Miles,	W. Watson Allen.
	71. View in Norton, N. B.,	J. C. Miles,	Do.
	72. Mount Washington,	J. C. Miles,	Do.
		DESCRIPTION.	OWNER.
	73. Found Dead on the Embankment (a gift to the Fair by E. Clare, copied in India ink from a woodcut),		

DESCRIPTION.	OWNER.
74. Spaniels (Chromo),	
75. Birds, in Winter Landscape (Chromo),	
76. Spaniel and Woodcock (Chromo),	W. F. Bunting.
77. The Challenge, W. H. Simmons (Mezzotint Engraving after S. Sidney,	W. F. Bunting.
78. Falls of the Tummel (Chromo),	B. L. Peters.
79. Landscape (Chromo, after John Salmon),	Isaac Burpee.
80. At the Siege of Paris, (Copy by Photo-Gravure from Picture),	Thomas Furlong.
81. Ruins of Melrose Abbey, in bark and mosses, natural colors, by	Mrs. W. S. Marven.
82. The Chess-Players, Photograph, colored in oil,	Wm. Thomson.
83. Mill and Cottage, a Winter Scene, Oil Painting by J. Northcote,	Mrs. C. A. Ellis.
84. Mill and Cottage, by John Northcote, companion to No. 83,	Do.
85. The Card Players, companion to No. 82,	Wm. Thomson.
86. L'Hemicycle du Palais des Beaux Arts, a fine engraving by Dupont after the painting by Delaroche,	Thomas Furlong.
87. Ruins of Kivaux Abbey, companion to No. 81,	Mrs. W. S. Marven.
88. The Christian Martyr, engraving after Delaroche,	Thomas Furlong.
89. On Guard, copied, by photo-gravure, from picture by Edouard Detaille,	Thomas Furlong.
90. On a Strike, Chromo,	W. F. Bunting.
91. Coast Scene, after J. Salmon, Chromo,	
92. Lost on the Prairie (Chromo)	A. C. Fairweather.
93. A Brown Study (Engraving by Hollyer after W. Higgins),	W. F. Bunting.
94. Pointer and Quail (Chromo),	Do.
95. Head, — Moorish Girl (in Crayon),	C. F. Kinnear.
96. Tambourine Player (copied in India ink), by	J. N. Redfern.
97. Paris — The Commune, copied, by photo-gravure, from painting by A. de Neuville,	Thomas Furlong.
98. The Vintage Festival, engraved by A. Blanchard after painting by Alma Tadema,	W. F. Bunting.
99. Re-entry of French Troops into Paris, copy by photo-gravure of painting by Edouard Detaille,	Thomas Furlong.
100. Head of Girl, Chromo,	C. F. Kinnear.
101. "Cry Baby," copy in India ink by	J. N. Redfern.

Bunting.

Bunting.

Peters.

Burpee.

S. Furlong.

S. Marven.

Thomson.

A. Ellis.

Do.

Thomson.

S. Furlong.

S. Marven.

S. Furlong.

S. Furlong.

Bunting.

Fairweather.

Bunting.

Do.

Innearn.

Edfern.

S. Furlong.

Bunting.

S. Furlong.

Innearn.

Edfern.

REVIEW OF THE ART GALLERY.

[*"St. John Globe," Sept. 22d and 23d, 1879.*]

ONE of the most attractive and valuable features of the Fair, which has proved in all respects a brilliant success, is the fine collection of pictures brought together in the Art Gallery. Although there were many good pictures, some of which had been on several occasions exhibited to the public, destroyed by the Great Fire of 1877, a very considerable number were fortunately saved from the flames; and the largest collection in the city, that of Mr. Furlong, was happily situated beyond the limits of the conflagration; so that there could yet be in St. John such an exhibition of really choice and excellent Works of Art as can be equalled nowhere in the Maritime Provinces, and as would do no discredit to a city of much larger population and greater wealth. We have among us not a few individuals and families of fine æsthetic culture. What we need is that the culture should be more widely spread, that a real and sound knowledge of the Fine Arts, an educated and refined taste, should be more generally diffused among all classes of the community.

The beneficial effects of education in such matters would soon make themselves ap-

parent in even the humblest homes, both that could afford any kind of ornament at all.

In the form and styles of all our furniture, in the character and arrangement of even the cheap pictures with which the very poorest people often delight to adorn their homes—in our dress and manners—indeed, in a thousand nameless ways, would be felt the cheering—though silent—influence of a genuine love of art, which is only another name for the love of beauty. Whosoever, not whatsoever alone at creating or discerning, among us this pure love of the beautiful in nature and in art deserves, and on its constantly to receive, a hearty encouragement, and it must be a great gratification to all concerned in the management of this Maritime Fair, that the Gallery of Pictures which the committee having charge of that department have been enabled to place on their walls has been frequented by so large a number of admiring and appreciative visitors. The exhibition is a really fine one.

We propose to offer our readers some remarks upon several of the pictures, choosing for the purpose those which have more especially attracted our own attention and

excited our admiration. And if we should, here and there, indulge in a word of criticism, we shall do so merely in order to prompt others to form an independent judgment, and to help them, perhaps, to arrive at an intelligent appreciation of the artistic merits of the works mentioned. As might have been expected, the greater portion of the paintings exhibited consists of landscapes and of the marine views in which a maritime people like ourselves may naturally be supposed to find particular delight.

The first number in the catalogue is that of a rather large and rolling landscape by Alfred Grey, R.H.A. It is a rough Highland scene—"The Braes of Mar"—very full but not unpleasing in its whole treatment. The foreground is remarkably well worked up—the shrubs and the other outcrops of grass which cover the grey rocks being carefully and minutely colored, and the perspective of the hills that recede in the distance is faultless. A specimen of Highland cattle, much in every respect to their character, is happily introduced, and their colors of a steely grey and black are admirably balanced. If we have a fault to find with this conscientiously painted picture it is in the coloring of the trees, of which the common ones we think might have shown rather the hues of green. "Western Highland Cattle" is the same artist's even more striking picture than the one we have just described, and it has deservedly attracted a great deal of approving notice. Although the cattle are intended to be the principal figures on this canvass, we cannot help observing that the grey rocks and the most naturally cool red heather, the ferns, grasses, and mosses that occupy the immediate foreground, are sharply clashing. We can hardly imagine anything of the kind better done. But what strikes the spectator at once,

and stamps upon his mind a permanent impression of this picture, is the group of wild, fierce-looking cattle so skillfully drawn and colored, and so boldly relieved from the grey, stormy sea that overhangs the rugged hillsides. We cannot see how this subject could have been better treated. Both these pictures prove that Mr. Grey is an excellent artist, and we do not wonder that their owner, Mr. Thomas Furlong, values them very highly.

By another Irish artist of high standing, R. Vincent Dufy, R.H.A., there are two large paintings in the room, which are also owned by Mr. Furlong. Of these, one, No. 12, entitled "The Riverside, Timahinch, Co. Wick," is a carefully painted bit of quiet, wooded scenery. On the left of the foreground the quiet stream and the tall leafy trees that border it are in deep shadow. On the right the slanting sunlight of a warm, bright morning strikes upon a beautiful grassy bank and amidst fine spreading trees, whose foliage is expressed in a wonderfully detailed, yet broad and effective, manner. We look along the stream, through the overhanging trees, to a bright, warm space beyond, and, on the right hand, a charming woodland path carries us away into the distance. Altogether, this is a delightful picture, which grows upon one more and more the longer and the oftener he sees it. An uncommonly faithful and effective copy of it is to be seen in No. 18. This copy was made several years ago by our townsman, Mr. James Stewart, who is well known as a skilful and tasteful amateur artist. A careful comparison of this copy with the original, now placed so near it, will afford a profitable study. Another of Dufy's works is No. 20, painted in illustration of Moore's well-known verses, beginning:

"How dear to me the hour when daylight dies,
And sunbeams melt along the silent sea."

It is a large canvass, glowing with warm colors. The hues of the sky, irradiated by the setting sun, of the sea—across which the bright light comes in un-

broken
entire
left,
win
it w
sing
clap
The
shell
They
But,
what
prod
spher
woul
tone
desc
cent
Th
in G
high
of th
wind
natur
It is
will
By
scape
char
fine
The
is wa
to its
yet fu
in glo
the li
a pea
upon
view
black

broken lines to the gently sloping shore that fills the entire foreground, and at the rocks that rise on the left, are all strong and intense. This quality quickly wins for the picture a great deal of admiration. And it undoubtedly possesses the great merit of being a simple yet striking composition, broad in effect, and displaying great purity and brilliancy of coloring. The stretch of sandy sea beach, and the pebbles and shells strewn along it, are most beautifully rendered. They sparkle with light from their yet wet surfaces. But, after all, the picture seems to us to fail somewhat in conveying the impression it was designed to produce. A less brilliant, more hazy, dreamy atmosphere, in which all but the very nearest objects would be less sharply defined, and a softer, mellow tone of color throughout might have met the poet's description of the scene, and better expressed the sentiment embodied in his verses.

The remaining picture by Duffy, "A Sunny Day in Glendalough," (18), is, in our judgment, of very high merit. It is softly painted; and the coloring of the hill-sides, of the sky, and of the stream that winds down the gleam, although bright, is exceedingly natural and true, while the perspective is admirable. It is a very beautiful picture, which the lapse of time will only improve.

By F. W. Hulme, one of the best English landscape painters of the present day, there are two charming works in this collection. They are both fine examples of the artist's skill in tree-painting. The larger of these, No. 45, "Autumn in Surrey," is warm and rich in color, and gives full expression to its title. Nothing could be finer than the solid, yet free and graceful aspect of the oak trees, robed in glowing autumnal foliage, that cover the side of the hill on which a few sheep are grazing, and where a peasant girl, who has laid her basket and bundle upon the ground, is leaning upon a bit of fence to view the scene. The sky, bright but cool looking, is flecked with white clouds. The grasses and ferns

that crowd the foreground, as well as the trees most minutely drawn and faultlessly colored. And there is a balance and harmony throughout the picture, which is simply charming.

In No. 64, "Landscape, Surrey," the same qualities appear. It represents a rich growth of oak and other trees in the early spring months. The perspective of the grassy hill, which runs on in among the trees, and in which appears a woman and a flock of geese, is wonderfully effective. The fresh, rich green hues of the trees and the grass are here equally equalled in their perfect naturalness by anything in the room. And the term — some of which need a red and a yellow — and all the shuddering of the foreground seem most minutely delineated, though evidently painted with a full brush. The cumbrous, crooked, and the bit of sky over the tree tops, are very natural in form and color.

Quite another style of tree painting is that presented in No. 43, a copy of the celebrated "Old Ash Tree," commonly called "Adam and Eve," now at Redmayne, Isle of Bute. This picture is by John Cairns, of Glasgow, and it is, as we have been assured by those who know well the trees and the spot on which they stand, a most faithful and correct portrayal of the place. The species and character of these large and remarkable trees, whose huge trunks are so firm, and naturally in the ground and in whose spreading foliage every leaf, almost, is individualized, could not for a moment be mistaken. We see it once in all trees and more ether. The manner of the painting is somewhat stiff and hard, yet there is a plain substantial realism about this picture which makes it very effective and pleasant. Another painting from the easel of the same artist is a beautiful coast scene, No. 28, entitled "The Conlin Mountains, Isle of Skye." In it the rather hard outlines of the mountains well brought into harmony with the blue sea and the rich colors of the sheaving shore. A small boat and a

figure or two, but to a human interest to the view. Every part of the picture is firmly and solidly painted, and it is sure to wear well and to grow upon one's appreciation.

As we have already said, the coast scenes and seascapes form a very considerable portion of this collection. The very best of them is an imposing painting, No. 60, where the title is "Laugharne Castle," South Wales, the work of another and an eminent Scotch artist, Arthur Peacock, R. S. A. Nothing of the kind could be better rendered than the beach upon which the waves come rolling in; and the colors, form, and sea, all having motion of the curved and crested waves are most admirably expressed. Against a bright sky, the old, olive ruins of the great castle stand out boldly with their hardness and solidity being toned down and softened by the bay that spreads over and clings to them. On the horizon hangs the rainbow cloud that has evidently just passed over the scene, and the faint, ethereal tints greatly add the excellent perspective. This is in every way an honest, good, and able picture.

Of the Marine pictures we have spoken of three. Nos. 53, 54, and 55, are by the well-known English artist, J. C. Cox, who achieved a good reputation by such works. "A fine Day off Ramsgate" (53) is, as his title would lead us to expect, a fine scene, the sea and the sky being spread along before a brisk breeze, and all full of movement. The drawing is in all parts good, and the coloring is natural. No. 54, which belongs to the same owner, Wm. Thomson, Esq., and is a sort of companion to the above, is much more cheerful in color, although a pleasant picture; while "Onward Bound" (55), the property of Thomas Finlay, Esq., resembles it in character. It is a larger canvas, however, and rather bolder in its treatment. Two or three heavy and clumsy, but extremely picturesque, craft are sailing out to sea in the foreground; and the drabber, which presents them coming obliquely towards the spectator, is excel-

lent. The shore and port they are leaving, which would seem to be Ramsgate, are thrown well into distance; and it would not be easy to find fault with the coloring of any part of the painting. "Oyster Boats bringing in a Breeze," by W. C. Kneller, is not so satisfactorily treated, notwithstanding that the waves breaking in spray against the sides of the boats, and the figures of the fishermen busy in the management of their boat and lumbering craft, are quite full of animation.

But by far the best of these seascapes is No. 5, "Mountriquet, Jersey," by Edwin Hayes, R. H. A., owned by Mr. Thomson. It is a large and admirable picture. Not only is the water natural in color, and the form of the waves so true that they seem to be actually flowing, but the sky in which the setting sun appears, half hidden and obscured by streaky clouds, while above a redlet of another kind and of bright hues so soft and warm the whole view, is really very beautiful. The mountain, crowned by its old castle, holds its place certainly and firmly, but not obtrusively, in the allusion. We regard this picture as one of the most truly artistic in the collection. Near it hangs a very lovely production of James Dabry's, which displays fully the characteristics that mark so many of his own and his father, Francis Dabry's, works. It is No. 1, entitled "Algerine Pirates." The pirates and their fish-boned swift ship are nicely dimly seen through the glowing mist that overhangs the shore. The time is the case of a hot day on the Southern shore of the Mediterranean, and the sky, the high steep rocks perforated by tunnel-like openings, the sands that lie stretched across the far ground, all are in view with the warm hues of sunset. The mist, of bluish grey tint, which has spread over the shore, as it most naturally would under such conditions, as soon as the sun neared the horizon, is rendered with marvellous tenderness and fine effect. It only rises to a certain height, and the more brilliant light fills the atmosphere and illumi-

nate
this
ana
and
scap
O
whic
14 a
Hon
But
noti
Viel
42
"Tre
char
bro
that
vass
G. A
erly
mon
sky,
the
ligh
each
2, a
sam
tag
Ly,
bit
the
by
now
able
C
17
whi
and
for
less

nates the cliffs above. We particularly commend this beautiful picture to the careful study of our amateurs who are seeking a lesson in the expression and the distribution of lights and shadows in a landscape. It is full of poetry and life-hed art.

Of the remaining landscapes by British artists, which are of large size, we merely notice two, Nos. 14 and 22, painted by J. Wilson, and owned by the Hon. Isaac Empere, as possessing considerable merit. But several of the smaller works call for particular notice. Among these are the sweet pictures by A. Vickers, No. 10, "At Boddleghen, N. Wales;" No. 43, "Near South-end, Essex;" and No. 51, "At Tremadoc, N. Wales." They are all bright and charming in color, and all painted under the full and broad effect of clear daylight. They are so strong that they produce all the effect of much larger canvasses. "Autumnal Evening, Surrey," No. 4, by G. A. Williams, (which is hung too high to be properly examined by ordinary spectators) is an uncommonly sweet and tender bit of English scenery. The sky, the trees, the horse and cart and their driver, the cottage and sheep, the standing rays of falling light, and the roadway and herbage in the foreground, each and all are most pleasingly set before us. No. 21, a study at "Bouchurch, Isle of Wight," by the same artist, is a very pretty, finished sketch of cottages and trees. "Hen Vorne, from Loch Achnav," by David Murray, is an exceedingly bright and strong bit of mountain scenery, which holds its own among the larger paintings; and No. 53, a "Wood Lane," by Dunbar, is a deeply shaded passage-way between rows of heavy beech trees, executed with considerable fidelity.

Of course, we cannot omit mention of Nos. 17 and 19, the pair of pretty little pictures by W. Yates, which Mr. Finlay recently brought from London, and which he liberally presented to Albion Lodge for this Masonic Fair. Many of our readers, doubtless, have seen and admired these rare little land-

scapes, while they were placed in the windows of Messrs. J. & A. McMillan's store. The only remark we shall offer respecting them will be that they are very finely worked out, very bright and very clear—adding, that we give the preference to the one in which the fisherman is standing by the stream below the rustic bridge—the one, by the way, which, we believe, most generally attracts. However, between them is one of the finest general pictures in this city—No. 16, "The Stone Breaker," a lovely water-color painting by W. Dyce. We quite envy Mr. Finlay, the possessor of it. Although it is small, it is so full of good points that we cannot pretend to convey an idea of them all in our brief description. The old man is resting from his labor to cut his luncheon; and sitting at his own well-outstretched legs, he looks out of the picture in the most natural manner at the beholder. In one hand he holds a large pocket-knife, and in the other he liberally thick slice of bread he has just cut from the quarter loaf that is placed, along with some cheese, on a blue handkerchief spread carefully on the ground beside him. He has not yet tasted his bread and cheese; and his faithful, sharp-looking little dog, with ears erect, gazes keenly at the supposed approaching visitor. The landscape in which these figures are placed, the neat cottage that stands just a short way back of them, and all the accessories are most naturally and fittingly delineated. In a word, this fine drawing is a real gem.

Of the paintings in which human figures form the chief subjects, the most important are Nos. 23 and 49, representing respectively the Death and the Return of Narcissus. They are signed and dated David F. (scilicet) R. (scilicet) 1787; and are a other the works of that eminent French artist, painted in the year after that in which he gained the Academy's gold medal and scholarship which entitled him to proceed to Rome and prosecute there his artistic studies. The story of Narcissus, one of the most beautiful of the

title "Bowls," (59), we have a painting which has been greatly admired by many good judges of art. It is by J. Scott, of London, and is in a quite Pico-Raphaelite style. The figure of a young lady, in a simple dress, short waisted, and altogether of rather unexpected fashion, and neatly trimmed with white lace, stands looking towards us, and holding back her skirts, apparently waiting for the next bowl to be played by her adversary. At her feet lie three black balls and one white one, showing the present state of the game. By the way, this game of "Bowls" used to be very popular in England a century ago. It is an ancient game, and ought, in this day of revivals, to be brought into fashion again. The background, against which the figure is boldly, even daringly, placed, is composed of a tall growth of sunflowers, whose foliage and flowers are rendered with scrupulous fidelity in all their native strength of color. The picture is a very striking one.

Near by, placed in a recess, is No. 58, a portrait of the horse "King William," by Geo. H. Bailey. It is very correctly drawn, and is, we believe, a faithful likeness of the horse. But it is wanting in one important respect—the absence of the shadows which ought to relieve the animal and keep him from clinging to the bright wall of his stable. In No. 29 we have a picture that presents in admirable manner some fine "Sheep." The picture is from the easel of a Belgian artist, E. Van Piverdoock, and is the property of Wm. Thomson, Esq. The sheep stand directly in the foreground of a wide, flat, Flemish landscape, that is not worked up in a way to distract the interest that centres in the figures. In drawing, color, and the texture of these honest fleecy creatures, nothing is left to be desired; and the introduction of a few beautifully finished hares and ducks adds a trifle of bright color just where it tells best. We don't know whether Sidney Cooper or Verelsteden ever could please us better with such simple materials than this artist has done.

Our own local artists are not so far represented in this Exhibition as we had hoped they would be. Mr. J. C. Miles, who is so much to be congratulated for establishing a reputation for the fine arts in this country, has contributed, as a gift to the General Exhibition, a "Glimpse of the River St. John," No. 41. It is a picture highly and thoroughly finished, the many small productions are, and the result is, consequently, a very good picture. As Mr. Miles is a devoted and assiduous student of Nature, and no more exact of anyone's style, we expect great things of him, and this picture tends to the fulfilment of his promises as a rising artist. The other pictures by him, hung on these walls, are all earlier ones. There are several examples of our former townsman, J. W. Gray's work—Nos. 6, 12, 31, 32, and 33. Of these the first, "Blarney Castle," is by far the best. It was painted from a sketch made by Mr. Gray during a brief visit to Ireland some years ago, and is a really good picture which we should like to own. It is the property of the Hon. F. de Ronper. The style of Mr. Gray is easily recognized in the other examples, which reach tolerable good.

Only one specimen of the late J. T. Symon's exquisite manipulation and finish is here exhibited. It is "The Ruined Temple," (No. 3), after the picture by R. Wilson, R. A., bearing that title in the collection presented by Mr. Vernon to the British National Gallery. Some persons who have seen the original, which is four times as large as his contemporary, say the copy is the finer painting of the two. It is owned by Miss Mary F. Dale. Two small pieces, contributed by Mr. Thomas Lynn, 23 and 24, each 16 by 20, "Peacock with fruit," are all that represent the late Jonathan W. Swift. They are rather pretty little things of their kind. Mr. James Holman, our well-known portrait painter, also appears in two small examples, Nos. 37 and 39. The former of these, "The Cabin Door," after J. Hill, is a nice little interesting Irish peasant life.

Of Mr. James Stewart's work, Nos. 35, we have already spoken of. There only remain two other artists, namely, Mrs. and John, now in the United States, who may be reckoned among our local men. One of these, Charles Pyre, is the painter of a "Scene from Shakespeare's *Pierre le Féroce*," (No. 14). The picture of the play illustrated is evidently the first scene of Act IV. Though not of a very high class, this painting, being an early production, contains much interest of nature connected. The other artist is the painter of "The Trout Fisher," (No. 20), Wm. McGrath. This little work shows a young lad by the side of a small stream and in front of a screen of trees. In color and drawing it is quite good, and produces a pleasing effect. Mr. McGrath, now residing in New York, is on a fair road towards eminence and fame.

We have left ourselves hardly any space for remarks upon the engravings, lithographs, and small paintings that fill the eastern end of the Gallery. But we must take note as remarkable for different kinds of excellence No. 27, an Indian-ink drawing, entitled "I and Death on the Embankment," by Mr. E. Chase, who has given in the Façade the "Head of a Man in Grief," 30, in crayon, loaned by Mr. C. F. Koenig, and the "Faméourine Prayer," a copy made in India-ink by Mr. J. N. Redfern. Mrs. W.

S. Marvin's pictures in ink and mosaic, Nos. 81 and 82, give a good idea of the ruins of Melrose and Ripon's Abbeys, and evince much skill. Among these smaller things are placed two diminutive but very effective oil paintings, by J. Northcote, owned by Mrs. C. A. Ellis. They are both winter scenes, and each contains a "Mill and Cottage," and a few figures, depicted under a dreary sky.

No visitor will be likely to pass by No. 86, a large and fine engraving by Dupont, after the painting by Delacroix in "L'Hémicycle du Palais des Beaux Arts," at Paris; or 68, "The Vintage Festival," engraved by Blanchard,—the most eminent of the French engravers in line at the present day—after the painting by L. Alma Tadema, A. R. A. The latter of these is owned by Mr. W. E. Bunting, the former by Mr. Perion, who also lend Nos. 80, 89, 92 and 93—copies by photogravure of paintings by A. de Noailles and Edward Detaille, describing scenes in the Franco-German war. All these will well repay the trouble of a close examination and study.

Our readers at a distance will at least learn from our remarks that this Exhibition of Works of Art is a fine and valuable one, and that by it another decided step has been made here in the direction of an improved public taste and a higher æsthetic culture.

look and more, Nos. 81
of the ruins of Melrose and
since much skill. Among
placed two primitive but
by J. Northcote, owned
by are both winter scenes,
"Land Cottage," and a few
pretty ones.

to pass by No. 86 a large
paint, after the printing by
"Le Palais des Beaux
"The Vintage Festival,"
the most eminent of the
at the present day—after
"Padena, A. R. A. The
by Mr. W. F. Bunting, the
who also lent Nos. 88, 89,
engravings of paintings by A.
Detalle, describing scenes
in. All these will well re-
examination and study.

we will at least learn from
"Gleanings of Works of Art" is
of that by it another des-
here in the direction of an
a higher æsthetic culture.

