

Further Notes concerning the Halifax Art Exhibitions of 1830 and 1831

Jim Burant

Volume 9, Number 1-2, 1982

URI: <https://id.erudit.org/iderudit/1074976ar>

DOI: <https://doi.org/10.7202/1074976ar>

[See table of contents](#)

Publisher(s)

UAAC-AAUC (University Art Association of Canada | Association d'art des universités du Canada)

ISSN

0315-9906 (print)

1918-4778 (digital)

[Explore this journal](#)

Cite this note

Burant, J. (1982). Further Notes concerning the Halifax Art Exhibitions of 1830 and 1831. *RACAR : Revue d'art canadienne / Canadian Art Review*, 9(1-2), 78–82. <https://doi.org/10.7202/1074976ar>

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 especial interest are the number of entries for J. Hanks (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*, xviii (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 DALHOUSIE COLLEGE.

UNDER THE PATRONAGE
OF LADY SARAH MATTLAND.

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

Season Tickets, not transferable, admitting to the Exhibition both day and night, 5 shillings. Single Admission 1s. 3d. — Children under twelve years half price. Catalogues 7¹/₂d.

HALIFAX, N.S.
PRINTED BY J.S. CUNNABELL —
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, 25th 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 Lionardo da Vinci. — *J. Bazalgette*
Lionardo 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-Scuvo.

2 Michael Angelo Bonarouti. —
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 1576. 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 Macduff,' 'And damned be He, that first cries hold, enough.'

8 James Foreman, Esq. — *Dr. Grigor*

9 A rocky landscape. — *T. Akins*
The warm effect of an afternoon's sun. Copied from Moucheron.

10 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.

11 The Cascatelles of Tivoli. — *Miss M. Morris*
The building on the right is the celebrated villa of Mecœnas: in the distance is represented the campagna of Rome.

12. A Crucifix. — *J. Hankes*
This picture has been painted as an Altar piece for the new chapel at Dartmouth.

13 Kenilworth Castle. — *Miss C. Foreman*

14 Cattle at a watering place. — *H.S. Davis*

Copied from Berchem

15 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.

16 Vue de Skervin. — *H.S. Davis*
Le flux et le reflux qui couvrent cette plage,
Des effets de l'Amour sont la parfaite image;
Et tandis qu'en ce lieu je vois que de concert,
Ces trois sages amants, et ces trois jeunes Dames
Se tiennent séparés, pour mieux cacher leurs flammes,
Leur cœur est plus ennuie que les flots de la Mer.

17 Interior of a stable. — *H.S. Davis*

18 Forming a treaty. — *ditto*
Copied from a picture by G. Douw, in the possession of THE CHIEF JUSTICE.

19 Figures in a landscape. — *Miss Fairbanks*

20 An old woman. — *A. Wellsford*

21 A classical landscape. — *Miss C. Foreman*
Copied from a picture by F. Mille in the possession of HIS EXCELLENCY.

22 Cattle in water. — *Miss Fairbanks*

23 A Philosopher. — *A. Wellsford*

24 Dead game. — *Miss M. Bowman*
From a picture in the collection of the late Attorney General.

25 The Ale house door. — *A. Jennings*
After a picture by Morland belonging to Mr. Hartshorne.

26 to 30 The five first Presidents of the United States, from the series of portraits painted by Stuart. — All by
J. Bazalgette

26 George Washington.

27 John Adams.

28 Thomas Jefferson.

29 James Madison.

30 James Munroe.

31 Dr. Hoffman. — *J. Hankes*

32 A sketch from life. — *H.S. Davis*

33 Lieut. Davis, 52d LT. INF. — *J. Hankes*

34 Halt of Travellers. — *Major Grievous*

35 A wild landscape. — *Miss E. Morris*
From a sketch by HIS EXCELLENCY, in the possession of Mrs. FOX.

36 Windermere Lake. — *Mrs. 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 boors regaling. — *A. Jennings*

42 Moonlight, after Cuyp. — *H.S. Davis*

43 Scene on coast of Holland. — *Miss G. Richardson*

44 From Tasso's Gerusalemme 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.

48 and following numbers are the twelve apostles from L. da Vinci's celebrated picture of the last supper, for a description of which see N^o 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. Hankes*
'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 Chizencook. – *T. Akins*

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 all the 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, 27th.

66 A view of Halifax from the N.E. – *T. Akins*

67 Portrait of a horse. – *Miss M. Bowman*

68 Sir Hussey Vivian. – *A. Forrester*

69 The sick chamber. – *Miss C. Foreman*

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 incommode 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, com-

bines 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. – *Adj't. 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. Hanks*

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. Hanks*

82 George the 3rd.

83 George the 4th.

84 Duke of York.

85 William the 4th.

86 Duke of Kent.

87 Meditation. – *Miss M. Bowman*

88 An Italian landscape. – *Miss C. Foreman*

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.

89 Mr. Hurd. – *Dr. Grigor*

90 Lord C. Russell. – *J. Hanks*

91 A frigate. – *D.H. Watson*

92 Cows after Cuyp. – *H.S. Davis*

93 Greenwich Hospital. – *Mrs. Grigor*

94 Twilight (after Sir Peregrine). – *Miss E. Morris*

95 T. Williamson, as Count Belino. – *J. Hubbard*

96 Conway castle. – *H.S. Davis*

97 The three Miss Cathcarts. – *J. Hanks*

98 Lord G. Lennox. – *A. Forrester*

99 The golden age. – *J. Hanks*
'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.

100 to 106 Heads of celebrated Artists.
– *J. Hanks.*

100 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.

101 Sir Peter Paul Rubens.

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

102 Sir Anthony Vandyck.

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

103 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.

104 Benjamin West.

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

105 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.

106 The Charlatan. – *A. Wellsford*

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

107 Moonlight. – *H.S. Davis*

108 Landscape. – *Miss C. Foreman*

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

109 Miss Agnes Redman. – *J. Hanks*

110 Landscape from Gaspar Poussin. – *Miss C. Foreman*

111 Group of Dahlias. – *Mrs. Harris*

112 Milking, after Berchem. – *H.S. Davis*

113 The Dutch washerwoman. – *Miss E. Nutting*

114 A stiff breeze. – *D.H. Watson*

115 A view of Harlaem. – *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. Akins*
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 cradel. – *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. Hanks*
- 125 The Alchemist. – *A. Wellsford*
- 126 A River scene. – *Miss Ferguson*
- 127 A Philosopher in his study. – *Mrs. Harris*
After G. Douw 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. Slæde, Esq.*
- 130 L. Hartshorne, Esq. – *Field*
**Mrs. Hartshorne.*
- 131 Boors merry making. – *Brauer*
- 132 Jonathan Tremain, Esq. – *Field*
- 133 Natural Bridge in Virginia. – *E. Reynolds*
This natural curiosity, situated in the Alleghany mountains, is 170 feet in height to the arch, and 60 feet broad, over which a road passes.
- 134 A view on the Raritan. – *B. Paul*
- 135 Mr. F. Stewart. – *J. Hubbard*
- 136 A merry making. – *Horemans*
- 137 Yawning. – *J. Swaine*
- 138 A town in Wales. – *E. Reynolds*
- 139 Lighters on the Thames. – *Coyle*
- 140 Fruit. – *Mr *C. W. Torbett*
- 141 Memento moti. – *J. Hanks*
- 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. – *Spagnoletto*
- 149 Falls of Montmorency. – *E. 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 Cuyp. – *Lieut. Ford, R.E.*
The original is in the possession of the Marquis of Bute.
- 153 Rocks (after *Dietrici*). – *E. Reynolds*
- 154 The Washer woman. – *Lieut. Ford, R.E.*
After *Wouvermans.*
- 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. – *E. 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 Bavena. – *Miss Fairbanks*
- 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*
**Lieut. Davis.*
- 175 From Tasso. – *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 this fine picture, altho' only executed by a second rate artist, unites the breadth of Chiaroscuro of *Lionardo*, the melting outline and grace of *Corregio*, 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 176. – *Bourgignone*
- 180 J. Redman, Esq. – *Burns*
- 181 A small landscape. – *Wynants*
**J.W. Nutting, Esq.*
- 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 Wharf in Halifax. – *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

- 190 Mr. C. Scott. – *Miss Mitchell
191 Mrs. Kempt.
192 His Grace the Duke of Wellington.
*Lt. Col. the Hon. G. Cathcart.
193 Medallion of the Duke of York.
*Sir P. Maitland.
194 Lady Albinia Cumberland. – ditto
195 The last supper a medal. – ditto
196 Col. Bredin.
197 Mrs. Dean. – *Mrs. Tobin.
198 Mrs. Davidson. – by Miss Davidson
199 Mrs. C. Tremain. – J. Clow
200 Cows after Cuyp. – *H.S. Davis*
201 An old portrait. – Mrs. Pike
202 Hurlech Castle. – *H.S. Davis*
203 A storm. – *Lieut. Ford, R.E.*
204 Gateway. – *E. Reynolds*
205 Herodias with the head of John the
Baptist in a charger. – *Lieut. Ford, R.E.*
206 Cattle, after Du Jardin. – *ditto*
207 Andromache weeping over the
Urn containing the ashes of Hector. –
W. Valentine
*J. Leander Starr, Esq.
208 A Dutch inart. – P. Moleine
209 A Portrait. – W. Valentine
*T. Piers, Esq.
210 Crossing the brook. – *T. Doughty*
211 Fruit. – *Mr. C. W. Torbett
212 The Madonna, after Sasso Ferrato.
213 Conway castle. – Miss
G. Richardson
214 Fruit. – De Heems
Owned by Mr. P.J. Hollaud.
215 A boy's head, after Opie. – H. Cass
216 View of the Bay of Naples, from
the back of Capo del Monte. – Rousseau
217 Vasco de Gama, the Portuguese
navigator.
218 Mr. Valentine. – H. Frothingham
219 A Devotee. – Velasquez
220 A Church. – *Miss Harris*
221 A Bridge. – *E. Reynolds*
222 A View in Halifax. – *J. Howe, Esq.
223 Rabbits. – *J. Bazalgette*
224 Water gate St. Row, Chester. –
*Col Ferguson
225 North West Arm. – *J. Howe, Esq.
226 St. Agnes. – *J. Bazalgette*
227 A Dutch village. – *Miss M. Nutting*
228 Crucifixion. – *J. Hubard*
229 Lago Maggiore. – *Miss M. Morris*
230 Hyppolite. – *ditto*
231 A laughing boy. – *J. Bazalgette*
232 Church at Arcque. – *W. Twining*
233 Portrait of a horse. – *Miss M. J.
Tapp*
234 Andrew Angus. – W. Valentine
235 Passing the brook. – *J. Bazalgette*
236 A Cottage.
237 La Vierge à la rose.
238 A tree. – *J. Bazalgette*
239 Theseus. – *Miss Tapp*
240 Rouen. – *Miss Creighton*
241 Fitzjames. – Master Leadingham
242 Academical figures. – *J. Bazalgette*
243 Penitent Magdalen. – Bolognese
244 Rembrandt's mill. – *H.S. Davis*
245 Crucifixion, a sketch. – *J. Hanks*
246 Afternoon. – *T. Akins*
247 Clorinda. – *Miss Tapp*
248 A Martyr. – *J. Bazalgette*
249 A Cottage. – J. Varley
250 Lion & Horse (after Stubbs). – Miss
O Bowman
251 Cows, after P. Potter. – *J. Bazalgette*
252 Samuel. – *Miss M. Morris*
253 Haymaking. – De Wint
254 A Sea piece. – Miss Morris
255 Copied from Vanden Helst. – *Dr.
Grigor*
256 Salvator Mundi. – *J. Bazalgette*
This is from Lionardos cartoon for his
last supper.
257 A landscape. – J. Varley
258 Interior of a church. – *H. Merrick*
259 View on the N.W. Arm.
260 Two landscapes, after Zuccanelli. –
J. Fraser