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Patriotism and the Pursuit of Culture in Canada West

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Résumé de l'article

Après la disparition de la Society of Artists and Amateurs en 1834, la ville de Toronto n'eut plus d'organisme artistique officiel jusqu'en 1847, alors qu'un groupe d'artistes professionnels et d'architectes se réunirent pour former la « Society of Arts » de Toronto. Leur but principal était de mettre en valeur les talents locaux et d'établir des critères de qualification en art, qui pourraient par la suite alimenter « la renommée, la personnalité et la fierté de la Province ». La première exposition eut lieu en avril 1847 dans l'ancien Hôtel de ville de Toronto. La majorité des oeuvres présentées dépeignaient des sujets locaux, surtout sous forme de portraits et de rendus architecturaux. Les journaux de l'époque, à la différence de ceux des années 1830, reflétaient maintenant les points de vue des groupes politiques ou religieux, plutôt que les opinions personnelles des éditeurs. Dans un climat d'affirmation nationaliste résultant de l'Union du Haut et du Bas-Canada en 1841, les comptes rendus de la première exposition furent extrêmement généreux, spécialement vis-à-vis le travail des Canadiens d'origine. On trouve la série de commentaires la plus détaillée dans le *British Colonist*. La deuxième exposition, tenue en juillet 1848, continua de témoigner de l'intérêt grandissant pour le développement d'une imagerie canadienne. Les comptes rendus les plus importants parurent dans le *Globe* et le *British Colonist*. La bienveillance dans l'encouragement des talents locaux y prévalut de nouveau, mais malgré cette bonne volonté, les ventes demeurèrent faibles : la plupart des collectionneurs de Toronto préféraient toujours les tableaux des Maîtres ou d'artistes d'origine européenne, comme George Berthon. Par réaction à cette absence de patronage, à l'incongruité de la juxtaposition des artistes et des artisans et à l'apport plus structuré des Expositions provinciales du Haut-Canada, la Société ne présenta pas d'autre exposition après celle de 1848. Malgré sa courte vie, la Société des arts de Toronto réanima l'intérêt pour les arts visuels après une parenthèse de treize ans. Sa formation et l'encouragement subséquent de la presse découlent directement de la stabilité politique des années 1840 et du désir de chercher et de promouvoir un esprit « canadien » à travers les arts visuels.

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The Toronto Society of Arts, 1847-48:
Patriotism and the Pursuit of Culture in Canada West

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In July of 1834 the Society of Artists and Amateurs of Toronto held its first exhibition in the Assembly Chamber of the third Parliament Buildings on Front Street.[1] Despite its intention to hold exhibitions on an annual basis and thus foster a taste for the fine arts in the community, the Society failed to survive as a permanent exhibiting organization. The infant society did, however, receive a noticeable amount of coverage in the local press, primarily through a series of critical reviews which in turn sparked a somewhat heated exchange between two local newspapers, the *Patriot* and the *Canadian Correspondent*. Notwithstanding their political overtones, these remarks appear to be among the earliest examples of controversy relative to the nature of art production and criticism in Canada.

The Society remained dormant for well over a decade. During this time, the City of Toronto underwent growth and change in terms of its political and economic development. The 1837 Rebellion led by William Lyon Mackenzie (1795-1861) and his Reformers failed to oust the Family Compact, in so doing, providing deeper soil for the growth of Conservative ideals and institutions. At the same time, in consequence of a steady increase in emigration from the British Isles, a powerful middle class became entrenched by the mid-1840s.[2] As a centre for domestic consumption rather than one devoted to massive import and export, Toronto's middle class – the merchants and lawyers in particular – assumed the corporate leadership. A strong city council composed of these entrepreneurs, who obtained their power through intermarriage and affluence, effectively stopped the Family Compact from growing politically.[3]

The most significant political development of the period was the union of Upper and Lower Canada in 1841, which moved the seat of government administration from Toronto to Kingston (the capital was returned to Toronto during 1850-51 and 1856-59). Although Toronto's economic ruin was predicted, this did not occur; the city continued to thrive simply through the fact that the Bench did not follow the Administration to Kingston. The county and higher courts for Canada West (formerly Upper Canada) continued to convene in Toronto and the influential Bank of Upper Canada went so far as to amend its charter in order that its board need not meet in the same centre as Government. The presence of Upper Canada College and the establishment of King's College in 1842 also assured the city of its future as

I wish to thank the following for their advice and encouragement in the preparation of this article: Jim Burant, Prof. W. McAllister Johnson, Karen McKenzie, Shirley Morriss, Stephen Otto, Dennis Reid and Robert Stacey.

1 Carol D. Lowrey, 'The Society of Artists & Amateurs, 1834: Toronto's First Art Exhibition and Its Antecedents,' RACAR, VIII (1981), 99-118. Researchers should also consult Nancy Linda Kirkpatrick, 'The Promotion of Art in Toronto, 1830-1870,' M.A. (museology) thesis, University of Toronto, 1979, and Dennis Reid and Joan Vastokas, *From the Four Quarters: The History of Native and European Art in Ontario, 5000 B.C. to 1867 A.D.* (Art Gallery of Ontario, Toronto, 30 March – 20 May 1984). Biographical sources for 19th-century Canadian artists include the *Dictionary of Canadian Biography* (Toronto: University of Toronto Press, 1966-) and J. Russell Harper, *Early Painters and Engravers in Canada* (Toronto: University of Toronto Press, 1976).

2 For additional information on this period of Toronto's history, see Barrie Drummond Dyster, 'Toronto 1840-1860: Making It in a British Protestant Town,' Ph.D. dissertation, University of Toronto, 1970. General studies on Upper Canada include Gerald M. Craig, *Upper Canada: The Formative Years* (Toronto: McClelland and Stewart, 1963) and J.M.S. Careless, *The Union of the Canadas, 1841-1857* (Toronto: McClelland and Stewart, 1967).

3 Robert Joseph Burns, 'The First Elite of Toronto,' Ph.D. dissertation, University of Western Ontario, 1974.

metropolis. Throughout the 1840s, Toronto maintained a growing and diversified population with particular emphasis on a professional middle class. Although its self-confidence was threatened by the Union, it remained the largest town of Canada West (by 1848 its population had grown to 23,503), with Kingston and Hamilton following closely behind. Civic pride was strong and was nurtured by such developments as the appearance of gas lamps on Toronto streets by the end of 1841, a feature not yet introduced into the 'Yankee' towns of Rochester and Buffalo.[4]

This distinct mood of self-assurance coincided with a continuing concern for British standards. However there emerged at the same time a growing concern for 'things Canadian,' an attitude which was felt, among other areas, in the visual arts. Indigenous artistic productions drawing upon already established British patterns yet reflecting a national character were deemed the only route out of Canada's (specifically Toronto's) cultural inertia.

By the very nature of its membership, which consisted of a combination of professional and gentlemen artists, the Society of Artists and Amateurs reflected the unsettled political state of the day. The clear desire to emulate the traditions of Suffolk Street (with the British Institution the obvious model) revealed the interests of the upperclass Family Compact – that body of loyal Tories who continued to dominate the political arena despite the opposition of Mackenzie and his Reformers.[5] As suggested earlier, this combination of amateur and professional artists, in a setting which still emphasized class 'affiliation,' may have contributed to the Society's demise. Its successor, however, grew from a different seed – the newly-established middle class which came to fruition during the mid-1840s. Its membership, consisting solely of professional artists and architects, aimed at establishing standards of artistic competence and taste which were intended to contribute to the 'reputation, character and dignity, of the Province.'[6] The eventual measure of their success was dependent on several factors, notably the level of patronage directed towards native-born artists and the alternate forum provided by the appearance of the Upper Canadian Provincial Exhibitions in 1846.

The formation of the Toronto Society of Arts was announced through a series of notices placed in local newspapers by its secretary, Edward Claxton Bull (d. 1886).[7] According to John Howard's (1803-1890) *Journal*, the preliminary meetings surrounding the Society's formation took place early in 1847, the principal instigators being Howard and fellow architect William Thomas (1800-1860) (Figs. 1 and 2).[8] The notice in the *British Colonist* of 5 February 1847 revealed that the Society had by that time established a firm set of objectives and that plans were underway for its inaugural exhibition. It read as follows:

> Within the past fortnight, several gentlemen in the city have exerted themselves, and we trust successfully, to form a society for the promotion of the arts, and encouragement of native artists within the western portion of the province.
>
> This is proposed to be accomplished by the establishment of an annual exhibition of works of art in painting, sculpture, drawings and architectural designs, with specimens of modelling and carving. The attention of the committee will be early directed to the obtaining from Europe a good collection of casts of the finest sculpture of antiquity, and specimens of classical compositions of foliage.
>
> A meeting was held at the residence of William Thomas, Esq., Bay-street, on Tuesday evening last, when the following officers were elected:
>
> *President* – William Thomas, Esquire.
> *Vice-President* – J.G. Howard, Esquire.
> *General Committee* – The President, Mr. Peter March, Mr. Thomas Young, Mr. Stevenson, Mr. McGregor and Mr. Cochrane.
> *Secretary* – Mr. E.C. Bull.
> *Treasurer* – Mr. J.C. [*sic*] Howard.
>
> We are gratified to learn that his worship the Mayor [George Gurnett], James M. Strachan, Esquire, the Hon. R. Baldwin, the Sheriff, C. Gamble, Esq., Dr. McCaul, and a long list of gentlemen have consented to lend pictures from their galleries, to aid the objects of the parties who seek to promote the formation of the association, while several ladies have consented to become patronesses. We are extremely anxious that the effort should prove successful, believing as we do that the taste for the arts would thereby receive a different tone than that now generally evinced. We believe that the Mayor has granted the large room in the Old City Hall for the first exhibition of pictures and models.

The Society's goals and objectives were nationalistic and didactic in nature. The desire for a domestic art heralds an increased sense of patriotism as well as the beginnings of the development of a 'national' consciousness in the realm of the fine arts. Similar trends were apparent in the United States shortly after the turn of the century, where political and economic independence created a growing awareness of cultural inferiority

4 Montreal remained one step ahead, having had gas lamps installed in 1839.

5 A recent study is Peter Fullerton, 'Patronage and Pedagogy: The British Institution in the Early Nineteenth Century,' *Art History*, v (March 1982), 59-72.

6 *Toronto Society of Arts: First Exhibition, 1847* (Toronto, 1847), 3.

7 *British Colonist*, Toronto, 5 February 1847.

8 Metropolitan Toronto Library, John G. Howard Papers.

among its citizens.[9] Motivated by the Enlightenment, Americans such as William Tudor, a businessman, writer and diplomat from Boston, promoted the development of a native art for the purpose of elevating both the nation and its individual citizens.[10] As Lillian Miller points out, these same ideas were being widely promoted by the editors and publishers of literary and women's magazines, the proponents of the Art Unions and by such intellectuals and writers as Ralph Waldo Emerson, who felt that American 'nationality' could best be realized through an expressive of American themes, created by American artists.[11]

A similar attitude towards the 'domestication' of culture is reflected in the constitution adopted by the Toronto Society of Arts. By emphasizing the need to develop provincial 'identity' through art, it exemplifies that era of growing self-confidence which appeared in Upper and Lower Canada after 1841. The 1840s proved to be a period of intense intellectual development in which a Canadian 'spirit' finally began to reveal itself. In literature, for example, we have only to read the poems of Chauveau, Howe or Sangster, and in political history, the work of John Charles Dent.[12] Unlike the United States however, British North America was still without a strong intellectual community and could not look to the federal government for financial assistance.

Thomas, a versatile architect, emigrated to Canada from England in 1843, leaving behind him a successful practice which included the designs for a number of villas at Leamington Spa and a book entitled *Designs for Monuments and Chimney-pieces*, published in 1843. His work in Toronto included designs for the Commercial Bank Building (1844), St. Michael's Cathedral and the adjoining Bishop's Palace (1845-48), and City Jail

FIGURE 1. George Berthon after Thomas H. Stevenson, *Portrait of John George Howard*. Oil on canvas. Toronto, Upper Canada College. Stevenson's watercolour of 1848 is in the Collection of the Toronto Historical Board (illustrated in RACAR, VIII, 2, 104) (Photo: Art Gallery of Ontario).

FIGURE 2. Anonymous, *Portrait of William Thomas*. Oil, 760 × 635 mm. Metropolitan Toronto Library, Acc. x 11. Possibly the *Portrait of W. Thomas, Esquire, Architect, President of the Toronto Society of Arts* by F. Rosenberg, exhibited in 1847, n° 13 (Photo: Metropolitan Toronto Library).

9 For a thorough discussion of cultural developments in 19th-century America, see Lillian B. Miller, *Patrons and Patriotism: The Encouragement of the Fine Arts in the United States, 1790-1860* (Chicago: University of Chicago Press, 1966). The function of criticism in American cultural life has been studied by Anne Farmer Meservey in 'The Role of Art in American Life: Critics' Views on Native Art and Literature, 1830-1865,' *American Art Journal*, x (May 1978), 73-89, and John Peter Simoni in 'Art Critics and Criticism in Nineteenth-Century America,' Ph.D. dissertation, Ohio State University, 1952.

10 William Tudor, 'An Institution for the Fine Arts,' *North American Review*, II (January 1816), 153-164.

11 *The Works of Ralph Waldo Emerson*, edited by J.E. Cabot, 12 vols. (Boston: Houghton Mifflin, 1883).

12 Karen Caplan Altfest, *Canadian Literary Nationalism, 1836-1914*, Ph.D. dissertation, City University of New York, 1979 (Ann Arbor, Mich.: University Microfilms, 1979) and John George Bourinot, *Our Intellectual Strength and Weakness* (Montreal: Foster Brown, 1893).

(1858-65), later known as the Don Jail. His most notable design was the St. Lawrence Hall (designed in 1845 and erected in 1849-50). Executed in the Italian Renaissance style, the hall accommodated everything from bazaars, political rallies and concerts, such as the famous performance by Jenny Lind in October 1851.[13]

John Howard was to play a more prominent role in the Toronto Society of Arts than he did in the earlier Society of Artists and Amateurs, where the problem of his illegitimacy had, at one point, threatened his position on the Committee of Management.[14] As one of Toronto's and Upper Canada's most prolific architects of the 1830s and 1840s, Howard designed a number of important buildings, including the Bank of British North America (1845) and the Brockville courthouse and jail (1841-43) as well as a number of private houses, offices and shops. His most important building was the Provincial Lunatic Asylum in Toronto (1845-49), demolished by the Provincial government in 1976.[15]

Thomas held the office of president of the Society, while Howard acted as both vice-president and treasurer. Unlike its predecessor, the Toronto Society of Arts was governed by a *predetermined* set of rules and regulations.[16] Article three was of particular importance, stating that 'No person but Professional Artists [was] to hold any office in the Society,' thus forestalling the likes of 'gentlemen' artists from holding executive positions.

The four-member Committee of Management for 1847 consisted of just such a group of professionals. Thomas Young (d. 1860), an English architect and painter, came to Canada in 1835. He was the designer of King's College (1842), the first building of the University of Toronto, and in 1840 was appointed the first city engineer for Toronto, a position he retained until 1842. Between 1835 and 1837 he taught drawing at Upper Canada College. His series of views of Toronto, produced during 1834-35, were lithographed by Nathaniel Currier.

Peter March (fl. 1842-51), a portrait painter, also sat on the Committee. While nothing is known of his artistic training, his probable origins can be traced to Markham, Ontario, about twenty miles north of Toronto.[17] The first mention of his presence in Toronto occurs in 1842, when the *Star* of August 2 listed a P. March of Augusta as one of the guests having arrived on the 29th of July.[18] If indeed, this was Peter March the portrait painter, he may have been arriving home from an excursion to Augusta township, located on the St. Lawrence River near Brockville, Ontario. That March had established himself in Toronto as a portraitist by 1844 however is confirmed by a notice in the *Star* proclaiming his talents in that profession and by the appearance of his name in Francis Lewis' *Toronto Directory and Street Guide for 1843-4*.[19] His local reputation was firmly established with the publicity evoked by his portrait of the Rev. Dr. John McCaul (1807-86), Principal of Upper Canada College from 1839 to 1843 (Fig. 3).[20] Notices to this celebrated oil began appearing in local Toronto newspapers during the latter part of 1845 when March announced that the firm of H. & W. Rowsell planned to publish a 'splendid Mezzotinto En-

13 As more public buildings were erected, the Hall eventually fell into disuse. Its demolition was avoided when the City of Toronto restored it in 1967.

14 For details see my 'Society of Artists & Amateurs, 1834,' p. 100.

15 See George Baird and Robert Hill, '999 Queen: A Collective Failure of Imagination,' *City Magazine*, Toronto, nº 2 (1976-1977), 34-59, and Eric Hounsom, 'An Enormous Building for Its Time,' in Royal Architectural Institute of Canada, *Journal*, XLII (1965), 63-65.

16 *Toronto Society of Arts: First Exhibition, 1847* – the only copy extant is in the Baldwin Room, Metropolitan Toronto Library – and *Toronto Society of Arts: Second Exhibition, 1848* ([Toronto]: Printed at 'The Church' Office, 1848) – a copy is owned by the Records and Archives Division, Corporation of the City of Toronto.

17 A notice in the *British Canadian*, 29 July 1848, mentions the death, ten days earlier, of Mr. Peter March, Sr. of Markham, Ont., the father of Peter and Charles March of Toronto. March Sr. had evidently emigrated to Upper Canada from the United States in 1813.

18 *Star*, Toronto, 2 August 1842. The writer was probably referring to Augusta Township, an early Loyalist settlement area on the St. Lawrence River, near Brockville.

19 *Star*, 14 August 1844, and Francis Lewis, *The Toronto Directory and Street Guide for 1843-4* (Toronto: H. & W. Rowsell, 1843). According to the reviewer in the *Star*, March was 'a young artist, 'tis true, but that is an additional recommendation in his case. He has just finished the following, wich are really good: Mr. & Mrs. JACKSON, Mr. and Mrs. MATHERS, and an admirable portrait of old Mr. LAWRENCE – this latter we look upon as capital.' Notices in the *Star*, 14 December 1844, and *British Colonist*, 17 December 1844, suggest that he may have left the city briefly, an act apparently prompted by someone's misgivings about his artistic abilities. The *British Colonist* stated that 'This gentleman is about to take leave of us, to choose some more kindred clime, where his talent may be encouraged into efforts which we can fancy we see within him. There are some hypercritics, who, in order to gain a name for *judgment* [*sic*], are ever ready to rake up deficiencies in those whose works they know not how to appreciate. Mr. March is an artist of undeniable ability, and one with whom study and experience will be sure to gain a good return, and place him far above the "airy nothings" that have lisped against him. – Wherever he goes, we wish him his full measure of success, as an artist, a citizen, and a gentleman.' If March did leave Toronto as these reports suggest, he was back by late 1845, earnestly promoting the McCaul portrait.

20 In 1843 McCaul was appointed vice-president of King's College (University of Toronto), where he also taught classical literature. He later became president of the University of Toronto. For details concerning his career at Upper Canada College, see Richard B. Howard, *Upper Canada College, 1829-1879: Colborne's Legacy* (Toronto: Macmillan, 1979).

graving' of the McCaul portrait, taken 'about two years ago.'[21] The engraving was to be 'of the same size and style as that of the Governor General [Sir Charles T. Metcalfe by Bradish] recently engraved; and by the same Engraver, Mr. Warner.'[22] According to various reports in the local press, the engraving had been completed and found its way to Toronto by late March of 1847 (Fig. 4).[23] The *Examiner*, in reviewing the proof impression, deemed it 'more perfect' than the portrait of Bishop Strachan (Fig. 5), painted by George Berthon in 1845, also engraved in Philadelphia by Warner.[24]

This lively support of Peter March and his talents as a portraitist manifested itself in much of the criticism accompanying both the 1847 and 1848 exhibitions, and reflected the desire to promote home-grown talent. In April of 1848, the *British Colonist* evaluated his merits as a portrait painter against those of Berthon, with respect to a proposed portrait of Sir Allan MacNab.[25] The author stated (incorrectly) that, despite the fact that March lacked the 'favourable opportunities' available to Berthon in London and Paris, Berthon's

21 See, for example, *British Colonist*, 3 October 1845.

22 Bradish's portrait was on display in Toronto during September of 1844 (*Toronto Herald*, 30 September 1844). Around the same time an announcement appeared in local newspapers (such as the *British Colonist* of 1 October 1844), stating that Robert W.S. Mackay of Montreal proposed to publish the work in engraved form in an edition of 500 copies. The portrait was sent to Philadelphia where it was engraved by William Warner, Jr. (1813-48) and published early in 1845; see F. Weitenkampf, *American Graphic Art* (New York: Macmillan, 1924), 94. The *Star*, 12 February 1845, deemed the engraving 'creditable.' Warner worked in Philadelphia as a painter and mezzotint engraver. He was often mentioned in Toronto newspapers in relation to the work he executed for artists such as March and Berthon (local artists frequently sent pictures to the United States for reproduction since Toronto printing establishments were few in number and the engravers themselves of varying degrees of competence). Noteworthy references include *British Colonist*, 3 October 1845, 4 September 1846 and 26 March 1847; *Examiner*, Toronto, 31 March 1847; *Star*, 12 February 1845; *Herald*, 10 February 1845 and 19 November 1846. Details relative to Warner's career are obscure. Researchers should consult his bibliography in *The New-York Historical Society's Dictionary of Artists in America, 1564-1860* (New Haven, Conn.: Yale University Press, 1957).

23 *Herald*, 25 March 1847; *British Canadian*, Toronto, 27 March 1847.

24 *Examiner*, 31 March 1847.

25 *British Colonist*, 14 April 1848.

FIGURE 3. Peter March, *Portrait of Rev. John McCaul, LL.D.*, ca. 1846. Oil on canvas. Toronto, Upper Canada College. Exhibited in 1847, n° 46, and 1848, n° 3 (Photo: Art Gallery of Ontario).

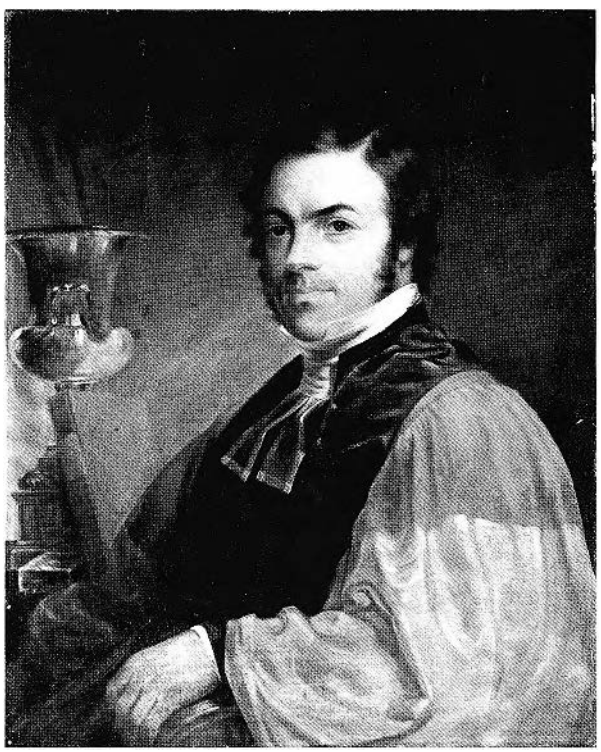


FIGURE 4. William Warner after Peter March, *Portrait of Rev. John McCaul, LL.D.*, ca. 1846. Mezzotint, 407 × 306 mm. Ottawa, Public Archives of Canada, Acc. 1934-421 Sh. 223. Exhibited in 1847, n° 377 (Photo: Public Archives of Canada).

name did not appear in the catalogue of the 1847 exhibition of the Toronto Society of Arts, either as an artist or as an exhibitor.[26] He went on to say that as Sir Allan was a 'Western Canadian' by birth, it was only proper that his image be portrayed by someone of the same birthright.

Contrary to March, who was probably self-taught, Berthon received a thorough training in art from his father René (1776-1859), court painter to Napoleon and a former student of Jacques Louis David. During his youth, the young Berthon familiarized himself with the major galleries and museums of Europe until his 21st birthday, when he was sent to London to study medicine. His medical career however was short-lived and he soon resumed painting. By 1835 he was displaying his work at the Royal Academy, and two years later, at the British Institution. Although some authors have suggested that he arrived in Toronto as early as 1837, the first evidence of his presence occurs in an advertisement in the Toronto *Herald*, 6 January 1845, indicating that he probably came late in 1884 or very early in 1845.[27]

Berthon eventually became one of Canada's most sought-after portrait painters, many of his patrons belonging to the Family Compact. While in England, he possibly spent some time in the household of the Tory politician Sir Robert Peel, and a favourable letter of recommendation from that gentleman would certainly have led to his popularity with Toronto's elite (Sir John Beverley Robinson in particular).[28] He is best known for his depictions commissioned by the Law Society of Upper Canada, which now hang in Osgoode Hall in Toronto. However, in 1847 Berthon was still a newcomer – a sophisticated émigré armed with

FIGURE 5. William Warner after George Berthon, *The Honourable and Right Rev. John Strachan, D.D., Lord Bishop of Toronto*, 1847. Mezzotint, 318 × 419 mm. Ottawa, Public Archives of Canada. Exhibited in 1847, n° 378 (Photo: Public Archives of Canada).

talent, European training and letters of introduction. Although March was less worldly as a painter, he remained a local favourite largely because he was Canadian-born. In addition, local connections would have been established through his brother Charles, a 'House, Sign and Ornamental Painter' who had been in the city since 1838.[29] This display of partiality well indicates the level of art criticism of the day, notably the emphasis on one's origins rather than one's artistic abilities. March's fate after 1852 remains unknown.[30] It was Berthon, his artistic superior, who came to dominate portrait painting in Toronto during the next few decades (Fig. 6).

The third member of the Committee was Edward McGregor (fl. 1847-72), an itinerant painter active in Toronto during 1847, when he was an affiliate of Thomas H. Stevenson (fl. 1841-58), also a member of the Committee. The firm of McGregor and Stevenson provided services in the areas of portrait and genre painting and made copies of landscapes after works by Old Masters. The position of Secretary was held by Edward Claxton Bull (d. 1886), a painter of British extraction who taught drawing at Upper Canada College (1850-51), as well as providing private instruction.

26 This statement is incorrect. See the Berthon entry in Appendix I.

27 Harper, 30-31. For additional information see William Colgate, 'George Theodore Berthon: A Painter of Eminent Victorians,' *Ontario Historical Society Papers and Records*, XXXIV (1942), 85-103, and Carol Lowrey, 'George Berthon,' *Dictionary of Canadian Biography*, vol. XII (forthcoming). Contrary to Colgate's statement, p. 97, that Berthon 'kept no diary, no books of account,' readers should know that his sitters' notebook for the years 1866-1890 is preserved in the Archives of the E.P. Taylor Reference Library, Art Gallery of Ontario.

28 According to Colgate, 'George Theodore Berthon,' p. 87, Berthon taught drawing and French to Peel's daughters in exchange for lessons in English.

29 March's younger brother Charles was equally successful as a 'House, Sign and ornamental painter.' Another brother also worked in the city as a chairmaker. See John Ross Robertson, *Landmarks of Toronto*, vol. 5 (Toronto: J. Ross Robertson, 1894-1914), 555.

30 The last reference to March appears in W.H. Smith, *Canada Past, Present and Future* (Toronto: Thomas Maclear, 1852), where he is listed as a portrait painter on Yonge Street.

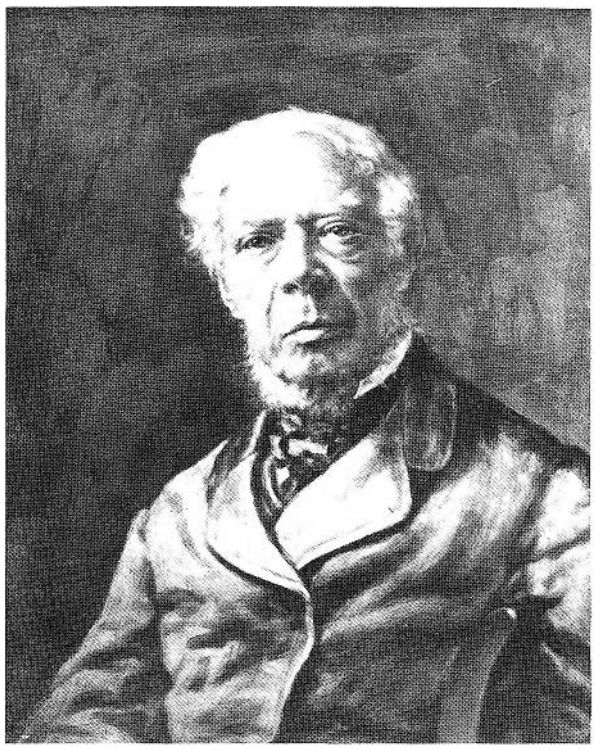


FIGURE 6. George Berthon, *Self Portrait*, 1890. Oil on cardboard, 572 × 457 mm. Toronto, Art Gallery of Ontario, Acc. 50/70 (Photo: Art Gallery of Ontario).

Official members included Hoppner Meyer (fl. 1832-62), a painter and engraver distinguished by his delicate small-scale watercolour and pencil and by his engraved portraits of many of Canada West's more prominent citizens, such as Lord Sydenham and the Hon. Robert Baldwin.[31] Meyer, a former student of Bartolozzi, was born in London, the son of Henry Hoppner Meyer (1782-1847) and the great-nephew of Sir John Hoppner, R.A. (1758-1810). His popularity is confirmed not only by the large number of commissions which came his way, but also by the favourable criticism on the part of the local press regarding both his artistic productions and his promotion of the fine arts.[32]

The engraver Frederic C. Lowe (fl. 1843-56), from whose business the firm of Rolph, Smith & Co. (later Rolph-Clark-Stone Ltd.) emerged in 1873, was also a member. An associate of Meyer, he worked primarily as a wood engraver, although his advertisements reveal his talents as a mezzotinter, watercolourist and lithographer. Both his engravings and drawings were exhibited at the Upper Canada Provincial Exhibitions from 1846 on.[33]

Other members included Samuel Lees (fl. 1847), Jacob Hauer (fl. 1847) and Kivas Tully (1820-1905). Lees' origins remain obscure and little is known of Hauer other than the fact that he worked as a lithographer. Tully, an Irishman who emigrated to Toronto in 1844, worked as an architect, his most notable projects being the Bank of Montreal (Toronto, 1845) and Trinity College (Toronto, 1851). Following the creation of the Province of Ontario in 1867, he became architect and chief engineer for the Ontario Department of Public Works. John Craig (1804-1854), a local portrait and sign painter who also served as a Tory alderman for St. George's Ward (1834-49) and in 1834 designed the City Seal, also graced the membership, as did Thomas Wheeler (ca. 1809, fl. 1871), an engraver and watchmaker. The C. Hyde listed in both the 1847 and 1848 catalogues as a member may have been the same C. Hyde appearing in the 1846 directory as a Professor of Music at 66 York Street.[34]

The inaugural exhibition of the Toronto Society of Arts was originally scheduled to take place from the 15th to the 27th of March 1847.[35] It was later rescheduled for the 12th of April to the 1st of May, although the reasons for the change remain unclear.[36] In true civic spirit, Mayor William Henry Boulton (1812-1874) (Fig. 7) allowed the Society to use several rooms in the Old City Hall located at the corner of King and Jarvis Streets. Erected during 1831-33 as part of the Market Buildings, it was referred to as the Town Hall until April of 1834, when it became the home of Toronto City

31 See William Colgate, 'Hoppner Meyer: A Painter and Engraver of Upper Canada,' *Ontario Historical Society Papers and Records*, XXXVII (1946), 17-29.

32 A writer in the *Examiner*, 29 January 1845, commended Meyer for his 'introductory lecture on the Fine Arts' delivered in the Court House to a 'large and highly respectable audience.' He went on to say that it was 'the first lecture given on that interesting subject in Toronto, and reflects great credit on Mr. Meyer' and that Meyer gave 'a rapid and perspicuous sketch enlivened with amusing anecdotes of some of our celebrated painters.'

33 For information on Lowe and other local engravers, see Elizabeth Hulse, *A Dictionary of Toronto Printers, Publishers, Booksellers and the Allied Trades* (Toronto: Anson-Cartwright, 1982).

34 *Brown's Toronto City and Home District Directory, 1846-7 ...* (Toronto: Printed and published by George Brown, 1846).

35 *British Colonist*, 19 February 1847.

36 *British Colonist*, 5 March 1847.

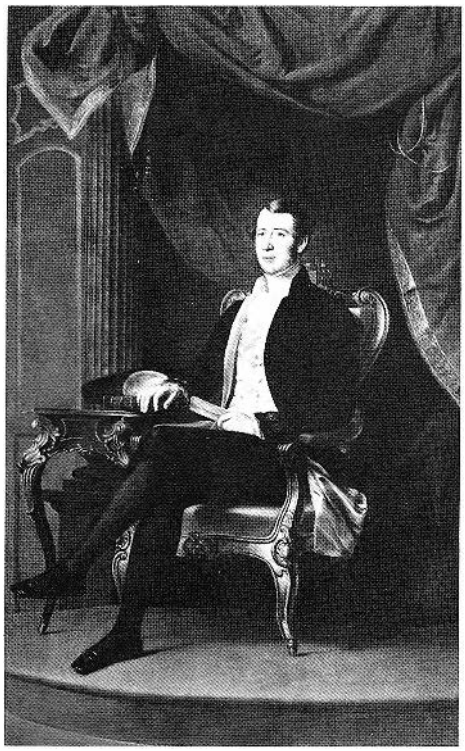


FIGURE 7. George Berthon, *Portrait of William Henry Boulton*, 1846. Oil on canvas, 208.3 × 144.8 cm. Toronto, Art Gallery of Ontario, Goldwin Smith Collection, Acc. G.S. 111. Exhibited in 1847, n° 42 (Photo: Art Gallery of Ontario).

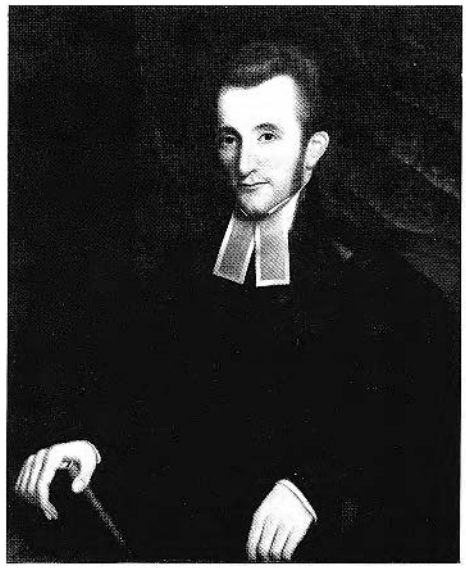


FIGURE 8. Nelson Cook, *Portrait of the Rev. Joseph H. Harris, LL.D.*, 1830s. Oil on canvas. Toronto, Upper Canada College. Exhibited in 1848, n° 382 (Photo: Art Gallery of Ontario).

Council. In 1845 the municipal offices were relocated at Front and Jarvis Streets and Old City Hall was used for cultural purposes until its destruction by fire in 1849.[37]

Five rooms in the Hall were provided for exhibition space. A total of 386 items appeared in the exhibition and were listed in the catalogue. An additional twenty-two paintings from the collection of Col. William Antrobus Holwell were, according to the reviews in the *British Colonist* (30 April 1847), also on display.[38] The number and variety of works exhibited reflect the increase in both artistic and architectural activity in the city, as well as a growing interest in Canadian subjects. Although the majority of works exhibited consisted of portraits and copies after Old Masters (most of which were hung in the prominent Great Centre Room), architectural drawings were abundant (North East Room). The South East Room contained works of a miscellaneous nature. They included numerous pencil drawings and crayon sketches, produced for the most part by amateurs (many of whom remained anonymous), as well as miniatures by Hoppner Meyer and Thomas H. Stevenson. The West Room featured several works from local private collections, in addition to paintings from the Holwell Collection. Names from Toronto's elite appear frequently – Strachan, Boulton, Leslie and McCaul to name a few. Italian, Dutch and English pieces were numerous, reflecting collecting practices of the day. Holwell, in addition to his preference for Old Masters, was a collector who did show an interest

37 I would like to thank Stephen Otto for information concerning the Old (or First) City Hall. Readers should be aware that its architect was James Cooper and not J.G. Chewett and Dr. W.W. Baldwin as stated by Eric Arthur in *Toronto: No Mean City* (Toronto: University of Toronto Press, 1964), 47.

38 Holwell was an ordinance storekeeper on Bathurst Street. The review in the *British Colonist* of April 30, 1847, mentions a supplementary list of these works. If such a document was published, it has not yet surfaced. The collection originated with Holwell's great-grandfather, Sir John Zenias Holwell, who at one time served as governor of India. Portraits of the Holwell family by Reynolds (evidently commissioned by John Holwell) were on display at Dr. L.L. Palmer's, 30 College Street, Toronto, during the summer of 1892. An account of the exhibition, as well as a history of the Holwell Collection, appeared in the June 1, 1892, issue of the Montreal periodical *Arcadia*: see 'Art in Toronto,' *Arcadia*, 1 (1 June 1892), 54-55.

in contemporary artists, which is evidenced by the inclusion of a work by Samuel Waugh in his collection.[39]

The Model Room was a new feature, and the majority of its contents reflected the architectural growth of the city and province. Works were submitted by both architects and artisans, such as *A Corinthian Capital Designed for the Courtroom in the Town Hall, Niagara* by William Thomas (modelled by Mr. Robert Dowe of Toronto), and *Mills Hot Air Furnace*. Numerous pieces of architectural sculpture were also displayed in the Model Room, John Cochrane (1812-1850) being the most frequently represented of these contributors.

Of the local artists who submitted works, Peter March stands out as the most prolific, having contributed a total of twenty-nine, with Hoppner Meyer and Thomas H. Stevenson following close behind.[40] Paul Kane, who at the time was in Fort Victoria, B.C., submitted five works and Cornelius Krieghoff sent three works from Montreal.[41] George Berthon exhibited three portraits. Several Americans, including Alvah Bradish (1806-1901), at that time a resident of Fredonia, N.Y., and Samuel Waugh, of Philadelphia, were also included as was Nelson Cook (both Waugh and Cook had been contributors to the 1834 exhibition) (Fig. 8).[42] Waugh, who had become friendly with Paul Kane while living in Toronto during 1834-35, was described as an 'old favourite in Toronto' by the *British Colonist*; his activities in Philadelphia were frequently mentioned by the local press.[43]

At the time of the 1847 exhibition, the Toronto public had access to eleven local newspapers.[44] In conjunction with the formal organization of political parties and religious groups in Canada West, as well as developments in modern journalism, these periodicals voiced common ideologies rather than the freely expressed opinions of the editors, as in the previous decade. The *Christian Guardian*, for example, acted as the voice of the Wesleyan Methodists, while the *Herald* upheld the views of Toronto's Orangemen. Of the newspapers available in 1847, several provided coverage of the fine arts. The most notable of these was the Conservative affiliated *British Colonist*. Its publisher was Hugh Scobie (1811-1853), who emigrated to Canada in 1832 and six years later founded the *Scotsman* (the name was changed to *British Colonist* in 1838). As a publisher, bookseller, engraver and lithographer, Scobie took an active interest in the arts. In 1846 he formed a partnership with John Balfour (fl. 1846-51) and engaged in the publishing and printing of local views.[45]

The large number of works in the exhibition prevented the *British Colonist*'s reviewer from commenting on every piece; however, of the 386 items on display, approximately one hundred and sixty were mentioned.[46] In contrast to the criticism of 1834, the reviews in Scobie's paper seem relatively tame – perhaps a reflection of the more stable political atmosphere of the day. Indeed, their author (probably Scobie) seemed concerned with enlightening his readership on the subject of the fine arts, particularly the accomplishments of 'native' Canadians. The comments were, for the most part, praiseworthy, especially those directed towards the work of Peter March and Paul Kane.[47] Pupils and amateurs were frequently encouraged, and works of unusual media were singled out. Mrs. Seeman's contribution, for example, was distinguished as the 'only specimen of work in hair in the exhibition.'[48]

39 Toronto collectors seemed eager to display their possessions. Several works exhibited in 1847, such as R.P. Crooks' *Charity* (cat. 306) by Francesco Penni (1488-1528), were exhibited in September 1852 at the Parliament Buildings. This display was held in conjunction with a bazaar and concerts, the proceeds of which were applied to the liquidation of the debt of the Church of St. George the Martyr. The one extant copy of the *Catalogue of Paintings, Watercolours and Engravings, Exhibited in the Assembly Chamber, Parliament Buildings, Toronto, C.W., September 1852* (Toronto: Henry Rowsell, 1852) is owned by the Archives Dept., Incorporated Synod of the Diocese of Toronto (Anglican Church of Canada).

40 Paintings by March, in addition to the McCaul portrait at Upper Canada College, have been located in the collections of the Baldwin Room, Metropolitan Toronto Library, and the Sigmund Samuel Collection of the Royal Ontario Museum.

41 See Paul Kane, *Wanderings of an Artist among the Indians of North America* ... (London: Longman, Brown, Green Longmans and Roberts, 1859; Toronto: Radisson Society of Canada, 1925; Edmonton: Hurtig, 1967).

42 Bradish painted portraits of prominent Canadians in several cities including Kingston, Montreal and Toronto. He eventually settled in Detroit where he continued to work as a portraitist and played an important role in the development of the fine arts in that city. See Miller, *Patrons and Patriotism*, 186, 190-91, and Clyde H. Burroughs, 'Painting and Sculpture in Michigan,' *Michigan History*, XX (Autumn 1936), 398-99, 401.

43 *British Colonist*, 26 June 1846.

44 Hulse, *A Dictionary* ..., and Edith Firth, ed., *Early Toronto Newspapers, 1793-1867* (Toronto: Baxter Publishing, 1961).

45 Hulse, *A Dictionary* ..., 230.

46 See Appendix I.

47 March's portrait of McCaul and Warner's engraving were omitted from the criticism, probably due to the attention paid to them on prior occasions. Scobie's favourable response to Kane's work was continued in his remarks about Kane's exhibition at City Hall in November of 1848 (for which Scobie published the catalogue). See *British Colonist*, 17 November 1848.

48 *British Colonist*, 7 May 1847.

FIGURE 9. [*Lunatic Asylum*], *North View/J.G. Howard Architect*, 1846? Lithograph, 96 × 180 mm. Metropolitan Toronto Library, Acc. 88-60g (Photo: Metropolitan Toronto Library).

Comments on the architectural renderings tended to be lengthier than those pertaining to other works. In like manner, several of the catalogue entries for these works were accompanied by elaborate description. Howard's view of the Provincial Lunatic Asylum (Fig. 9) was entered as follows:

> North-east view of the Provincial Lunatic Asylum, now erecting in Toronto, from the designs of John G. Howard, Architect, to be completed in 1848, and will accommodate three hundred patients, with the necessary officers. The contour of the building is governed by the internal arrangement; in the dome is a reservoir for supplying the building with water. In the distance, on the right, is the Military Cemetary, with an obelisk in memory of Tecumseh, or with medallions to the memory of all the gallant officers who fought and bled in this country.

This abundance of description was likely motivated by the desire to attain national (or local) self-consciousness through monuments such as this or any of the other renderings of local or regional significance (such as n° 353, a Corinthian capital designed by William Thomas for the Town Hall in Niagara). The erection of new buildings was an indication of both economic prosperity and political stability – achievements which would in turn inspire patriotism and pride amongst the citizens of Canada West.

In terms of local architectural politics, the reviews in the *British Colonist* suggest that the full-fledged English Gothic style of Pugin was not yet totally accepted. Its reviewer still preferred the harmonious proportions of the neo-classical style for public and religious buildings. William Thomas' design for St. Michael's Cathedral, for example, deserved 'honorable mention' as an architectural drawing and as an 'enriched gothic building,' and was considered 'pleasing to the eye.' However,

> as a model of what our largest ecclesiastical edifices should be, we think it falls short of what is desirable. But, for our reasons, – they are these: – We conceive with Mr. Pugin, that it is desirable that edifices of this character and style should be more depressed, exhibiting less spiral tenuity (to use Ald. H.'s [Hagarty] expression) than this does. Further, we are of opinion that but little attention is given generally to what is indispensable to harmony, namely, the preservation of the pyramidal form in the building, the extremity of the steeple and wings foming [*sic*] the angles of a section of the pyramid.[49]

The writer for the *Herald* (22 April 1847), however, stated that the same design deserved 'much praise for the beauty of its spire.'

49 *British Colonist*, 23 April 1847. Alderman J.H. Hagerty represented the Ward of St. Lawrence.

Reviews for the 1847 exhibition also appeared in the *Examiner*. Coverage of the arts in the *Patriot*, which had published such detailed reviews of the 1834 exhibition, tended to weaken after the death of its editor, Thomas Dalton, in 1840. Although the paper continued to be administered by his wife, Sophie, editorial duties were delegated to others perhaps not so sympathetic to the arts. The *Canadian Correspondent*, which had also provided much 'rich' commentary on the first exhibition of the Society of Artists and Amateurs, amalgamated with the *Correspondent and Advocate* late in 1834. Following the 1837 Rebellion, it was bought by the *Palladium of British America*, published by Charles Fothergill until 1839.

It is to the *British Colonist* however that the researcher must turn in order to find the most complete set of assessments. This is our earliest source thus far for the contents of the Holwell Collection. In addition, we are informed that, towards the close of the exhibition, special arrangements were managed to make evening viewings possible by means of gas lighting.[50] The Hon. John Elmsley (1801-1863), a philanthropist by nature, underwrote the costs of providing the lighting in order that a number of school children might be admitted to the exhibition after hours – one of the earliest gestures in Toronto towards the encouragement of art appreciation in public school students. This didactic approach was to be enhanced the following year with the importation of casts from the antique and the availability of art instruction as part of the Society's ongoing activities.

The success of the 1847 exhibition was discussed by the *British Colonist*'s reviewer, who expressed the hope that it might be considered the first of what 'could fairly be called an *exhibition* of the works of native artists.'[51] Indeed, the majority of artists who submitted works were either born in Canada or were settled immigrants. The number of itinerant artists was minimal, testifying to the fact that the economic and political stability of the city had led to the growth of a resident population of artists and architects. While the Society of Artists and Amateurs strove to emulate the British tradition, its successor attempted to cultivate home-grown talent and a national identity. The writer in the *British Colonist* concluded:

> We can have but little hope of attaining to what they have done in Britain, but we have the satisfaction of knowing that no such want of success as that which presented itself at the formation of the London Society, has attended the exertions of the society here. While it is unlikely that funds will be set apart, in the province, for the encouragement of the professional pursuits of the tyro, or any large sum allocated for the embellishment of our professional edifices; yet these exhibitions will have the effect, which cannot prove otherwise than beneficial, of bringing artists, millionares [*sic*] and connoisseurs as well as the mere admirer into communion.[52]

Encouraged by the success of 1847, the Toronto Society of Arts scheduled its second exhibition for the first Monday in June of 1848.[53] The advertisement placed in the *British Colonist* by the new secretary, Peter March, directed those submitting works to leave them at the Rooms of the Society, N° 78 King Street, no later than May 24. This information was followed by a statement of the Society's aims and objectives, the primary one being the promotion of local talent. According to the notice, the Committee of Management would

> seize on the opportunity to assure the public, that the purpose of this exhibition is not that of enriching those already enjoying the profits (and what is dearer to them) the honour of their profession; but while these shall exhibit their works to the public eye, an advantageous opportunity is afforded to the meritorious, though diffident and unknown artist; thus raising from obscurity the unbefriended genius, who may hereafter exercise an important influence on the character of the age in this Province.

For reasons unknown, the exhibition was postponed and rescheduled for the 13th of July.[54] Thomas and Howard continued in their posts as president and vice-president/treasurer respectively of the Committee of Management, with Peter March serving as secretary. The chair was held by John Johnston (fl. 1846-50), who worked as an architect and lithographer.[55] He was assisted by Thomas Wheeler (ca. 1809, fl. 1871), the sculptor John Cochrane (1822-50), and John Sanders (fl. 1843-48), a local drawing master. Also serving were John Ellis (d. 1888), an engraver and lithographer, and C. Hyde. The membership itself had increased in number – from eight to eleven. One of the more colourful of the new members was Mark R. Harrison (1819-1894) (Fig. 10), a painter of historical and religious scenes. Originally from Hovringham, Yorkshire, Harrison emigrated to the United States around 1822, settling in Oneida County, New York. Around 1831 he moved to Hamilton, Ontario, and during the next few years studied art in Toronto, Rochester and New York. He also studied in England, attending classes at both the Royal Academy and the British Museum,

50 *British Colonist*, 23 April 1847.
51 *British Colonist*, 7 May 1847.
52 *British Colonist*, 7 May 1847.
53 *British Colonist*, 14 April 1848.
54 *British Colonist*, 13 June 1848.
55 A useful biographical sketch of Johnston has been prepared by Stephen Otto (typescript, 1982).

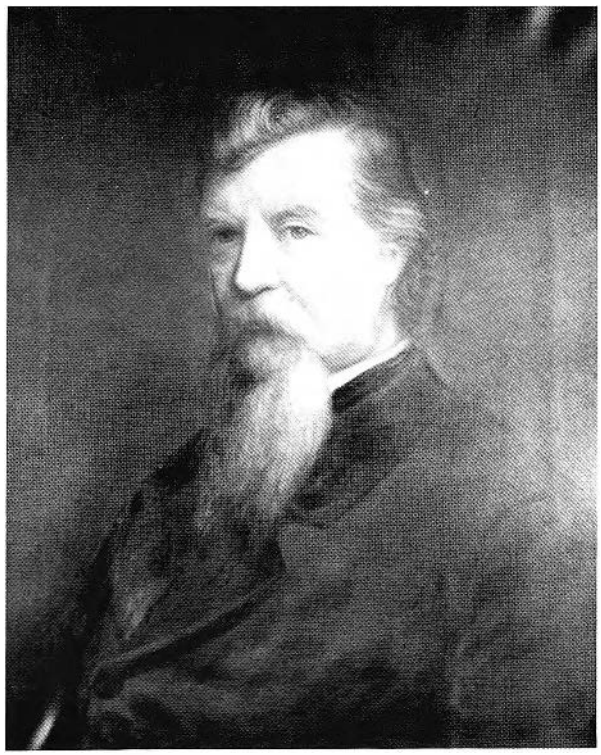


FIGURE 10. Mark Harrison, *Self Portrait*. Oil, 762 × 584 mm. State Historical Society of Wisconsin (Photo: State Historical Society of Wisconsin).

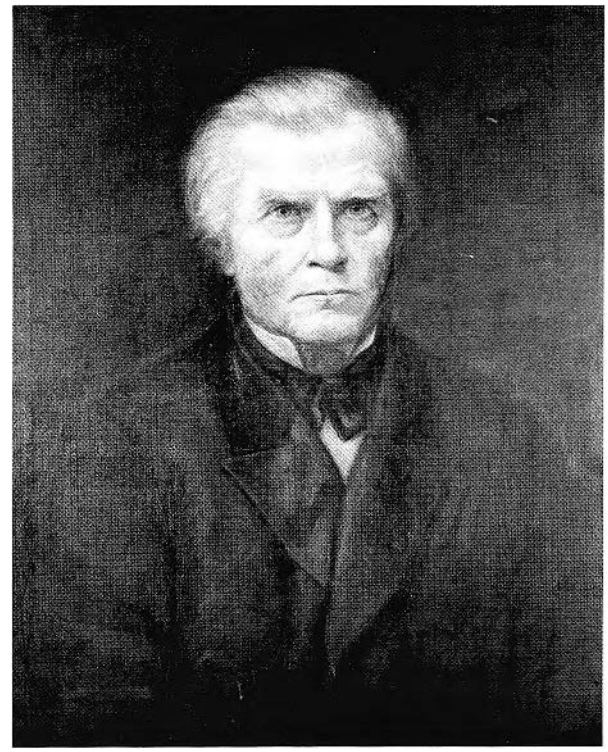


FIGURE 11. Mark Harrison, *Portrait of Thomas H. Stevenson*. Oil, 749 × 591 mm. State Historical Society of Wisconsin. Harrison and Stevenson collaborated in the production of dioramas in Toronto during 1848 (*Toronto Herald*, 2 March 1848) (Photo: State Historical Society of Wisconsin).

returning to Hamilton around 1842. During the 1830s, along with his brother John (fl. 1850) and several others, Harrison founded the Hamilton Amateur Theatrical Society. During the 1840s he became the first manager of the Theatre Royal, a touring group which performed throughout Ontario and Quebec. His illuminated chemical dioramas were frequently on display throughout the 1840s. In 1849 he resettled in Oshkosh, Wisconsin, and four years later moved to Fond du Lac, Wisconsin, where he lived in relative isolation until his death.[56] His brother was primarily a painter of portraits and was also active in the theatre.[57]

Other new members included George Reid (fl. 1852), possibly the Hamiltonian who exhibited at the Upper Canada Provincial Exhibitions of 1851 and 1852, and William Tutin Thomas, eldest son of the Society's president. The Dynes listed in the catalogue was probably Joseph Dynes (1825-1897), a painter and photographer who worked in Ontario and Quebec. Former members included Thomas Young, Hoppner Meyer, Thomas Stevenson (Fig. 11), John Craig and Frederick Lowe. The catalogue also featured a list of honorary members. These included the British sculptor John Thomas (1809-73), W. Antrobus Holwell, Samuel Waugh, and J. T. Brondgeest, possibly the accountant listed in the Toronto directory for 1856. Like Holwell, Brondgeest was a collector. His inclusion in the catalogue was perhaps an act of deference to a possible patron. Several of the works in his collection were exhibited in 1858 at

56 Porter Butts, *Art in Wisconsin* (Madison: Madison Art Association, 1936), 82-83; the *Dictionary of Hamilton Biography*, vol. I (Hamilton, Ont.: Dictionary of Hamilton Biography, 1981-), 94; Carol Lowrey, 'Mark Harrison,' *Dictionary of Canadian Biography*, vol. XII (Toronto: University of Toronto Press, forthcoming); and the *British Colonist*, 18 January 1848. Butts mentions that while in Hamilton, Harrison painted a major work entitled *The Death of Abel* (1843). Inspired by Lord Byron's *Cain*, the picture was eleven by nine and a half feet in size and was exhibited in Canada and Europe. Butts states that it is 'reputedly' in the possession of the Canadian Government. Jim Burant, Picture Division, Public Archives of Canada, checked various sources in Ottawa on my behalf; however, the exact location of the work remains a mystery.

57 For details, consult Sir James Edward Alexander, *L'Acadie or Seven Years' Explorations in British America* (London: Colburn, 1849), and Sir James Macpherson Le Moine, *Quebec Past and Present: A History of Quebec, 1608-1876* (Québec: A. Côté, 1876).

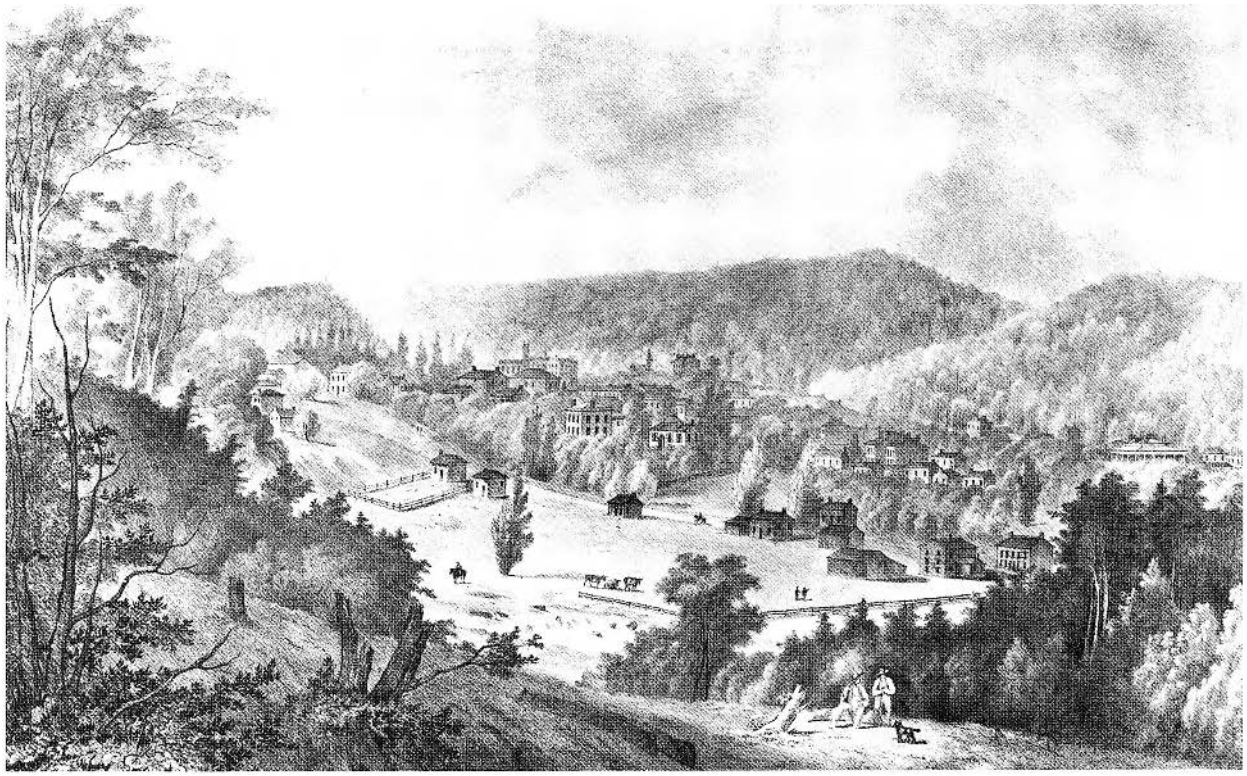
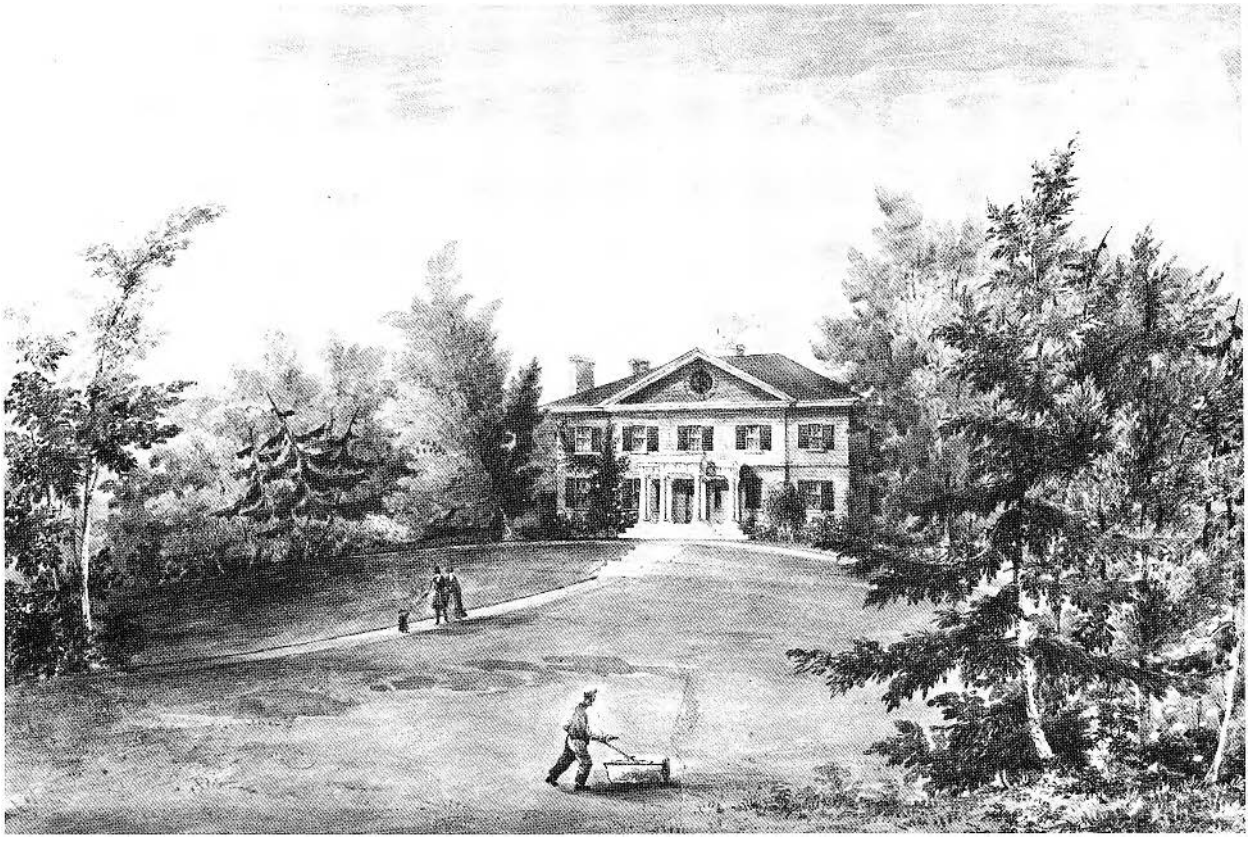


FIGURE 12. Scobie & Balfour, *Dundas, Canada West*, 1848. Lithograph, 268 × 425 mm. Ottawa, Public Archives of Canada. This work, engraved by John Johnston, appeared in the 1848 exhibition, n° 192 (Photo: Public Archives of Canada).
FIGURE 13. Henry Bowyer Lane, *The Grange*. Watercolour, 289 × 443 mm. Toronto, Art Gallery of Ontario, Acc. G971.61. Thought to be the *Sketch of the Grange, the Residence of the Mayor of Toronto* from the 1847 exhibition, n° 155 (Photo: Art Gallery of Ontario).



Romain's Buildings on King Street West, which featured a display of items from the 'private collections of gentlemen of Toronto.'[58]

The didactic approach of 1847 was carried even further the following year with the sponsoring of drawing classes, advertised through the local newspapers, and the inclusion in the exhibition of the Society's collection of antique casts (also listed in the catalogue). These classes confirm a local interest in artistic pursuits, and a number of student works were featured in the exhibition. The importation and collecting of casts was a common practice with early art societies in both Great Britain and the United States. In New York, for example, the Society of Fine Arts had, by 1802, purchased a set of casts from the Louvre; collections of casts could, as Trevor Fawcett points out, be found in provincial art societies in Britain well before 1830.[59]

According to John Howard's *Journal*, the casts arrived in Toronto in November of 1847 via New York (probably imported from Europe by a dealer), purchased with the proceeds from the 1847 exhibition.[60] However, of the sixty-one pieces listed in the catalogue, not all may have been imported. In his *Toronto of Old*, Henry Scadding refers to the art collection of Franco Rossi, the 'earliest scientific confectioner of York,' and states that he was 'the first to import ... good objects of art: fine copies of the Laocoön ... and other classical groups and figures sculpted in Florentine alabaster were disseminated by him in the

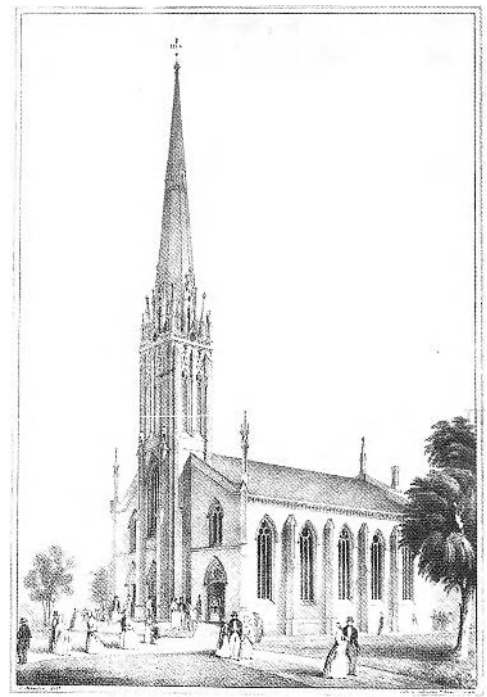


FIGURE 14. John Johnston, *Knox's Church, Toronto./W. Thomas, Esq. Architect*, 1848. Lithograph, 358 × 245 mm. Metropolitan Toronto Library, Acc. 979-41. Exhibited in 1848, n° 146 (Photo: Metropolitan Toronto Library).

community.'[61] That the casts were to form the nucleus of a permanent collection is clear through correspondence between William Thomas and the Earl of Elgin, Governor General of the United Canadas. Apparently a nine-percent duty tax was levied on the imported casts. Thomas immediately wrote Elgin requesting that the charge be dropped, as it was probable that 'we may have more works of that nature for the purpose of forming a Gallery.'[62] The Governor General (listed in the catalogue as a patron) was evidently sympathetic and the remission of duty was granted on 10 December 1847.[63] This gesture was one of the few attempts on the part of the Government to encourage and support the collecting of works of art for the purpose of public enjoyment. Upon their arrival in Toronto, the casts were put on public display in Grant's Rooms, leased by the Society solely for this purpose.[64]

The majority of the 383 works listed in the catalogue were, as in the previous year, depictions of local subject matter, either in the form of a portrait or an architectural rendering (Figs. 12, 13 and 14). The Harrisons added a new theme with their theatrical subjects and the West Room contained a great many works from local private collections.

58 *Catalogue of Oil Paintings, Water Colours, Engravings and Photographs* [Toronto, 1858]. This exhibition was held in aid of the building fund for St. Paul's Church, Yorkville (Toronto). A copy has been found in the Baldwin Room, Metropolitan Toronto Library. Collecting practices of the day are also revealed through a review of the auction of the estate of the Hon. J.H. Dunn. According to the *British Colonist*, 28 July 1846, works by Poussin, the Carrachi and Trouverman, all 'secured good biddings.'

59 Trevor Fawcett, *The Rise of English Provincial Art: Artists, Patrons and Institutions Outside London, 1800-1830* (Oxford: Clarendon Press, 1974), 41.

60 John G. Howard Papers.

61 Henry Scadding, *Toronto of Old* (Toronto: Adam, Stevenson & Co., 1873), 94.

62 Letter from William Thomas to His Excellency, the Rt. Hon. James, Earl of Elgin and Kincardine ..., 2 December 1847. Public Archives of Canada, Ottawa, State and Military Section, Federal Archives Division, *National Revenue – Customs and Excise*, R.G. 16, vol. 359.

63 Public Archives of Canada, Ottawa, Pre-Confederation Archives, Manuscript Division, *Correspondence Register of the Provincial Secretary of Canada West*, R.G. 5, C1, vol. 891, 64/18, 522. In April of 1847, William Thomas had officially invited the Governor General to become a patron. The invitation and reply was noted in the *British Colonist* of April 16, under the heading 'Address of the Society of Arts to the Governor General and His Excellency's Reply.'

64 John G. Howard Papers.

John Howard's contributions were noticeably fewer this year (he displayed 23 works in 1847 compared to only eight in 1848) and the majority of Paul Kane's submissions were far from representative of the most important work he was producing at the time (Fig. 15). Since the five pictures on display were early studies (such as his *Spanish Girls, After Murillo*), and with the knowledge that Kane's whereabouts at the time was unknown, we can safely assume that these works were submitted by someone (perhaps his wife) on his behalf.[65] Peter March again exhibited his *Portrait of Dr. McCaul*, felt by the reviewer in the *British Colonist* to be the 'best Canadian painted portrait in the exhibition, if not in Toronto' (Fig. 16).[66]

For the most informative coverage of the 1848 exhibition we must turn to the reviews in the *Globe* and the *British Colonist*. Despite their political differences (the *Globe* a Reform paper, and the *Colonist* a Conservative supporter), both papers lauded the attempts of the Society and seemed optimistic about its future. The writer in the *British Colonist* predicted a 'permanency' for the organization, encouraging his readers to visit the exhibition and thus 'keep alive a taste for the Fine Arts among us.'[67] Remarks about individual works were generally positive, although the reviewer for the *Globe* claimed that 'some of the best productions are placed either so low, or in such a bad light as to preclude the possibility of their being sufficiently seen.'[68]

Unfortunately, success lagged behind the ambitious efforts of the Society. In contrast to the previous year, both sales and attendance were low. As an examination of the catalogues of the next two major art exhibitions (the loan exhibitions of 1852 and 1858) indicates, the collecting of contemporary Canadian art was not prevalent. The only exceptions seem to have been Krieghoff, Berthon, Kane and the American Waugh. We might consi-

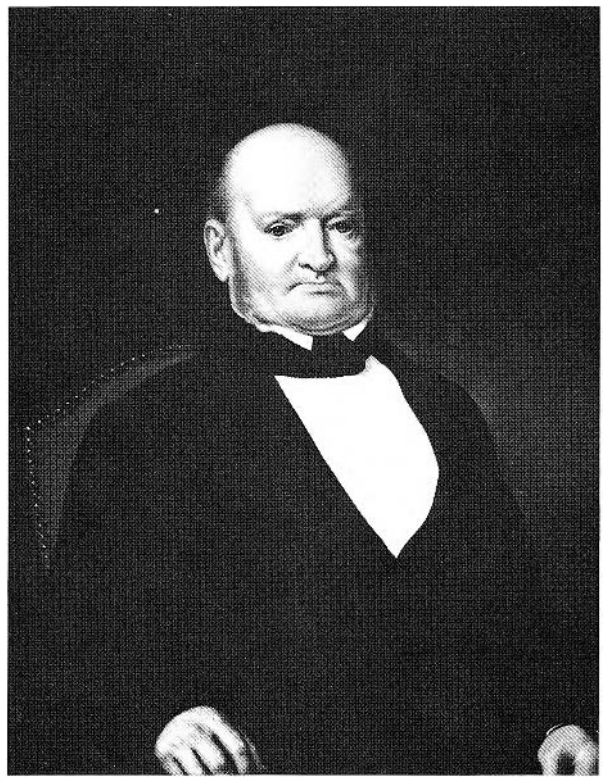


FIGURE 15. Paul Kane, *Portrait of George Gurnett*, 1845. Oil on paper mounted on board, 888 × 698 mm. Collection of the Corporation of the City of Toronto. Exhibited in 1847, n° 39, as *Portrait of Alderman Gurnett* (Photo: City of Toronto).

FIGURE 16. Peter March, *Portrait of Olivia Campbell (Stowell?)*, 1846. Oil, 755 × 630 mm. Metropolitan Toronto Library, Acc. 962-2-2. In addition to the celebrated McCaul portrait, March may have exhibited this work under the title *Portrait of a Lady*. (Photo: Metropolitan Toronto Library).

65 Kane's whereabouts was questioned by the *British Colonist* of July 7, 1848. He finally arrived back in Toronto on the 13th of October and exhibited his western paintings at the Old City Hall the following month (the opening date was November 9). See the *Catalogue of Sketches of Indians, and Indian Chiefs, Landscapes, Dances, Costumes, &c. &c. by Paul Kane* (Toronto: Printed by Scobie and Balfour, 1848). Copies are owned by the Baldwin Room, Metropolitan Toronto Library, and the Public Archives of Canada, Ottawa. Further information on Kane's life and work, including a catalogue raisonné, can be found in J. Russell Harper, *Paul Kane's Frontier* (Toronto: University of Toronto Press for the Amon Carter Museum, Fort Worth, and the National Gallery of Canada, Ottawa, 1971).

66 *British Colonist*, 28 July 1848.

67 *British Colonist*, 28 July 1848.

68 *Globe*, 19 August 1848.

der, as an influential factor in the Society's failure, the relative sophistication of the local collector. His needs were doubtless not met by the work of artists such as Peter March (his most consistent patron seems to have been his brother Charles, a local 'House, Sign and Ornamental Painter') or Thomas Stevenson, which did not possess the quality of a Berthon or Waugh and may not have secured the eye of the art-buying public. The large number of architectural drawings in the exhibition obviously lacked appeal as well. These items functioned more as forms of advertisements rather than as objects of artistic contemplation. Building in Toronto during the 1840s was at its height and the inclusion of renderings, plans and related items, such as statuary, was intended to reflect the progress of the city and its environs.

It is revealing that Berthon, whose talent was undervalued by the critics in favour of the 'native-born' gifts of Peter March, went on to become Toronto's most sought-after portraitist, while March and his contemporaries disappeared completely from the local art scene. The absence of a market for portraits as a reason for this disappearance is not valid. Not only did Berthon manage to make a comfortable living from his work, but notable portraitists, such as Théophile Hamel (1817-1870), who eventually received the MacNab commission, were drawn to the city with some expectation of a welcome from local collectors.[69] The contents listed in the catalogues of 1852 and 1858 reveal a fairly well-developed visual culture. The bias towards Old Master paintings and their copies was retained and reinforced by the local gentry.

According to the Howard Papers, the Toronto Society of Arts remained a functioning organization at least until June of 1849.[70] His entry for the second of April 1849 states that he paid the Society's gas bills, on which evidence one can assume that meetings and drawing classes were still in progress. The exact date of the Society's demise remains a mystery. A third exhibition was likely under consideration but gathered little support from local artists, as is evident by Kane's refusal to become a member when approached by William Thomas in March of 1849.[71] In 1850, the Toronto Mechanics' Institute was given a group of twenty-three plaster casts by Edward Bull, a gesture indicating that the organization died at some point during that year.[72]

The Society of Artists and Amateurs failed to survive after 1834 largely owing to the fact that its direction was in the hands of laymen, rather than professional artists. The absence of an art-buying public also contributed to its demise. Its successor, the Toronto Society of Arts, was more closely structured along the lines of the artist-run Royal Academy. Although its name suggests a local emphasis, its scope was somewhat broader, reaching out to artists throughout the Canadas and the United States. Notwithstanding its ambitious goals, notably its stress on professionalism and the cultivation of a national identity, this second society also failed to establish itself as a permanent exhibition vehicle for artists. Its membership lacked cohesiveness and its exhibits consisted of a juxtaposition of the fine and applied arts, a combination better suited to the technically oriented exhibitions of the Mechanics' Institute.[73] In addition, this coupling of artist and artisan (including both architects and craftsmen in this category) did nothing to elevate the status of the artist. It is not surprising that artists of the calibre of Paul Kane saw the organization as a futile means of attracting the attention of collectors. A more structured course was taken at the Upper Canada Provincial Exhibitions, inaugurated in 1846 and held on a rotational basis in Toronto, Hamilton, Kingston, Cobourg, Brockville and London.[74] Here, the fine and applied arts were treated separately. This process of categorization, as well as the assured continuity of the exhibitions, probably inspired artists such as Kane and Meyer to submit their works. Although such annual exhibitions were not frequently utilized by leading artists until around 1860, when the exhibitions

69 For more information see Raymond Vézina, *Théophile Hamel: Peintre national (1817-1870)* (Montréal: Editions Elysée, 1975) and 'Trente-cinq tableaux inédits de Théophile Hamel,' RACAR IX (1982), 47-56.

70 John G. Howard Papers. An earlier entry, 13 November 1848, mentions the auditing of the Society's accounts by Messrs. March, Johnston, Stevenson and Thomas.

71 Letter from Paul Kane to John Johnson [*sic*], 6 March 1849. Kane Family Papers. At the time, Kane was hard at work on his *Wanderings of an Artist*. He indicated to Johnston that 'all my time and means are devoted to one particular object [and] it is impossible for me to give that attention to the interests of the Society which it deserves without great personal inconvenience to myself.'

72 Archives of Ontario, Toronto. Mechanics' Institute Papers, *Annual Report 1850-51*.

73 The first exhibition of the Toronto Mechanics' Institute was held in October of 1848 and featured work by artists, architects, artisans as well as various 'curiosities.' A list has been located in the Metropolitan Toronto Library, Toronto Mechanics' Institute Collections, *Exhibitions – Accounts and Exhibits*, vol. D25.

74 These exhibitions have been discussed in greater detail by J. Russell Harper in his 'Ontario Painters, 1846-1867: A Study of Art at the Upper Canada Provincial Exhibitions,' National Gallery of Canada, *Bulletin*, 1 (May 1963), 16-31.

themselves had become better organized and facilities less makeshift and more permanent, they did attract a wide audience and provided artists with province-wide exposure.

The reviews of the 1847 and 1848 exhibitions, despite their often lavish praise and encouragement, did little to promote sales. Instead, they functioned more as a means of boosting cultural morale than discriminating between good and bad art. Art was seen in social terms, namely as an enhancement of a city's (or country's) identity. This explains, in part, the inclusion of a large number of works of art with a local emphasis.

The practice of promoting native art for the attainment of a national identity occurred in the United States after the Revolution. There, the ties between art and nationality led many artists to search for subject matter which would best represent their country. American critics responded in such a way that quality became a secondary requirement in the evaluation process. Generous praise from critics led to what Neil Harris refers to as 'forced growth' in the arts and the encouragement of artists 'beyond any reasonable evaluation of their talents.'[75] Consequently, newspaper criticism was generally unreliable and provided the American public with little in the way of helpful assessment. Anne Farmer Meservey refers to those critics as 'cultural nationalists' whose aim was the creation of a native culture without reliance on European examples.[76] The portrayal of American landscapes, characters and lifestyles would, according to the majority of nineteenth-century critics, act as a stimulus to patriotism and the pursuit of culture in general. Unfortunately the connection between art criticism and patriotism led to a confusion of standards for both artists and their public. It is not surprising that most American collectors continued to patronize European and British artists.

Similar patterns of critical activity existed in Canada West. The promotion of local-born artists, such as Peter March, illustrates the attempt to create a national identity through art. This is also demonstrated by the great number of architectural drawings in the Society's exhibitions, the proliferation of portraits of political figures (Lord Metcalfe for example) and the elevation of works produced by artisans into the realm of the fine arts.[77]

The question of how detrimental this type of criticism was to Canada's artistic development has yet to be explored. Certainly, several artists such as Kane and Krieghoff developed highly individual approaches to their work. As G. Mercer Adam has suggested however, the imitative aspect of much of nineteenth-century Canadian art may be due, in some measure, to the lack of competent art criticism, a dilemma which persisted throughout most of the century.[78] Others, such as Bourinot, suggest that Canada's colonial status led to a spirit of 'intellectual self-depreciation' in the arts.[79] Coupled with this was the absence of galleries and museums which would nurture a taste for the fine arts among Canadians.

Indeed, the purchasers of art in the 1840s were limited in number, consisting mainly of the new middle class and the government. As members of the local establishment, they brought their taste for European art with them into Upper Canada. The lack of sales in 1848 in particular, indicates that with only few exceptions, they were less tolerant than the critics. Their patronage was directed to European-born artists such as Berthon and Krieghoff and it was these artists who survived in their trade. The gentry, for the most part, gave only their *moral* support to native-born artists. We have only to consult Berthon's letter of introduction from his patron, Sir John Beverly Robinson, to the Hon. William Morris, receiver general of Canada. Referring to the commission for portraits for the Legislative Council, Robinson stated that he did 'not suppose that a person could be found

75 Neil Harris, *The Artist in American Society: The Formative Years, 1790-1860*, reprint ed. (Chicago: University of Chicago Press, 1982), 20.

76 Meservey, 'The Role of Art in American Life,' 74.

77 Metcalfe was portrayed by several artists, including Alvah Bradish, William Lockwood and Samuel Gardner. Gardner (d. 1893) was one of Canada West's first resident sculptors. He is known to have worked in Kingston, Ontario, prior to his arrival in Simcoe, Ontario, during the early 1840s, where he made his living as an engraver, sign painter and cutter of gravestones (*Norfolk Observer*, Simcoe, 31 July 1841). He later established himself in Hamilton, Ontario (*Long Point Advocate*, Simcoe, 14 September 1843) before returning to Simcoe around 1850 (*Simcoe Standard*, 27 February 1850; *Conservative Standard*, Simcoe, 23 July 1853). He frequently exhibited his work in the Upper Canada Provincial Exhibitions and established a reputation in the eastern United States as well as Canada West (*Norfolk Messenger*, Simcoe, 30 August 1860). His later years (after 1878) were spent in Guelph, Ontario. The original bust of Metcalfe was probably executed in late 1844 or 1845, as the Toronto *Herald* of 17 April 1845 mentioned that it had recently been on view in both Toronto and Hamilton. A cast of the Metcalfe bust has been located in the collection of the Government of Ontario; however, it is not known whether this was the copy exhibited in 1847. Gardner's subscription book is in the collection of the Eva Brook Donly Museum in Simcoe, and includes the names of many prominent Hamiltonians, such as Sir Allan MacNab, for whom he executed commissions. My thanks go to Stephen Otto and Robert Stacey for sharing pertinent information with me.

78 Graeme Mercer Adam, *Toronto Old and New* (Toronto: Mail Printing Co., 1891), 131.

79 Bourinot, 54-55.

in Canada so likely to give satisfaction.'[80] Such bias was commented on by the reviewer in the *Patriot*, 18 August 1848, who asked:

> How is it that this laudable undertaking has met with so little encouragement? Is it because the novelty of it is over, or is it that the taste of the Toronto public is too refined, and that from being so long accustomed to the highest style of painting, statuary, &c., they have ceased to look at anything which is not absolutely *superb*? ... The object of this institution being to encourage rising native taste and powers, ought to render it a *pet* of the public, and should induce every one who wishes well to the Province to hold out to it their fostering help.

In its emphasis on professional standards, the creation of a focus of artistic activity and the formation of a cultural identity for Canada West, the Toronto Society of Arts can be viewed as an early forerunner of the Ontario Society of Artists (founded 1872) and the Royal Canadian Academy (founded 1880).[81] Despite the popular tone of many of the works displayed in its two exhibitions, it did bring art into the public eye, arousing community interest after a pause of thirteen years. The criticism, to a much greater degree than in 1834, praised and encouraged the work of local artists in an attempt to nurture patriotism. This approach to art criticism emerged as a direct result of the political stability of the 1840s and the subsequent need to promote and pursue a Canadian 'spirit' through the visual arts.

80 Letter from John Beverly Robinson to the Hon. William Morris, receiver general of Canada, 20 April 1846. Archives, E.P. Taylor Reference Library, Art Gallery of Ontario, Toronto. Sir John Henry Lefroy (1817-1890), who married Robinson's daughter Emily in the spring of 1846, contrived with his brothers-in-law Capt. James Strachan and George W. Allan, to commission Berthon to paint a portrait of the three Robinson daughters. Referring to this event in his *Autobiography* [London: Privately Published, 1895], Lefroy stated that 'there was at that time but one moderately good artist in Upper Canada, a Frenchman by birth, M. Berthon.' The portrait of the Robinson sisters is now in the collection of the Art Gallery of Ontario, Toronto.

81 After 1848 there appears to have been at least two attempts to organize local art societies. A notice in the *Globe*, 12 December 1857, refers to the formation of the Toronto Portrait Association. Unfortunately, I have not found further references to this body. On November 1, 1865, the painter George A. Gilbert (fl. 1864-71) appealed through the *Globe* for members for his British American Society of Artists, its objective being the promotion of the fine arts. The absence of later references to both societies suggests that their formations met with little response from local artists.

In order to provide a complete record of the 1847 and 1848 exhibitions, both catalogues and the critical reviews located thus far are reproduced on the following pages as Appendices I and II. The reviews are arranged in alphabetical order according to the title of the newspaper in which they appeared. Spelling and punctuation follow that of the original documents. In cases where words have been lost due to torn pages or defects in the microfilm, such omissions have been indicated by [ ].

APPENDIX I

TORONTO SOCIETY OF ARTS: FIRST EXHIBITION, 1847

TORONTO SOCIETY OF ARTS, 1847.

It is wished to be observed, that in the formation of this Society the object of the Founders has been to give greater means and facilities for the study of the Fine Arts, being convinced how highly their cultivation will contribute to the reputation, character and dignity, of the Province, more particularly as they are so intimately associated with the progress of science, literature and philosophy.

It is proposed to obtain from Europe a collection of casts of the finest remaining sculptures of antiquity, together with the choicest existing specimens of classical composition in foliage, with a series of other gems of antiquarian research, to form an effective school for the study of the human figure, and to promote the cultivation of pure taste in the various applications of design.

In order to the carrying out in an effectual manner this great object, the support of a generous public is indispensable, and the Society feel satisfied from the general character and high discrimination of many of our worthy citizens, that they will justly appreciate the motives that dictated the formation of the Society.

PATRONS

His Excellency the Right Hon. EARL OF ELGIN AND KINCARDINE, Governor General of British North America.

The Hon. and Right Rev. JOHN STRACHAN, D.D., Lord Bishop of Toronto.

The Right Rev. MICHAEL POWER, Roman Catholic Bishop of Toronto.

The Hon. J.B. ROBINSON, Chief Justice.

The Rev. JOHN McCAUL, L.L.D., Vice President University of King's College, Toronto.

The Hon. R.S. JAMESON, Vice Chancellor.

W.H. BOULTON, Esq., M.P.P., Mayor of Toronto.

OFFICERS OF THE TORONTO SOCIETY OF ARTS, FOR THE YEAR 1847.

PRESIDENT.
WILLIAM THOMAS, ESQUIRE.

VICE PRESIDENT.
JOHN G. HOWARD, ESQUIRE.

COMMITTEE.

THOMAS YOUNG, EDWARD McGREGOR,
PETER MARCH, THOMAS H. STEVENSON.

TREASURER.
JOHN G. HOWARD.

SECRETARY.
E.C. BULL.

MEMBERS.

HOPPNER MEYER, E.C. LOWE,
C. HYDE, SAMUEL LEES,
JOHN CRAIG, JACOB HAUER,
THOMAS WHEELER, KIVAS TULLY.

RULES OF THE SOCIETY.

I. The Society to be designated THE TORONTO SOCIETY OF ARTS.

II. The President, Vice President, Managing Committee, Treasurer and Secretay [*sic*], to be elected annually, on the 25th January.

III. No person but Professional Artists to hold any Office in the Society.

IV. An Annual Exhibition of Paintings, Drawings, Sculpture, Modelling and other Works of Art, to take place at such a time as may be determined on. Persons exhibiting one Specimen, with their own name attached, to be entitled to free admission to the Exhibition.

V. Members to be entitled to vote in committee for the general objects of the Society, and to have free admission to the Exhibitions.

VI. Associate and Honorary Members to have free access to the meetings of the Society, but not entitled to vote or hold office.

VII. Members to be elected by ballot, after being proposed at the preceding meeting of the Society.

VIII. Donors of Ten Pounds, currency, to be members of a general committee, by virtue of their donation.

IX. Subscribers of One Pound, currency, per annum, to have the right, if otherwise qualified, of studying personally in the Academy, or of recommending for that purpose any member of his own family, or one stranger; and has also free admission to the Exhibitions, and is entitled to two transferable tickets for Ladies, whose names shall be written thereon.

THE CATALOGUE.

The Pictures are numbered as they are placed in the Room – the first number over the Door.

GREAT CENTRE ROOM.

1. Lot and his Daughters, (copy) – *John Craig.*
2. View in the Bay of Fundy, (copy), for sale – *Stevenson.*
3. Portrait of a Gentleman, – *E. McGregor.*
4. Portrait – Bradish.
(Portrait of the Hon. Mr. Justice Jones.)
5. St. Peter, (copy) after Spagnoletti, – *Peter March.*
(The Property of Mr. Charles March.)
6. Portrait of a Lady, – *Peter March.*
7. The Confession, (copy) – *Krieghoff.*
8. View on the Lake shore near Toronto, – *Gillespie.*
9. Cape Blow-me-down, (Copy), for sale – *Stevenson & McGregor.*
10. Portrait of a Gentleman – *E. McGregor.*
11. Portrait of a Lady, – *Bradish.*
12. St. Paul, (copy) after Spagnoletti, – *Peter March.*
(The Property of Mr. Charles March.)
13. Portrait of W. Thomas, Esquire, Architect, President of the Toronto Society of Arts, – *F. Rosenberg.*
14. Working a Canoe up a Rapid, (copy), for sale – *T.H. Stevenson.*
15. View near Bytown, (copy) – *T.H. Stevenson.*
16. The Returned Love-Letter, – *Gilbert.*
17. Portrait of a Gentleman, – *Bowman.*
18. Full-length Portrait of a Child, (unfinished) – *Peter March.*
19. Portrait of a Lady, – *Peter March.*
20. Portrait of a Gentleman, – *Peter March.*
21. View of Niagara Falls, (copy) – *McGregor & Stevenson.*
22. Portrait of a Lady, – *Peter March.*
23. Timber Slide, (copy), for sale – *Stevenson & McGregor.*
24. Portrait of a Mother and Child, – *Paul Kane.*
25. Rembrandt's Daughter, (copy), after Rembrandt – *Peter March.*
(The Property of Mr. Charles March.)
26. Portrait of a Gentleman, – *Peter March.*
27. Scene in the Bush, for sale – *E. McGregor.*
28. Portrait of a Gentleman, – *E. McGregor.*
29. Scene in the North-West, – Portrait, – *Paul Kane.*
30. The Wrecker's Daughter – *Peter March.*
31. Portrait of Rubens, (copy), after Rubens – *Peter March.*
(The Property of Mr. Charles March.)
32. The Stray Kitten, (copy), for sale – *Stevenson & McGregor.*
33. Log Cabin, (copy), for sale – *Stevenson & McGregor.*
34. Portrait of a Lady – *E. McGregor.*
35. Dog and Game, (copy) – *T.H. Stevenson.*
36. Portrait of a Lady – *E. McGregor.*
37. Landscape – *James Hamilton.*
38. Portrait of a Gentleman, (copy) – *Peter March.*
39. Portrait of Alderman Gurnett, Toronto – *Paul Kane.*
40. Portrait of a Gentleman – *Peter March.*
41. The Squaw's Grave, (copy), for sale – *Stevenson & McGregor.*
42. Portrait of W.H. Boulton, Esq., M.P.P., Mayor of the City of Toronto – *Berthon.*
43. Kentville, (copy), for sale – *Stevenson & McGregor.*
44. Portrait of Vandyke (copy), after Vandyke – *Peter March.*
(The property of Mr. Charles March.)
45. The Velvet Hat, for sale – *E. McGregor.*
46. Portrait of the Rev. J. McCaul, LL.D., Vice-President of the University of King's College, Toronto – *Peter March.*

47. Portrait of a Highlander in Costume – *Peter March.*
48. Portrait of a Gentleman – *G.T. Berthon.*
49. Portrait of a Gentleman – *Peter March.*
50. Portrait of a Gentleman – *Peter March.*
51. Portrait of a Lady – *Peter March.*
52. Portrait of a Lady – *Peter March.*
53. A Study – *Peter March.*
(The Property of Mr. Charles March.)
54. Indian Maid, (copy), for sale – *E. McGregor.*
55. Portrait of a Lady – *Peter March.*
56. Portrait of a Gentleman – *E. McGregor.*
57. Portrait of a Gentleman – *Peter March.*
58. Portrait of a Lady – *E. McGregor.*
59. Portrait of a Gentleman – *Kreighoff [sic].*
60. Landscape – *James Hamilton.*
61. The Gentleman and Beggar – *Kreighoff [sic].*
62. The Maid of Athens – *An Amateur.*
63. Fort Chambly, (copy), for sale – *J. [sic] H. Stevenson.*
64. Portrait of a Gentleman – *Gilbert.*
65. Portrait of a Gentleman – *Gilbert.*
66. Navy Island, (copy) – *Stevenson & McGregor.*
67. View in Scotland, (copy) – *J. [sic] H. Stevenson.*
68. Going to Market, (copy), for sale – *Stevenson & McGregor.*
69. Mare and Foal, (copy) – *E.C. Bull.*
70. The Vale of Chalford, from Skait's Hill, Gloucestershire, England, painted on the spot, by – *Robert Thomas.*
(The Property of W. Thomas, Esq.)
71. Forest Scene, (copy) – *Stevenson & McGregor.*
72. Coast Scene, (copy) – *E. McGregor.*
73. Shipwreck, (copy) – *E. McGregor.*
74. Cattle Crossing a Bridge, for sale – *Stevenson & McGregor.*
75. View on the Ottawa, (copy) – *E.C. Bull.*
76. Donnington Castle, Berkshire, England – *Robert Thomas.*
(The Property of W. Thomas, Esq.)
77. Portrait of a Gentleman – *E. McGregor.*
78. Portrait of a Gentleman – *Peter March.*
79. Portrait of a Gentleman – *Peter March.*
80. A Day's Sport in the Highlands, (copy) – *T.H. Stevenson.*
81. Wellington, on Lake Ontario, for sale – *McGregor & Stevenson.*
82. First Settlement, (copy) – *Stevenson & McGregor.*
83. The Vale of Stroudwater, &c, from Selsby Hill, Gloucestershire, England, painted on the spot by – *Robert Thomas.*
(The Property of W. Thomas, Esq.)
84. A Storm. The Fisherman's Wife watching the return of her Husband; she is just turning from the beach in despair, when, by the aid of a flash of lightning, the boy descries the boat coming round a rock, by – *E. McGregor.*
85. Copy of a Head, after Vandyke – *Peter March.*
86. Portrait of a Lady – *G.F. [sic] Berthon.*
87. Portrait of a Gentleman – *S.B. Waugh.*
88. Indian Summer at Lake Superior – *Paul Kane.*
89. Returning to Port – *W.A. Parks.*
(The Property of W. Thomas, Esq.)
90. Sea Piece – *Vandervelde.*
91. The Glade Cottage, (copy), for sale – *E. McGregor.*
92. Portrait of a Gentleman – *E. McGregor.*
93. Cabinet Portrait – *E. McGregor.*
94. Cabinet Portrait (copy) – *E. McGregor.*
95. Portrait of a Child, – *Peter March.*
96. Cupid, (copy) after Reubens, – *Peter March.*
(The Property of Mr. Peters.)
97. Full-length Portrait of Child, (unfinished,) – *Peter March.*
98. Group of Children and Dog, (copy) after Paul Veronese – *S.B. Waugh.*
99. The Bachelor's Breakfast, – *A Lady Amateur.*
100. Portrait of . . . . . , – *S.B. Waugh.*
101. Portrait of a Gentleman, – *Hubert.*
102. Group of Children, – *Linen.*
103. Portrait of a Gentleman, – *Linen.*
104. Portrait of a Lady, – *Linen.*
105. Portrait of a Gentleman, – *Linen.*
106. Portrait of a Gentleman, – *Linen.*
107. An Indian Chief, – *T. Egan.*
108. The Afternoon Nap, – *A Lady.*
109. Entrance to the City of Venice, after Canaletto – *by a Lady.*
110. The Pet Fawn, (copy), for sale – *T.H. Stevenson.*
111. View on the Lake shore, near Toronto, for sale – *T.H. Stevenson.*
112. Portrait of a Gentleman, – *Tinsley.*
113. Portrait of a Gentleman, – *Linen.*
114. Landscape, – *E.C. Bull.*
115. Rustic Hospitality, (copy) – *McGregor & Stevenson.*
116. The Fisherman, (copy) – *E.C. Bull.*
117. Portrait of a Gentleman, – *Paul Kane.*
118. Marine View, – *A Gentleman.*
119. The Confession, (copy) – *a Lady.*
120. Spanish Girl, after Murillo, – *a Lady.*
121. Portrait of a Gentleman, – *Nelson Cook.*
122. The Fall of Man, for sale – *McGregor & Stevenson.*
123. Loch Lomond – *T.M. Richardson.*
124.
125.

NORTH EAST ROOM

126. Design for a Gothic Chapel. This design was made for the Hon. John Elmsley, to be erected on the front of his present cottage at Clover Hill, on the west side of Yonge Street. The landscape from nature. Estimated cost £12,800 – *Howard.*
127. Interior – *Pupil, U.C.C.*
128. Landscape – *By an Amateur.*
129. Church – *By a Lady.*
130. Gothic Castle, Syria – *By a Lady.*
131. Design for a Grecian Villa – *T. Young, Architect.*
132. Landscape – *By a Lady.*
133. Cedar Swamp, a Camera Lucida sketch – *J.G. Howard.*
134. Falls of Niagara, a Camera Lucida sketch, taken a little above the Ferry – *J.G. Howard.*
135. Exterior of the Temple of Apollonopilis, in Egypt, from Denon – *W. Thomas.*
136. Landscape – *By an Amateur.*
137. Sketch of 'Chief Justice' Steamer – *E.C. Bull.*
138. Design for a Cathedral, in the Early Decorated style of Gothic Architecture – *W. Thomas, Architect.*
139. Interior of a Monastery (copy) – *By a Lady.*
140. Perspective Elevation St. Matthew's Church, Birmingham. Erected from the designs of W. Thomas, Architect, in 1839 – *W. Thomas.*
141. Interior of a Nunnery (copy) – *By a Lady.*
142. Perspective elevation Lansdowne Crescent, Victoria House, and Elizabeth Place, Royal Leamington Spa, erected from the designs of W. Thomas, Architect – *W. Thomas.*
143. Perspective Elevation Victoria Terrace Pump Room and Baths, and Bridge over the River Leam, Royal Leamington Spa, erected from the designs of W. Thomas, Architect – *W. Thomas.*
144. Town Hall, Sudbury, Suffolk, erected A.D., 1826 – *J. Johnston.*
145. Niagara Falls, from the River – *Miss Davids.*
146. Water Colour, after Prout – *Pupil, U.C.*

147. Sketch of a Town Hall, submitted to the Commissioners of Montreal – *T. Young, Architect.*
148. Angelo-Italian Villa (design for) – *T. Young, Architect.*
149. Carrigogunnell Castle, Limerick – *By a Lady.*
150. A Calm. Dutch Galiot – *J.G. Howard.*
151. North-east view of Tyendinaga Church, belonging to the Mohawk Indians. Erected from the designs of J.G. Howard, Architect – *J.G. Howard.*
152. Parthenon, (copy) – *J.G. Howard, Architect.*
153. Design for a Church in the Greek style – *J.G. Howard, Architect.*
154. Geometrical Elevation of a Competition Design for the Fitzwilliam Museum of Painting and Sculpture, at Cambridge, in 1835 – *W. Thomas, Architect.*
155. Sketch of the Grange, the Residence of the Mayor of Toronto, – *H.B. Lane, Architect.*
156. Blenhiem Park, Oxfordshire, the seat of his Grace the Duke of Marlborough. View, sunset – *W. Thomas.*
157. An Idea in Perspective, with St. Peter's at Rome in the distance, – *J.G. Howard, Architect.*
158. Design for the Interior of a Church, – *J.G. Howard, Architect.*
159. Greek Temple, (copy) – *J.G. Howard.*
160. Bastile, – liberating the Prisoners, – *J.G. Howard.*
161. Indian Ink Drawing, – *by a Lady.*
162. Design for a Theatre, showing one-third of the southern facade, height of dome 200 feet; on the right and left are two Temples, dedicated to Shakespeare and Milton – *J.G. Howard, Architect.*
163. Geometrical Elevation; Two Houses erected, 1831, in Beauchamp Terrace, Royal Leamington Spa, from the designs of W. Thomas, Architect, – *W. Thomas.*
164. Water-colour Drawing, after Prout, – *Pupil U.C.C.*
165. Residence of Captain Eccles – *T. Fenwick.*
166. Greek Temple, (copy) – *J.G. Howard.*
167. Geometrical Elevation, Arbenie Place, Royal Leamington Spa, W. Thomas, Architect, – *W. Thomas.*
168. Egyptian Hall, Mansion House, – *T. Young.*
169. Sketch of a Gateway, – *T. Young, Architect.*
170. Perspective Elevation of a Design for competition, made in 1813, for the Birmingham Town Hall. – *W. Thomas, Architect.*
171. Design for a Government House. This design was made for the information of Sir John Colborne, and to show the impropriety of expending money in repairing the Old Government House; the site was on the Military Reserve, to the west of Mr. Crookshank's, Front-street. Estimated cost, £50,000 – *J.G. Howard, Architect.*
172. Youghal Abbey, Ireland, – *E.C. Bull.*
173. A Gothic Villa, erected at Handsworth, near Birmingham, in 1840, the Residence of James Russell, Esq., W. Thomas, Architect, – *W. Thomas.*
174. Elizabethan Screen (date 1622,) Perspective of restored Interior of the Hall, Radford Semele. – *W. Thomas, Architect.*
175. L'Aumorne, – *J.G. Howard.*
176. St. Mark's, Venice, – *J.G. Howard.*
177. Premium Design for Brock's Monument, – *T. Young, Architect.*
178. – *T. Young, Architect.*
179. Design for a University. This plan was drawn in 1835, and presented to Sir John Colborne for King's College. This design, with a few alterations, has since been accepted by the Committee for Queen's College, to be erected at Kingston, – *J.G. Howard, Architect.*
180. Bridge House, Westmoreland, – *E.C. Bull.*
181. View from the interior of the Portico of the Temple of Appolonopilis, in Egypt, from Denon, – *W. Thomas.*
182. Design for a Church, – *W. Thomas, Architect.*
183. Interior of a Church, Spain – *E.C. Bull.*
184. Design for filling up the space between the old Gaol and Court House, on King Street. This design was made in 1834, and was intended for a Guildhall, Court House, Post Office, Public Library, Merchant's Exchange, &c. &c. The old Gaol and Court House were to have been converted into the City and District Gaols, Police Office and temporary Lock-up Rooms. Estimated cost, £50,000. – *J.G. Howard, Architect.*
185. Washington's Tomb – *E.C. Bull.*
186. An Interior – *E.C. Bull.*
187. Temple of Vesta Tivoli – *E.C. Bull.*
188. North-east View of the Provincial Lunatic Asylum, now erecting in Toronto, from the designs of John G. Howard, Architect, to be completed in 1848, and will accommodate three hundred patients, with the necessary officers. The contour of the building is governed by the internal arrangement; in the dome is a reservoir for supplying the building with water. In the distance, on the right, is the Military Cemetary, with an obelisk in memory of Tecumseth, or with medallions to the memory of all the gallant officers who fought and bled in this country – *J.G. Howard, Architect.*
189. Design for a Monument to the memory of General Sir Isaac Brock. This design was made in 1840, immediately after the demolition of the old Monument; the lower pedestal is surrounded by a Grecian Doric portico of sturdy dimensions, supporting a stone terrace eighty feet from the ground (surrounded by a balustrade, from which a fine view would be obtained of the surrounding country), upon which is erected the solid piers that support the catenarian arch which supports the obelisk, and is concealed by the upper blocking and archivault. The Equestrian figure of Sir Isaac Brock is in the act of pointing out the enemy to his gallant 43rd. In the angles of each of the upper pedestals is a soldier in the attitude of a mourner with reversed arms. The estimated cost of erecting would be from ten to fifteen thousand pounds. – *J.G. Howard, Architect.*
190. Temple of Theseus (copy) – *H.H. Horsey, pupil of J.G. Howard.*
191. Perspective Elevation of St. Paul's Church, London, C.W. recently Erected from the designs of W. Thomas, Architect – *W. Thomas.*
192. Perspective Elevation of the Hall of Radford Semele, in the County of Warwick, erected from the designs of W. Thomas, Architect – *W. Thomas.*
193. Design for a Mausoleum – *W.G. Storm.*
194. Southern Facade of Brockville Court House, erected in 1842, from the designs of J.G. Howard, Architect – *J.G. Howard.*
195. Temple of Minerva – *H.H. Horsey, pupil of J.G. Howard.*
196. Interior – *Mulready, R.A.*
197. Dresden Palace – *A Lady.*
198. St. Vincent – *A Lady.*
199. Interior – *E.C. Bull.*
200. Antique Griffin's Head – *T. Young, Architect.*
201. Foliage, from the collection of the Museum of the Vatican, – *T. Young, Architect.*
202. Geometrical Elevation of Design for Buildings front of the Market, King Street, Toronto, approved by the Corporation. W. Thomas, Architect – *W. Thomas.*
203. West Elevation of the Roman Catholic Cathedral, now

being erected in Church Street, Toronto, from the designs of W. Thomas, Architect – *W. Thomas.*

204. East Elevation of do. – *W. Thomas.*

SOUTH-EAST ROOM.

205. Flowers, – *A Lady.*
206. View in Italy, – *His Honour the Vice-Chancellor.*
207. A Moss-Rose, – *a Lady.*
208. Vase of Flowers, – *a Lady.*
209. Holy Family, (copy) – *a Lady.*
210. Flowers, – *a Lady.*
211. Flowers, – *Miss David.*
212. A Flower, – *a Lady.*
213. Bouquet of Family Hair – *Mrs. Seemans.*
214. Books, – *a Lady.*
215. Crayon Head, – *T. Fenwick.*
216. Crayon Head, – *a Lady.*
217. Crayon Figure, – *a Lady.*
218. Crayon Head, – *T. Fenwick.*
219. Crayon Drawing, – *a Lady.*
220. Crayon Figure, – *A Pupil U.C.C.*
221. Crayon Head, – *a Lady.*
222. Crayon Drawings, – *a Lady.*
223. Crayon Drawing, – *a Lady.*
224. Pencil Sketch Chaudiere Falls, – *a Lady.*
225. Head of Madonna, Indian ink – *a Lady.*
226. Portrait in Pencil, – *T.H. Stevenson.*
227. Crayon Drawing 'Render unto Caesar the things that are Caesar's,' – *a Lady.*
228. Cattle in Crayons, – *F.C. Lowe.*
229. 'Hafed,' favourite Hound of Sir Walter Scott, – *E.C. Bull.*
230. Hound, in Crayon, – *a Lady.*
231. Crayon Drawing, 'The Fortune Teller,' after Sir Joshua Reynolds, – *a Lady.*
232. Pencil Drawing, – *A Pupil, U.C.C.*
233. Pencil Drawing – *by a Lady.*
[234]
235. Pencil Drawing.
236. Dog's Head, in Crayon – *T. Fenwick.*
237. Household Treasures, – *by a Lady.*
338. [*sic*] Pencil Drawing – *by a Lady.*
239. Pencil Drawing – *by a Pupil U.C.C.*
240. Pencil Drawing – *by a Lady.*
241. Pencil Drawing – *by a Lady.*
242. Castle Chillon – *by a Lady.*
243. Figure, in Pencil – *by a Pupil U.C.C.*
244. Moonlight Piece, in Pencil – *by a Lady.*
245. Tintern Abbey – *by a Lady.*
246. Pencil Drawing – *W. Thomas.*
247. Frame of Wood Engravings – *F.C. Lowe.*
248. Frame of Wood Engravings – *F.C. Lowe.*
249. Water Colour Drawing – *by a Lady.*
250. Pencil Drawing – *by a Lady.*
251. Miniature – *T.H. Stevenson.*
252. Miniature – *Hoppner Meyer.*
253. Water Colour Drawing – *His Hon. the Vice Chancellor.*
254. Miniature – *T.H. Stevenson.*
255. Lake of Varese, North Italy – *His Hon. the Vice Chancellor.*
256. Miniature – *T.H. Stevenson.*
257. Scene in Westmoreland – *William Havell.*
(The property of his Honour the Vice Chancellor.)
258. Miniature – *T.H. Stevenson.*
259. Satan – *Hoppner Meyer.*
260. Miniature of Children – *T.H. Stevenson.*
261. Fruit and Flowers – *by a Lady.*
262. Family Group – *T.H. Stevenson.*
263. Miniature – *Hoppner Meyer.*
264. The Broken Pitcher – *T.H. Stevenson.*
265. Landscape, by – *Cox.*
(The property of his Honour the Vice Chancellor.)
266. Miniature – *T.H. Stevenson.*
*C Flowers – *Mr. Lees.*
267. Miniature – *Hoppner Meyer.*
268. Sketch – *by a Lady.*
269. Miniature – *T.H. Stevenson.*
270. Miniature – *Hoppner Meyer.*
271. Miniature – *T.H. Stevenson.*
272. Family Group – *T.H. Stevenson.*
273. Fisherboys – *T.H. Stevenson.*
274. Miniature – *Lockwood.*
275. Miniature – *T.H. Stevenson.*
276. Miniature – *Lockwood.*
277. Miniature – *by a Lady.*
278. Miniature – *Hoppner Meyer.*
279. Miniature – *Hoppner Meyer.*
280. Miniature of a Lady – *T.H. Stevenson.*
281. Miniature – *Lockwood.*
282. Miniature – *Hall.*
283. Miniature – *By a Lady.*
284. Bird and Fruit – *By a Lady.*
285. Interior – *T. Young, Architect.*
286. Interior – *T. Young, Architect.*
287. Antique Fragment – *T. Young, Architect.*
288. Water Colour Drawing – *Miss David.*
289. Water Colour Drawing – *Miss David.*
290. The Grampian Hills – *Miss David.*
291. Miniature of a Lady – *T.H. Stevenson.*
292. Miniature of a Child – *T.H. Stevenson.*
293. Pencil Drawing – *By a Lady.*
294. Perspective Elevation of a Villa in the Italian style, now being erected in Girard Street, Toronto, for A. Dixon, Esq. – *W. Thomas, Architect.*
295. Perspective elevation of a Church, now being erected near Mimico, Dundas Street, from the designs of – *W. Thomas, jun., Architect.*
*A Design for a Town Hall – *J. Johnston, Architect.*
296. Petrarch's Villa – *T. Young, Architect.*
297. Lithographic Print, Warwick House, Birmingham, erected in 1839, from the designs of W. Thomas, Architect – *W. Thomas.*
298. Lithographic Print, Warwick Place, Milverton, Royal Leamington Spa, erected from the designs of – *W. Thomas, Architect.*
299. Her Majesty perusing a State Document (a drawing on stone), after Sir W. Ross, R.A., by – *Jacob Hauer.*
300. Royal Exchange, a drawing on Stone, by – *Jacob Hauer.*
301. Specimen of Ornamental Writing on Stone, by – *Jacob Hauer.*
302. Maps, from Engravings and Drawings on Stone, by – *Jacob Hauer.*
303. Perspective Elevation of the Roman Catholic Cathedral, now being erected in Church Street, Toronto, from the designs of W. Thomas, Architect. – *W. Thomas.*
304. Perspective Elevation of a Chapel erected in Warwick, Royal Leamington, Spa, W. Thomas, Architect – *W. Thomas.*
305. Wellington Terrace, now being erected in Wellington Street, Toronto, W. Thomas, Architect. – *W. Thomas.*

WEST ROOM

306. Charity, by Francesco Penni, called Il Fattore, a pupil of Raffaille, born at Florence, in 1488, died 1528, the property of R.P. Crooks, Esquire.
307. Raphael Giving Sight, by Peren del Vazoo, the property of R.P. Crooks, Esquire.
308. Saint Cecilia, the property of the Right Rev. Michael Power, Roman Catholic Bishop of Toronto.
309. Coast Scene, by Vernet, the property of J.M. Strachan, Esquire.
310. La Madalina, by Guircine, the property of H. Rowsell, Esquire.
311. Holy Family, by Corregio, the property of H. Rowsell, Esquire.
312. Laban in search of the Hidden Treasure, the property of the Right Rev. Michael Power, Roman Catholic Bishop of Toronto.
313. An Italian Landscape, the property of the Hon. H.J. Boulton.
314. Battle Piece, by Borgognoni, the property of the Mayor of Toronto.
315. A Flight of Cherubs, the property of W. Wakefield, Esquire.
316. Landscape after Dirk, Dolen, the property of J.M. Strachan, Esq.
317. Portrait of the Hon. H.J. Boulton, Toronto, by M'Caul.
318. Battle Piece, by Wouverman, the property of the Hon. H.J. Boulton.
319. Infant Hercules Strangling the Serpents, by C.R. Leslie, R.A., after Sir Joshua Reynolds, P.R.A., the property of J.M. Strachan, Esquire.
320. Portrait of a Lady, by Lambden.
321. Rome, by R.B. Hanadin, the property of the Rev. J. Maynard.
322. Landscape, by E.W., the property of the Hon. H.J. Boulton.
323. Battle Piece, by Borgognoni, the property of the Mayor of Toronto.
324. Dutch Landscape, by J. Cabel, the property of J.M. Strachan, Esquire.
325. Moonlight Scene, by Williams, the property of the Hon. H.J. Boulton.
326. The Portrait of John Churchill, Duke of Marlborough, by Sir Peter Lely, the property of Mr. Charles March.
327. Battle Piece, by Wouverman, the property of the Mayor of Toronto.
328. Sketch of Dogs Fighting, by Landseer, the property of J.M. Strachan, Esquire.
329. Battle Piece, by Wouverman, the property of the Hon. H.J. Boulton.
330. Landscape with Figures, by Morlaud, the property of D. Murray, Esquire.
331. Landscape on Copper, Waterloo, the property of J.M. Strachan, Esquire.
332. Landscape, the property of J.M. Strachan, Esquire.
333. Philosopher Reading, after Rembrandt, the property of J.M. Strachan, Esquire.
334. Dogs and Game, by Houde Slater, the property of J.M. Strachan, Esquire.
335. Tintern Abbey by Moonlight, the property of the Mayor of Toronto.
336. Landscape, by Decker, the property of J.M. Strachan, Esquire.
337. Landscape, the property of J.M. Strachan, Esquire.
338. Healing the Sick, the property of R.P. Crooks, Esquire.

MODEL ROOM.

339. Specimen of Lithographing, Maps of London District, &c., by Jacob Hauer.
340. Mills' Hot Air Furnace.
341. Specimens of Encrusted Tile Paving, used in the floor of the Chancel of St. Paul's Church, London, C.W., from Broseley, Staffordshire, England, the property of W. Thomas, Esquire.
342. Specimen of Lithographing, Map of Huron District, by J. Hauer.
343. Topographical Plan of the City of Toronto. This Plan is compiled from [an] actual survey commenced in 1835, and will be completed in 1848, together with a Chart of the Harbour and coast, by J.G. Howard, Architect.
[344]
345. A Buttress Canopy, part of the Altar Piece, St. Paul's Church, London, C.W., designed by W. Thomas, modelled by J. Forster.
346. Three pieces of Gothic Windows and Panelling, designed by Charles Barry, Esquire, Architect, modelled in plaster, and the enriched work of the original carved in stone, being part of the decoration in the execution of the river front of the New Houses of Parliament, England, by J. Thomas, Sculptor, the property of W. Thomas, Esquire.
347. A pair of Torsos, Studies, by C. Hyde.
348. Bust of the Earl of Egremont, modelled by Foster, Toronto.
[349]
350. A Hand, in Portland Stone, by C. Hyde.
351. Four Gothic Heads, carved in stone by John Thomas, Sculptor, London, England, the property of W. Thomas, Esq., Architect.
352. Model of Sir Walter Scott, by Luigi, the property of J.M. Strachan, Esquire.
353. A Corinthian Capitol, for the Court-room in the Town Hall, Niagara, now being erected from the designs of W. Thomas, Architect, example from the Temple of Vesta at Tivoli, modelled by Mr. Robert Dowe, Toronto.
354. Anatomical Figure, from Michael Angelo, the property of W. Thomas, Esquire.
355. Gothic Head, with Shield Proper, papier mâché, from Bielfield's manufactory, London, England, the property of W. Thomas, Esquire.
356. Two Slabs of Scagliola Marble, the first specimen manufactured in the Province, by Messrs. Hyde and Johnson.
357. Two Models in Wax, Busts of a Lady and Gentleman, the property of H. Rowsell, Esquire.
358. Fragments of the Parthenaic Frize [*sic*], modelled in plaster, the property of W. Thomas, Esquire.
359. Medallion Bust in high relief, modelled in plaster by J. Thomas, Sculptor; ditto Medallion Bust, ditto ditto, the property of W. Thomas, Architect.
360. A Centre Piece, modelled by Foster, Toronto.
361. Gothic Spandril Flowers and Rosettes, designed by W. Thomas, Architect, modelled by J. Forster, for the decoration of the Altar Piece, interior of St. Paul's Church, London, C.W.
362. Four Gothic Square Flowers, designed by W. Thomas, Architect, modelled by J. Cochrane for the decoration of the interior of St. Paul's Church, London, C.W.
363. Two Gothic Bosses, ditto ditto.
364. Models in Plaster – Napoleon Crossing the Alps; Pilgrimage to Canterbury, &c. &c. &c., the property of J.G. Howard, Esq., Architect.

365. Pair of Trusses, modelled by Henry Parsons, from a design by W. Thomas, Architect.
366. A Bust of Lord Metcalfe, our much to be lamented late Governor General, modelled in plaster from an original Bust By Gardner, Sculptor, Hamilton, C.W., the property of W. Thomas, Esq.
367. Antiocles & Stratonica, a school copy from the original, by Cortona.
368. A Study, in Portland Stone, by C. Hyde.
369. Gothic Head, carved in stone by J. Cochrane, Toronto.
370. Angelic Head, in the Gothic style, designed by W. Thomas, Architect, modelled by J. Cochrane, Toronto.

ADDENDA TO NORTH & SOUTH EAST ROOM.

371. Boquet [*sic*] of Wax Flowers, – *by a Lady*.
372. Design for a Catholic Cathedral, Toronto. – *K. Tully, Architect*.
373. Design for a Town Hall, – *K. Tully, Architect*.
374. Portrait of a Gentleman – *T.H. Stevenson*.
375. Master Hope (copy) – *T.H. Stevenson*.
376. Miniature of a Gentleman (for sale) – *T.H. Stevenson*.
377. Engraving of the Rev. J. McCaul, L.L.D., painted by Peter March, engraved by – *Warner*.
378. Engraving of the Hon. and Right Rev. John Strachan, D.D.: Lord Bishop of Toronto, painted by Berthon, engraved by – *Warner*.
379. Miniature of a Gentleman – *T.H. Stevenson*.
380. A Shepherd's Dog and Ram, by – *Nixon*.
381. Frame of Herald Engravings – *J. Wheeler*.
382. Medal, by H. Lorenz – *J. Wheeler*.
383. Perspective Elevation, Drawing on Wood of the Town Hall and Market House, Niagara, now being erected from the desings [*sic*] of W. Thomas, Architect – *W. Thomas*.
384. A Pair of Obelisks in the Model Room – Models of the Obelisk of Cleopatra, executed in Black and Gold Marble, the property of W. Thomas, Esquire.
385. Medal of Sir Isamberd Brunel, Engineer, &c., the property of W. Thomas, Esquire.
386. Frame of Views in the North-east Room, Fall of Niagara, &c. – *J.G. Howard*.

REVIEWS

Toronto, *British Colonist*, 20 April 1847

Toronto Society of Arts.

This, the first exhibition of the infant society has been eminently successful, the lovers of the fine arts daily flocking to the old City Hall, to waste the idle hour in the contemplation of the works of our Canadian artists.

We, yesterday, spent our leisure time in the 'Great Centre Room,' and were well repaid.

No. 1. 'Lot and his Daughters,' a copy, is followed closely in the drawing, but seems to lack the finish necessary for a picture of this character.

No. 2. A 'View in the Bay of Fundy,' (Stevenson,) a copy, is well wrought up. Nos. 4 and 11. Portraits of Mr. and Mrs. Justice Jones, by Bradish, are very truthful, and exhibit considerable labour in the adjuncts.

No. 9. 'Cape Blow-me-down,' by Stevenson & McGregor, is a happy effort.

Nos. 5 and 12. St. Peter and St. Paul, from the easel of Mr. Peter March, after Spagnoletti, are worthy the name this artist has obtained.

No. 13 is a portrait, and a faithful one, of the President, W. Thomas, Esq., by Rosenberg.

Nos. 18 and 19. Two unfinished portraits, by Peter March, are generally approved; the latter evinces a freedom so essential to the beautiful.

No. 21. 'View of Niagara Falls,' by McGregor & Stevenson, is a very pleasing picture. In this the transparent colours are skilfully adapted.

No. 24. 'Portrait of a Mother and Child,' by Paul Kane, we have had the opportunity of inspecting before; but we viewed it with not less interest on this occasion. The drawing is easy, while the figures are sufficiently *en dishabille* to enable us to recognize the sketch of every-day life, not the sketch of the studio.

No. 29. 'A Scene in the North-West,' by the same artist, representing Captain Lefroy, of the Royal Engineers, and his assistant, in a snow scene, is very generally and deservedly admired.

No. 30. 'The Wrecker's Daughter,' by Peter March, is a very pleasing study. The title we do not so much regard as the drawing and colouring, which are highly creditable to the talented artist.

No. 31. Portrait of Rubens, (copy,) by the same artist, is deserving general commendation.

No. 36. Portrait of a Lady, (Mrs. Wheeler), by McGregor, is a very successful effort. The drawing is as correct as the portrait seems to us faithful, while the artist seems to have given his undivided attention to the colouring, which is happily blended.

Nos. 47 and 53. 'A Portrait' and 'A Study,' by Peter March, are worthy attention. The one is a pleasing sketch, – the other an admirable likeness of an old townsman.

No. 45. 'The Velvet Hat,' (McGregor) is well drawn, and beautifully finished, – and secures general commendation. We think, however, that some labour is required on the right hand of the figure.

No. 61. 'The Gentleman and the Beggar,' (Krieghoff,) is an admirable sketch in the Landseer style.

No. 69. 'Mare and Foal,' E.C. Bull, is well drawn and painted, but it struck us the colours were not sufficiently opaque.

No. 72. A Coast Scene, (McGregor), exhibits the finish that characterizes all this artist's pictures.

No. 80. 'A Day's Sport in the Highlands,' (Stevenson,) is another of this artist's pleasing copies, in which the characteristics of the country are faithfully pourtrayed [*sic*].

No. 88. 'Indian Summer on Lake Superior,' by Paul Kane, is worthy of the artist, who has travelled the North-west, and is now traversing the district in Oregon, lately in dispute between the United States and the Imperial Governments.

Nos. 93 and 94. Cabinet portraits, by McGregor, have come under our notice before, but we are not the less delighted at the opportunity of contemplating a second time the artistical excellence they exhibit.

No. 99. 'The Bachelor's Breakfast;' 109. 'Entrance to the City of Venice;' and, 119, 'The Confession;' – are by a Lady Amateur, whose proficiency will assure her laurels at the hands of professional competitors. – particularly would we mention the Entrance to the City of Venice, in which the peculiarities of Canaletti's style have been strictly preserved.

Nos. 114 and 116. 'A Landscape,' and 'A Study,' by E.C. Bull, attract very general attention.

Nos. 39 and 117, are portraits of Alderman Gurnett, and ex-Alderman Beard, by Paul Kane. In the first there seems to

us somewhat of a reproachful cast that does not belong ordinarily to the worthy Alderman's physiognomy, and the features of the latter seem depicted with more hardness and rigidity than belong to the original.

No. 122. 'The Fall of Man,' (McGregor & Stevenson,) is beautifully executed, but labours under the disadvantage of being placed in a very bad light.

We shall notice on the other rooms on Friday, but meantime will mention that we are apprised it is the intention of the Committee to have an evening exhibition on to-morrow, by gas-light. As the hour is likely to consort with the convenience of merchants and others, it is not to be doubted that the attendance will be full.

Toronto, *British Colonist*, 23 April 1847

Toronto Society of Arts.

On Tuesday last, we devoted a small portion of our very contracted space to a notice of the principal room in this exhibition, consisting of the chief picture[s], in oil, by Canadian artists. We should have been more gratified to have given on that occasion a review of all the specimens had it been permitted us. While the inspection is to us a 'labour of love,' yet, withal, the narration trespasses much on our space. This, however, we are willing to submit to, rather than the public should longer retain the impression (under which we ourselves laboured) that Toronto does not contain the material for an attractive exhibition. A visit to the Hall will convince the most sceptical that there is more native talent than we have appreciated, or drawn the attention of others to, in recognition of its exercise.

THE NORTH-EAST ROOM is principally, though not entirely devoted to architectural and other sketches in water-colours.

No. 145. – 'Niagara, from the River,' (Miss Davids,) is a pleasing and attractive sketch. The translucent appearance of the water of the majestic Niagara is happily managed.

Nos. 129, 139, and 149, are water-colour drawings by pupils of E.C. Bull. They are at once creditable to professor and pupil. Particularly would we draw attention to 'Carrigogunnell Castle.'

No. 131. – 'Design for a Grecian Villa,' (Thos. Young,) is one infinitely preferable to the semi-Elizabethan villas, and cottages *orné* now so much in vogue.

No. 134. – 'A Camera Lucida sketch of the Falls,' by I. [*sic*] G. Howard brings the Cataract to the mind in its imposing reality. The colours, however, seem to have suffered from exposure.

No. 135. – Exterior of the temple of Apollonopolis, by W. Thomas, affords a grateful contrast to the other specimens of architecture submitted: nor is 181, the interior of the same temple less attractive, even to the lovers of the lightest and most fragile order. The order is strictly preserved, but the figures have evidently not had the required attention.

No. 138. – 'Design for a Cathedral in the early gothic style,' while in detail to be admired, yet is open to objection as a whole. The chief one, we conceive, is the want of a sufficient base. The spires of the secondary towers are very chaste, and bear a strong resemblance to that of 'St. Dunstan's in the East,' London, designed (according to tradition) by the daughter of Sir Christopher Wren.

No. 148 – 'Anglo-Italian Villa,' (*T. Young*,) is highly creditable to this artist. The ready adaptation of this style to the absolute wants of a private family, is such as to recommend its general adoption for suburban villas. We think we are correct in stating that more villa residences have been erected in this style in England in the past seven years, than in any other.

No. 147. – 'Sketch for the Town Hall, Montreal,' and 169, 'Sketch of a Gateway' in Seppia, deserve honourable mention. The first sketch reminds one forcibly of the London Custom House, not less from its style than in the adjuncts. It is an imposing structure. The former is simple, but not the less to be valued.

No. 153. – 'Design for a Church in the Greek style;' (*J.G. Howard*.) All must admire this design. It is very unlikely, however, that a sufficient sum could be raised in this colony for a building after this design. It is only in wealthy districts, such as St. Pancras, that we can look for such an outlay, where there is a church bearing all the broad and attractive features of this design.

No. 154 is a design for the Fitzwilliam Museum, Cambridge, drawn in 1835, which does the architect much credit; the detail having had apparently the same consideration as the *tout ensemble*. One fault only strikes us. It is the break caused by the entrances in the ground floor or basement. Innumerable specimens, we know, exist to justify the practice; but we think it not less objectionable than intercolumnations serving for two stories of a building; a practice so strongly condemned by Blackwood.

No. 156. – 'Blemheim Park,' in which we have often wandered, does not meet our approval.

No. 193. – 'Design for a Mausoleum,' (*W.G. Storm*,) is well drawn, and will secure general approval for the lower portion of the structure; but the graceful order therein used, is so manifestly unfitted to support the heavy – the very heavy – obelisk which surmounts it, as to render the incongruity very palpable.

No. 159. – 'Greek Temple,' copy, (*J.G. Howard*,) will attract the attention of those who love the architecture of the ancient Greek temples. We, of course, belong to the amateur critics; but we may venture to mention that this temple is the first in which we have seen Grecian Doric columns surmounted by others of the same order.

No. 162. – 'Design for a Theatre,' by the same artist, is elaborately carried ont; but is open to the objection of want of proportion, or want of the adjuncts that shall secure the architectural illusion so necessary in buildings of this character. The estimated expense of the erection of such an edifice is not mentioned in the catalogue.

No. 168. – 'Egyptian Hall, Mansion House,' (*T. Young*,) is beautifully executed: it exhibits all the labour and finish that pervades this gentleman's water-colour drawings.

No. 170. – 'Design for the Birmingham Town Hall,' 1813, (*W. Thomas*,) is open to the objection that may be urged against No. 162 – the overloading. It seems as though the basement story was groaning under the weight of the superstructure; but the details are notwithstanding pleasing.

Nos. 200, 281 and 282 – Sketches from the Antique, by *Mr. T. Young*, are valuable additions to the collection. They are worthy the attention of the student and the antiquary.

Nos. 172 and 180. – 'Youghal Abbey' and 'Bridge House, Westmoreland,' (*E.C. Bull*.) are admirably executed, and creditable to the position he has attained among the artists in this city. The secondary objects have not been neglected.

192. – 'Elevation of the Hall of Radford Semele,' and 174, 'Elizabethan Screen,' of the same edifice, delighted us. Although not admirers of the introduction of the Elizabethan architecture into this province, yet there is something so healthy and nervous in the sketch, that one feels invigorated by the contemplation.

Of 177, 'Premium design for Brock's Monument,' (T. Young,) we need not speak, it having already undergone the scrutiny of those depicted to decide on the merits of the several designs.

182. 'Design for a Church,' (W. Thomas,) secures one's approbation for the greater part. – The steeple, however, is open to serious objection.

203, by the same artist, is the design adopted for the Roman Catholic Cathedral, now in course of erection. As an architectural drawing it deserves honourable mention; as an enriched gothic building, it is pleasing to the eye, – but, as a model of what our largest ecclesiastical edifices should be, we think it falls short of what is desirable. But, for our reasons, – they are these: – We conceive with Mr. Pugin, that it is desirable that edifices of this character and style should be more depressed, exhibiting less spiral tenuity (to use Ald. H.'s expression) than this does. Further, we are of opinion that but little attention is given generally to what is indispensable to harmony, namely, the preservation of the pyramidal form in the building, the extremity of the steeple and wings foming [*sic*] the angles of a section of the pyramid. – 202. Design for Market Buildings by Mr. Thomas, is calculated to improve King-street materially – when completed. In this we think he has been eminently successful. 204, from the same pencil, is exceedingly good, and not liable to the strictures pertaining to 203.

Nos. 183, 185 and 187 – are landscape drawings in water by E.C. Bull, and attract general attention. The two latter deserve especial mention, but it is our object rather to direct the attention of visitors to his beautiful drawing of the Temple and scenery of Tivoli.

296. – 'Petrarch's Villa,' (T. Young,) is worthy of a close inspection.

188 and 189, are drawings of the Lunatic Asylum and proposed Monument to Sir Isaac Brock, by I. [*sic*] G. Howard. The former is now in course of erection, and will be worthy of Mr. Howard's reputation. The latter design was not accepted by the Committee, whether from the expense likely to be incurred, we are not informed. Our impression is, that the combination of the orders employed is not calculated to assist the effect of a monumental design, but rather to detract from it: simplicity is not less essential than elegance.

194. – 'Brockville Court House' (*J.G. Howard*) is a design admirably adapted for the wants of such a community and worthy of general adoption. It would have been well if our own City Hall were as substantial in appearance and in fact.

196. – An 'Interior,' by *Mulready*, is beautifully executed. Immediately below it hangs

199. – An 'Interior,' by *E.C. Bull*, and we are free to confess it does not suffer in the contrast with the work of the Royal Academician.

We should have been gratified not only to have noticed others in this room, but also to have given our attention to the south-east and the west room, but they have too many cl[a]ims to a careful inspection to allow of our merely glancing at them. We must therefore postpone its further consideration until Tuesday.

An impression was at first entertained by some that the collection would be meagre, but it has more than realized the expectations of the most sanguine.

Another evening exhibition will be had by gas light, on Saturday, for the convenience of those engaged during the day, which we trust will be well attended; indeed we reckon confidently on the rooms being crowded.

We learn that the Honourable John Elmsley who has evinced a laudable interest in the undertaking, purposes [*sic*] giving the pupils of a school that has long enjoyed his countenance, admission to the rooms at his own cost and charge. This is an example worthy to be followed by those who would create a taste for the fine arts.

Toronto, *British Colonist*, 30 April 1847

Toronto Society of Arts.

We have been enabled, since our last, to devote some attention to the West Room of this exhibition, containing works of the old masters, which gave been kindly lent by the gentry of the city, as adding another attraction to the collection of those executed by native artists, which we have already noticed.

In addition to those which are classified in the original catalogue, there have since been added twenty-two others, the property of W. Antrobus Holwell, Esq., including a Carracci, several by Reynolds, and others by Hondicouter Deheem, and a head by Carlo Maratti.

Those to whom the name of the late President of the Royal Academy is affixed, are portraits of the Holwell family, handed down to the present owner with the assurance that they were the productions of the great painter, who, loving Corregio, yet painted like Titian. The majority of them are in very indifferent preservation.

The first number of the supplementary list led us to the *Vision of St. Francis*, by Ludovico Carracci. It is a sweet picture. The drawing and colouring of the saint is worthy of the great master. The subordinate figures, however, seem to us to have been the work of Carracci. The conception of an angel playing the violin is a strange one withal, and is calculated to distract the attention of any but artists from the general merits of the picture.

No. 2. – 'Full-length portrait of Governor Holwell,' *Reynolds* – wears the appearance of having been cleaned; the improvement that has been effected thereby may be doubted. It evidently was painted after No. 5, to which we shall presently allude, and the likeness is well preserved – whether the work of the same hand or no. The idea which the artist has carried out does not seem happy one, in representing the governor as explaining the plan to a seeming labourer. Nor is the drawing faultless. The right arm of the principal, and the proportion of the subordinate figure, will strike the careful observer as not being without fault. It may, however, be mentioned, that Sir Joshua's drawing was not of a vigorous character, although his colouring was of the sweetest description.

No. 3 – 'A lady,' *Reynolds* – deserves inspection. It struck us as bearing more of the Sir Peter Lely on its fare than that of Reynolds.

No. 5 – 'Bust of Governor Holwell,' *Reynolds* – Of the paternity of this head there cannot be two opinions. It is an undoubted Reynolds, and conveys the expression of sentiment which is so characteristic of Sir Joshua's pictures.

Nos. 6, 7 and 8, are portraits ascribed to the same artist.

No. 9 – 'Pencil portrait,' *Hogarth* – is an attraction for those who love the style of the painter of the Rake's Progress.

No. 10 – 'Landscape, with Wolves,' *Hondicouser* – is placed in a very bad light. The landscape is pure and true in taste; but the animals do not evince the desirable facility of pencil.

No. 12. – 'Flower piece,' *Baptiste* – is very beautiful, but the surface is begrimed with a thick coating of varnish.

No. 14 – 'Head,' *Carlo Maratti*. The only specimen of this artist in the exhibition. It will be viewed with pleasure, although the model from which it was drawn was not such as to give additional importance to the work of the artist.

No. 17 – 'Portrait,' *S.B. Waugh*. A portrait of Mr. Antrobus Holwell in uniform. The likeness is admirable, and worthy of the credit this artist has attained.

No. 21 – 'Portrait of a Lady, in Chalk,' by an *Amateur*. This is a very excellent chalk drawing; the dark tint thrown on the flesh,

from the pendant vail, exhibits a perfect knowledge of this style of drawing.

From these we turn to the general catalogue, and begin with the first-named in the West Room.

No. 306 – 'Charity,' *Francesco Penni* – the property of R.P. Crooks, Esq., is a splendid work. We stood before this and 307 in an ecstacy [*sic*] of admiration. The drawing is admirable. The expression of each countenance is such as that their very souls may be read. The attenuated hand of the recipient of charity, the plumpness of the child in subdued colours, together with the benign and sympathetic bearing of the dispenser of what he holds in trust, are delightful.

No. 307 – 'Raphael Giving Sight,' *Peren del Vazoo* – the property of the same gentleman, is another valuable picture, though of a very different school to the one just alluded to. The colours are as happily blended as the countenances are varied. The mingled expression of surprise and curiosity in one – the seeming aspiration for success in another – the supplication of a third, with the resignation of the patient – all unite to induce one to read it through and through again. Did we object to any portion of the picture, it would be to the conception of the operator, and the colouring of the figure.

No. 309 – 'Coast Scene,' *Vernet* – property of J.M. Strachan, Esquire, with the flat beach, sandy expanse, and agitated water, and gloomy sky – is beautiful.

Nos. 310 and 311 – 'La Madalina,' and 'Holy Family,' the property of H. Rowsell, Esq. – will attract attention. The first is by *Guireene* [*sic*] – the latter by *Corregio*. The one will afford delight to many in the contemplation, while some will detect a want of proportion and facile drawing.

No. 313 – 'An Italian landscape' – is worthy attention, as being brilliant, elegant, and fanciful.

No. 314 – 'Battle piece,' by *Borgognoni* – the property of the Mayor, will arrest the wandering eye of the visitor. It is, in our conception, superior to those of Wouverman.

No. 317 – 'Portrait of Hon. H. Boulton' – is one we cannot approve. The drawing is of an inferior character, and the [ ] of the brief from its opacity, does not assist the picture.

No. 319 – 'Infant Hercules Strangling the Serpents,' by *C.R. Leslie, R.A.*, after Sir Joshua – is beautifully executed, exhibiting great care and finish, as well as artistic excellence in the management of the shadows. The upper and lower portions of the figure deserve a careful inspection.

No. 321 – 'Rome,' *R.B. Hanadin*, the property of the Rev. J. Maynard – is a small but excellent picture. The soft receding distance, and the verdure peculiar to sun burnt Italy are blended well.

No. 324 – 'Dutch Landscape,' by *J. Cabel*, property of J.M. Strachan, Esq. – is a delightful picture. The peculiarities of Cuyp and Hobbema are distinguishable in this drawing.

No. 326 – 'John Churchill Duke of Marlborough,' the property of Mr. Charles March, is an undoubted Sir Peter Lely.

Nos. 327 and 329 are 'Battle Pieces,' by Wouverman, exhibit the mannerism that pervades this artist's pictures, which sometimes prevents their conveying general truth, but they exhibit great attention to detail and facility of pencil.

No. 328 – 'Dogs fighting,' we think is after – not by – Landseer.

No. 330 – 'Landscape with Figures,' *Morland*, is refreshing to look [ ] to be found every day. In his works there seems alway [*sic*] to be a sympathy with, and love for, the beautiful in nature. Life and air are alike depicted.

No. 333 – 'Philosopher Reading,' after Rembrandt – cannot fail to enlist the attention of the visitor. Its contemplation trespassed on our time. This, also, belongs to Mr. Strachan.

No. 334 – 'Dogs and Game,' *Houde Slater* – is another valuable production belonging to the same gentleman.

No. 336 – 'Landscape,' *Decker* – is very soft and beautiful.

We regret that our space will not permit of our noticing the Model Room, and that containing the pencil drawings and miniatures, this morning. We shall resume the notice on Friday.

As the exhibition will very shortly close, those who have not yet availed themselves of the opportunity afforded them should visit it, ere too late. We believe that the rooms will be lighted again on to-morrow (Saturday) evening.

Toronto, *British Colonist*, 4 May 1847

Toronto Society of Arts.

With Saturday the exhibition of this society closed, after a short but successful career, when it was considered it was the first of what could fairly be called an *exhibition* of the works of native artists. This success, modified though it be, is greater than that which attended the first exhibition of the Society of British Artists, which took place, we think, at the time Sir Joshua Reynolds and others were occupying a prominent place among the votaries of the pencil. Their first exhibition was held in a room in Spring Gardens, and was a perfect failure. The second year the members gave free admission to the public, and the rooms were crowded. By this means a taste was created and a love for the arts engendered, that is developing itself every day, – a taste and love that has brought out and fostered innate talent, previously obscured, and is showing itself alike in the funds devoted to the National Gallery and the illimitable number that visit it, – in the sum expended for frescoes, to decorate Her Majesty's little breakfast temple, in Her Palace of Buckingham; – in the splendid collection that ornaments the family sitting room of Sir Robert Peel, at Whitehall, as well as that contained in the noble Manor of Drayton, – in the formation of a Committee of Taste, among whom may be mentioned the Prince Consort, on the one hand, and Mr. Benjamin Hawes, the able Under-Secretary for the Colonies, and representative of a metropolitan constituency, on the other. Nor should we forget the munificent sums set apart by government in premiums for cartoons, for the embellishment of the new houses of parliament; which movement has begot a spirit of emulation among the humbler disciples and students of the art, calculated to produce the happiest results. We happen to know promising young artists, who by means of the premiums awarded to them have been enabled to visit Paris and classic Italy, to pursue their studies in frescoe. Some, among the early recipients of national bounty, have already returned to England, to reap the fruits of their journey to the several continental galleries. We can have but little hope of attaining to what they have done in Britain, but we have the satisfaction of knowing that no such want of success as that which presented itself at the formation of the London Society, has attended the exertions of the society here. While its is unlikely that funds will be set apart, in the province, for the encouragement of the professional pursuits of the tyro, or any large sum allocated for the embellishment of our public edifices; yet these exhibitions will have the effect, which cannot prove otherwise than beneficial, of bringing artists, millionares [*sic*] and connoisseurs, as well as the mere admirer, into communion.

The late Premier of England, loaded as he was with official business during the period at which the recent great commercial changes were wrought – found his account in spending his leisure hours with Wilkie and Chantry (before their death); with Chalon, Eastlake, Collins, and others, now among the prominent artists, who are constant visitors at Sir Robert's table. To this intercourse perhaps is to be attributed the fine

and cultivated taste which guided the right honourable gentleman in his selection, which now comprises, it has been said, 'in the smallest space, the largest amount of beauty, excellence and invested wealth.'

On our visit to the gallery on Thursday last, we were prevented, by the darkness resulting from an impending storm, from viewing some few pictures to any advantage, particularly was this the case with

313. 'An Italian Landscape,' the property of the Hon. H.J. Boulton. It is a splendid picture. The building affords a good idea of the Italian style, while the distance is very warm. The deep and swiftly flowing water has equal claims to be appreciated.

Again 322. – 'Landscape,' is a fit companion to the preceding. The lovers of the beautiful may profitably spend half an hour in the contemplation of its varied beauties. The scene is happily chosen, and affords the artist, from the disposition of the foliage and rustic buildings, an opportunity of [ ] his skill in the admission of a gloomy light on either side of the trees, which is not less happily managed than the misty atmosphere of the morning is beautifully introduced, and this in a manner which does not for a moment mar your admiration of the distant copse, but rather increases it. Many other beautiful points we cannot allude to from want of space.

There were others, an 'Adrian Vander Velde,' with 'a Dutch Landscape,' the property of Mr. Hynde; and 336 and 337 belonging to Mr. Strachan, which did not receive the notice due to their merits, consequent upon their position and the cloudy weather.

Conscious that we, like the public, might have seized on happier moments for our visits, and also have devoted profitably more time to the pictures when there, we passed to the

SOUTH-EAST ROOM.

This our readers are aware, was devoted to Water Colour, Crayon, Lithographic and Pencil Drawings, of which there was a goodly sample, and many among them by Amateurs, of a character that would do credit to [ ] Atlantic exhibition. With all the credit we [ ] prepared to give our lady Amateurs for proficiency in these things, we should have doubted the possession of so much native talent, but for the evidences we have had before us in the past fortnight. 'Tis a good omen, and good fruit will come of the taste they have evinced and cultivated. But to our task,

205. – 'Water Colour,' by a lady is in a style that does not obtain in this day, but is well executed.

206. – 'A view in Italy;' 253 – 'A Waterfall;' and 256 [255] – 'Lake of Varese;' in water, are by his Honour the Vice Chancellor. They are beautifully drawn, the details having had the most profound attention and the colours well chosen and laid on. But there is a thinness – a want of depth, that detracts from their beauty, or the light in which they are placed is too strong.

209. – 'Holy Family,' a copy, by a lady, is very beautifully done; the colours, though strong, are well governed by their general arrangement.

210. – 'Bouquet of Flowers' (on a black ground) has had close attention by the artist, but wants some of the [ ] that belongs to the outline of the productions of Flora.

213. – 'Bouquet of Family Hair,' Mrs. Seemans. This is the only specimen of work in hair in the exhibition, but is not the less deserving commendation because it has no rival. We learn that in this bouquet, – in which are represented the [lily], the pansy, and other flowers most familiar to us, – are employed the locks of hair of the several deceased members of Mrs. Seeman's family. The flowers, interspersed with canille [?], are beautifully disposed on a ground of white satin; the angles are embroidered with the same accessories. It attracts general attention and reflects great credit on the establishment in King Street, from which it is sent.

216 and 217 are Crayons, by a lady, a pupil of E.C. Bull. They are highly creditable to pupil and master.

222. – 'Crayon Drawing,' by a lady, was very pleasing.

224. – 'Pencil Sketch, Chaudiere Falls,' has many good points, without securing general approval.

227. – 'Render unto Caesar,' &c., has had the careful attention of the fair amateur; but we think the subject, with such grouping, is not suitable to the studies of a pupil.

Immediately below 227 hangs a sketch, 'Loch Lomond,' by *Richardson*, of Newcastle. It is a masterly piece of water colour drawing, not less delightful to the mere spectator that it is to professors, who discover in every touch the pencil of the master. The clear blue sky, receiving some warmth from the glow of the setting sun, the lucid appearance of the celebrated loch, the group on the bridge so beautifully depicted, together with the arrangement of the agricultural accessories, are such as to stamp it among the first of the water colour drawings, if not the very first.

228. – 'Cattle, in Crayon,' (F.C. Lowe) is highly creditable to the artist, and the more that nothing has been brought in to aid his sketch of the cow and calf, which may almost be described as an anatomical sketch.

229. – 'Hafed,' in pencil, *E.C. Bull*, is undoubtedly the best pencil drawing in the exhibition; while examining it, and this has been more than once, we are free to confess we could not discover a fault.

230. – 'Hounds,' in Crayon, by a lady (name not stated) is executed in a style that gives indubitable proof of the talent of the amateur and attention of the master.

232. – 'Fishermen asleep,' a pencil drawing by a pupil of U.C.C., evinces more love of the art than talent in the execution; and again, 239, by the same hand, is hard, though exhibiting considerable labour.

742 [247]. – Is a frame of wood engravings, recently executed by Mr. F.C. Lowe; they are very beautifully cut, and will add an importance to the work they are intended to embellish. Above this frame are some blocks from Mr. Lowe's burine.

257. – 'Scene in Westmoreland' (*W. Havell*) is an admirable drawing. Every touch tells of the artist. The rich autumnal tints are beautifully given. The mansion, though in the extreme distance, yet stands out admirably. The figures in the foreground with the high ground, and sky, are also good, and, taken with the other accessories, stamp it as one of the gems of the collection.

259. – 'Satan' (*Hoppner Meyer*), with 267, 270, 278 and 279, miniatures by the same artist, deserve especial mention. While the likeness is strictly preserved, there is also a style about them that commends them to every lover of the art.

264. – 'The Broken Pitcher,' a copy, by T.H. Stevenson, evinces the care of all the drawings from his pencil. There is a tale told in it, which may possible escape the careful observer, but, is written in the loosened corset – the attitude of the lassie, bearing on the one arm the fractured vessel, and within the apron the choicest of Flora's productions. It is at once a pleasing picture in the drawing, and amusing for the inuendo.

265. – 'Landscape,' by *Cox*, is another delightful drawing, the property of the Vice Chancellor. It is indeed a gem. The umbrageous trees on the left of the picture, the admirable figures, the road, on which the shadow of the tufts of grass fringing the raised footpath are thrown with the greatest artistical skill, its richness of tone and depth of colour make it valued alike by amateur and connoisseur. It seems of the school of Varley.

268. – 'Sketch,' by a lady, is in an old style, but there is a boldness in it that makes it pleasing.

274, 276, and 281, are miniatures, by *Lockwood*.

260, 262, and 272, 'Miniatures of Children' and 'Family Groups,' evince great talent: the heads are beautifully finished.

266. – 'Miniature' likeness of Mr. Peters (*T.H. Stevenson*) is true to the life and faultless in execution.

271. – 'Miniature' (J.E. Small, Esq.), *T.H. Stevenson*, is an admirable likeness, but the figure is rather fuller than the life.

277. – 'Miniature,' by a lady, is elaborate and highly creditable.

280. – 'Miniature of a Lady' (Mrs. Stevenson) by *T.H. Stevenson*. This is an exquisite miniature on ivory: the likeness is admirable, the execution faultless, and the colouring such as harmonizes admirably with the head.

285 and 286 are two beautiful 'Interiors,' by *Young*. The subjects – interiors of ecclesiastical edifices – are happily chosen, and the portion of the building selected most likely to secure effect. The drawing is beautiful; and although the colours are simple, yet there is a depth that makes the sketches imposing – if such a word may be used in relation to small drawings. We must not pass them without noticing the artistic excellence shown in the management of the lights and shadows.

288 and 289. – 'WaterColour Drawings,' Miss David. The latter is pleasing, and exhibits more care than 288.

290. – 'The Grampian Hills,' by the same lady, has been objected to for a seeming mist that envelopes the landscape, but we approve the drawing.

291 and 292 are 'Miniatures of a Lady and her Daughter,' resident in the city (*T.H. Stevenson*). Great labour has been bestowed on the first, and a likeness secured that is recognized at the first glance; the latter is well executed, and much attention has been given to the general contour and the necessary adjuncts of a full length miniature. Those exhibited on this occasion place him in the first rank of miniature painters.

299. – 'Her Majesty perusing a state document,' after Mr. W. Ross, R.A., by Jacob Hauer. A drawing on stone, the stone itself being exhibited. The original drawing is closely followed and fully executed. Had the grain of the stone been finer, it might have been seen to even greater advantage.

301. – Specimen of Ornamental Writing on Stone by the same Artist, is one of the best specimens we have seen. It is not inferior to copper.

Having completed our survey of this room, and that with much satisfaction, we returned for the second time to the model room.

339. – Lithographic Maps, by Jacob Hauer, are creditable to the progress of this art in Canada.

[Conclusion in our next, postponed only for want of room.]

Toronto, *British Colonist*, 7 May 1847

Toronto Society of Arts.

When writing our critique which appeared in our issue of Friday, we were not without hope that, we should have completed the notice on that occasion.

Our space forbad it, and we therefore complete it to-day, not without pleasing anticipations of the May exhibition of 1848.

MODEL ROOM

346. – 'Gothic Windows and Panelling,' (modelled in plaster,) designed by Charles Barry, Esq., and executed under the direction of J. Thomas, Esq., at the New Houses of Parliament. We have seen the work alluded to, which is of the richest description, and admired by competent judges of heraldry and archaeology.

347. – 'A Pair of Torso Studies'; 350. – 'A Hand'; and 368. – 'A Study,' in Portland stone, are from the chisel of Mr. Hyde, and deserve the highest commendation. The execution evinces a careful study of comparative anatomy. We learn it is Mr. Hyde's intention to have casts made from the two first and last. We trust he may, for all will desire to possess a copy.

348. – 'Bust of the Earl of Egremont,' *modelled* by *J. Foster*, Toronto. This, we conceive, cannot be the fact. We saw the original in England, a cast from which subsequently reached Canada, as a present to Sir. F.B. Head, and was left in the Government House at his departure, but was subsequently, at a *certain* period, 'non est inventus.' Now – we have a cast modelled by J. Foster. Can this be explained?

351. – 'Four Gothic Heads,' by *J. Thomas*, the property of W. Thomas, Esq. These are worthy the reputation Mr. Thomas has attained.

353. – 'A Corinthian Capital for an Interior,' by W. Thomas, Esq., the example from the temple at Tivoli – is gracefully drawn and well modelled by Mr. Dowe. We fancy the Niagara Court Room will outvie our New Council Chamber.

354. – 'Anatomical Figure,' the property of W. Thomas, Esq., will excite attention.

355. – 'Gothic Head,' *Bielefield* [*sic*], *London*, the property of the same gentleman, is a good specimen of the work the Wellington-street Factory produces.

357. – 'Models in Wax,' property of H. Rowsell, Esq., are of English manufactare [*sic*], and beautifully executed.

358. – 'Fragments of the Parthenaic Frieze' are beautiful.

359. – 'Medallion Busts,' by J. Thomas, Esq., are excellent, and in very high relief.

362. – 'Four Gothic Square Flowers'; and 863 [*sic*]. – 'Gothic Bosses,' modelled by J. Cochrane, for St. Paul's, London, C.W., are highly creditable to this gentleman.

364. – 'Models in Plaster,' the property of J.G. Howard, Esq., are delightful studies for the lover of the beautiful. They are beautifully cast.

369 and 370. – 'Gothic Head' and 'Angelic Head,' sculptured by J. Cochrane; are executed in a style not unworthy of Westminster. The latter is designed by W. Thomas, Esq., the Architect of St. Michael's Cathedral, and is deserving of general approval.

371. – 'Bouquet of Wax Flowers,' by the lady whose miniature is numbered 280, is indeed a triumph in this art. We would commend this study to some of our young ladies who are engaged in embroidering slippers.

375. – 'Master Hope,' after Lawrence, J. [*sic*] H. Stevenson, is very beautiful, and deserves a critical examination.

376 and 379, are miniatures of two gentlemen well known in the city. The likenesses are admirable.

380. – 'Shepherd's Dog and Ram,' *Nixon*, is a delightful water-colour. The dog and ram are life itself.

383 is an elevation of Niagara Court House, now in course of erection by Mr. Thomas, and deserving of high praise.

. . . . . [356?] is a beautiful scaglioga [*sic*] column, with white marble base, the property of I. Johnson, Esq. It may be seen at his office.

This room also contains a specimen of verd antique in slab; also, a Sienna marble table top, in which Canadian plaster has been used. These are the work of Mr. Hyde, whole [*sic*] sculpture we noticed in an early part of this article. Too much praise cannot be awarded the gentleman for his exertions in seeking to show us how many materials we have at hand for the embellishment of our interiors.

In dismissing this subject we do it with a fervent hope, amounting to confidence, that the attempt has not been made

in vain, and that the exhibitions of future years will realize the fondest anticipations of the most sanguine lover of the arts. The more we engender a love for the beautiful, the more do we create a distaste for the grosser enjoyments. Let each, then, use his or her influence to make this not only a pleasing, but a paramount and beneficial institution.

We may mention here that we have heard it rumoured that several pictures have found purchasers while hanging within the City Hall. Among them are named 'St. Peter' and 'St. Paul,' *March*, purchased for the Right Rev. Bishop Power; one or two by J. [*sic*] H. Stevenson, with some by McGregor, but we have not learned the names of the purchasers.

As connected with the arts, and as illustrating the great interest shown in it by those placed in situations to form in some measure the tastes of those around them, we copy from the *Quebec Gazette* the following extract from a letter to M. Faribault from M. the Mayor of St. Malo: –

The Mayor of St. Malo, Knight of the Royal Order of the Legion of Honour. To Mr. G.B. Faribault, Vice President of the Literary and Historical Society of Quebec.

SIR, – I have the honour to inform you that I have forwarded to Bordeaux, addressed to Mr. McGuire, agent, Quai des Charterons, to be sent to Quebec under your orders, a box containing the portrait of Jacques Cartier, which I have had painted at Paris, (by M. Amiel) from the picture in our possession. I am happy to inform you that the execution is perfect. 2nd. – Twelve copies of the lithographic engraving of a view of the Country House of our celebrated countryman, in the neighbourhood of St. Malo. 3rd. – A copy of the letter addressed to me by M. Cunat, accompanying the precious document which we possess, relating to the third voyage of Jacques Cartier to Canada. M. Cunat's letter gives various and interesting details for history relating to the celebrated navigator. I shall be extremely happy if the articles I furnish meet your views.

If I have any thing to regret it is not having been able to comply with your wishes sooner; but I was very desirous of securing a good execution in the copying of the portrait, and I am happy to think that I have perfectly succeeded, particularly in the likeness.

I have the honour to be, &c.,

The Mayor, HOVIUS.

Examiner, Toronto, 14 April 1847

EXHIBITION OF THE SOCIETY OF ARTS.

The first Exhibition of this infant Society is now open, and the collection of specimens makes an exceedingly creditable debut. It embraces nearly 400 specimens, in every style of Art – the Catalogue of which not being ready, prevents us from attempting to enumerate or do justice to the particular pieces. Altogether, however, it presents a strong claim to the countenance of the citizens; indicating, as it does, a vast amount of artistical labour, and a degree of genius and taste amongst us of which we had no idea, and which without such an Exhibition must have remained long hid in obscurity. It is not confined to Paintings alone; yet these form the principal part of the Exhibition, and embrace pieces in Oil, Water Colours, Chalks, and Crayons – Landscapes, Portraits, Heads, Flowers, Architectural pieces, many of which, we believe, would be an honour to an Exhibition of the highest productions of taste. Besides these, are some beautiful specimens of Copper-plate Engraving, Lithographic Printing, Penmanship, Seal Engraving, Carving in Stone, Models in Plaster and Wax – specimens of Painting on Wood, &c.

The price of Admission is 1s. 3d., or 3s. 9d. for a season Ticket. – Children under 12 years of age, charged half-price. – Catalogues 7½d. each.

It will be open every day, at the Old City Hall, for 8 or 10 days, from 9 A.M. until dusk.

Toronto, *Herald*, 22 April 1847

THE FIRST EXHIBITION OF THE TORONTO SOCIETY OF ARTS.

This Exhibition was opened to the public in the Old City Hall on the evening of the 12th instant, and numbers have availed themselves of the gratification provided for them by the Society. The rooms were fitted up with good taste, and judiciously divided into three compartments. In the first were displayed the models of various decorations in Architecture, executed in stone, marble, plaster, and wax; also some bold and splendid views in oil colors. In the second and largest compartment, were the portraits of several leading personages, who were well-known in Toronto during its earlier existence and numerous splendid oil paintings, landscapes, scenes and studies. The third compartment was subdivided. – In the larger subdivision were designs, and water color drawings, principally Architectural. In the smaller were pencil drawings, and miniatures, by some of our best artists.

The first division of the Hall contained among numerous specimens of modelling and artistical skill, the following most worthy of notice: a Corinthian Capital, modelled by Robert Dowe, for Mr. Thomas, Architect, of this city, executed in great good taste, the foliage being well relieved, and gracefully disposed, the volutes also being executed with truth and accuracy, and it is to be hoped the time is approaching when the citizens will have an opportunity of judging of the same, executed in stone, or marble, in some of the Facades of the public Buildings. There were also some fragments in marble, executed with indications of considerable talent, also two heads in wax. The Gothic decorations grotesque heads displayed a superior imagination in their execution. There was a Sienna marble half Column and Base, beautifully executed and polished, well worthy of notice. One of the Oil Paintings, the subject a Moonlight View, would do credit to any artist, were it not for the green tint which is thrown over the scene, which gives it an unnatural hue; the reflection of the moon in water is beautiful, the trees are also true to nature, and the prospect of the sheet of water on which the vessels appear to glide in the distance, is admirable.

The second compartment displays the choicest selections of the Exhibition, and contains the best productions of our artists. The first which claims attention, and in fact bears away the palm of excellence, is a 'Scene in the North-west' or a Canadian winter scene, by Mr. Kane, our townsman, which reflects the highest credit on his talent and genius; the figure in the foreground is finely conceived, and beautifully finished, and the dogs and sleigh by his side are also inimitable, and the aerial perspective of the piece give it the appearance of reality. The Indian Summer, by the same artist, is also very beautiful, and gives promise that his splendid talents and genius well yet reflect lustre on this city, 'The Queen of the West.' The full-length portrait of our active and intelligent Mayor, by Mr. Berthon, is splendidly painted, and renders him worthy of praise and encouragement. The portraits of the Hon. Judge Jones and his lady are splendidly finished, and most happy likenesses, and indicate a finished taste and careful study. The portrait of the Rev. Doctor McCaul, by Mr. Peter March, reflects great credit on his talents, his portraits are generally good likenesses, but there is a want of care in preparing his grounds

shewn in some of his paintings, though they all display considerable merit, and stamp him as belonging to the first class of artists in Canada. The painting of an Artist at his easel, shews a want of study in the proportions of the figure, and a knowledge in fore-shortening. The drawing of the 'Dog and Game' deserves attention. The other paintings have their share of merit, and are highly creditable to any artists, but they are in many instances deficient in depth of coloring, and some want expression, and in other instances there are indications of carelessness and haste, which are not admissible as excuses for errors among artists; but these are faults which can be rectified by time and study.

The third division of the Hall contains numerous Architectural designs, by the Professional Gentlemen of the City, of considerable beauty and taste. The first is a Drawing of a Gothic Cathedral, by W. Thomas, Esq., the President of the Society; the design is splendid, and the details are beautiful and rich in the extreme, and does him great credit. The design for a R.C. Cathedral by the same gentleman, now in the course of erection in this City, deserves much praise for the beauty of its spire. A design by K. Tully, Esq., also deserves much praise; and the large Drawing of the Provincial Lunatic Asylum, now being erected under his superintendence, is a fine example of perspective and accuracy of outline. Mr. Gillespie's views of Toronto deserve great credit, and are extremely correct and truthful.

The subdivision appropriated to Pencil Sketches and Miniatures contains some gems, by Mr. Hoppner Meyer, and Mr. Stevenson, not to be surpassed, and indicate the highest class of talent, genius and cultivated taste; also some pretty Crayon and Pencil Drawings, and some of the Pencil Sketches, give indications of latent genius.

The want of space precludes any more particular mention at present of the other Paintings, Drawings, and Specimens, though they are all worthy of notice and examination, and the Exhibition is altogether highly creditable to the Artists of Toronto and Canada, and certainly gives to the gaze of the public some as splendid Paintings and works, as could be produced by any city of its size in the world; in fact it has greatly exceeded the expectations of any reasonable imagination. The gentlemen, under whose care and judgement, and by whose exertions these arrangements have been made, deserve very great praise, and high encomiums for the opportunity afforded the citizens of Toronto, of gratifying their imagination and their taste for the sublime and beautiful; and it is to be hoped that the Society will flourish, and spread through the entire country, improving the taste of the people, and directing it in a delightful and pleasing channel, softening the character, and expanding the mind, by the contemplation of such subjects.

APPENDIX II

TORONTO SOCIETY OF ARTS: SECOND EXHIBITION, 1848

TORONTO SOCIETY OF ARTS, 1848.

The interest which the Society's First Exhibition, last year, excited among all classes of our fellow citizens, convinced us that there was a desire to cultivate a love for the Fine Arts. That the enterprise has been successful, our present condition and encouraging prospects give ample proof.

The Society have imported a collection of Casts from the Antique; and the formation of a School for the study of the human figure, is in active progress, the number of students at the present time amounting to nearly twenty.

In order to the further carrying out in an effectual manner this important object, the support of a generous public is indispensable, and the Society feel satisfied, from the general character and high discrimination of many of our worthy citizens, that they will justly appreciate the motives that have actuated its members.

PATRONS.

His Excellency the Right Hon. EARL OF ELGIN AND KINCARDINE, Governor General of British North America.

The Hon. and Right Rev. JOHN, Lord Bishop of Toronto.

The Rev. J.J. HAY, R.C. Archdeacon of Toronto.

The Hon. J.B. ROBINSON, Chief Justice.

The Rev. JOHN McCAUL, LL.D., President of the University of King's College, Toronto.

The Hon. R.S. JAMESON, Vice Chancellor.

GEORGE GURNETT, Esquire, Mayor of Toronto.

OFFICERS OF THE TORONTO SOCIETY OF ARTS, FOR THE YEAR 1848.

President.

WILLIAM THOMAS, ESQUIRE.

Vice-President.

JOHN G. HOWARD, ESQ.

Committee of Management.

JOHN JOHNSTON, CHAIRMAN,
THOMAS WHEELER,
JOHN COCHRANE,
JOHN SANDERS, F.S.A.
JOHN ELLIS,
C. HYDE.

Treasurer.

JOHN G. HOWARD.

SECRETARY.

PETER MARCH.

Members.

THOMAS YOUNG,
HOPPNER MEYER,
THOS. H. STEVENSON,
JOHN CRAIG,
MARK R. HARRISON
EDWARD McGREGOR,
F.C. LOWE,
JOHN HARRISON,
GEORGE REID,
_____ DYNES
WM. TUTIN THOMAS.

Honorary Members.

JOHN THOMAS, Sculpt., Lond. Eng.,
SAMUEL B. WAUGH, A.N.A., Philadel.
W. ANTROBUS HOLWELL,
J.T. BRONDGEEST.

RULES OF THE SOCIETY.

I. The President, Vice President, Managing Committee, Treasurer, and Secretary, to be elected annually, on the 25th January.

II. No person but Professional Artists to hold any office in the Society.

III. An Annual exhibition of Paintings, Drawings, Sculpture, Modelling, and other Works of Arts, to take place at such time and place as may be determined on. Persons exhibiting one Specimen, with their own name attached, to be entitled to have free admission to the Exhibition.

IV. Members to be entitled to vote in committee for the general objects of the Society, and to have free admission to the Exhibitions.

V. Associate and Honorary Members to have free access to the meetings of the Society, but not entitled to vote or hold office.

VI. Members to be elected by ballot after being proposed at the preceding meeting of the Society.

VII. Donors of Ten Pounds, currency, to be members of the committee, by virtue of their donation.

VIII. Subscribers of One Pound, currency, per annum, to have the right, if otherwise qualified, of studying personally in the Academy, or of recommending for that purpose any member of his own family, or one stranger; and has also free admission to the Exhibitions, and is entitled to two transferable tickets for Ladies, whose names shall be written thereon.

THE CATALOGUE.

The Pictures are numbered as they are placed in the Room – the first number over the Door.

GREAT CENTRE ROOM

1. The Baggage Waggon, after Luke Clennell, ... *Mark R. Harrison.* (The Property of Thomas Davidson, Esq.)
2. Portrait of a Gentleman, ... *S.B. Waugh, A.N.A.*
3. Portrait of Dr. McCaul, President of the University of King's College, ... *Peter March.*
4. Portrait of a Gentleman, ... *Peter March.*
5. Portrait of a Gentleman, ... *Peter March.*
6. Family Group, ... *Peter March.*
7. Portrait of Martin Van Buren, .. *Peter March.*
8. Portrait of a Gentleman, a sketch *Peter March.*
9. Portrait of a Gentleman, ... *Gilbert.*
10. Portrait of a Lady, ... *Peter March.*
11. Cabinet Portrait of the Rev. Mr. Richardson, ... *Unknown.*
12. Cabinet Portrait of a Gentleman, *Bradish.*
13. Landscape (The Sylvan Calm), after Claude Lorraine, *Stevenson & McGregor.* (The Property of Charles March, Esq.)
14. Portrait of his Holiness Pope Julian, II., after Raphael, ... *Paul Kane.*
15. Cabinet Portrait of a Boy, ... *Unknown.*
16. Landscape, View on the Lake Shore, ... *T.H. Stevenson.*
17. Spanish Girls, after Murillo, ... *Paul Kane.*
18. Portrait of a Gentleman. ..... *J. Dynes.*
19. Portrait of a Gentleman, ... *Nelson Cooke.*
20. Portrait of a Girl, ... *George Reid.*
21. Titians Model, after himself, ... *George Reid.*
22. Full length Portrait of a Girl, ... *Dynes & Wilkins.*
23. Portrait of Her Majesty, after Sully, ... *Mark R. Harrison.*
24. Portrait of a Boy, ... *Mark R. Harrison.*
25. Portrait of a Lady, ... *Vandersluss.*
26. Landscape, ... *By a Lady.*
27. Full length Portrait of C. Kean, as Macbeth, ... *Mark R. Harrison.* (The Property of J.B. Young, Esq.)
28. Portrait of Mrs. McClure, as Virgenia, ... *Mark R. Harrison.*
29. Portrait of a Gentleman, ...
30. Full length Portrait of a Girl, ... *Dynes.*
31. Full length Portrait of Capt. Stewart, Esq., ... *Dynes.*
32. Captain Macheath, after Liverseege, ... *Mark R. Harrison.*
33. Full length Portrait of a Girl, ... *Robert Hamilton.*
34. Portrait of a Gentleman, ... *Peter March.*
35. Mother and Child, after Murillo, *Paul Kane.*
36. Full length Portrait of a Boy, ... *Gilbert.*
37. Going to Market, after Wouvermans, ... *T.H. Stevenson.* (The Property of Thos. Davidson, Esq.)
38. Indian Summer, ... *Mark R. Harrison.*
39. Portrait of a Gentleman, painted from recollection after death, ... *Peter March.*
40. Landscape, a sunny day, after Cuyp, ... *T.H. Stevenson.* (The Property of Joseph C. Morrison, Esq.,)
41. The Cottage door, after Gainsborough, ... *T.H. Stevenson.*
42. Portrait of his Holiness Pope Gregory, ... *Painted at Rome.*
43. Study of a Head, ... *Peter March.*
44. Portrait of an Artist, ... *Gilbert.*
45. Portrait of the Right Rev. Michael Power late Roman Catholic Bishop of Toronto, taken after death, .. *Peter March.*
46. Portrait of his Holiness Pope Gregory, ... *Paul Kane.*
47. Battle Piece, ... *Mark R. Harrison.* (The Property of J.B. Young, Esq.)
48. Portrait of his holiness Pope Pius IX, ... *Painted at Rome.*
49. Portrait of Rembrandt, ... *Paul Kane.*
50. Landscape view in Switzerland, (Copy,) ..... *Geo. Reid.*
51. Portrait of a Lady, ... *Peter March.*
52. Portrait of a Lady, ... *Peter March.*
53. Portrait of a Lady; ..... *Peter March.*
54. Portrait of Sir Walter Scott, after Henry Raeburn, ... *Geo. Reid.*
55. Landscape, Allan Water, with Dumblane in the distance, ... *James Struthers.*

56. Portrait of the Rev. J. Roaf, ... *Wilson.*
57. Full length of a girl, ... *Edward McGregor.*
58. Landscape, Loch Ailsh and Castle Moyle, Kirkudbright, Scotland, .. *James Struthers.*
59. Portrait of Joseph Brandt, Indian Chief, ... *Peter March.*
60. Landscape, Loch Lomond, from Mount Misery, ... *James Struthers.*
61. The Greek Musician, ... *J. Dynes.*
62. Scriptural piece, Laban, daughters, and Jacob, ... *J. Dynes.*
63. Landscape, View in Switzerland (copy), ... *Geo. Reid.*
64. Church of the Holy Trinity, ... *T. Fenwick.*
65. Landscape and Dog, ... *John A. Kane.*
66. Full length portrait of Sir Allan McNab, ... *Dynes & Wilkins.*
67. Still Life, ... *T. Fenwick.*
68. Portrait of Dr. Rolph, ... *Nelson Cooke.*
69. Landscape, ... *By a Lady.*
70. Portrait of Rubens, ... *John A. Lane.*
71. Full length Portrait of The McNab, ... *Dynes & Wilkins.*
72. Battle of Waterloo. A Sketch, ... *J.B. Harrison.*
73. Jepthah's daughter, ... *J. Dynes.*
74. Landscape, View from Burlington Heights, looking West, ... *Geo. Reid.*
75. Landscape, ... *By a Lady.*
76. Principal Gateway, Castle of St. Angelo, Rome, ... *J. Sanders, F.S.A.*
77. Scene in the Andes near Chili, S. America, ... *J. Sanders, F.S.A.*
78. Landscape, Scene in North Wales, *J. Sanders, F.S.A.*
79. Sea Shore, after Bonnington, ... *T.H. Stevenson.*
80. The Way side Fountain, after Berghem, ... *T.H. Stevenson.*
81. View on the Wye, Herefordshire, *Miss Balfour.*
82. Portrait of a Lady and Child, ... *F. Rosenberg.*
83. View of Dundas, C.W., from the Hamilton road, ... *J. Sanders, F.S.A.*
84. Full Length Portrait of a Gentleman in Highland Costume, ... *J. Dynes.*
85. Domestic Life, ... *Thomas Wheeler.*
86. Landscape, County Tipperary, Ireland, ... *Miss Balfour.*
87. View of Highgate, near London, England, ... *J. Sanders, F.S.A.*
88. View of Mont Blanc, with a distant view of Charidoni, Switzerland, . *J. Sanders, F.S.A.*
89. Portrait of a Gentleman, ... *Peter March.*
90. Full Length Portrait of T.P.B., as King O'Neal, presented by the Hamilton Amateur Theatrical Society, ... *John B. Harrison.*
91. Portrait of a Gentleman, ... *Peter March.*
92. Juliet at the Balcony, ... *Mark R. Harrison.*
93. Portrait of a Lady, ... *Peter March.*
94. Portrait of a Lady, ... *Peter March.*

EAST ROOM.

95. Group of Designs for the Gore Bank, Hamilton, ... *J.G. Howard.*
96. View of Rookesbury, Hants, England, from original sketches of Thomas Young, Architect, ... *Alfred Rider.*
97. Sketch of a Design for a Roman Villa, ... *W. Ford, Architect.*
98. Landscape, ... *Millikin.*
99. View of Rookesburg [*sic*], Hants, England, from original sketches of Thomas Young, Architect, ... *Alfred Rider.*
100. Perspective View, Knox's Church, Toronto, erected from the designs of William Thomas, Architect. .. *William Thomas.*
101. Perspective Elevation of the Residence of A.S. Field, Solicitor, Royal Leamington Spa, Warwick, England, erected from the designs of William Thomas, Architect, ... *William Thomas.*
102. Design for a Villa in the Anglo Venetian style, ... *Thos. Young, Archt.*
103. Landscape, Composition after John Varley, ... *Thos. Young, Archt.*
104. Landscape, ... *Thos. Young, Archt.*
105. Geometrical Elevation of the North and South fronts of the Provincial Lunatic Asylum, now erecting in Toronto, ... *J.G. Howard, Archt.*
106. View of Hamilton, from the Mountain ..... *Thos. Young.*
This Drawing obtained the Prize offered by the Publisher of the 'Maple Leaf,' for the best view of Hamilton.
107. Obelisk erected in Prussia to the memory of Baron Nicholas, from the design of Charles H. Tatham, Esquire, ... *Thos. Young, Archt.*
108. Purbrook House, Hants, Seat of W.B. Harvey, Esquire, ... *Thos. Young, Archt.*
109. Landscape, Composition after John Varley, ... *Thos. Young, Archt.*
110. Landscape, ... *Thos. Young, Archt.*
111. Perspective View of the United Presbyterian Church, Toronto, erected from the design of Wm. Thomas, Architect, ... *W. Thomas, Archt.*
112. Jacques Cartier conciliating the Indians at Hochelaga, anno. 1535, . *Andrew Morris.*
'The next morning Cartier, in a sumptuous attire, with twenty-five of his men, went in procession to see the Town of Hochelaga (now Montreal), when within a short distance of it they were met by a Sachem, who saluted Cartier with great courtesy, and shewed signs of hearty welcome. In return for this civility, he presented the Chief with two hatchets and some knives, and also hung round his neck a cross, which he desired him to kiss,' &c.—*Smith's History of Canada.*
This Cartoon obtained the Prize offered through the President of the University for the best design for an historical picture on a Canadian subject.
113. West Elevation and ground plan of the Provincial Lunatic Asylum now erecting in Toronto, ... *J.G. Howard, Archt.*
114. Side view of a design for Masonic Hall to be erected at Kingston, .. *Kivas Tully, Archt.*
115. The Royal Arms, in stained glass, *John Craig, Esq.*
116. Plan of Mr. Howard's Patent Timber bridge, ... *J.G. Howard, Archt.*
117. St. George's Church, Esopus, Ulster Co., N.Y. erected 1840, ... *J. Johnston, Archt.*

118. Geometrical elevation Knox's Church Toronto, ... *W. Thomas, Archt.*
119. Sketch of the Diocesan College, erected at Lennoxville, Canada East, ... *J.G. Howard, Archt.*
120. Design for the erection of a Stone Bridge crossing Niagara River, near the Falls, as exhibited to the Directors in Nov. last, ... *W. Thomas, Archt.*
121. Design for a Masonic Hall to be erected at Kingston, ... *Kivas Tully, Archt.*
122. Design for a Gothic Church, elevation of West front in the perpendicular style of Architecture, ... *William T. Thomas.*
123. Premium Design for the Commercial Bank Toronto, ... *W. Thomas, Archt.*
124. Competition design exhibited to the Directors in Nov. last for the erection of the Suspension Bridge across the Niagara River near the Falls, ... *W. Thomas, Archt.*
125. Perspective view of Oakham House, now erecting in Church Street, Toronto from the designs of William Thomas, Architect, .. *W. Thomas, Archt.*
126. Premium design for Church in the early Gothic style, Bury St. Edmonds, Suffolk, England, ... *W. Thomas, Archt.*
127. Perspective view of an Italian Villa, erected at Hamilton, C.W., for John Young Esq. from the designs of William Thomas, Architect, ... *W. Thomas, Archt.*
128. Perspective View from Church Street, Toronto, of the Catholic Cathedral and Bishop's Palace now being erected from the design of William Thomas, Architect, .. *W. Thomas, Archt.*
129. Elevation of the Tomb and Shrine of Edward 2nd., at the side of Choir, Gloucester Cathedral, England, taken by admeasurement, . *W. Thomas, Archt.*
130. Elevation of the Tomb of Lord and Lady de Spencer, at the side of the Choir, Tewkesbury, Abbey Church, Gloucestershire, England, taken by admeasurement, ... *W. Thomas, Archt.*
131. Perspective View of the Court House, Town Hall, and Market-house, Niagara, erected from the design of William Thomas, ... *W. Thomas, Archt.*
132. Geometrical Elevation of Farlington Church, Hants, ... *Thos. Young, Archt.*
133. Design for a Church in the perpendicular Gothic style, ... *W. Thomas, Archt.*
134. A Greek Cenotaph, after Purser, *Thos. Young, Archt.*
135. Emblazoned Arms of Cannon and Reynard, Esq'rs., by ..... *John Ellis.*
136. Do. do. of the Governor General the Earl of Elgin, by ..... *John Ellis.*
137. Do. do. of Carroll and Von Horn, Esq'rs., by ..... *John Ellis.*
138. Design for a new facade to the Old Parliament Buildings, Toronto, supposed to be erected A.D. 1875. The Buildings consist of Reform and Conservative Club Houses on either side of the great centre Building. The centre Building comprises both Houses of Parliament, with all the necessary Committee Rooms and Offices, Retiring Rooms, &c., &c., the centre Portico is surmounted by a lofty Attic, to be fitted up for a Library, Museum, and Picture-Gallery to receive the Portraits of Members, &c., &c., &c. The two Buildings at the extreme ends are arranged for Free Masons' and Odd Fellows' Halls, also large Lecture-Rooms and Banqueting-Halls for all the different Societies. The cost of erection would be about £150,000. John G. Howard, Architect.
139. Victoria College, Cobourg, Engraving on stone, ... *S.A. Fleming.*
140. The Thibet Dog. Pen and ink drawing, ... *By a Lady.*
141. Lithograph Portrait, Rev. Thomas Chalmers, D.D., LL.D. ..... *Scobie & Balfour.*
142. Knox's Church, Toronto. Engraving on stone, ... *Scobie & Balfour.*
143. Landscape, Pencil Sketch, ... *By a Lady.*
144. Head, after Murillo, ...
145. Pencil Head, ... *By a Lady.*
146. Knox's Church, Drawing on Stone. *J. Johnston, Archt.*
147. Chalk drawing, from a Torso, .. *T.H. Stevenson.*
148. Italian Abbergo, Gulf of Salerno,
149. Pencil drawing, ... *By a Lady.*
150. Pencil drawing, ... *Miss Ryley.*
151. Transfer on Stone from an Engraving, ... *Scobie & Balfour.*
152. Pencil head, ... *By a Lady.*
153. Fishmarket, Portico Octavia, Rome, ... *Wilson.*
154. Chalk drawing, Fighting Gladiator, ... *T.H. Stevenson.*
155. Chalk drawing, Crying Boy, ... *T.H. Stevenson.*
156. Diploma of Provincial Agricultural Association, C.W., ... *Scobie & Balfour.*
157. Temple of Pallas, ... *Wilson.* (The property of W. Thomas, Esq.)
158. Pencil drawing, scene in Shenstone Lesowes, ... *Miss Ryley.*
159. Pencil drawing, Thornby Castle, Glocestershire, ... *George Reid.*
160. Transfer on Stone from an Engraving, ... *Scobie & Balfour.*
161. Chalk drawing, ... *By a Lady.*
162. Columns and Library, St. Marks, Venice, ... *Wilson.* (The property of W. Thomas, Esq.)
163. Font in Kennington Church, designed, executed, and drawn on stone by, ... *J. Thomas.*
164. Pencil drawing, after Prout, ... *J. Laing.*
165. Pencil drawing, ... *By a Lady.*
166. Pencil head, ... *By a Lady.*
167. Porch of Rouen Cathedral, ... *Wilson.* (The property of W. Thomas, Esq.)
168. Lithograph portrait of J. Thomas, Esq., Sculptor, London, England, *Baugnit, Gondor.*
169. Pencil drawing, ... *By a Lady.*
170. Pencil head, ...
171. Garden scene, near Parlermo, ... *Wilson.* (The property of W. Thomas, Esq.)
172. Font in the Church of All Saints, Wigan, Lancashire England, executed and drawn on stone by ... *J. Thomas.*
173. Portrait of a Lady, in Chalk, ... *T. Fenwick.*

174. Pencil Landscape, ... *Miss Ryley.*
(The property of W. Thomas, Esq.)
175. Porch of Chartres Cathedral, ... *Wilson.*
176. Pencil drawing, scene in Shenstone's Lesowes, near Hadgley, Shropshire, ... *Miss Riley [sic].*
177. Pencil drawing.
178. Pencil drawing.
179. Chalk Head, ... *By a Lady.*
180. Chalk Head, Pyrenean Shepherd Boy, ... *T. Fenwick.*
181. Pencil Head.
182. The Barber. Drawing on stone, . *T. Fenwick.*
183. Douglas the Botanist's Monument, Perthshire, Scotland, designed and executed by John Cochrane.
184. Pencil Head.
185. The Scolding Wife.
186. Pencil Landscape, ... *By a Lady.*
187. Pencil Landscape, ... *By a Lady.*
188. Pencil Landscape, ...
189. Pencil head, ...
190. Pencil Landscape, ... *By a Gentleman.*
191. Scene in the Roman Forum, ... *Wilson.*
(The property of W. Thomas, Esq.)
192. Dundas, c.w. Drawing on stone, . *Scobie & Balfour.*
193. Head in India ink, ...
194. Pencil Drawing, ... *J. Laing.*
195. Pencil head, ...
196. District School, Cornwall, ...
197. Mount Vesuvius, ...
198. Miniature of a Lady, ...
199. Original sketch, ... *Howitt.*
(The property of Dr. Sullivan.)
200. Original Sketch, ... *Howitt.*
201. Map of the Newcastle and Colborne Districts, ... *Scobie & Balfour.*
202. Barn-yard scene in Sand, ...
203. Miniture [*sic*] of a Lady, ... *Hall.*
(The following three the Property of Dr. Sullivan)
204. Original Sketch, ...
205. do. do. .....
206. do. do. .....
207. Plan of the Town of Stratford, .. *Scobie & Balfour.*
208. Bay of Naples, ...
209. Daguerrotype of New Market Buildings, ...
210. do. Osgoode Hall, ...
211. do. Frame of Portraits, ... *Carleton & Mace.*
212. do. Frame of Sundry subjects,
213. do. His Worship the Mayor, .
214. do. Bank of British North America, ...
215. Bunch of Flowers, Poonah painting on velvet, ... *Miss Ryley.*
216. Water colour drawing, ... *T. Fenwick.*
217. The Opera Box, ... *By a Lady.*
218. Flowers, ... *Miss Ryley.*
219. Loch Lomond, ... *By a Lady.*
220. Miniature of a Gentleman, ... *T.H. Stevenson.*
221. Miniature of a Lady, ... *Hoppner Meyer.*
223. A Head, ... *By a Lady.*
224. Miniature of a Gentleman, ... *Hoppner Meyer.*
225. Miniature of a Gentleman, ... *T.H. Stevenson.*
226. Miniature of a Lady, ... *T.H. Stevenson.*
227. Miniature of a Gentleman, ... *Hoppner Meyer.*
228. Miniature of a Lady, the property of Dudley, Esq.
229. Miniature of a Lady, ... *Hoppner Meyer.*
230. Miniature of a Gentleman, ... *Hoppner Meyer.*
231. Bunch of Flowers, ... *Miss Balfour.*
232. Miniature of a Lady, ... *T.H. Stevenson.*
233. Miniature of J.G. Howard, Esq., Vice President, Toronto Society of Arts, ... *T.H. Stevenson.*
234. Vase and Flowers, ... *By a Lady.*
235. Miniature of a Lady, the property of Dudley, Esq.
236. Miniature of a Lady, do. do.
237. Miniature of a Lady, ... *Hoppner Meyer.*
238. Vase and Flowers, ... *By a Lady.*
239. The Locket, the property of Dudley, Esq. .....
240. Miniature of a Lady, ... *Hoppner Meyer.*
241. Marine View, ...
242. Mothers Grave, the property of Dudley, Esq. .....
243. Miniature of a Lady, do. do.
244. Miniature of a Gentleman, ... *Hoppner Meyer.*
245. Medalion in Wax, ... *Edwin Smith.*
246. Miniature of Lady Peel, the property of Mr. Wheeler, ...
247. Medalion in Wax, ... *Edwin Smith.*

WEST ROOM.

248. Hagar in the Wilderness, copy from Titian, ... property of *Mr. Nordheimer.*
249. Portrait of Charles II., and dog, ... do. *– Hays, Esq.*
250. Landscape and Cattle, Sidney Cooper, ... do. *– Johnson, Esq.*
251. Christ and the Woman of Samaria, ... do. *Dr. Sullivan.*
252. Cow, ... do.
253. The Scotch Laird, Howe, . do.
254. Repose of the Holy Family in their flight to Egypt, ... property of *J.C. Morrison, Esq.*
255. Lady, Sir Peter Lely, ... do.
256. Landscape and Cattle, Sidney Cooper, ... do. *– Johnson.*
257. Her Majesty the Queen, Paul Kane, ... do. *Paul Kane.*
258. Landscape, ... do. *J.C. Morrison, Esq.*
259. Landscape, ... do.
260. Horse and Lion, ... do.
261. Covenanters, Brundell, ... do. *Charles March.*
262. Maidstone, Kent, ... do. *Mr. Bain.*
263. Landscape, ... do.
264. Wreck, ... do. *C. March, Esq.*
265. Keswick, ... do. do.
266. Flemish Boors, Ostade, ... do. *J. Ellis, Esq.*
267. Landscape, ... do. *– Brent, Esq.*
268. A Hare, ... do. *– Brent, Esq.*
269. Castle Cork, ... do. *C. March, Esq.*
270. Flemish scene, ... do. *– Bain, Esq.*
271. Moonlight, ... do. *– Bain, Esq.*
272. Landscape, ... do. *– Brent, Esq.*
273. Boor, Ostade, ... do. *– Bain, Esq.*
274. Guido's Aurora, ... do.
275. Feast of Dwarfs, ... do. *– Sullivan, Esq.*
276. Flowers, Baptiste, ... do.

277. Christ healing the Sick, ... do.
278. St. Catherine, Andre del Sarto, ... do. – *Sullivan, Esq.*
279. Marine piece, ... do. *Dr. Sullivan.*
280. Landscape, ... do.
281. Fruit and Flowers, Baptiste, do.
282. Portrait of a Lady, ... do.
283. Landscape, Coates, ... do. *M. Thompson, Esq.*
284. Landscape, View on the Hudson River, Coates, ... do. *do.*
285. Portrait of a Gentleman, Copley, *Hon. J. Elmsly.*
286. Landscape, Croom, ... – *Bain, Esq.*
287. Marine View, ... *do.*
288. Group of Children, a Sketch, Robert Hamilton, ... *J. Johnston, Esq.*
289. Landscape, Derwent Water, ... – *Morrison, Esq.*
290. Scotch Inn, ... – *Bain, Esq.*
291. Portrait, Copley, ... property of – *Bain, Esq.*
292. Portrait of Peter Nicholson, Architect, ... property of *J. Johnston, Esq.*
293. Balfour of Burley, Gaise, . do. – *Bain, Esq.*
294. Allegorical Painting, ... do. – *Sullivan, Esq.*
295. Cattle Piece, ... do. *J.C. Morrison, Esq.*
296. Landscape, Turner, ... do. *J.C. Morrison, Esq.*
297. Portrait of a Lady, Copley, do. *Hon. J. Elmsly.*
298. Scripture Piece, ... do. – *Morrison, Esq.*
299. Water Fall, ... do. – *Sullivan, Esq.*
300. Ruins, ... do. – *Bain, Esq.*
301. Landscape, Bridge of Doon, ... do. – *Bain, Esq.*
302. Italian Sunset, Vernet, ... do. *J.C. Morrison, Esq.*
303. Marine View, ... do. *C. March, Esq.*
304. Scottish Scene, ... do. – *Bain, Esq.*
305. Flowers, ... do. *C. March, Esq.*
306. Highland Scene, ... do. – *Bain, Esq.*
307. Man Trap, Ostade, ... do. – *Sullivan, Esq.*
308. Boors, Ostade, ... do. – *Sullivan, Esq.*
309. Loch in the Highlands, ... do. – *Bain, Esq.*
310. Roslin Castle, T.H. Fenwick, do. *Bain, Esq.*
311. St. Agnes, Andrea del Sarto, do. *Sullivan.*
312. Landscape, ... do. *Sullivan.*
313. Village of Cross, near Winchester, by an Amateur, ... do. *J.G. Howard.*
314. Moonlight, ... do. *Rev. Dr. McCaul.*
315. Virginia, ... do. *J.C. Morrison.*
316. Magdalen, Spagnoletti, ... do. *A. Nordheimer, Esq.*
317. Interior of a Scotch Ale House, ... do. – *Bain, Esq.*
318. Landscape and Waterfall, . do. *J. Balfour, Esq.*
319. Eleazor meeting Rebecca at the Well, Francis Van der Maber, ... do. *Mr. Wheeler.*
320. Landscape, ... do. *Mr. Bain.*
321. Cattle Piece, ... do. *J.C. Morrison, Esq.*
322. Fruit Piece, Di Campidioglio, do. *Mr. Crew.*
323. Bay of Muscat, Witherington, do. – *Johnson, Esq.*
324. Sea View, ... do. – *Bain, Esq.*
325. Dog and Game, Gruff, ... do. *J.C. Morrison, Esq.*
326. Bay of Toulon, do. ..... do. *do.*
327. Incredulity of St. Thomas, Gruff, ... do. *do.*
328. Calm, ... property of *J.C. Morrison, Esq.*
329. Landscape, ... do. – *Morrison, Esq.*
330. Pedlar, ... do. *J.C. Morrison, Esq.*
331. Tintern Abbey, ... do. *do.*
332. Fruit Piece, Di Campidioglia, do. *Mr. Crew.*
333. View near Derby, T.H. Jones, do. *J.C. Morrison, Esq.*
334. Mercury teaching Cupid to read, ... do. *C. March, Esq.*
335. Allegorical Picture, Cipiani, do. *Dr. Rees.*
336. Cupid and Psyche, ... do. *C. March, Esq.*
337. Flowers, ... do. *J.C. Morrison, Esq.*
338. Poetry and Music, Bouchet, do. *R. Inglis, Esq.*
339. Landscape, Coates, ... do. *M. Thompson, Esq.*
340. Landscape, Coates, ... do. *M. Thompson, Esq.*
341. Holy Family, ... do. *C. March, Esq.*
342. St. John in the Wilderness, do. *Hon. J.H. Elmsley.*

STATUARY WEST ROOM.

343. Statue of Joseph Brant, the Celebrated Indian Chief, Designed, Modelled in Clay, and cast in Plaster, ... *By J. Cochrane, Sculpt.*
344. Model of Jerusalem, ... *Edwin Smith, Sculpt.*
345. Cupid, after Canova, property of *Wm. Thomas, Esq.*
346. Mary Magdalen, ... do. *Angus Dallas, Esq.*
347. Bust of Milton, ... do.
348. Royal Arms, ... do. *John Cochrane, Esq.*
349. Ecce Homo, ... do. *Angus Dallas, Esq.*
350. Dancing Girl, after Canova, do. *Wm. Thomas, Esq.*
351. do. do. do. *do.*
352. Venus de Medici, ... do. *Angus Dallas, Esq.*
353. Eve, after Bailey, ... do. *Wm. Thomas, Esq.*
354. Bust of Shakespeare, ... do. do.
355. Hercules, ... do. *Angus Dallas, Esq.*
356. Bust of Sir Walter Scott, .. do. *do.*
357. The Graces, after Canova, do. *Mr. Wheeler.*
358. Bust of Lord Byron, ... do. *Angus Dallas, Esq.*
359. Figure of Christ, ... do. *do.*
360. Heraldic Statuettes, Arman, do. *John Ellis, Esq.*
361. do. do. Richard, ... do. *do.*
362. do. do. William the Conquerer ..... do. *do.*
363. do. do. Maximilian, as a Volunteer in the Army of Henry, VIII. do. *do.*
364. Heraldic Statuettes, Volcher, ... property of *John Ellis, Esq.*
365. do. do. Richard Coeur de Lion, ... do. *do.*
366. do. do. Henry, VIII. do. *do.*
367. do. do. Sifille, ... do. *do.*
368. The Tournament between the Duke of Clarence and the Dauphine, in which the Brother of Henry, V., King of England, was Slain, copied from the Tomb. *do.*
369. Coats of Arms, in Silver and Brass, *By James Joselin.*
370. do. do. in Copperplate, ... *By John Ellis.*
371. Three Vignettes, ... *do.*
372. Topographical Plan of Belleville, Drawn, by *Haslitt, D.P.S.*, and Engraved ..... *By John Ellis.*
373. Frame of Seals, engraved on silver and brass, ... *Mr. Wheeler.*
374. A sketch of St. Peter's at Rome, with part of the Vatican, ... *J.G. Howard, Archt.*
375. A sketch of Rosedale, the Property of Sheriff Jarvis, Esquire ..... *J.G. Howard, Archt.*
376. National School, Stockport, Cheshire, erected 1824, by ..... *J. Johnston, Archt.*
377. Vase of Flowers, by ..... *Mrs. O'Brien.*

378. Italian Landscape, the property of *Charles March.*
379. Landscape after Varley, . . . do. *T. Young.*
380. Landscape.
(The Property of J.C. Morrison, Esq., M.P.P.)
381. Design for a Gothic Mansion, . . . *W. Thomas, Archt.*
382. Portrait of the Rev. D. Harris, LL.D., late Principal of U.C. College, ... *Nelson Cook.*
(Property of F.W. Barron, Esq., M.A.)
383. Lithograph of the Right Hon. Lord Seaton, first Patron of the Toronto Artists Society, ...

N.B.—*Persons desirous of attending the* DRAWING CLASSES *now forming under the superintendence of this Society, are requested to apply to the Secretary.*

CATALOGUE OF CASTS
BELONGING TO THE
TORONTO SOCIETY OF ARTS.

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1. Laocoon Father and Sons.
2. Large Anatomical bust.
3. Farnesian Hercules.
4. Fighting Gladiator.
5. Large bust of the Apollo.
6. Large statue of Venus de Medici.
7. Daughter of Niobe.
8. Son of Niobe.
9. Daughter of Niobe.
10. Bust, The Crying boy.
11. Large Anatomical arm.
12. do. do. do.
13. do. do. foot.
14. Small arm.
15. Female arm.
16. Large foot of Gladiator.
17. do. do. do.
18. do. do. Laocoon.
19. A foot, male.
20. do. do.
21. Feet crossed.
22. Small boy.
23. A fist.
24. A hand (male).
25. do. do.
26. do. do.
27. do. do.
28. do. (female).
29. do. do.
30. do. do.
31. do. do.
32. A Hand (female).
33. do. do.
34. do. do.
35. do. do.
36. do. do.
37. A large ear.
38. A child's arm.
39. A child's hand.
40. do. do.
41. do. do.
42. do. do.
43. do. do.
44. do. do.
45. do. do.
46. do. do.
47. do. do.
48. do. do.
49. do. do.
50. do. do.
51. do. do.
52. do. do.
53. do. do.
54. A bust of a child.
55. Body of do.
56. Female Mask.
57. Child's hand and foot.
58. Child's foot.
59. do. do.
60. Half mask.
61. do. do.

REVIEWS

Toronto, *British Canadian*, 29 July 1848

THE SOCIETY OF ARTS.

This exhibition is now open, and we hope it will be well patronized. *This* sends no money out of the country, but encourages the talent and industry of our own province. The collection of paintings is considerably superior to that of last year, and a great addition has been made in casts, &c., from the proceeds of the former season. Our artists are proceeding with real liverality, and we wish them every success. For the small sum of 1s. 3d., we may remind our friends, the exhibition may be seen, and an hour or two spent in a manner both pleasant and instructive. For our infant city the exhibition is highly creditable, showing that we do possess artists of whom we may be proud. Some splendid pictures are imported, it is true; but the works of our own men are the most interesting to us, at all events. A cast by our townsman, Mr. Cochrane, is much and deservedly admired.

Toronto, *British Canadian*, 5 August 1848

Fine Arts' Exhibition.

We had intended to notice particularly several of the highly-creditable works of art which appear in the Exhibition of the Sease, but are compelled to postpone our remarks until another opportunity. In the meantime, we can but urge upon our fellow-citizens the propriety of affording ever encouragement to the public-spirited gentlemen whose exertions have procured for us the privilege of such an exhibition in Toronto. The enterprise of our artists in this matter is likely to be productive of considerable improvement in public taste and knowledge of the Arts, in Canada. All the proceeds of the Exhibition are devoted to the purpose of increasing the property of the Society in valuable works. A plan is now on foot, and likely to meet with well-deserved success, of establishing a School of Design, and the models already belonging to the Society are sufficient for a commencement. For a charge almost nominal, students will be enabled to attend the apartments of the Society, and study those elementary branches of their profession, without a complete proficiency in which an artist can never command success.

We look upon the progress of this Society as something of much more importance than the mere exhibiting a set of good pictures, year by year. We hope it is the germ of an Institute which shall be the means of raising the Fine Arts in Canada to such perfection as shall redound to her national fame and contribute to her national greatness. The countries of ancient days owed their fame and greatness to the cultivation of Art; and their civilization, which has afforded models for future generations to imitate, but only at humble distance, was owing to their wonderful cultivation of art. In modern days the artists of European nations are among the greatest glories of their respective countries, and every incentive to study and labour is afforded them. The march of improvement is measured by the historian according to the progress of the Fine Arts. There must be a high state of civilization where those arts are fostered and grow to perfection; and therefore we look at the state of the Fine Arts in a country, and speak of her greatness and progress accordingly.

Canada is an improving country, in most senses of the word – it should be so in every respect; and we hope the enterprise and labours of our artists will be so responded to, by the patronage

of the public, as to enable us to say that in that respect we have excelled in improvement beyond all countries yet so young.

Those who attended the exhibition, and look at the works of OUR KANE, STRUTHERS, MARCH, SAUNDERS, DYNES, and several more whom we hope to speak of next week, will find good reason to hope that there are abundant materials among us to render Canada, in due time and with proper encouragement, famous for perfection in the Fine Arts.

We have used the word 'civilization' in the above paragraphs. It would seem, however, that some one has already been to these rooms who has only *heard* of such as thing. In fact, a *Goth*, a veritable Goth – has amused himself by defacing COCHRANE's admirable cast of Brandt! The barbarian has scratched three large ill-formed letters, an inch long, in the plaster, with as little compunction as if he had been scrawling upon birch-bark. The letters are 'J.M.L.' and are perhaps intended as the initials of the fellow's name, and may afford some one a guess as to who he is. He should remain from places that are too good for him, until he is somewhat cultivated, whoever he may be.

We refer our readers to a well-written article which will be found on our first page on the 'Four Master Sculpture-pieces of Antiquity.' It will amply repay a perusal.

Toronto, *British Colonist*, 28 July 1848

Toronto Exhibition of Paintings.

The *second* Exhibition of the Toronto Fine Arts Society has opened in the Old City Hall, with a collection of Drawings and Paintings by no means inferior to the *first*. We are happy that we have cause to anticipate, from the handsome manner in which native artists have again submitted their works, a permanency to this Society, so far as their periodical Exhibition is concerned, and we hope that the accomplished community to whom they present their labours will appreciate and countenance them in their laudable and highly praiseworthy efforts, by visiting the Hall, and contributing, so as to keep alive a taste for the Fine Arts among us. In countries of longer standing and higher historical association, the talented and the wise can look back with pride to the names of those who, in the infancy of the arts, exerted themselves to improve the taste and increase the enjoyments of their fellow men, and we live in the hope that this Province will long remember the services, and chronicle the memory of those disinterested individuals who, at this early stage of her annals, have busied themselves in disseminating a taste for an art that has always imparted an impress of refinement and intelligence to all who cultivate it, which riches cannot give, birth impact, or poverty take away.

In this Exhibition, there are, of course great diversities of talent, and different degrees of experience: but among the younger artists, we are really delighted to perceive that there is no [ ] promise of future excellence. To arrive, however, at this promised excellence, our talented young friends must excuse us for a moment if we play the Mentor, because we are conscious, and they must be convinced, that it is for their good. Let us admonish them, then, that they must persevere, – they have already done well, but they must in future do better, – they must labour hard to obtain the smiles of that stainless, jealous, but at the same time beautous and graceful mistress, at whose feet they kneel, – they must burn daily incense upon the altar of that chaste goddess at whose shrine they worship. She is only to be won by the most pains-taking assiduities; but she has never yet turned a deaf ear, a cold look, or an uninterested eye to any, even the meanest of her votaries. Let, therefore, '*Nulla dies sine linea*' be the motto and the precept of every young artist among them, and the time will assuredly come, when, in the calm tranquility of some blissful twilight hour, as the eye gazes around the walls of the crowded studio, and rests upon one excellence after another, the delighted artist will rise superior to vulgar rivalry to the world's cold observance, and to inward depression of spirits, and exclaim, in the happy accents of prophetic acclamation, 'I ALSO AM A PAINTER!'

It would, perhaps, be invidious to particularize any of the Paintings or Drawings in this Exhibition, but for the *obvious* consideration that we cannot take notice of them all *seriatim* [?]. From the very slight survey we were enabled to take, we found much to commend, and very little, if anything, to censure – certainly nothing to condemn. In no. [33?] we found a portrait of a young lady, by an English artist, whom we knew in times long gone by. Mr. H. has retired to an '*atrium cum dignitate*' in the States, but *amid* his Republican or Spartan simplicity, he appears not to have forgotten the floris exuberance of accessaries [*sic*] which characterized him at home.

[79?], 80 – two chastely and beautifully painted landscapes. This artist's manner in some of his subsequent pictures is greatly changed, but we are more partial to his earlier efforts.

[ ], and a flower piece by Miss B., a pupil of No. 71 – two pictures, one, in oil, and the other in water-colours. The landscape in oil is very clearly and delicately wrought out. This young lady possesses a good eye for colour – no mean accomplishment in an artist.

3, Dr. McCaul, by Mr. March. We were glad to see this picture again in the Exhibition. It has been severely criticised and chiefly through the medium of the engraved copy, which by no means does the original picture justice. The painting is now getting settled upon the canvass [*sic*], and beginning to assume the mellowness of tone which every picture should possess before *likeness* or *no-likeness* can justly be decided upon. As a picture, it is decidedly the best Canadian painted portrait in the exhibition, *if not in Toronto*. We think that this artist properly aims at something more than mere rigid likeness in his portraits, – a qualification so easy to acquire, and with which portrait painters are usually satisfied, – his study is to throw a halo of intellectuality over his heads, by which he may give [substance?] and character to the likeness altogether independent of attitude or costume, and here we think he has [ ] possible subject to display his talents upon.

45 – From the Reverend Principal, we turn, with melancholy interest, to the portrait of the late R.C. Bishop, by the same artist. The picture is placed, – appropriately enough, so far as position is concerned, but very trvingly for the artist, – between two gorgeously painted portraits of the late and present Popes whose splendid robes contrast rather glaringly and trvingly with the humbler purple of the late Canadian Bishop. The picture has been painted, we believe, since the Right Reverend gentleman's death, and owes its likeness chiefly to recollection. The colouring is modest and subdued, and the picture must, in the circumstances, possess an interest to all of that communion, which no display of the painter's art could otherwise impart to it.

We have not yet exhausted our notes, and will, therefore return to the subject, with much pleasure, before the close of the Exhibition.

Toronto, *British Colonist*, 15 August 1848

Toronto Exhibition.

We return to this very interesting Exhibition with much pleasure, but we are sorry to hear that it has hitherto met with but very indifferent success. We had hoped better things from the otherwise tasteful inhabitants of the Queen of the Lakes.

They have of late, in more than one instance, been making up bumper audiences to strange singers; and though we are [glad] to hear this, yet we must be permitted to say that a little more encouragement might have been afforded to the native professors of a far more important branch of the fine arts, so far as the prospering and civilization of a country is concerned. Poetry and painting have ever been cultivated and cherished by the patriotic and the wise of every country, while one lawgiver at least of great wisdom and extended fame, thought music so very enervating and questionable a study that he banished it out of his Commonwealth.

No. 13. A Landscape, described in catalogue as 'A Sylvan Calm, after Claud Loraine.' This is a very elaborately well finished picture. The trees are painted with much pleasing crispiness, and the colouring is also very good.

No. 14. Pope Julian II. This is rather a muddy [sort?] of a portrait. It looks a little as if it had been badly [ ] after it was used, but it may be a very good likeness for all that. We have heard of Popes and Cardinals so very ugly, that death rather improved their looks than otherwise.

No. 22. The full-length portrait of an exceedingly beautiful little girl. The dress is tasteful, but of a colour rather trying to an artist. The back ground is very well painted and the drawing of the figure pretty good, with the exception of the right hand and arm. The foreshortening of the left arm is very well managed, but it is a great pity that the picture of this little beauty should be so marred by the stiff, lifeless, and ill-conceived arrangement of the right arm and hand. This Artist surely understands what the line of beauty is, and how to apply it.

No. 30. 'A Young Lady.' This 'Young Lady,' we conjecture, a sister of No. 22, but by no means so well painted. The Sheep is very sheepish indeed, but the drawing is incorrect, and the felt-like fleece makes the animal look as if it had been cut in alabaster, and even then, unskilfully. The head of the young lady is richly and delicately painted, and there is something in the expression of the eyes, both in this and No. 22, particularly delicate and graceful. Taken indeed as a whole, these two little beauties are just the subjects which an enthusiastic artist would love to study, and upon the truthful delineation of which a painter would be most likely to summon the whole force of his genius.

No. 41. 'Cottage Door, after Gainsborough.' A very small picture, but in our opinion the best of this artist's efforts in the Exhibition this year. The colouring has a chaste, natural, subdued, old English character about it, which certainly reminds us of Gainsborough himself. Let this artist always paint in this style, and, though in general we deprecate imitations, he will become an honor to his profession.

47. In the Catalogue designated a 'Battle-piece,' – but has the appearance of nothing serious [ ] It is in fact a sort of make-believe contest, and the dying or dead figure below the horse in the foreground, puts us in mind with his cunning looks, of the 'Dougald creature' in Rob Roy, crouched on the floor of the [hostlerie?] at the village of Aberfoil.

55. 'Allan Water, with Dumblane in the distance.' This is a very interesting picture, colored with great truth to nature.

58. 'Loch Ailish and Castle Moyle, Kirkudbright, Scotland.' – The foreground of this picture is beautifully and delicately brought forward, without any diminution of strength; but the back ground has an undefined coarse muddiness pervading it, which considerably disfigures the landscape. The artist has no doubt meant to produce a haze lying upon the distant mountains, but he has either misconceived the character of such an appearance or his hand is not yet equal to the task. He has only given his back ground a thick unfinished appearance, which contrasts disagreeably with the beautiful warm tints and high finish of his artist-like foreground.

60. 'Loch Lomond,' by the same artist to which the foregoing remarks upon No. 58 equally apply. The foreground of this landscape is also very beautiful, and suggests the idea of two artists on one picture – an indifferent one having painted the skies and background of both – to which a master-hand had appended foreground.

104. A sepia drawing of great beauty, and possessing all the combined softness and strength of which this style of drawing is so susceptible.

109. A composition or tinted sepia drawing by the same artist. This drawing is also very beautiful. It has all the softness of the other, but wants its decision of touch.

106. 'A view of Hamilton,' by the same artist – exceedingly artist-like water-color drawing of the 'Rival City.' We understand this picture goes to England to be engraved, and we are happy to think that by this means our English friends will perceive that we can not only appreciate but produce artists on this side of the Atlantic.

On retiring from the Hall, our eye was caught by No. 331, 'Tintern Abbey, by moonlight,' of which picture it is as difficult to speak as to be silent. In the first place the shadow of the picture is opposed to the moon, and the lights are all placed towards the dark side of the horizon. It must be allowed that this is a common error in [moonlight] scenes, yet it must be obvious to any one, on the least reflection, that in a moonlight scene, where the lights are very broad, the moon should not be in the picture at all. She ought to be supposed to be behind the spectator's back [?] or at least on one side, but certainly out of the picture. The picture in question is a sort of birdseye view, and certainly conveys an idea of moonlight vivid enough to preclude the necessity of sticking the moon up in the clouds opposite, or exactly where she ought to be. In this strange picture the artist has has [*sic*] thrown away a great deal of very excellent painting, where simple breadth and depth of shadow would have answered his purpose much better.

We have thus concluded our remarks on the Exhibition of this year, in which we have endeavored to write conscientiously and without any respect of [persons?]. We have extenuated nothing that we thought faulty, nor have we set down aught in malice. We hope, therefore, that any remarks we have made savoring of disapproval, have been dictated by a pure spirit of love, and an anxious desire to see the exhibition improving from year to year. And we are sure of this, at any rate – that Canada has within her borders artistic talent of a very high order, which it only requires a commensurate degree of industry to mature and perfect.

Toronto, *Examiner*, 9 August 1848

TORONTO SOCIETY OF ARTS.

This exhibition is still open. It would be altogether out of place even if it were possible to attempt a criticism of each work of art exhibited. Amongst the portraits there are several valuable paintings which have been imported from Europe. These are generally copies, and however creditable their execution, are not entitled to special notice.

Nos. 3 and 5 are undoubtedly the best portraits of Canadian art. The first, a portrait of Dr. McCaul, is graced by all the compliments that the pencil can transmit from the palette to the canvas. The other, the portrait of a gentleman, is a painters mind displayed with a full pencil, [rendering?] well the light and shade. Both portraits are by Peter March.

No. 33 is the portrait of a young lady. The ease and careless freedom with which it is painted, show the master hand, which is evidently capable of producing a superior portrait.

No. 68 is a portrait of Dr. Rolph by Nelson Cooke. It is a very true and fair representation, and bears evidence of having been taken in the prime of life.

No. 35 is a portrait of a mother and child by Paul Kane. Although a copy, it is a picture of sterling worth, where may be read the name of Murillo.

No. 28 is a portrait of Mrs. McClure by Mark Harrison. It is a faithful likeness.

No. 55, 58, and 60, are Scottish landscapes by James Struthers. They are strikingly characteristic. 55 represents Allan Water, with Dumblane in the distance. No. 58 is Loch Ailsh and Castle Moyle, Kirkudbright. No. 60 is Loch Lomond from Mount Misery. The bold freedom of his touch, his opening atmosphere, his transparency of colouring stamp them pictures with a good deal of merit. There is an air of [carelessness?] about the figures which detracts from the artistic skill of the pictures, which in other respects is excellent. We believe they were not intended for exhibition; and they bear evidence that by taking pains the artist could have put them into different robes.

Nos. 67 and 71 are full length portraits – the first of Sir Allan McNab, the other of 'the McNab.' In both the artists display a bold [ ], but void of that freedom of drawing and transparency of colouring which alone can represent with life and grace the human figure upon canvases. The likenesses we believe are good, [ ] the dead opaqueness of colour rob them of that animation that is to be found in true depth of colour, a correct freedom of drawing, a choice of attitude, and an effect of light. Moving on to No. 84, we come to a full length portrait in miniature of a gentleman in Highland costume: here Mr. Dynes one of the partners in the above works has been much happier in his choice of attitude, than in the two former, and we have no doubt that by close study and strict attention to the drawing of the human figure he may arrive at an eminence in the art.

No. 90 is a spirited full length portrait in miniature of T.P.B., as King O'Neil, by J.B. Harrison. This picture was presented by the Hamilton Theatrical Society. From the long experience and well known ability of Mr. Harrison, we confess we were not prepared to see two left hand gauntlets to one of his portraits.

343 is a statue of Joseph Brandt, the celebrated Indian Chief, designed, modelled in clay, and cast in plaster, by J. Cochrane. The truthful attitude of the figure and the correct anatomical developments exhibited, prove Mr. Cochrane to have studied his art with success.

There are many works in the exhibition which reflect great credit on young and enterprising artists, and give great promise of future excellence.

We understand that it is the intention of the Society to give an evening exhibition on Friday next, and on Tuesday, Thursday and Saturday of the following week [ ] the exhibition closes for the season.

Toronto, *Globe*, 22 July 1848

EXHIBITION OF THE SOCIETY OF ARTS.

The Exhibition of the Society of Arts is now open daily from 8 o'clock till dusk, in the old City Hall. It is certainly an improvement on the Exhibition of last year, the number of paintings being much larger, many of them being of a higher order of merit, and the arrangement being better. A number of casts of celebrated works of the sculptor which were purchased last year in New York, by the Society, from the proceeds of the season's exhibition, make a very important addition to the list, but none of these attract so much attention as a figure of Joseph Brandt, or Tyendinaga, the Indian Chief, the work of Mr. John Cochrane of the city. Mr. C. is a very skilful worker in stone and marble, having executed, as our readers may remember, the Royal Arms in stone, for the porch of the Bank of British North America, in this city; but this figure of the celebrated Indian Chief is one of his first works in modelling, and in it he has succeeded to admiration. The general style of the performance, and the minute correctness with which every detail of the dress and figure is worked out, show Mr. Cochrane's artistical talents to be of a high order. We understand that an endeavour will be made to procure subscribers, so that a number of casts may be made of the work. The subject being Canadian, and the artist being a resident of the Province, we are sure the project will be well received, and speedily carried into effect.

Toronto, *Globe*, 19 August 1848

TORONTO SOCIETY OF ARTS.

We were much gratified with our visit to the second exhibition of the Toronto Society of Arts, now open for the reception of the public, in the City Hall. The committee have displayed much taste in the selection of some of the picture, and in their general arrangements. Many of the paintings are valuable as works of art; and the productions of some of our artists evince a talent which places them far above mediocrity. The selection of casts from the Antique, adds materially to the appearance of the room devoted to their reception.

We regret, however, that some of the best productions are placed either so low, or in such a bad light as to preclude the possibility of their being sufficiently seen. We allude to Nos. 250 and 256, by Cooper, and No. 338, Poetry and Music – three of the best paintings in the collection. It appears that the arrival of these pictures at the last moment, rendered this defect unavoidable.

The centre room contains several large paintings, full length portraits of gentlemen in their Highland costume; some paintings by Saunders; portraits by P. March; copies by Paul Kane; and the centre is ornamented with a cast of the Laocoon. In this apartment also, are some copies from Murillo, Cuyp, and Gainsborough.

No. 5, a portrait by Mr. Peter March is well executed, and displays much talent and harmony of colouring. No. 46, 'portrait of Pope Gregory,' is a fine picture, as well as No. 48, a likeness of the present Pope, Pius IX. We admire the former in preference to the latter, in the breadth of handling, and the depth of colouring, which must attract notice, – Nos. 55, 58, and 60, three Landscapes, by Struthers, are excellent paintings, and evince much taste. The aerial perspective is correct, and the middle ground well executed, whilst the colouring is both harmonious and true to nature.

Nos. 76, 78, and 87 – Sanders. The first – a copy of the 'principal gateway castle of St. Angelo, Rome,' is beautifully painted. No. 78, a scene in North Wales, is very rich; it is evidently one of his earlier productions, and its age gives it a softness which enhances its value, and materially adds to the many beauties it contains. No. 87 claims attention, and is well finished.

On entering the east room, we were particularly struck with No. 370 [374], a sketch of St. Peter's at Rome and a part of the Vatican, by J.G. Howard. We consider this to be the best water colour drawing in the exhibition. There is a richness of colouring imparting character and beauty to it which cannot be sufficiently appreciated. It is deserving of all the [ ] we can bestow.

No. 371 [231], – 'Flowers,' Miss Balfour, is very [neatly?] executed and displays much talent.

No. 106, – Hamilton, by J. [T.] Young, Esq. This is a beautiful picture, and well worthy of the honour awarded this gentleman by the enterprising publisher of the Maple Leaf. He has displayed talent of a high degree. To faithfulness of delineation we may add richness of colour, which is always pleasing. 102, 103, and 109, are excellent copies by the same gentleman.

154, 155. – The former the Fighting Gladiator, and the latter the Crying Boy, are academical drawings. We are surprised that they have not been before noticed by our contemporaries.

In this room also are miniatures, by H. Meyer, faithful likenesses, and painted in a style peculiar to himself, in which we need not say he greatly excels. Several designs from Messrs. Howard and Thomas ornamented the walls of this room; they show a thorough knowledge of their profession – our town has already been much beautified by the talents and genius of these gentlemen; the latter having erected one of the handsomest churches in the city, whose tapering spire, springing from graceful pinnacles at its base, makes it an object of attraction and an ornament to the landscape.

Upon entering the east room, our attention was immediately attracted by Nos. 285 and 297, portraits by Copley, which stand unrivalled in the Exhibition, and will bear the strictest scrutiny; the more they are examined, the more they will be admired. The expression is as natural as life, and there is [ ] truth [of] harmony in colouring.

250, 256. – Two Landscape, by Cooper, deserving, as we before mentioned, a better position than they now occupy. We recommend all visitors to bestow their attention on these productions from the easel of one of our most talented artists.

302. – Italian Sunset. Vernet. We much doubt the correctness of the appellation, but cannot but admire the beauty of the picture which, if original, is invaluable. It certainly bears the impress of the extraordinary talent displayed by Vernet. The reflection of the sunset upon the tower and distant hills is admirably conceived and happily executed. Vernet has never been surpassed in the truth, beauty and freshness of his tints.

311. – St. Agnes, Andre del Sarto, a beautiful picture. This artist is one of the most celebrated of the Florentine school. This with the Magdalen, 316, claim our unqualified praise.

338 – Poetry and Music. This is a major piece, teeming with vigour and elegance, and bearing the stamp of originality. The selection of such a picture reflects great credit to the Committee.

There are other productions we would like to notice, did our space permit us. Among the pencil drawings are two by J. Laing, which are well worked up and nicely finished. The daguerrotypes of Carleton and Mace, are the best we have seen. They are clear and well coloured.

In concluding these hasty remarks, we [ ] that the society has not received that encouragement and patronage its members anticipated. The visitors, we understand, have [by] no means been so numerous as the attraction merit. The Committee has made [ ] exertion in collecting together the pictures we have described. Indeed we hear, that the expenses are already *more* than the proceeds of the exhibition will defray. And as the meritorious [efforts] of these gentlemen already demand the thanks of all true lovers of art, they certainly ought to have met with more encouragement.

The exhibition will be kept open on [the] (Saturday) evening till a late hour, the [ ] being lighted, and as it will then be closed for the season, we hope there will be a large attendance of visitors.

Toronto, *Patriot and Farmer's Monitor*, 14 July 1848

TORONTO SOCIETY OF ARTS.

We beg to remind our fellow citizens that this exhibition is now open – and depends chiefly on their support. Although yet in its infancy, it will, if reasonably sustained, before long perform a most useful purpose. Native talent will be fostered by public patronage, and the taste of the public itself become more matured, by frequently seeing and becoming better acquainted with the beautiful and elegant. The promoters of this useful institution have our best wishes for its success.

Toronto, *Patriot and Farmer's Monitor*, 18 August 1848

EXHIBITION OF ARTS.

How is it that this laudable undertaking has met with so little encouragement? Is it because the novelty of it is over, or is it that the taste of the Toronto public is too refined, and that from being so long accustomed to the highest style of painting, statuary, &c., they have ceased to look at anything which is not absolutely *superb*? We fear [ ] The object of this institution being to encourage rising native taste and powers, ought to render it a *pet* of the public, and should induce every one who wishes well to the Province to hold out to it their fostering help. Even in regard to mere visitors, one visit to such a place is not sufficient to enable them to see what is there. At a rapid glance or hasty visit, the eye has neither the power nor the time to perceive the particular points which must be dwelt upon in order to perform a correct estimate of any scene, either natural or artificial. Those who have visited the Falls of Niagara, or the painting of 'Christ Healing the Sick,' or any other exquisite scene or painting, more than once will fully acknowledge the truth of this observation.

RÉSUMÉ

Après la disparition de la Society of Artists and Amateurs en 1834, la ville de Toronto n'eut plus d'organisme artistique officiel jusqu'en 1847, alors qu'un groupe d'artistes professionnels et d'architectes se réunirent pour former la «Society of Arts» de Toronto. Leur but principal était de mettre en valeur les talents locaux et d'établir des critères de qualification en art, qui pourraient par la suite alimenter «la renommée, la personnalité et la fierté de la Province». La première exposition eut lieu en avril 1847 dans l'ancien Hôtel de ville de Toronto. La majorité des œuvres présentées dépeignaient des sujets locaux, surtout sous forme de portraits et de rendus architecturaux. Les journaux de l'époque, à la différence de ceux des années 1830, reflétaient maintenant les points de vue des groupes politiques ou religieux, plutôt que les opinions personnelles des éditeurs. Dans un climat d'affirmation nationaliste résultant de l'Union du Haut et du Bas-Canada en 1841, les comptes rendus de la première exposition furent extrêmement généreux, spécialement vis-à-vis le travail des Canadiens d'origine. On trouve la série de commentaires la plus détaillée dans le *British Colonist*. La deuxième exposition, tenue en juillet 1848, continua de témoigner de l'intérêt grandissant pour le développement d'une imagerie canadienne. Les comptes rendus les plus importants parurent dans le *Globe* et le *British Colonist*. La bienveillance dans l'encouragement des talents locaux y prévalut de nouveau, mais malgré cette bonne volonté, les ventes demeurèrent faibles: la plupart des collectionneurs de Toronto préféraient toujours les tableaux des Maîtres ou d'artistes d'origine européenne, comme George Berthon. Par réaction à cette absence de patronage, à l'incongruité de la juxtaposition des artistes et des artisans et à l'apport plus structuré des Expositions provinciales du Haut-Canada, la Société ne présenta pas d'autre exposition après celle de 1848. Malgré sa courte vie, la Société des arts de Toronto réanima l'intérêt pour les arts visuels après une parenthèse de treize ans. Sa formation et l'encouragement subséquent de la presse découlent directement de la stabilité politique des années 1840 et du désir de chercher et de promouvoir un esprit «canadien» à travers les arts visuels.