

WILLIAM H. EAGAR:  
"SENSIBILITIES OF NO COMMON ORDER"

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ABSTRACT

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William H. Eagar's versatile career parallels the experience of other colonial artists involved with cultural pursuit in British North America. He worked as artist, teacher and entrepreneur in St. John's, Newfoundland and Halifax, Nova Scotia during the early nineteenth century. Born in Ireland 1796, with landed ancestry, Eagar may have immigrated to Newfoundland to work as fishery agent rather than artist. He married Maria Saunders, daughter of an establishment family, in St. John's 1819. The economic depression of the 1820's terminated many Newfoundland businesses and possibly obliged Eagar to labour as painter and glazier. He experienced a short term financial bankruptcy 1821, while engaged in these endeavors. When he opened a studio in St. John's 1829, offering profile silhouettes and landscape lessons to young ladies and gentlemen, he was owner of a sizable plantation, Spring Field. Impressed by the work of water-colour painters he had seen during a London journey in 1831, he intended teaching landscape exclusively on his return to St. John's, but found little interest for this "new" branch of art. After he was refused the position of Surveyor General of Newfoundland in 1832, he vacated his schoolroom

and advertised his speciality as "portrait painter in oil and water-colour."

Eagar established a drawing academy in Halifax 1834 where he served as drawing master to daughters of leading families who believed art was a necessary accomplishment of a first class education. Few patrons purchased water-colour scenery, so to supplement his teaching income, Eagar managed the Halifax Bazaar. His most ambitious plan, announced in 1836, was to publish at least two volumes of engraved views of Nova Scotia and New Brunswick. Competition from a similar work, Sketches of Nova Scotia by Robert Petley, lithographed and less expensive, discouraged sales of Eagar's first number issued in 1837 as Landscape Illustrations of Nova Scotia. Without recourse to government assistance to subsidize subsequent engravings, Eagar learned lithography and drew his twelve remaining Nova Scotian scenes on stone. The last two numbers of Nova Scotia Scenery appeared after Eagar's death at Halifax, November 1839.

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To my children, Andrea Rose and Murray Macaulay

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WILLIAM H. EAGAR:

"SENSIBILITIES OF NO COMMON ORDER"

Introduction

William H. Eagar's career as a professional artist in British North America spanned the relatively short period of 1829 to 1839. During that time, he played a vital and diversified role in the life of two sea-coast communities: St. John's, Newfoundland and Halifax, Nova Scotia. Eagar's wide ranging interests embraced commercial ventures as well as artistic activity. In only one decade he worked as plantation director, commission merchant, silhouette maker, portrait painter, teacher, government illustrator and cultural promoter. His pattern of activity demonstrates how Canadian artists in the first half of the nineteenth century were forced, by expediency, to be versatile in their endeavor to make a living. Eagar's accomplishments in the face of isolation, his frustrations and vicissitudes, were those of many artists in a similar situation. But an appraisal of his positive achievements equally demonstrates that he could nevertheless become a dedicated artist, influential teacher and important print-maker.

Eagar's career prompts many questions. Who were his clients, pupils and competitors? Did he work as a result of a demand for portraits, silhouettes, topographical water-colours and prints, and to what degree was his work motivated by aesthetic considerations? Was he involved socially and culturally with life in Newfoundland and Nova

Scotia? Did his work reflect contemporary British and Maritime attitudes and opinions, and did he help influence the tastes and ideas of the two provinces? Finally, how did he view his role locally as artist and what was his position within the community?

Details of William Egar's life and career presented here are based principally on primary sources. They add life to the bare skeleton found in existing biographies. Actual references to Egar proved frustratingly scarce. His interests and influence were so widespread, that this study has necessitated an examination in some detail of the various activities and cultural milieus which he encountered in Maritime centers at the close of the Regency era. Egar's experience as provincial artist and drawing master paralleled that of others throughout British North America. This, then, is an attempt to probe deeper and provide an insight into the multifaceted role of the artist in Canadian society during the second quarter of the nineteenth century.

## CHAPTER ONE

### NEWFOUNDLAND: A FISHERY OUTPOST

William H. Eagar as a mature man was an attractive, distinguished Irish gentleman with a look of cheerful determination.<sup>1</sup> Clephan Clow, (act. c.1831-1850) a Halifax contemporary, painted a portrait which has been identified as that of Eagar.<sup>2</sup> (Fig. 1) There is an air of refinement in his pleasantly proportioned features. He is shown as having a fair complexion, heightened by warm colouring in his cheeks, and dark brown eyes. His chestnut hair was carefully groomed in the fashion of the day with a faint suggestion of soft curl about his ears and nape of the neck. One judges from this single painting that William Eagar possessed the attributes needed for a successful art career: vitality, affability, resolution, sense of humour, and especially, undaunted optimism.

William Eagar emigrated from Ireland to Newfoundland prior to

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<sup>1</sup>The artist's name appears both as EAGER and EAGAR in various references during his lifetime. As his father is listed as Eagar in an obituary notice, and the artist's sons chose the same form, this will be used throughout. Eagar's middle initial "H" [Henry], is recorded only once; see National Gallery of Canada, exhibition catalogue, A Pageant of Canada, (Ottawa: 1967), p. 280.

<sup>2</sup>I am indebted to Mr. Scott Robson, Nova Scotia Museum, for bringing this work to my attention. Clow was an itinerant artist who visited various Atlantic centers. He was in Halifax during the winter, 1837, and may have painted Eagar's portrait to demonstrate his skill for prospective clients. "J. Clow, Miniature Painter," Times (Halifax, N.S.), 9 Feb. 1837.

1819.<sup>1</sup> Several known details and much supposition suggest that he may well have crossed the Atlantic to take a position in the island fishery, rather than to work as an artist.<sup>2</sup> Newfoundland might well be described as a "medieval state" prior to 1824 when it received colonial status: surely a young man wanting to be an artist would have selected a region on this continent with more appreciation for cultural life. On the other hand, Newfoundland had traditional connections with County Cork, his birthplace. Newfoundland was the center of the fishing industry on the Atlantic seaboard, and an island where Irish labourers and fishermen had worked for generations. Yet Eagar, born into the upper-class in those years of strict social orientation, was not a labourer, and married the daughter of a prominent St. John's family. A short-term personal bankruptcy in 1821, then ownership of a sizable farming plantation before the end of the decade, indicate Eagar had access to considerable financial reserves, either from his own or from his wife's family. It seems inconceivable that an artist could earn sufficient patronage to reach a state of affluence in this colony. Finally, there is no indication Eagar practiced art professionally until 1829.

The Newfoundland when Eagar arrived in the early 1800's offered

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<sup>1</sup>The Cathedral Church of St. John the Baptist, [Anglican], (St. John's, Nfld.) Marriages; 23 Jan. 1819.

<sup>2</sup>According to Eagar's great-great-grandson, William was the second or third son in his family. Deprived of inheritance rights by the common law of primogeniture, William emigrated to Newfoundland under the patronage of Governor Sir Thomas Cochrane. James Henry Morris Eagar, Dartmouth, N.S. Interview, 15 Aug. 1976.

little encouragement to artistic pursuit.<sup>1</sup> It seemed to have produced no local artists in the two centuries and more that had passed since the land was first claimed as a British possession in 1583; the island was still considered an English fishing station, "a great ship moored to the banks for the advantage of searching the mines of oceanic wealth."<sup>2</sup> The British government felt the island must be reserved exclusively for the use of their migratory fishermen, not as a home for residential communities. Colonization was discouraged until after the War of 1812. Laws designed to inhibit permanent settlement forbade land grants and prohibited construction of substantial dwellings without written consent from London. Despite these regulations, many poor immigrants decided to brave the additional drawbacks of harsh climate and primitive conditions and live there permanently.

William Eagar must have found little in the way of cultural activity when he arrived in St. John's. St. John's was not a stepping stone or mile post like Halifax, Boston or New York for travellers on an American tour en route to a permanent home further west. As a result, Newfoundland was visited by only a few itinerant artists, actors or musicians. In continental British North America, an expanding bourgeois society encouraged the arts as one path to greater sophistication. On the island of Newfoundland, however, the fishery operation largely

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<sup>1</sup>The most comprehensive description of early Newfoundland is compiled by Paul O'Neill, The Story of St. John's, Newfoundland. 2 vols. (Erin, Ont.: Press Proceptic, 1974-1976), vol. 1: The Oldest City; vol. 2: A Seaport Legacy.

<sup>2</sup>Richard Henry Bonnycastle, Newfoundland in 1842: A Sequel to "The Canadas in 1841," 2 vols. (London: Henry Colburn, 1842), 2:118.



eliminated those independent merchants as permanent residents, that sector of society which would have supported artistic growth. The middle class, "the great shield of society as it is called in England," were representatives of the large mercantile establishments abroad, and viewed their assignment to the island as a period of endurance to further careers back home.<sup>1</sup> Understandably, they had little inclination to improve the cultural environment in this wilderness.

Few visitors even bothered to comment about the cultural life (or lack of it) because their first impressions confirmed their expectations of a life devoted exclusively to fishing. Edward Chappell, a naval officer who arrived with the 1813 spring fleet, expressed his opinion in a patronizing tone, which reflected his own "superior" position, but was no doubt, an accurate nineteenth century assessment of the island:

The State of Society in St. John's is such as might be expected in a place where the majority of the principal inhabitants have risen from the lowest fishermen. The vulgar arrogance of these upstarts is sometimes both ludicrous and offensive. Literature and polished manners are here unknown; and a stranger must not be surprised to observe a constant violation of the most ordinary rules of speech.<sup>2</sup>

Until the late eighteenth century, the Irish participation in the fishery was primarily to supply the labour force, and to act as an assembly point for the annual departure of the fishing fleet. Annually, in early March, ships owned by wealthy merchants from the west of

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<sup>1</sup>Ibid., 2:120.

<sup>2</sup>Edward Chappell, Voyage of His Majesty's Ship Rosamond to Newfoundland and the Southern Coast of Labrador, (London: R. Watts, 1818), p. 126.

England gathered in Cork harbour, popularly designated as "the Cove," to board supplies, provisions and fishermen. During the Napoleonic Wars, management of the fishery previously controlled by West Country interests, expanded to mercantile firms in the south of Ireland. Possibly one of these hired William Eagar to serve as their Newfoundland representative.

As expected, there was a sharp class distinction in the fishing industry between ship owner and employee. The fishermen, assigned to a vessel for an eighteen month posting, had to remain on the island for the winter, to process the previous summer's catch and to serve the annual spring seal hunt. Owners rarely accompanied their ships. Those who did, invariably returned with the fleet in late autumn, for Newfoundland was considered habitable for only the heartiest individuals. To supervise winter administration, mercantile firms sent a younger member of the family, or, "a superior class of agents and a highly respectable body of clerks and young aspirants for mercantile knowledge and honours."<sup>1</sup> Eagar possessed such qualifications.

i. The First Decade: A Man of Property

Eagars are found among the country gentry of County Kerry, Ireland, from the mid-seventeenth century.<sup>2</sup> The artist's father, an

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<sup>1</sup> Bonnycastle, loc. cit.

<sup>2</sup> Edward Frank Eagar, The Eagar Family in the County of Kerry, (Aylesbury and Slough [Eng.]: Hazell Watson and Viney Ltd., 1958). William was a descendant of Alexander Eagar who settled in Kerry at the Restoration in 1660. Alexander allegedly served under Cromwell. He acquired one-half the lands of Castle Ballymalis and Kilbonane on the banks of River Laune. Eagar descendants held this property until 1830.

earlier William, presumably came from there. He moved across the border and may have been living at Hunting-Hill, County Cork when his son was born in 1796.<sup>1</sup> The elder Eagar was sufficiently prominent that he rated an obituary in the St. John's newspaper when he died in 1832.<sup>2</sup> Attendance at an academy for young gentlemen was an appropriate education for boys of Eagar's station. In such a case, the future artist would appreciate classical learning, and many years later, he would provide a similar background for his own sons by sending them to the Classical Seminary in Halifax.<sup>3</sup> His correspondence with government officials suggests he had a good grounding in English. Eagar's background, together with his evident self-assurance, is further evidence that he was an administrative official during his early years in Newfoundland.

Harry Piers stated that Eagar studied in Italy during his youth, but there is no substantiating evidence.<sup>4</sup> On the contrary, the Napoleonic Wars effectively sealed the continent to Britishers during his forma-

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<sup>1</sup>Birth date: J. Russell Harper, Early Painters and Engravers in Canada, (Toronto: University of Toronto Press, 1970), p. 100. Obituary notice states Eagar died "in his forty-fourth year," Royal Gazette, (Halifax, N.S.), 27 Nov. 1839.

<sup>2</sup>"Died,- ... Mr. William Eagar, late of Hunting-Hill, in the County of Cork, aged 78 years. His funeral will take place (from the residence of his son, at 'Spring Field,') this day at 2 o'clock." Newfoundland Ledger and General Advertiser, (St. John's), 10 Aug. 1832.

<sup>3</sup>"Prizes Awarded at Classical Seminary," Novascotian, 12 Aug. 1835.

<sup>4</sup>Harry Piers, "Artists in Nova Scotia," Nova Scotia Historical Society, Collections 18 (1914):141. Piers may have based this statement on several Italianate scenes by Eagar: a watercolour sketch in the collection of the Public Archives of Nova Scotia, and a large oil in the Claudian manner, owned by the artist's descendants. However, Eagar most likely copied these from illustrated publications popular at that time. He also painted an Alpine scene. (Figs. 1a, 1b, 1c)

tive years. Undoubtedly he had learned to draw and sketch as part of his school curriculum. Youth in well-to-do families were expected to be able to sketch. His townscapes and city views do demonstrate a firm understanding of the principles of topographic rendering. Traditional conventions were followed by eighteenth century artists making views of a particular locale. The composition was arranged to provide the viewer with sufficient information to judge the precise character of a given spot and identify the location. Egar's adherence to the specifics of the topographical format enable anyone familiar with St. John's, Newfoundland and Halifax, Nova Scotia, to recognize his representations of these nineteenth century towns.<sup>1</sup> Indeed, Egar may well have studied under a professional artist; that he boldly announced he would undertake portrait commissions implies some training in this "serious" branch of art.

Egar seems to have had some knowledge of surveying. When George Holbrooke, Surveyor-General of Newfoundland died, he requested the post, but was refused because others were better qualified.<sup>2</sup> Egar could scarcely have applied purely on his artistic skill; surveying is an exact science requiring specific knowledge of mathematical theories, mechanical instruments and drafting procedures. Had he been taught topographical rendering and surveying at some military academy? Several

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<sup>1</sup>For a detailed discussion of this matter, see pp. 20-23.

<sup>2</sup>James Crowdy to William Egar, 3 Apr. 1832, Newfoundland Archives, St. John's, Nfld. GN2/1, No. 235.

members of the Eagar family were military officers.<sup>1</sup> These subjects were usually included in the curriculum of such institutions.

His marriage to a local woman, Maria Saunders, in January 1819, strengthened Eagar's tie to Newfoundland.<sup>2</sup> Maria was descended from an English West Country family long involved in the island fishery.<sup>3</sup> Members of the Saunders [Sanders] family had moved to Newfoundland where they had risen through the successive steps of management: bye-boat keeper, planter, ship owner and merchant.<sup>4</sup> A mercantile operation, directed by family on both sides of the Atlantic, gave the Saunders considerable financial advantage. Their wealth placed them in the top echelon of the small resident island community. Maria's father may have been Thomas Saunders, living at Placentia in 1835, founder of the firm O. E. Sweetham, and member of the Legislative Assembly at that time.<sup>5</sup> Births for the first two Eagar children are not recorded in the Cathedral Records at St. John's.<sup>6</sup> Did they first settle in Placentia where

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<sup>1</sup>Eagar, Family, passim.

<sup>2</sup>Marriage record. Reverend Grantham of the Anglican Cathedral performed the ceremony. Newfoundland Mercantile Journal, (St. John's), 14 Jan. 1819. Reference supplied by J.H.M. Eagar.

<sup>3</sup>K. Matthews, "A 'Who was Who' of Families Engaged in the Fishery and Early Settlement of Newfoundland: 1660-1840," (Memorial University, St. John's, Nfld., 1971), Saunders.

<sup>4</sup>The fishery was a complicated undertaking with distinct categories determined by degrees of responsibility and financial investment. Matthews offers the clearest interpretation of these terms.

<sup>5</sup>Edward Wix, Six Months of a Newfoundland Missionary's Journal, (London: Smith & Elders Co., 1835), p. 33.

<sup>6</sup>Halifax Census, 1838, lists a total of nine children. Three,

the Saunders firm had interests and where Eagar may have worked? From 1824, when their son Henry was born, until their departure for Halifax ten years later, the family resided in the capital.<sup>1</sup> The birth of four more children increased the size of the household: Maria Teresa, 1826; Robert, 1828; Jesse, 1830; and Frances [Fanny], 1833. Their last two children were born in Halifax: Charles, 1835 and Martin Francis, 1837.<sup>2</sup>

The unprecedented prosperity of war time Newfoundland evaporated rapidly following Waterloo and return to peace. Fish fell to one-third its former value. Successively poor fishing seasons proved ruinous to an economy based primarily on credit against the next year's catch. Within eighteen months, three extensive fires destroyed most of the warehouses, fish sheds and houses in the city. Many firms were forced to curtail operations or declare bankruptcy. Employees without ties to the island moved to other communities in North America; those who remained turned to other endeavors. Was one of these a factor for the termination of Eagar's career in the fishery? He was working as a house painter and glazier in 1821, a common occupation for pioneers with artistic aptitude during periods of economic distress. Joseph Howe allegedly found

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were fourteen years and above: two male, one female. Henry would have been one of the boys. William Eagar, as well as Henry, was awarded a prize at the Classical Seminary, Halifax. Following family tradition, Eagar would name his eldest son William.

<sup>1</sup>The Cathedral Church of St. John the Baptist [Anglican], St. John's, Nfld. Baptismal Records. Reference supplied by Canon J.A.F. Slade.

<sup>2</sup>St. Paul's, Church of England, (Halifax, N.S.). Baptismal Records: (Microfilm, Public Archives of Nova Scotia; hereafter cited as P.A.N.S.).

<sup>3</sup>"Insolvency," Newfoundland Mercantile Journal, 13 Dec. 1821. Reference supplied by J.H.M. Eagar.

William Valentine "wasting his time" by painting a house in Halifax and is said to have chided him for not working as a true artist.<sup>1</sup>

When this trade also fell victim to hard times, Eagar declared himself insolvent in late December of that year and appointed a Mr. Robert Wakeham trustee to negotiate claims from his creditors. Within three weeks, a further notice stated the estate had been disposed of and distribution of funds would be made shortly.<sup>2</sup> This remarkably rapid settlement of a bankruptcy claim suggests that someone came to Eagar's assistance. Was the benefactor William's father? The Eagars were living at River Head, in a comfortable cottage surrounded by a twenty-acre estate, Spring Field, at the end of the decade.<sup>3</sup> This was three miles from town, at the mouth of a small stream entering the western cove of St. John's Harbour. One of the first roads built on the island was from St. John's to River Head and opened the land there for settlement in 1824.<sup>4</sup> The River Head area had been a favorite spot for picnic excursions in the early 1800's. More fertile than the steep, rock slopes of the town where the majority of settlers lived, the River Head valley was soon the prestigious address for several prominent St. John's families. The Eagar land adjoined the plantation, Spring Hill,

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<sup>1</sup>J. Russell Harper, Painting in Canada, 2nd ed., (Toronto: University of Toronto Press, 1977), p. 84.

<sup>2</sup>Newfoundland Mercantile Journal, 13 Dec. 1821; 3 Jan. 1822. References supplied by J.H.M. Eagar.

<sup>3</sup>"Desirable Freehold," Ledger, 14 July 1829.

<sup>4</sup>Charles Pedley, The History of Newfoundland from Earliest Times to the Year 1860, (London: Longham, Green, 1863), p. 354.

owned by the Honorable Judge Des Barres; nearby along the same road an eleven acre estate, Sudbury Hall, was owned by Surveyor-General Holbrooke.<sup>1</sup>

Eagar's ownership of Spring Field plantation confirms his position as one of St. John's colonial gentry, and is remarkable for several reasons.<sup>2</sup> The right to hold land title in Newfoundland was not legally acknowledged until 1824, when colonial status was finally granted. Under the new law, moreover, the majority of properties, averaging four acres or less of rocky terrain were leased from the government for a specified period. By contrast, Spring Field was a "freehold." With ten of the twenty acres under cultivation, it represented a sizable farming operation with prospects of good economic return. Eagar recognized the scenic potential in his property: clearing the remaining acreage would convert the land into "most fashionable pleasure grounds."<sup>3</sup>

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<sup>1</sup>Eagar's advertisement stated his land was adjacent to Des Barres'. In 1832 George Bayly occupied the leasehold held by James Melledge, owned "formerly [by] George Holbrooke, deceased." Two years later, Bayly offered the estate for sale. See "For Sale: All James Melledge's Leasehold Interest. . . ." Ledger, 7 Aug. 1832; "George Bayly's Estate for Sale," ibid., 12 Aug. 1834.

<sup>2</sup>"Plantation" was a carry-over from earlier days when all colonies were designated by that term. The word continued in use on the island but referred to the fishery rather than farming. A "planter" was "a middle man between merchant and fisherman, who takes supplies direct from the merchant for distribution to fishermen at the beginning of the season, then the fishermen hand over their proceeds as payment from their labour at the season's end." See Joseph Hatton, Newfoundland: Its History, Its Present Condition and Its Prospects for the Future, (Boston: Doyle & White, 1883), p. 190.

<sup>3</sup>Eagar includes this suggestion in his sales advertisement, obviously attempting to attract a status-conscious buyer.



ii. Eagar as Artist in St. John's, 1829-1834

Eagar opened a studio at the Old London Theater in St. John's in October 1829 and had offered Spring Field for sale the previous summer.<sup>1</sup> The decision to become a professional artist marked a major turning point in his career. It raises several questions. Why at age thirty-four with a large family to support did Eagar exchange the potential security of plantation life for the unquestionable uncertainty, frustration and challenge of an artist's existence? And again, why did he choose St. John's rather than another Atlantic coast community? Could it be that behind the respectable business facade was a restless, capricious and determined artistic spirit? One suspects Eagar inherited more than a spark of that particularly Irish inclination to wager against heavy odds. Perhaps he hoped to realize sufficient income from the sale of his property to support his new undertaking. Again the question of finances comes to mind. Although no buyer came forth for the plantation, Eagar did not attempt to lease any of his acreage to tenant farmers. Other property owners in the area enjoyed considerable income from land rentals.<sup>2</sup> Did he decide to continue his farming operation until assured of a reasonable reward from painting or persist on sheer determination?

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<sup>1</sup>"Profile Miniature Likenesses Neatly Painted," Ledger, 6 Oct. 1829.

<sup>2</sup>"W.E. Cormack, Insolvent," *ibid.*, 27 July 1830. W.E. Cormack's estate of eleven acres, on the road leading to River Head was parcelled into four leaseholds, with annual rental of twenty-one pounds, five shillings.

Probably Eagar had painted as an avocation throughout his whole time in Newfoundland and was aware of the growing artistic interest which developed side-by-side with settlement expansion during the 1820's. Boxed cakes of water colours and "superbly bound ladies albums" were advertised for sale in St. John's during the latter years of the twenties, an indication that the fashionable pastime of drawing and sketching was carried on in this community.<sup>1</sup> Books illustrated with engravings were also available to serve as copy material for this popular amusement of the early nineteenth century. James Clift occasionally auctioned literary works with plates, and by 1831, Henry Winton was importing "The Keepsake: with 18 Engravings by Most Eminent Artists," and "The Amulet: with 12 very beautiful illustrations."<sup>2</sup>

Eagar's ability and knowledge of sketching views would have been welcome to such reunions in St. John's. There was rapid progress in the social development of the town under the enlightened administration of Sir Thomas Cochrane during the decade following Eagar's arrival. Benevolent societies, institutions, schools, the Mechanics' Institute and amateur theater groups were formed during this period, "one of the

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<sup>1</sup>"Henry Winton," (stationers), *ibid.*, 17 June 1828. It was a common practice for friends to exchange home visits for drawing parties. The assembled guests would discuss illustrations, make copies, admire each others work and trade their sketches. Sheets of drawings were collected into leather bound albums to pass around at further gatherings or to examine at one's leisure.

<sup>2</sup>Auction notice, *ibid.*, 7 Sept. 1827; "Books for Sale," 22 Apr. 1831.

surest signs of public taste."<sup>1</sup> The principal meeting place for St. John's society was the Old London Tavern. A free sketch by Eágar shows a large, double storied, unadorned wooden structure with irregular fenestration characteristic of early colonial architecture. (Fig. 2) St. John's residents who considered this "a handsome colonial style building," assembled in it for government functions, meetings of the Benevolent Irish Society, and a friendly game of billiards.<sup>2</sup> The growing numbers of British officials posted to duty in the colony helped fill the cultural vacuum. Anxious to recreate some semblance of their home environment in a foreign outpost, they introduced the manners and tastes then prevalent in Britain. Auction notices of household goods offered by departing officials give some insight into current contemporary aesthetic taste. Listed among possessions were selections of engraved (coloured and plain) views: European scenes, marine subjects and portraits of "Celebrated Celebrities."<sup>3</sup> These engravings were probably purchased in St. John's as merchants announced their availability in local newspapers. A single reference to local subject matter was mention of "Views in this country, in India, and other countries," but failed to imply Newfoundland scenery or that in some other region of North America.<sup>4</sup>

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<sup>1</sup>Michael Francis Howley, Ecclesiastical History of Newfoundland, (Boston: Doyle and Whittle, 1888), p. 225.

<sup>2</sup>O'Neill, op. cit., 1:230.

<sup>3</sup>Auction notices, Ledger, 7 Sept. 1827; 18 Sept. 1827; 10 July 1829.

<sup>4</sup>Auction notice, ibid., 8 June, 1827.

In the 1800's, "views" were much in vogue throughout Europe. The continent, closed to travel for twenty years, was rediscovered with new eyes after the Battle of Waterloo. In the interval, Romantically-inspired appreciation had developed for picturesque scenery, sublime ruins of antiquity and man's remarkable progress reflected in the civilized appearances of major cities. Travellers brought back visual mementos of the places they had admired; those unable to travel purchased engraved copies from their local stationers to inspire imaginary journeys.

European views reminded officials stationed in Newfoundland that their separation from home was merely temporary. Romantic fascination with foreign lands also prompted production of North American views. Sketches of developing settlements provided the only visual information for government officials and relatives at home and prospective emigrants.

### iii. The Governor's Panorama

William Eagar catered to the fashionable taste for views by preparing a water-colour sketch, View of the Town of St. John's from Signal Hill, June 1831. (Fig. 3) It was dedicated to Governor Cochrane, engraved in stipple and published by H. Pyall, London, in 1831. This engraving shows a thriving sea-port community with the town pictured as being much larger than it undoubtedly was, due to its wide-angled vision and the viewpoint Eagar wished to convey. Eagar's sweeping panorama not only records valuable archival information concerning the appearance of the town, but it also alludes to the political sentiment of the island. Political events leading to 1831, when Eagar produced this work, indicate that the Governor had commissioned the view to promote

the island's request for an elected Legislative Assembly.<sup>1</sup> Toward the end of the second decade, Newfoundland had recovered from the postwar depression, advancing to a position, "superior to most of His Majesty's colonies, if not all of them."<sup>2</sup> Residents believed the island, therefore, was ready to assume a greater measure of self-control. Agitation began mounting in 1828 when rumours circulated of London's intent to impose import-export duties on island trade upon expiration the following year, of the Acts then governing the outpost. Local support in the form of signed petitions were collected in major centers. Justice Tucker travelled to London in the spring to deliver the document personally. Evidently his plea was ignored. An editorial summarizing events at the close of 1831 lamented that "the subject of a Colonial Legislative Assembly has been held in abeyance, but efforts have been again renewed at the close of the year."<sup>3</sup> These "efforts" focused upon the departure of Governor Cochrane to England late in October 1831. William Eagar also sailed to England the same time, but returned to St. John's just prior to Christmas.<sup>4</sup> Possibly the artist's hurried expedition was financed by

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<sup>1</sup>O'Neill states Eagar made the water-colour "for Governor Cochrane." See O'Neill, op. cit.; 1:16.

<sup>2</sup>"Summary of year's events, 1829," Ledger, 1 Jan. 1830. The "Petition to the Secretary of State for Colonies that His Majesty's Government would concede to Newfoundland a Constitutional Legislative Assembly," 23 Jan. 1829.

<sup>3</sup>Local news reports, ibid., 5 Dec., 16 Dec. 1828; 1 Jan. 1830; 3 Jan. 1832.

<sup>4</sup>Eagar's journey to London will be discussed below. See pp. 50-55.

the Governor so that he could supervise engraving of the view sketched the previous June which would hopefully furnish visual proof of the island's prosperity. By including the date June 1831 in the title, Eagar's view was undoubtedly an up-to-the-minute report. The Governor returned in August 1832 and announced to a jubilant population that permission to hold elections had been granted.<sup>1</sup>

Eagar's bird's-eye perspective provides information about the town's layout, the land configuration and the architectural details of specific buildings. One notes the Duke of York Battery on an elevated vantage point of the slope of Signal Hill overlooking St. John's Harbour in the center foreground.<sup>2</sup> On the opposite shore, the town inclines upwards to Fort Townsend on the summit of a plateau called The Barren, and spreads out laterally along the perimeter of the harbour to fill the central third of the picture. A screen of distant hills both serves as a backdrop to focus attention on the settlement in front, and at the same time, softens the transition between land and sky. The entire scene is portrayed with microscopic clarity. There is no indication of the moisture laden atmosphere that so often reduced visibility during summer months.<sup>3</sup> Government House looms as an imposing mansion on the

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<sup>1</sup>"Proclamation from King William IV granting Governor full power to summon and call a General Assembly of Freeholders and householders," *ibid.*, 4 Sept. 1832.

<sup>2</sup>Duke of York Battery was built on the southern shoulder of the slope of the crest of Signal Hill, 1796. See O'Neill, *op. cit.*, 1:97.

<sup>3</sup>The climate of Newfoundland during the three summer months is particularly foggy, due to the conflux of the warm Gulf Stream and the colder Labrador Current on the Grand Banks. See J.B. Jukes, Excursions

far right, and is symbolically removed from the remaining habitation by a radial strip of open space.<sup>1</sup> Landscaped shrubbery in front of the residence lends an air of permanence; Eagar had exercised artistic licence since the elaborate structure was only then in the final stage of completion. Directly below Government House, the court-house and jail form another government complex. Various churches and public buildings dwarf the domestic dwellings clustered in the town center. Along the undulating shoreline, a continuous row of wharves, warehouses and sailing ships symbolize an extremely industrious economy. To the left where a promontory rises from the water's edge, Eagar includes a series of fish flakes, or stages, built on stilts over the water, for drying salted cod. This specific architectural form, indigenous to Newfoundland, mirrored the island's long tradition as a fishing station.<sup>2</sup>

The engraving, called by St. John's residents "The Sleeping Soldier," (a reference to the military figure stretched out on the ground in the lower right-hand corner) View of the Town of St. John's from Signal Hill, June 1831, resembles many townscapes of early nine-

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In and About Newfoundland During the Years 1839 & 1840, (London: John Murray, 1842), pp. 244-5.

<sup>1</sup>This site was chosen to escape the constant threat of fire. See F.A. O'Dea, "Government House," Canadian Antiques Collector, 10 (Mar./Apr. 1975):49. Government House (1827-31) was constructed at a cost of 36,000 pounds with plans drawn up by Governor Cochrane before he arrived in St. John's.

<sup>2</sup>Stages evolved from the necessity of providing flat drying surfaces in a country where the shore was generally rugged, uneven and formed mostly of rock. See Jukes, op. cit., p. 223.

teenth century locales.<sup>1</sup> The standard format for topographical illustration with a settlement or some other point of interest seen at a distance from an elevated position, was taught in military schools and followed by artists for almost a century. Thomas Davies (c.1737-1812), who served in British North America during much of his military career, made a well known view, Montreal 1812, from such a vantage point. (Fig. 4)

Eagar chose an elevated vantage point to make his view of St. John's. It is possible that he drew it with the aid of a mechanical apparatus known as a camera obscura. This device permitted a greater degree of accuracy than possible with the naked eye. Eagar's clear delineation of specific features within the town of St. John's, three-quarters of a mile removed from his Signal Hill site, suggests he may well have used such a machine. Moreover, the breadth of his view extends roughly ninety degrees, the angle visible through the camera's aperture.<sup>2</sup>

Early views of St. John's were scarce, although Halifax was painted by military amateurs on numerous occasions. P. C. LeGeyt, Secretary to the Newfoundland Governor, sketched View of the Entrance of St. John's Harbour, Newfoundland, From Fort Townsend in 1823. (Fig. 5)

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<sup>1</sup>Shane O'Dea, St. John's, Nfld. to A. Carter, 9 Mar. 1977.

<sup>2</sup>A notice seeking the whereabouts of a camera obscura borrowed from Mr. Morris, "late Commander of the Forte," appeared in the St. John's paper after his departure. See "Notice," Ledger, 3 Mar. 1829. Had Eagar used it to make preliminary sketches? A portable box with aperture and lens, forerunner of the modern camera, was widely used by landscape artists in 18th & 19th centuries. This device framed the view and helped reduce problems with aerial perspective and light gradation. See Aaron Scharf, Art and Photography, (London: Penguin Press, 1968), p. 32.



This view from outside the harbour shows Signal Hill to the left, where Eagar sat to make his view eight years later; the town is hidden behind the declivity of The Barren leading down to the shore. LeGeyt's main interest was in recording the harbour formation and rows of dark red storehouses along the banks. Stressing the availability of safe anchorage and extensive storage facilities, requirements essential to the fishery operation, LeGeyt sees St. John's merely as a fishing station.

Certain similarities are found between Eagar's View of St. John's and a Halifax scene produced seventy years earlier. The Town and Harbour of Halifax Looking up to the King's Yard and Bason 1777 was engraved in London from a painting by Dominic Serres, after a drawing made by Richard Short. (Fig. 6) Halifax is shown as it appeared from George's Island at the mouth of the harbour in 1759. This portrait of the neighbouring sea-port and colonial capital might have served as a model for Eagar entrusted with a similar task. Both artists have followed the established scheme, a series of receding planes parallel to the picture surface with the principal focus centered at mid-distance. From this point the viewer's eye, in each instance, is directed across the water to the stepped town beyond, by the diagonal of a barrack roofline silhouetted against the water's surface. The angle of the roof is reversed in Eagar's sketch and the intervening space greatly reduced. Richard Short, a naval officer in Halifax en route to Quebec, relied on topographical conventions to record navigational specifics of Halifax Harbour.<sup>1</sup> George's Island, bisecting the channel entrance, was an

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<sup>1</sup>Harper, Painters and Engravers, p. 287.

ideal vantage point for this purpose. Short's work is allied to LeGeyt's later sketch of St. John's. These latter two works overlook the importance of their respective towns; technically they are seascapes. Eagar's View of St. John's is not only a true townscape, but a clear statement of civic pride. Signal Hill was chosen as Eagar's site because from there St. John's was visible to best advantage. It had elicited patriotic associations for British subjects since the first battle between France and England on North American soil, one which decided the fate of Newfoundland as a British possession, was waged on Signal Hill in 1796.<sup>1</sup> Eagar had experienced the decade of change which transformed the settlement from

. . . a line of irregular hutchments straggling around the north fringe of the harbour, intersected by crooked six-foot wide streets, a few score shanties, fish-flakes and rickety premises to a prosperous, firmly established community of 15,000 inhabitants.<sup>2</sup>

If the prosperity conveyed by Eagar in his 1831 view appears somewhat exaggerated, it was undoubtedly a valid interpretation, in visual form, of the way Newfoundland residents saw their capital.

iv. Three Artists on the Atlantic Seaboard:  
Eagar, Johnson and Valentine

Eagar's career as professional artist commenced in 1829 when he offered his services as silhouette maker and teacher of landscape

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<sup>1</sup>O'Neill, op. cit., 1:93.

<sup>2</sup>J. Smallwood, ed., The Book of Newfoundland, 3 vols. (St. John's: Newfoundland book publishers, 1937-75), 1:127.

painting. With evident pride, he announced he would make likenesses with the aid of "a machine constructed on the most unerring principles."<sup>1</sup> Presumably William was referring to the mechanical device known as a physiognotrace, specifically one formerly owned by James S. Johnson.

Johnson was a cabinet maker from Burristowness, Scotland, the first recorded professional artist residing permanently in St. John's, and prior to discovery, one of the many unidentified Canadian artist-craftsmen. Periodic announcements in the local press (1827-1829) trace his activities as cabinet maker, glazier, interior decorator, paint dealer and finally, silhouette artist.<sup>2</sup>

Eagar and Johnson both worked together in the small artistic milieu of St. John's. Eagar must have been impressed with the glass-painting skill Johnson acquired during a London visit in 1828.<sup>3</sup> This was an intricate process of transferring designs from engravings or mezzotints onto glass with chemical adhesives. Hall globes, windows and lamp glasses were decorated in this manner. Johnson was prepared as well to enrich surfaces with "Gilding, Flowering, etc. on steel," thus suggesting an air of elegance which enhanced the interiors of some

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<sup>1</sup>See n.1, p. 14.

<sup>2</sup>Johnson advertisements, Ledger, 19 Oct. 1827; 18 July 1828; 3 Jan. 1829; 20 Jan. 1829.

<sup>3</sup>Glass painting was not a new technique in North America. Peter Pelham, John Singleton Copley's step-father, advertised glass-painting lessons for young gentlemen and ladies of Boston, 1738. See John D. Morse, ed., Prints In and Of America to 1850, Winterthur Conference Report, (Charlottesville: Univ. of Virginia, 1970), p. 61. Johnson mentions his "late London visit" in one of his notices.

of the more commodious town dwellings. Johnson opened a studio in St. John's at his Duckworth Street residence, offering "Striking Likenesses: Taken in one minute with a newly invented Physiognotrace."<sup>1</sup> He could only have taken "likenesses" for a short time for he died the following August.<sup>2</sup> Mrs. Johnson, like many widows suddenly deprived of their husband's financial support, held a lottery to dispose of her household furnishings.<sup>3</sup> Eagar may have purchased her late husband's physiognotrace shortly before commencing the sale of silhouettes cut with the aid of this device.

The timing of Eagar's silhouette venture was opportune; Johnson had probably stimulated more demand than he had time to satisfy. Colonists generally gave little thought to art until an artist was practicing in their community. It would then take time for news of his service to spread, his work become known and a decision made to arrange for a sitting. Although William King, the earliest silhouette artist to work in North America was in St. John's in 1806, these novelties do not appear to have been available for some time prior to Johnson's offer.<sup>4</sup>

Silhouettes were the early nineteenth century equivalent to the modern snapshot. Modest in price and rapidly executed, they appealed

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<sup>1</sup>This machine, of French invention, became popular in Europe at the turn of the century. Its use in St. John's at this date marks a cultural lapse of three decades. Johnson probably obtained his machine in London.

<sup>2</sup>Johnson's obituary, Ledger, 21 Aug. 1829.

<sup>3</sup>"Lottery for Household Furniture," ibid., 30 Apr. 1830.

<sup>4</sup>Harper, Painting, p. 92.

as a permanent record of loved ones and friends. Many portrait artists adopted the practice to supplement their income and interrupt the monotony of lengthy portrait sittings.

"Shades" as they were called in England, became fashionable in Europe during the latter part of the eighteenth century. The technique originally involved tracing the contour of the shadow cast by a sitter against a horizontal light, reducing that outline to miniature, then painting in the area with lampblack. Another method was to cut the image from black paper and mount it against a white background. This procedure was reversed for "hollow-ground" silhouettes, a typically American variety. The plain surface was frequently embellished with ink or metallic gilt pen work to define features and accent the sitter's individuality. Clients were charged extra for these finishing touches.<sup>1</sup>

The demand for quick but scientifically accurate outlines inspired the invention of a number of mechanical aids. Best known of these was the physiognotrace, discovered by a French engraver, Gilles-Louis Chretien, in 1784.<sup>2</sup> The advantages of mechanization attracted public curiosity but failed to eliminate appreciation for profiles cut

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<sup>1</sup>Robert Field, later a resident artist in Halifax, has been suggested as the innovator of this practice in America. See Alice Van Leer Carrick, "Silhouettes: The Cut and Gilded Type," Antiques 8 (Dec. 1925):341.

<sup>2</sup>Desire for silhouette accuracy was stimulated by physiogomy, a pseudo-science popularized in the eighteenth century by Johann Kaspar Lavanter. Influenced by Rousseau and others, Lavanter believed the study of facial contour revealed insight into man's personality. He used silhouettes as laboratory specimens to document his work. See A. Hyatt Major, "Silhouette Profile Portraits: the Mary Martin Collection," Metropolitan Museum of Art, Bulletin 34 (Mar. 1930):51-2.

and painted by hand. There seem to have been as many artists making freehand likenesses as those who preferred to use "modern" means.

Eagar was St. John's only artist after Johnson's death, but was shortly challenged in December 1829 when William Valentine (1798-1849) arrived from Halifax. Valentine offered to produce portraits and silhouettes, but made no mention of a machine.<sup>1</sup> Notices of both artists appear simultaneously, frequently on the same page, and then often side by side. Each man charged the same fee of one-half dollar, for "plain black shaded" profiles, an indication mechanical reproduction was as valued as freehand rendering in St. John's. No silhouettes by either artist have been identified.

Some idea of the silhouette patronage available to the trio, Johnson, Eagar and Valentine, can be judged by examining silhouette activity in other Maritime centers during the same period. Halifax with a population comparable to St. John's of 15,000 was visited by two itinerant artists in 1830. During his twelve month stay, J. H. Gillespie reported making "upwards of 1400 likenesses" with his boxlike apparatus.<sup>2</sup> Gillespie charged twenty-five cents for an unadorned "shade" made in ten minutes at his rented studio opposite Trinity Church. His competitor, Master Jarvis F. Hanks [Hankes] (act. 1827-1834), a child prodigy from America, had worked along the eastern seaboard before coming to Halifax, in 1830.<sup>3</sup> Talented with acute observation and facile

<sup>1</sup>"For a few weeks only," Ledger, 11 Dec. 1829.

<sup>2</sup>J. Russell Harper, "Daguerreotypists and Portrait Takers in Saint John," Dalhousie Review 35 (1955-56):259.

<sup>3</sup>Carrick, loc. cit.

dexterity, Hanks took only thirty seconds to cut an exact bust.<sup>1</sup> (Fig. 7) Following the example of a celebrated English infant-phenomenon, Master Hubbard, Hanks travelled with a selection of his own "curious paper cuttings." His promotional tour de force, an exhibition of his work called a "Papyrotomia" was set up at the Exchange Coffee House. The admission price of 2/6 included a gratuitous Hanks-made silhouette. Mr. Reynolds, Hanks' assistant, applied bronze touches for 2/6 extra.

The situation in Saint John, New Brunswick was similar to that in Halifax. Gillespie proceeded there on May 6, 1830 from Nova Scotia. In August 1831, John B. Massey arrived in Saint John.<sup>2</sup> Massey had previously taught penmanship in Halifax when Hanks was a resident, and adopted Hanks' scheme as his own.<sup>3</sup> He advertised his Exhibition of Papyrotomia at Mason's Hall, Saint John, New Brunswick, as "now the only exhibition of its kind in America." Massey's fee was only half as much as Hanks', although his display was just as diverse with military, sporting and architectural subjects, as well as flowers, trees, landscapes and portraits.

Thomas Hanford Wentworth (1781-1849) returned to Saint John in December 1831 from America to find the "likeness" market near the

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<sup>1</sup>Hand-bill advertisement for Hanks' Halifax visit. See P.A.N.S., Catalogue of Paintings. Hanks' display included a number of silhouettes he had recently made in Saint John, N.B.

<sup>2</sup>"Exhibition of the Papyrotomia," New Brunswick Courier, (Saint John), 6 Aug. 1831.

<sup>3</sup>"J. B. Massey wishes to inform," Novascotian, 22 Apr. 1830. Joseph Howe admitted penmanship lessons from Massey would improve his handwriting. See M. G. Parks, ed., Joseph Howe--Western and Eastern Rambles: Travel Sketches of Nova Scotia (Toronto: University of Toronto Press, 1973), p. 7.

point of saturation.<sup>1</sup> Hoping to make his "portrait" offer competitive, Wentworth gave an additional miniature on paper or ivory with each order, bargain priced at two shillings upwards. A subscription list was available at his studio to finance engraving of his painting, A View of the City of Saint John, and he sought orders for copies, of any size; from his fifteen sample views of Niagara.<sup>2</sup> Wentworth was willing to undertake "anything whatever . . . of a laudable nature that is within his abilities to execute." Still he found it necessary to sell cooking stoves. One marvels how often necessity gave impetus to versatility among early artists.<sup>3</sup>

That three artists, Johnson, Eagar and Valentine worked within one year in St. John's, Newfoundland during 1829-1830 is an astonishing development, and a vivid contrast to the sparse artistic activity in earlier years. The cultural market was sufficient to support both Valentine and Eagar; Valentine remained in Newfoundland until June 1830.<sup>4</sup> Competition forced the two artists to share artistic production,

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<sup>1</sup>Wentworth, born in Connecticut, spent his youth and later life in Saint John where his family had settled. He worked for a number of years as itinerant artist in northeastern United States, and eventually opened a daguerrotype studio in Saint John in 1842. See Harper, Painters and Engravers, p. 236-7.

<sup>2</sup>This was not Wentworth's View of Saint John sketched during the 1837 fire that he later issued as a print.

<sup>3</sup>Samuel Palmer (act. 1834-45), "Painter of the Dead," visited Saint John in 1834. His speciality was taking "likenesses from the Corpse by a method peculiarly his own." See Courier, 28 Jan. 1834.

<sup>4</sup>"Portrait Painting," Ledger, 18 May 1830. Valentine announced he could not accept any orders after 1st June, "as at that time shall be obliged to make arrangements for leaving Newfoundland."



Valentine painting miniatures and portraits, Eagar making silhouettes and giving art lessons.

Eagar and Valentine were contemporaries in age, Valentine the younger by three years, and both had immigrated to North America in their early twenties. Valentine had arrived in Halifax in 1818; when income from his drawing school was insufficient for his needs, he too, had become a house painter and glazier in the second decade. For a number of years he worked at these trades, painting only an occasional portrait.<sup>1</sup> Matthew B. Almon, a client who owned a successful mercantile establishment and shipping firm in Halifax, hired Valentine to paint his vessels, apply gilt lettering to his office box, and refinish an umbrella stand.<sup>2</sup> There was generally more work than Valentine could handle on his own; he moved to a new waterfront location and advertised for two assistants.<sup>3</sup> Valentine turned from work which involved manual labour to become a full-time artist in 1829, the same year as Eagar. Apparently he decided to test his skill in another community first, and chose St. John's. Saint John, New Brunswick, the other prosperous Atlantic community, was regularly visited by transient artists. Clients there, more sophisticated in their tastes, were not so readily pleased. One artist, J. W. Swift (act. 1836-66) encountered trouble on a return visit; anxious to establish

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<sup>1</sup>Piers, op. cit., p. 127.

<sup>2</sup>P.A.N.S.:MG1, 23:1468. Almon papers.

<sup>3</sup>"Removal," Novascotian, 15 Nov. 1827.

a good reputation, he offered to "re-do" any of his previous portraits felt to be unsatisfactory.<sup>1</sup> Valentine's departure for Newfoundland was only a trial run; he posted a bond of fifty pounds with the Solicitor General of Nova Scotia as a guarantee to his creditors that he would return shortly.<sup>2</sup>

It is difficult to determine the precise influence Valentine and Eagar exerted upon each other. Eagar is said to have given up portraiture in deference to Valentine's superior ability in this branch.<sup>3</sup> This fact may have proven true five years later when Eagar was practicing in Halifax, but it was not an outcome of their first meeting. Valentine recognized Eagar's forte was either teaching or painting landscape and encouraged his pursuit in these directions. When Eagar visited London in 1831, he improved his skills and knowledge by "studying some of the first masters in the various branches of his profession."<sup>4</sup> Five of the six artists Eagar considered most eminent, Prout, Stanfield, Robson, DeWint, Hunt and Crystall, were then the leading water-colour painters in England. He omits naming his artistic heroes in subsequent St. John's notices but does so in his first Halifax advertisement.<sup>5</sup> Was this a

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<sup>1</sup>"J. W. Swift, Portrait and Miniature Painting," Courier, 2 Dec. 1837.

<sup>2</sup>P.A.N.S.: RG46, 5:58. Valentine.

<sup>3</sup>Piers, op. cit., p. 143.

<sup>4</sup>"Mr. Eagar has taken School Room," Ledger, 3 Jan. 1832.

<sup>5</sup>"Landscape and Portrait Painting in Oil and Water Colours," Novascotian, 3 Sept. 1834.

reflection on the retrograde state of the arts in Newfoundland? Did he not bother to mention names because the St. John's public might not be familiar with these artists and would not be impressed? Following his return from London, Eggar rented a former school room at the rear of Mr. Lilly's residence and offered to teach students the latest methods of landscape water-colour. He soon discovered teaching exclusively was not financially practical in St. John's. Six months later Eggar had vacated his school room, moved to the Amateur Theater and claimed his speciality was "Portrait Painting in Oil and Water-colour."<sup>1</sup> His recent exposure to "the Seat of the Arts" had increased his confidence in portraiture as well. A price list appended to his notice confirms he felt no qualms about his ability in this field: prices for portraits of identical size exceed those charged by Valentine in Halifax five years later, after Valentine had returned from an English study tour and his popularity was more assured.<sup>2</sup>

The number of portraits painted by Eggar during the five years he offered this service to Newfoundlanders is unknown. Examples discovered include one of Dr. William Carson; a portrait which Piers considered inferior to another of the same man by a different artist.<sup>3</sup> Three portraits now belonging to Eggar's descendants were used by the

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<sup>1</sup>"Portrait Painting . . .," Ledger, 29 June 1832.

<sup>2</sup>A three-quarter length portrait (25" x 30"), by Eggar, cost twelve guineas, Valentine, ten pounds; Kitcat (28" x 36"): Eggar, twenty guineas, Valentine, fifteen pounds. See "Portrait Painting," Novascotian, 23 Mar. 1837.

<sup>3</sup>Piers, op. cit., p. 141.

artist as demonstration pieces.<sup>1</sup> Works displayed in artist's studios were often the only originals available for those interested in the arts. The few existing Eagar portraits were probably painted at an earlier date when the artist had more time, and his other examples were likely copied from engravings, either for practice or to show the public "his own high taste."<sup>2</sup> Eagar's Copy of a Head by Rubens c.1830 is very small. (Fig. 8) The subject appears to be an old man; diminutive proportions suggest an engraving as his source.<sup>3</sup> Shipwrecked Sailor c.1830 shows the head and torso of a young man. (Fig. 9) The youth wears a vibrant, lemon-yellow coat and blue toque, a type still worn by fishermen in Portugal. Contours of the sailor's face are modeled without a visible trace of brushwork, in contrast to the man's garments painted with swift strokes of thick impasto. Valentine's portraits evince similar treatment. (Fig. 10) It is impossible to say whether Eagar was influenced by Valentine's example because it was then a common occurrence for colonial artists to concentrate on representing the face as realistically as possible, then filling in the remaining area with flat, two-dimensional patterns. A more professional example of this style are the portraits of aristocratic Haligonians portrayed by Robert Field, "the pedigreed portrait

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<sup>1</sup>He included two of these in his 1838 exhibition.

<sup>2</sup>James Thomas Flexner, The Light of Distant Skies: 1760-1835, (New York: Harcourt, Brace and Company, 1961), p. 158.

<sup>3</sup>A possible model for this study does not appear in Ludwig Burchard, gen. ed., Corpus Rubenianum, vols. (London and New York: Phaidon, 1968-); 19-I: Portraits by Frances Huemer.

painter," during his eight years in the city,<sup>1</sup> Eagar's choice of genre subject is unusual for North America where people of the labouring class were thought either unworthy, or not interesting enough for canvas. One notable Canadian exception was Francois de Beaucourt's sensual record of his maid-servant, Portrait of a Negro Slave, 1786 (Collection of McCord Museum, Montreal).<sup>2</sup> On the Continent, however, particularly in Holland and Germany, those who did manual work were termed "rustics," and considered picturesque. A wild look in the sailor's eyes is the only indication he has recently met with misfortune. The final portrait in the series, a larger canvas of a man with a fine stock of hair and animated sparkle in his eyes, is believed to be a self-portrait.<sup>3</sup> Eagar is said to have painted one of his daughters, but it can not be located.<sup>4</sup>

Is there some significance to be read into Eagar's move to Halifax and the fact that he had met Valentine, a Haligonian, in St. John's? They met a second time in 1834 when Valentine again visited the island. Eagar, meanwhile, was attempting once again to sell Spring Field. This time when no prospective buyer appeared, the plantation was sold at

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<sup>1</sup>Sandra R. Paikowsky, "Robert Field: 'Hopes of Reaping Great Advantages,'" Robert Field, exhibition catalogue (Halifax: Art Gallery of Nova Scotia, 1978).

<sup>2</sup>Reproduced: Harper, Painting (1966), pl. 45, p. 58.

<sup>3</sup>Collection: J. W. Eagar, Dartmouth, N.S.

<sup>4</sup>Piers, op. cit., p. 143.

<sup>5</sup>Valentine warned the St. John's public his stay would be short; he remained two months. His portraits were priced from twelve to one hundred dollars; full-length, one hundred pounds; and profiles from four to six dollars. See "For a Few Weeks Only," Ledger, 14 Jan.-25 Mar. 1834.

auction.<sup>1</sup> Mrs. Eagar and the children boarded the Water Witch for Halifax in July.<sup>2</sup> Eagar had probably preceded the family to obtain accommodation. By September 1834, the Eagars were settled in Halifax; William recommenced his teaching and painting profession as proprietor of Mr. Eagar's Drawing Academy in a fine stone house on Barrington Street, and his two eldest sons were enrolled at the Classical Seminary on the Grand Parade.

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<sup>1</sup>"To Be Let or Sold," *ibid.*, 28 May 1833; continued until auction notice the following year: "Valuable Freehold for Sale ... will be sold on the premises, That desirable COTTAGE and FARM called Spring Field ...," *ibid.*, 23 May 1834.

<sup>2</sup>"Passengers," Novascotian, 23 July 1834.

## CHAPTER TWO

HALIFAX: 1834

Eagar wasted no time obtaining suitable premises for his Drawing Academy in a prime location from which to advertise his services to his new community.<sup>1</sup> Situated on one of the busiest Halifax thoroughfares, Barrington Street, Eagar's rooms were next door to the Eastern Stage Coach depot and the adjoining lodging house operated by Alex Paul, the company agent.<sup>2</sup> In lieu of a "proper Hotel," this establishment serviced the majority of visitors requiring overnight accommodation. It was considered the best hotel in town, but not every guest found Mr. Paul's to his liking. John James Audubon, the celebrated ornithologist, was horrified to find himself in a room with four beds and six persons, "attention was miserable and the table by no means good."<sup>3</sup> Mr. Eagar's was a welcome diversion for travellers with idle time to fill. Leisure moments might be occupied examining the artist's specimens, and presumably

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<sup>1</sup>"Landscape and Portrait Painting in Oil and Water Colours," *ibid.*, 3 Sept. 1834.

<sup>2</sup>"Removal, Board-Lodging Establishment," *ibid.*, 8 Jan. 1834.

<sup>3</sup>"Audubon's Views on Halifax," *ibid.*, 9 Oct. 1833. Audubon was acclaimed as a public hero on his tour through the Atlantic region in the mid-1830's to gather specimens for his seven volume work, Birds of America from Drawings Made in the United States and Their Territories, 1840-1844. Difficulties he encountered in his pursuit for scientific knowledge stirred the imagination of the Romantic age; similar experiences were shared by Paul Kane in his quest to record American Indians, and William Henry Bartlett's search for picturesque scenery.

on some occasions, an appointment scheduled for a portrait sitting or inquiries made to enroll a young daughter.

Eagar's enthusiasm towards his new venture had a rude shock. The town was in the midst of a province-wide economic depression. Joseph Howe, editor of the Novascotian, reported that the capital's trade during the previous nine months "had been in a state of great languor and disarrangement, and at times of almost total stagnation."<sup>1</sup> Asiatic Cholera broke out in Halifax in the early fall.<sup>2</sup> Dalhousie College, across the street from the Eagar's residence, on the Grand Parade was converted into a temporary plague hospital.<sup>3</sup> Each morning the death wagon removed corpses for burial at Fort Massey.<sup>4</sup> Many temperate souls took to drink, believing alcoholic spirits offered immunity against the incurable disease.<sup>5</sup> Cold weather in early winter halted the epidemic, but did little to improve the economy. Soup kitchens were set up to feed increasing numbers of new immigrants and unemployed.<sup>6</sup> Eagar, who had subscribed to a similar undertaking in St. John's, undoubtedly approved

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<sup>1</sup> Editorial, *ibid.*, 3 July 1834.

<sup>2</sup> Local news, *ibid.*, 13 Aug. 1834; 9 Sept. 1834. During August several deaths occurred at the Poor House exhibiting symptoms of the disease, but a statement denied the presence of Cholera in the town.

<sup>3</sup> *Ibid.*, 15 Oct. 1834.

<sup>4</sup> Thomas H. Raddall, Halifax: Warden of the North, (Toronto: McClelland & Stewart Limited, 1971), p. 177.

<sup>5</sup> "Convention of thirty delegates from Temperance Society," Novascotian, 22 Oct. 1834. Governor Campbell enthusiastically endorsed the Temperance Society on this account.

<sup>6</sup> "Soup kitchen to continue," *ibid.*, 26 Mar. 1835.



the proposal for "a House of Industry and Orphan Asylum" to relieve the community from the nuisance of street beggars, "almost as numerous as Mulligar."<sup>1</sup>

Cultural offerings were fewer but a welcome diversion for many. Admission price for lectures at the Mechanics' Institute was reduced to the minimum necessary to cover expenses. Family membership cost five shillings, considered "the best value for depressed times."<sup>2</sup> Howe was apprehensive about the success of spring performances planned by the Amateur Theater in 1835. He warned the season might be unfavorable for Halifax was, "not in a state to lend much support to theatricals just now."<sup>3</sup> Garrison patronage, however, saved the day and a nearly full house gathered to watch the opening presentation, Charles the First. The economic distress evidently had little impact on the evening's entertainment:

. . . the acting was about as good as Amateur acting generally is, and the audience, as is the custom in such cases, enjoyed the good, laughed at the bad, and departed well enough pleased with the evening's entertainment.<sup>4</sup>

A different fate befell the Athenaeum, where an organization of working men took turns providing a variety of lectures and amusements; an auction

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<sup>1</sup>"Proposal-House of Industry and Orphan Asylum," *ibid.*, 10 Feb. 1836. Eagar is listed as a subscriber to the St. John's Factory formed to teach skills to the poor. See "Additional subscriptions to St. John's Factory," Ledger, 21 Dec. 1832. Valentine contributed five shillings to the Halifax fund; Eagar's name is not on the list. For "Mulligar" read "Malabar."

<sup>2</sup>Local news, *ibid.*, 20 Oct. 1835.

<sup>3</sup>*ibid.*, 16 Apr. 1835.

<sup>4</sup>*ibid.*, 23 Apr. 1835.

to dispose of its furnishings was held in the spring, 1835.<sup>1</sup>

One year later, all the movable property of the Halifax Theater on Grafton Street was sold and the owners offered to let it for the unexpired term of the lease. Had Eagar been one of "the eminent artists" who produced scenery and properties costing "upwards seven hundred pounds" included in the theater auction?<sup>2</sup>

In spite of hard times, Eagar continued to teach his lessons and was able to move his academy and family to a more dignified location in the residential area of town near the Methodist Chapel on Argyle Street, and overlooking the Grand Parade from the opposite direction to their former house. The address of the Academy was well known: Eagar's neighbours, the Misses Morris, proprietors of a ladies seminary, identified their location as "nearly opposite the Old Methodist Chapel and one door north from Mr. Eagar's Drawing Academy."<sup>3</sup>

Eagar made a water-colour sketch, St. Paul's Church, Halifax 1836, looking south, either from his Academy window or the front of his house. (Fig. 11) From this vantage point the street appears excessively wide, occupying the entire foreground area. The wooden sidewalks stretching along either side were largely ignored in the relatively dry summer season. A promenade of nattily dressed citizens attest to the propriety of Argyle Street society. From Argyle Street one looked down the Citadel incline, over the commercial district, to Halifax Harbour some six blocks

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<sup>1</sup>"Auction-at the Athanaeum Rooms," idem.

<sup>2</sup>"Auction Sales-Theater," ibid., 2 Feb. 1837.

<sup>3</sup>"Seminary," ibid., 4 Feb. 1836.

below.

St. Paul's Anglican Church dominates the center of the view, appropriate to the pivotal role religion played in community life since the town's founding in 1749. St. Paul's, dignified in appearance, impressive in scale, and adorned by classical detail, represented British authority over colonial matters of Church and State. The Eagar family were members of this establishment congregation. St. Mary's Roman Catholic Church, recently completed, is visible in the distance at the far end of the street.

An unbroken facade of Barrington Street buildings faces the Parade Square typifying the architectural mosaic of many Halifax streets. A potpourri of wooden structures, varying in height and roof-line, sharing common walls and the constant threat of fire, gave the town an unexpected old-world ambience. With the exception of a solid stone residence at the corner of Argyle and Prince Streets, to the right of St. Paul's, Eagar offers little information about the neighbouring houses on his own street. A good substantial dwelling for sale on Argyle Street in the 1830's was two stories high, with frost proof cellar, eight fireplaces, and a well on the premises.<sup>1</sup> Few neighbours paid more taxes than Eagar. In 1838, Eagar was assessed two hundred and fifty pounds for his home, and an equal amount for personal effects.<sup>2</sup> A second view by Eagar from

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<sup>1</sup>"Valuable Real Estate for Sale," *ibid.*, 19 Nov. 1834.

<sup>2</sup>P.A.N.S.:RG25, ser.A, 3(12):50. Mrs. Morris was assessed two hundred and fifty pounds (total); and Valentine at Bennet's Hill, five hundred pounds (not specified).

Argyle Street, looking north, shows the Tandem Club Assembling in front of Dalhousie College, Halifax, N.S. 1841. (Fig. 12) This composite portrait of the Acadian Union Club weekly rendezvous in the Parade Square inspired a twenty verse poem by a "Looker-On" identifying many of the participants:

A bugle sounds, a sleigh draws near  
The leader of the day  
All sportsman like and workman like  
A chestnut and a grey  
The 'Humbug' is the horse's name  
No humbug is the master  
The 'Tally Ho' with such a name  
Will meet with no disaster.<sup>1</sup>

North American artists found novel subject matter in the spectacle of festive sleigh rides. John Elliott Woolford (1778-1866) depicted a merry gathering on the frozen Saint John River, Sleighting Party, Fredrioton 1830. (Fig. 13) Both artists suggest a feeling of spirited movement with an elliptical arrangement of figures and sleighs across the foreground.<sup>2</sup>

Eagar has taken particular care in this instance to detail architectural refinements of the background College building.

i. Academy Students

Eagar's pupils represented many of the town's fashionable

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<sup>1</sup>[George Mullaine], "Occasional's Letter," Acadian Recorder (Halifax, N.S.) 28 Dec. 1929. The Acadian Union Club, organized in 1827 by a group of naval officers, met once a week during winter months for a joint drive to a nearby country inn for refreshments. Members took turns planning destination and menu.

<sup>2</sup>Eagar and Woolford drew similar views of Province House, Halifax. (Figs. 13a, 13b).

families. A catalogue prepared by Eagar of the exhibition he organized in Halifax 1838, contains the names of approximately fifteen "ladies who have been, or are at present, pupils" of the Academy.<sup>1</sup> W. H. Jones (act. 1829-1831), a former drawing master with rooms at Dalhousie College, Halifax, was reported teaching forty or more students in 1830; there is no reason to think Eagar would not have had as many or more.<sup>2</sup>

Two of the exhibitors were women, Mrs. T. [Thomas] Pyke and Mrs. [John William] Ritchie, wives of a city merchant and lawyer respectively; the remainder were young ladies who had completed their formal education.<sup>3</sup> The majority, wealthy, cultured and socially privileged, had been exposed to art works at home. Private Halifax collections contained a number of works by distinguished American and European artists.<sup>4</sup> At least eight pupils belonged to families who lent paintings to the exhibit attributed to such masters as Van Dyke, Sir Joshua Reynolds and Eustache Leseur.<sup>5</sup> Dr. Matthias Francis Hoffmann, whose daughter took lessons from Eagar, contributed his own portrait painted

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<sup>1</sup>[William Eagar], Catalogue of Mr. Eagar's Exhibition of Paintings (Halifax: J. Cunnabell, 1838). An exact count is difficult because of name duplication. See appendix A, pp. 126-129.

<sup>2</sup>Mr. Jones organized the first two Halifax exhibitions 1830-1831, at Dalhousie College. See "Exhibition of Pictures," Novascotian, 1] Feb.; 7 Apr.; 14 May 1830; Halifax Monthly 2 (June 1831):30.

<sup>3</sup>St. Pauls Church Records: 1832, daughter born to Thomas and Francis Pyke, merchant; 19 Apr. 1839, daughter born to John William and Amelia Rebecca Ritchie, barrister.

<sup>4</sup>These works had been captured in transit during the 1812 War and auctioned in Halifax. Jones borrowed a number for his exhibitions. See Piers, op. cit., p. 157.

<sup>5</sup>Catalogue 1838:6, 40, 63.

by [Lascellis H.] Hoppner (1788-1875), former student and gold medalist at the London Royal Academy.<sup>1</sup> Academy students inherited from their parents the prevalent nineteenth century philosophy that the arts have a moral and civilizing influence on national character; academican Ellen Nutting's father, prothonotary James Walton Nutting, lectured on this topic to the Mechanics' Institute.<sup>2</sup> Eggar's pupils were also directed by the belief that art was one of those "elegant and mental acquisitions (along with music, dancing and speaking French), which adorn Society, make the domestic circle graceful and attractive, and ought ever to form a part of the charter of a Lady."<sup>3</sup> These women applied at Mr. Eggar's school with the expectation of increasing their artistic appreciation and refining drawing skills they had acquired from one of the local seminaries, or in the case of the extremely affluent, finishing school abroad. Their object was to polish their proficiency, not perfect it. Social pressure inhibited women from considering art as a professional career; excellence in any one field of endeavour was discouraged. Mrs. Ellis, author of an influential child guidance manual, advised parents of young girls:

To be able to do a great many things tolerably well, is of infinitely more value to a woman, than to be able to excel in any one. By the former, she may render herself generally useful; by the latter, she may dazzle for an hour. By being apt, and tolerably well skilled in everything, she may fall

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<sup>1</sup>Ibid.:30.

<sup>2</sup>"Mechanic's [sic] Institute," Novascotian, 30 Mar. 1836: J. W. Nutting agrees to speak on "The Influence of Literature, and the Fine Arts, on National Character."

<sup>3</sup>Advertisement for Miss Whitwell's Seminary, ibid., 2 July 1835.

into any situation in life with dignity and ease -- by devoting her time to excellence in one, she may remain incapable of every other.

The exceptions to this rule were women dependant on art for a living. Both Maria Morris and Mrs. [Jane] Carroll, who attended the Academy, belonged in this category, for they were themselves art teachers in Halifax establishments of a similar type.<sup>2</sup> They managed private schools for daughters of Halifax elite.

Miss Morris was Eagar's most successful pupil and Nova Scotia's foremost woman artist in the nineteenth century. Born in Guysborough County, Nova Scotia, she was descended from a distinguished provincial family. When her father, Guy Morris, died at an early age, his widow Sybilla (Legett) Morris moved the family to Halifax, where she opened a ladies seminary in 1831.<sup>3</sup> Maria Morris Miller (1810-1875) had studied under W. H. Jones and Monsieur L'Estrange, drawing masters who preceded Eagar in the community.<sup>4</sup> Reference to a student work included in Jones'

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<sup>1</sup>Mrs. Ellis, The Family Monitor and Domestic Guide, quoted by Linda Nochlin, "Why have there been no great Women Artists?" Art News 69 (1970-71):36.

<sup>2</sup>For a discussion of the Morris school, see pp. 48-49. The "English and French Boarding and Day School" directed by Mrs. Carroll was at her residence on Hollis Street. See advertisement, Novascotian, 2 Oct. 1833.

<sup>3</sup>Mary Christine Sparling, "The British Vision of Nova Scotia, 1749-1848" (M. A. thesis, Dalhousie University, 1978), p. 89.

<sup>4</sup>Harper, Painting, p. 224.

1831 exhibition indicates she had developed an aptitude for landscape painting before attending Mr. Eagar's. An encouraging Halifax critic reported her success with a difficult subject, The Cascatelles of Tivoli 1831; he felt it was admirably executed: "The trees, sheet of water, and ruins exhibit much neatness and command of pencil, with a very pleasing appropriate regard to delicate delineation."<sup>1</sup> L'Estrange, who claimed his "style of copying nature in her richest attire has been acknowledged by the best informed artists in Great Britain," taught her portraiture.<sup>2</sup> An exceptional degree of expertise is evident in her recently discovered portrait, The Convalescent c. 1845 thought to be her young red-haired daughter, Rosa.<sup>3</sup> She later published three sets of botanical engravings, Wild Flowers of Nova Scotia, which were greatly admired for their scientific accuracy, technical competency and delicate beauty.<sup>4</sup> (Fig. 14) Joseph Howe wrote an editorial praising her work as teacher and artist, calling public attention to the "taste and talent exhibited by another person -- a female and a native." With remarks

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<sup>1</sup>See n.2, p. 42. Eagar's student, Miss Hamilton, displayed her work by the same title, 1838. See Catalogue 1838:59.

<sup>2</sup>Piers, op. cit., p. 124.

<sup>3</sup>Nova Scotia Museum, photo. Original in Morris family collection. I am indebted to Mrs. Marie Elwood, N.S.M., for bringing this, and other Morris work, to my attention.

<sup>4</sup>Belcher's received Parts 1 and 2 of the first series, November 1840. Each unit comprised three hand coloured, lithographed plates, costing five shillings. See Belcher advertisement, Novascotian, 19 Nov. 1840. The second edition was issued in 1853, the third, incomplete, in 1867. See Piers, loc. cit. A three volume set of original drawings, never published, in mint condition, is now in the collection, N.S.M.



clearly pointed towards Halifax fashionables who cared more for personal adornment than intellectual stimulation, Howe suggested others might well follow the example of the Governor's wife, Lady Campbell, in patronizing the Morris project. His expectations for her wildflower book were little less than miraculous.

We trust that the good example set in this particular by Lady Campbell, will be imitated by other ladies whose purses are well stored -- and even those of moderate means, by putting a wreath or two less of artificial flowers in their heads, might adorn their drawing rooms with a beautiful collection, that could not fail to diffuse through the family circle a love for the land which, during its brief summer, produces so much natural loveliness -- a taste for a science that introduces its votaries into a little world of wonderful order and luxuriance, through the pleasant paths of perfume, we may wander on to the sublimest speculations on the mysterious power and beneficence of the Most High; -- and which, last but not least, may attempt to a successful cultivation of a delightful branch of the Art of Painting, that, gradually diffusing itself over the country, may come to make the ready imitation of nature's handiwork, an accomplishment by which the females of Nova Scotia shall hereafter be honorably distinguished.<sup>1</sup>

It seems Eagar believed Mrs. Carroll's art to be of superior quality.<sup>2</sup> Two of her paintings were included in the catalogue with the selection of European masters Eagar borrowed for his display; the majority of other student entries are listed together on succeeding pages.<sup>3</sup> Eagar assembled

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<sup>1</sup>[Joseph Howe], "The Fine Arts," *ibid.*, 14 Aug. 1836.

<sup>2</sup>Mrs. Carroll continued expanding her artistic knowledge and opened one of the earliest photography studios in Halifax, at the corner of Prince and Barrington Streets. See Jim Burant, "Pre-Confederation Photography in Halifax, N.S." Journal of Canadian Art History 4, 1 (1977), pp. 31-32.

<sup>3</sup>Catalogue 1838:8-"The Golden Age," 9-"The Vale of Tempe."

this exhibition "to revive a taste and encourage native talent."<sup>1</sup> Artists and amateurs alike were invited to submit samples of their work. As only two participating women artists were not enrolled at his Academy, one assumes that Eagar instructed the most talented Haligonians as well as the wealthiest. Two months before the exhibition opened, Eagar had begun classes for "Lads, Young Men, and others," but apparently these gentlemen were not prepared to display their attempts to public scrutiny.<sup>2</sup>

The background of young ladies entering Mr. Eagar's school can be assessed by examining the educational system of the 1830's. The School Act, passed in 1811, had begun the move towards public education in Nova Scotia, but generally upper class parents still sent their children to private institutions. There were separate schools for girls and boys but the latter had more choice of curriculums. Joseph Howe campaigned vociferously against the widely held opinion that classical studies were a waste of time and money for women; in the thirties, however, female education invariably included subjects considered suitable preparation for a domestic career as "valuable mother and useful wife."<sup>3</sup> A number of schools offered courses for wealthy daughters

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<sup>1</sup>"Exhibition of Paintings," Novascotian, 21 Dec. 1837.

<sup>2</sup>"Drawing Academy," Times (Halifax), 9 Jan. 1838.

<sup>3</sup>[Joseph Howe], "Female Education," Novascotian, 17 Sept. 1835.

in Halifax, whose parents were assured of scrupulous attention to the minds and manners of their offspring. The "Drawing and Day School" managed by the Misses Morris next door to the Eagars, was one of the city's best and most progressive. Mrs. Sybella Morris, assisted by her daughter, offered a full program for girls from the age of four to "completion of an English education."<sup>1</sup> These women stressed the importance of early guidance to gain proficient pronunciation, and promised "to draw their minds to reflect upon their lessons as a pastime." Emphasis was placed on the Four Grand Pillars (English Grammar, Writing, Arithmetic and Geography), "on which only an enduring superstructure can be raised." The "modest" fee, twenty-five pounds for girls under ten, thirty-five pounds for those above that age, also included instruction in History, Use of Globes, Elements of Astronomy, French, Plain and Ornamental Needlework. Drawing and music were taught for an additional fee; these classes were held in the afternoon so that outside students attending other schools, which did not provide these extra facilities, might also attend. Maria Morris devoted her time exclusively to art and was prepared to teach "Figures in water colour; landscape in pencil, chalk or water colour; flowers, fruits, birds and shells on velvet, satin or paper." She offered private and class instruction three days weekly from ten until three o'clock. Exposure to these "genteel arts" was intended to help occupy leisure time as wife and mother, produce decorative household articles, and

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<sup>1</sup> Morris advertisements, *ibid.*, 21 May, 1834; 4 Feb., 30 Jul., 13 Aug. 1836; 7 Feb. 1839.

prepare designs for embroidery and needlework. Young ladies who excelled in this training and wished further instruction, applied to Mr. Eagar's Academy.

ii. Instruction at Mr. Eagar's Drawing Academy

Eagar initially advertised his skill to Halifaxians as landscape artist, teacher and portrait painter.<sup>1</sup> There is no evidence his instruction excluded portraiture, although one of his students, Ellen Nutting, did delightful water-colour studies of Halifax acquaintances.<sup>2</sup> Competition from Valentine at this time probably discouraged Eagar from seeking portrait commissions, for there is no mention of this service in any of his subsequent notices.<sup>3</sup> In his first Halifax advertisement, Eagar described the specific method of painting he would endeavour to teach:

. . . rudiments of LANDSCAPE PAINTING and effect . . . the present style of Water Colour painting, so generally admired by all lovers of the fine arts, and so much practiced by Prout, Stanfield, Robson, DeWint, Hunt, Cristal, and many other eminent Artists of the English School . . . .

Obviously Eagar was patterning his teaching on the paintings of these individuals. His London journey had opened his eyes to current aesthetic theories and stylistic interpretation then fashionable in

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<sup>1</sup>"Landscape and Portrait Painting in Oil and Water Colours," *ibid.*, 4 Sept. 1834.

<sup>2</sup>For discussion of Ellen Nutting's work, see p. 64.

<sup>3</sup>In provincial English towns, it was common for artists to specialize in a particular field when there was more than one resident artist in the community. See Trevor Fawcett, The Rise of English Provincial Art (Oxford: Clarendon, 1974), pp. 33-4.

England; in Halifax he believed there was a receptive audience anxious to share his discoveries.

When Eagar returned to England in 1831, he must have found the advance of water-colour painting which had taken place since his departure for Newfoundland the previous decade startling. A changing attitude toward art and nature had resulted from the introduction, during the interval, of picturesque principles then applied to landscape gardening. This philosophy was outlined by a number of writers in the 1790's: Archibald Alison, Richard Payne Knight, Udeval Price. But the most influential was the Reverend William Gilpin, a vicar and amateur artist at Boldre, New Forest, in Hampshire.<sup>1</sup> Between 1782 and 1809, eight books by Gilpin spread his theories of picturesque landscape and provided guidelines for their application.<sup>2</sup> In his Essay Upon Prints 1768, Gilpin defined "picturesque" as "a term expressive of that particular kind of beauty which is agreeable in a picture."<sup>3</sup> The philosophy originated as a reaction to the artificial, over-planned and over-trimmed garden designs of seventeenth century Europe. A century later, natural, "untouched" landscape was thought more stimulating to both mind and senses because it contained elements of surprise. For examples of

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<sup>1</sup>Christopher Hussey, The Picturesque: Studies in a Point of View (London: Frank Cass & Co., 1967), p. 109.

<sup>2</sup>William D. Templeman, The Life and Work of William Gilpin (Urbana: University of Illinois Press, 1939), p. 115.

<sup>3</sup>William Gilpin, quoted by Templeman, p. 115. Gilpin's small guide, written for collectors, was translated into several languages, issued in various editions, and considered one of the landmarks in the history of print-collecting.

ideal nature, connoisseurs and intellectuals looked at the Italianate paintings by sixteenth century French masters, particularly Claude and Poussin, then searched for scenery with the same attributes and composition. Other theorists attempted to explain a picturesque formula, but Gilpin was most successful because he illustrated his statements with his own drawings. Although he was not a water-colourist himself, his guidebooks, bound with aquatints closely imitating the appearance of water-colour painting, "became the Bible of the picturesque."<sup>1</sup> (Fig. 15)

It was Gilpin's intent to help anyone viewing scenery to see more than its parts, "to gain a greater appreciation by being more analytical and more critical of the component elements in a view."<sup>2</sup> William Eagar and his pupils were familiar with Gilpin. "A Sketch from Gilpin" by an Academy student was entered in the 1838 Halifax exhibition.<sup>3</sup> Gilpin's ideas were adaptable to Eagar's teaching in the colony. The Vicar felt the landscape of the English countryside, especially the North of England, was comparable to the European views which had attracted artists almost exclusively until that time. He admitted that the "Alps, Mediterranean, or Egeon" perhaps possessed more magnificent scenery, "but magnificence when carried into disproportion, is carried too far

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<sup>1</sup> Graham Reynolds, A Concise History of Water Colours (London: Thames and Hudson, 1974), p. 71.

<sup>2</sup> Templeman, op. cit., p. 117.

<sup>3</sup> Catalogue 1838:112 [by] Mrs. Ritchie.

for picturesque use."<sup>1</sup> The scenes he enjoyed were found along the British coast, a shoreline which closely resembled that of Nova Scotia. Gilpin is said to have directed British eyes to see the scenery of their own country.<sup>2</sup> William Egar wished to do the same for Nova Scotia.

Peter DeWint (1784-1849), William Hunt (1790-1864), George Fennell Robson (1790-1833) and William Clarkson Stanfield (1794-1867), were born within the same decade and were Egar's contemporaries.<sup>3</sup> At 64, Joshua Cristal [Crystall] (1767-1847) was well on in years and had established his reputation as one of the founding members of the Old Water Colour Society. This was the oldest and most influential organization for the promotion of the water-colour medium.<sup>4</sup> Stanfield, who preferred to work in oil, was not a member; the others were, and exhibited regularly. In 1830, Cristal was serving his last of a ten-year term as President.<sup>5</sup> With

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<sup>1</sup>William Gilpin, Observations on the Coasts of Hampshire, Sussex, and Kent, Relative Chiefly to Picturesque Beauty: Made in the Summer of the Year 1774 (London: A. Strahan, 1805), p. 5. "Egeon" should read "Aegean."

<sup>2</sup>Carl Paul Barbier, William Gilpin: His Drawings, Teaching, and Theory of the Picturesque (Oxford: Clarendon Press, 1963), intro. iii.

<sup>3</sup>Samuel Redgrave, Dictionary of Artists of the English School (London: Longmans, Green & Co., 1874), Cristal: p. 103; DeWint: p. 103; Hunt: p. 221; Prout: p. 326; Robson: pp. 346-6; Stanfield: pp. 389-90.

<sup>4</sup>Martin Hardie, Water Colour Painting in Britain, 3 vols. (London: B. T. Batsford, Ltd., 1966-68), vol. 1: The Early Period; vol. 2: The Romantic Period; vol. 3: The Victorian Period. See "The Old Water Colour Society," chapt. 8, 2:124-142.

<sup>5</sup>This was Cristal's second term; he also served as President, 1816-1819. See Iola A. Williams, Early English Water Colours (Bath: Kingsmead Reprints, 1970), p. 219.

water-colour painters as "plentiful as blackberries" in the early nineteenth century, why did Eagar single out these specific artists?<sup>1</sup> Today they are found among the outstanding practitioners of English art during the Victorian era, but in 1830, at the time of Eagar's visit, all but Cristal had yet to reach middle age and the fame they would later achieve. With the benefit of hindsight more than a century and a half later, Eagar's critical judgement was prophetic.

Despite a complete lack of evidence, one wonders if by any chance Eagar visited either Prout or DeWint, both respected teachers. DeWint gave instruction daily throughout the winter for the hourly fee of one guinea.<sup>2</sup> Author of a number of teaching manuals and scenic publications, Samuel Prout (1783-1852), was one of the most widely known artists of his day. Eagar's use of the term, "rudiments of landscape painting," suggests he was acquainted with Prout's book of that title, the first of his instructional books, intended for beginners.<sup>3</sup>

A possible explanation for Eagar's choice is revealed by examining the themes favoured by the six artists. Each specialized in

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<sup>1</sup>Ibid., p. 228.

<sup>2</sup>Hardie, op. cit., 2:6.

<sup>3</sup>Ibid., 3:5. Hardie lists nine different drawing guides by Prout, some published in several editions, and five series devoted to scenery of specific places or subjects. See "Bibliography: Drawing Books, Technique and Instruction," 3:258.



different subject matter. (Figs. 16-21) Eagar wanted his clients to know his qualifications for giving instruction were as broad as the various whims of his students. Whichever subject most appealed, he was ready to assist learning. If mountain scenery stirred the fancy, he would guide a student to the practice of Robson; rustic figures in a landscape background, the work of Cristal; or still life with fruit and flowers, the manner of Hunt. Dewint had popularized a wide, panoramic format of landscape composition, while Prout took delight in architectural rendering. Stanfield was essentially a marine painter. The only indication of Eagar's personal preference rests on slim evidence: he made a copy of Stangate Creek, from the original by Stanfield.<sup>1</sup>

Eagar neglected to mention the greatest English masters, notably Turner, Girtin, Constable, Cotman and Chrome.<sup>2</sup> However, by the 1830's, these men were no longer new to the world of art. They were considered the first generation of artists to raise water-colours above the service of topography. William Eagar was sensitive to the desire of Halifax society to be au courant, and in this instance, he played the role of taste arbiter. He named the leading British artists and aimed to teach their techniques. Admittedly, his notice did not

<sup>1</sup> Catalogue 1838:60. Stanfield enjoyed wide popularity in the nineteenth century. Sir George Back, Arctic explorer, and Cornelius Krieghoff refer to Stanfield in unpublished correspondence. Reference supplied by Dr. J. Russell Harper.

<sup>2</sup> Eagar also omits David Cox, invariably paired with Dewint as being "leaders of the second generation" of the landscape school. Cox too, was famous as a teacher and author of water-colour treatises.

appear until four years after his journey to London, and by that time, works by these men were probably available in reproduction from Halifax shops. But even then, there were few who could challenge the wisdom of his understanding of "the present style."

It is difficult to pinpoint specific influence from any of these artists on Eagar's own work. There is no mistaking the difference between his early View of St. John's, and his later topographical subjects of Nova Scotian scenery. The former is ruled by the dry, crisp objectivity of eighteenth century "place portraiture"; the latter, however varied in approach, included noticeable elements of nineteenth century Romanticism. Certain lithographs from his series, Nova Scotia Scenery 1839-1841 do bring to mind the quiet expansiveness that pervades DeWint's landscape views. Eagar's publication was the first of a two-volume work planned to publicize the prosperity and natural resources of Nova Scotia, New Brunswick and Upper Canada. View from Retreat Farm 1840, an Eagar drawing of Windsor, Nova Scotia, treats a subject in similar manner to DeWint's Cricketers. (Figs. N12, 23). Both show undulating meadowland criss-crossed with tree rows and clumps, leading the eye by progressive jumps of intervening open spaces to the far horizon. Foreground figures animate the scene and give scale to the inflated vista. DeWint's skyline is lower, and Eagar inserts a conventional tree at left to integrate the sky and ground, but the principal concern of both artists is mass and form, rather than specific description. Trees appear like wool-like puffs; grassland, as velvet-textured carpeting. The granular effect produced by Eagar's use of the lithographic buffer for tone modulation suggests the surface

quality Dewint accomplished by dragging a dry brush over the paper, leaving colour on the raised portions only.

It is possible to speculate about the kind of instruction Eagar gave his students by examining the principles governing the nineteenth century practices of landscape painting in general, and the works produced by both the teacher and his pupils. Eagar's teaching task was probably two-fold: he would have guided some students to copy engraved examples of artists' work along with some of his own specimens, and helped them to "see" features of the landscape in terms of the picturesque. Imitating the work of famous painters had always been a traditional method of apprenticeship, but in the nineteenth century, this procedure assumed additional importance. Looking at nature for subject matter was a novel experience. Spectators' eyes had to be trained what to observe, and only artists (and poets) had the necessary inborn qualifications. British artist John Constable (1776-1837), claimed: "The art of seeing nature is almost as much to be acquired as the art of reading Egyptian hieroglyphics."<sup>1</sup> Furthermore, it was the responsibility of artists to "see" views so others might share that experience: "The artist as a poet will have to have seen more than the mere matter of fact, but no more than is there and that another may see if pointed out to him."<sup>2</sup> Painters and writers established standardized

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<sup>1</sup> John Constable quoted by A.G.H. Bachrach, "Introduction," Shock of Recognition, exhibition catalogue, (London: Arts Council of Great Britain, 1971), [p. 20].

<sup>2</sup> John K. Howat, The Hudson River and its Painters (New York: Viking Press, 1972), quoting American artist, Asher B. Durand.

conventions for scenery; only with careful study of their illustrations might one learn to select the appropriate features from nature's infinite choice.

By offering to teach techniques used by Prout and the others, Eagar was no different from provincial artists instructing in British centers overseas. In Liverpool, Samuel Williamson claimed to guide students, "upon the principles of the celebrated Glover of London, having studied under that eminent Master purposely to acquire a knowledge of his system."<sup>1</sup> System and style were synonymous. Style was considered a particular procedure one could learn to reproduce in a given number of lessons.<sup>2</sup> Each session, students watched the master complete one stage of a drawing, then proceeded to emulate his progress and technique. If a novice had difficulty executing a particular passage, the teacher was expected to remedy the problem with his own hand. Theoretically, when the student transcript was completed, the apprentice had acquired a "style." Few artists felt sufficiently confident to promote their own style exclusively, if at all.

Artists, if they had time, made their own student "patterns." Otherwise, the pupil relied on prints and drawings assembled by the teacher, formed his own collection, or resorted to illustrated publica-

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<sup>1</sup>Fawcett, op. cit., p. 30.

<sup>2</sup>Mr. and Mrs. Berkeley, drawing masters, stopped briefly in Saint John, N.B., 1831, offering to teach any person, "even children of ordinary talents," to draw correctly from nature in six lessons. At an earlier date, Dr. Hunt wrapped up his lecture series in the same town with a proposal to teach a new, familiar and comprehensive "Theory of Perspective" in one lesson. See respective advertisements, Courier, 3 Sept. 1831; 31 Oct. 1829.

tions. Egan had some examples of his own work, and may have had some originals purchased in London. The latest travel books and a selection of individual engravings were available to Academy students. Mrs. Ritchie copied a scene from the Waverly Novels,<sup>1</sup> illustrated by Cattermole, which sold in the capital within months of publication in 1835.<sup>1</sup> Another popular edition, Fisher's Drawing-room Scrapbook inspired a drawing by Mrs. Carroll.<sup>2</sup> Sentiment of Flowers, and Woodland Gleanings, both by the same author, and The Romance of Nature: or the Flower Seasons Illustrated, by Louisa Anne Twamley were helpful for practice drawings of flora and fauna.<sup>3</sup> The taste for keepsake annuals was evident in Halifax as elsewhere in the 1830's. These gift items, forerunners of today's date-books and almanacs, were small volumes with prints and verses appropriate to the changing calendar and illustrated by notable artists.

Annuals encouraged enthusiasm for landscape as well as other genres. Although issued late in the year for the Christmas market, they did not appear in Halifax until several months later. Belcher's bookstore announced the arrival of "Splendid English Annuals for 1837-just received this day from Liverpool."<sup>4</sup> Included in the selection were Heath's, Jennings', The Picturesque and Oriental Annual. Individual

<sup>1</sup> Catalogue 1838:80, Banqueting Room, Quenton Durward After Cattermole [by] Mrs. Ritchie. See Belcher's advertisement, Novascotian, 3 Sept. 1835.

<sup>2</sup> Ibid.:47, Cattle Piece: from original by Fisher [by] Mrs. Carroll. "Fisher's Drawing Room Scrap Book for 1834-6" for sale at Belcher's; see Novascotian, 15 June 1836.

<sup>3</sup> Novascotian, 27 Nov. 1838.

<sup>4</sup> Ibid., 9 Feb. 1837.

engravings of sporting, racing and caricature themes might also be purchased from the same firm.

Eagar prepared his own views of local scenery to demonstrate picturesque possibilities of the immediate surroundings to his class. To what extent he encouraged original compositions by his students is not clear. Most of their exhibited paintings are either copies of European prints or unidentified copies of their teacher's scenes.<sup>1</sup>

Possibly, some did attempt their own interpretations: Belmont, North West Arm; View of Three Mile House; A View near the Dockyard; although these too, may have been inspired by Eagar sketches.<sup>2</sup> Eagar may have taken his class on field trips, to discuss picturesque aspects of a particular spot before putting them down on paper. David Cox (1783-1859), English artist and drawing master, believed this method was most productive:

The best and surest method of obtaining instruction from the works of others is not so much by copying them, as by drawing the same subjects from Nature immediately after a critical examination of them, while they are still fresh in the memory.<sup>3</sup>

Sketches were taken home or back to the Academy to be worked into finished paintings. There was no scarcity of art supplies in Halifax; several shops carried the basic requirements: canvas, paper,

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<sup>1</sup>Alicia Killaly, a student of Cornelius Kreighoff, made small copies of her teacher's work. See Dorothy Farr and Natalie Luckyj, "Introduction," From Women's Eyes, exhibition catalogue (Kingston, Agnes Etherington Art Gallery, Queen's University, 1976), p. 6.

<sup>2</sup>Catalogue 1838-90, 91, 77.

<sup>3</sup>David Cox, A Treatise on Landscape Painting in Water Colours (London: The Studio, 1813, reprint ed., 1922), p. 14.

and paint, but C. H. Belcher specialized in "Materials of every description for Drawing, Painting, etc., in water and oil colours."<sup>1</sup> A list regularly occupied a full column in the Novascotian. Plain tickens or canvas prepared with oil absorbent ground could be purchased in widths from twenty-seven to forty-five inches. There was a choice of round and flat brushes with sable, camel or badger hair for applying Bladder pigments or Newman's water-colour cakes. Special effects might be obtained by mixing pigment with various media: varnishes, oil, shellacs, asphaltum, McGuelp and Gumption. A large assortment of pencils, crayons, stumps (charcoal) and ink were sold for use with drawing papers of the finest quality.

Eagar's engravings state, "drawn from nature," a practice he must have stressed in his Academy. This was a misleading term in that it did not involve making an exact representation of a specific scene as it appeared to the eye. An exact copy, Gilpin felt, could scarcely ever be beautiful, "but the artist who worked from his imagination, culling a distance here, and there a foreground, will probably make much better landscape."<sup>2</sup> The procedure described by Gilpin was to compose a fictitious, ideal view with selected objects, trees, rocks, sky, etc., sketched previously on location and compiled into an

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<sup>1</sup>C. H. Belcher's advertisement, Novascotian, 25 Dec. 1833.

<sup>2</sup>William Gilpin, quoted by Hussey, op. cit., p. 115.

album for later reference.<sup>1</sup> Specific detailing was not necessary so long as the "essence" was captured. Each species could be identified by certain distinct characteristics: an elm was stately; an oak tree, noble; a willow, languorous, etc. The primary purpose of landscape, according to the Vicar, was to produce a total effect: "an image analogous to various feelings, sensations of the mind." All parts must be "in Keeping"; jagged rocks would be out of place in a quiet, pastoral scene.<sup>2</sup> This manipulation of natural components to conform with the picturesque theories of the time was the basis of nineteenth century landscape, and so influential, "as to impose a virtual dictatorship on taste."<sup>3</sup> Nature, described by Sir Kenneth Clark, "had become an eight day clock which could be taken apart and reassembled according to taste."<sup>4</sup>

Eagar's engraving, Halifax from Fort Needham 1837, follows Gilpin's compositional advice, and is based on the formula established by Claude Gellée, called Lorrain (1600-1682). (Fig. N3) Plants and trees in the immediate foreground are a reference point beyond which the distant town of Halifax, along the Harbour shore, sparkles like a

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<sup>1</sup>William Gilpin, The Author's Account of the Principles on which the drawings are executed; now brought to sale, for the Endowment of a Parish-School at Boldre, Near Lymington (London: T. Cadell, Jun. & W. Davies, 1802), p. 4. As natural scenery was less than perfect also, it should be treated the same way.

<sup>2</sup>Kenneth Clark, Landscape into Art (London: John Murray, 1952), p. 64.

<sup>3</sup>Reynolds, op. cit., p. 71.

<sup>4</sup>Clark, op. cit., p. 33.



a cameo in an appropriate setting. A coulisse of trees, in this view paired, frame the expanse of water surface as the principal focal point. Through a smaller opening in trees to the right, a secondary vista reveals Citadel fortifications. The lightest value in the picture is reserved for the sky, and an overall gradation of light and shade unifies the composition with a soft, harmonious atmosphere. Utilizing Claudian skills demonstrated in his earlier exhibition oil, An Italian Landscape c. 1830, Eggar made this Halifax view a European replica.<sup>1</sup> Piers, whose early twentieth century judgement was influenced by nineteenth century opinion of how landscape should "look," considered Fort Needham Eggar's "very best painting."<sup>2</sup> Eggar could also alter Gilpin's rules to produce distinctly personal interpretations of his Nova Scotian environment. View of Bedford Basin 1839 records with increased fidelity the natural setting of the town, "founded upon a rock," with poor soil cover and meager vegetation.<sup>3</sup> (Fig. N7) Less picturesque than Fort Needham, without the ominous, sublime quality of dense forest, Bedford Basin is composed of similar elements, with alternate pathways for the eye to meander the expansive Basin perimeters. Eggar's delicate, feather stroked foliage identify a young maple on the left, an elm to the right, but with tree mass reduced, this view is not so congested, and more panoramic. Miss Hoffman's View of Bedford Basin, executed under

<sup>1</sup>Eggar's An Italian Landscape c. 1830 was exhibited in 1838. See Catalogue 1838:69. (Fig. 1b)

<sup>2</sup>Piers, op.cit., p. 142.

<sup>3</sup>Heritage Trust of Nova Scotia, Founded Upon a Rock (Heritage Trust, Halifax, N.S., 1967).

Eagar's guidance, was exhibited in 1838; she also reproduced a third Eagar drawing of the area, Halifax from Reeves' Hill.<sup>1</sup> Several influences are present in Eagar's "pattern," later lithographed for his Nova Scotia Scenery. (Fig. N6) He eliminated the contrived Claudian stage set to permit an unobstructed, close-up view of cultivated pasture land and rolling foreground terrain, suggestive of DeWint, while telescoping distant habitation from a topographical vantage point reminiscent of his View of St. John's. The central ribbon of small farm houses set against background water, and town dwellings on Halifax peninsula, to right, are abstracted into a facile, geometric shorthand. A scrapbook compiled by Maria Morris Miller during her return journey from Halifax to Upper Canada in 1865, contains a selection of townscapes rendered in this particular manner, i.e., Toronto; Saint John from Carleton. (Figs. 27, 28) Had she acquired this technique from Eagar, or merely perfected her skill under his tutoring, copying Halifax views and others he prepared for serial publication?<sup>2</sup> An accomplished architectural elevation, Fredricton Cathedral, and a forest landscape pierced by a lively river cascade, Falls from Clifton, near Niagara, are also found in the Morris volume. (Figs. 29, 30) These works, in addition to townscapes and fauna specimens in the same album, together with her portraiture talent, indicate Morris possessed versatile expertise comparable to that of William Eagar, and more impressive than her botanical illustrations have hitherto recorded.

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<sup>1</sup>Catalogue 1838:98, 95.

<sup>2</sup>Her View of Windsor was probably based on one of the two by Eagar in Nova Scotia Scenery. See *ibid.*: 84.

The high percentage of scenic views by Eagar attest to his preference for landscape, but he seemingly did not impose his bias on his students. He encouraged Ellen Nutting to exercise her penchant for portraiture and figure drawing while attending classes, and hung her Sketch [of] a Young Lady in company with five paintings borrowed from the Nutting family for his display.<sup>1</sup> Although she was familiar with Dutch landscapes by Cuyp and others at home, Nutting was more attuned to the Northern interpretation of individuality; she preferred to study Ostade's A Fish Woman and Vanderworff's Burgomaster's Wife. In later years, while visiting friends and partaking in social gatherings, she sketched a number of prominent Haligonians. Nutting was extremely fashion conscious; she concentrated her attention on facial delineation, in the tradition of miniature portraiture, but her preliminary costume description, seldom completed, anticipates the fashion-plate journals of the 1860's. (Figs. 31, 32)

Miss C. [Cassie] Fairbanks, another Eagar student, was eighteen at the time of the exhibition.<sup>2</sup> The Fairbanks family also donated from their collection; one of their portraits was attributed to Parmigiani.<sup>3</sup> This woman also continued to use her earlier Academy training, but in the

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<sup>1</sup>Ibid.:115 - Miss E. Nutting, Sketch a Young Lady; 46 - Cuyp, Travellers; 62 - Unknown artist, A Landscape A Study; 64 - Vanderworff 1692, Burgomaster's Wife; 67 - A. Ostade 1650, A Fish Woman; 70 - Unknown Artist, The Holy Family.

<sup>2</sup>Obituary, Novascotian, 13 Feb. 1903. \*

<sup>3</sup>Catalogue 1838:124 - Portrait of Columbus. "Parmigiani" possibly Mannerist painter Francesco Mazzuoli, called Il Parmigiano (1503-1540).

typically Victorian custom, turned her talents to the "useful" art of decoration. In the first Provincial Exhibition at Halifax in 1854, she entered an example of her handicraft in the Ladies Department, Fine Arts Section. Fairbanks was awarded the prize of four pounds, for "Gilt Screen, Best."<sup>1</sup>

The regulations for tinting water-colour sketches were aligned to the colour found in works by Claude; these aimed to duplicate the "golden glow" of his seventeenth-century Italianate landscapes. Eagar presumably instructed his students to follow Gilpin's guidelines which left little margin for error. The first step was to sketch in the outline and shade with India ink, then add an overall wash of blue or orange. While the sky was still moist, the upper portion was treated with the other of these hues. If only a small area of sky was visible, it might be all blue or orange, although Gilpin preferred the latter. Boxed water colours generally included a cake of blue, "neutral tint," to dust into the distance and over any water surface when the paper was dry. Finishing touches were spelled out explicitly:

Then introduce browns of various kinds, into the foreground; but slightly, and when all is dry, one can touch some of the brightest parts with dead green or a little gall-stone. Burnt Terra-de-Sienna mixed with a little gall-stone, makes a good foliage tint.<sup>2</sup>

These same rules applied for the most part to landscapes in oil, with the result that scenery of any country appeared overshadowed by the

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<sup>1</sup>Official Report of the Nova Scotia Industrial Exhibition, October 1854, p. 36.

<sup>2</sup>Gilpin, Account, p. 34.

same brown-toned, atmospheric haze. Artists in North America, including Eagar, failed to appreciate the vivid autumnal foliage because of this adherence to Gilpin's rules. Two unfinished oil panels Eagar worked up from drawings for Nova Scotia Scenery document preparatory stages of underpainting with vibrant skies, predominantly in blues, yellow and orange. The effect of loose brushwork and brilliant colour in View from the Horton Mountains c. 1835, and Cornwallis, Grand Pré and Basin of Minas c. 1835, is especially appealing to post-impressionistic tastes. (Figs. 33, 34) Eagar had begun applying a finer degree of finish to a foreground grouping, bottom right, in the latter panel. His use of drab earth pigments to refine details of leaves and branches predicts his final overpainting would be nearly monochromatic to conform with Gilpin inspired, Regency landscape standards.

### CHAPTER THREE

#### FINANCIAL SCRAMBLE. COMMISSION MERCHANT, LECTURER, ART ENTREPRENEUR

Within a short time Eagar had established his reputation as teacher and position as the foremost landscape artist in Halifax. A lengthy account of the artist and his work in the Telegraph, was reprinted by Howe's Novascotian, the last of a three part series on local artists.<sup>1</sup> The author believed Eagar's teaching to be "efficient." Maria Morris and William Valentine joined Eagar as the leading trio of art specialists in the community. Although his Academy had a promising start, evidently it did not produce sufficient income for a family of eleven. In all likelihood he was beginning to suffer from initial symptoms signalling the onset of tubercular consumption. During the short time remaining to him, Eagar undertook a variety of endeavors that hint at financial desperation, but also gave full reign to his many talents.

Perhaps following the advice of friends (Valentine?) Eagar expanded his Academy classes to "young men and others who might obtain facilities not now possessed."<sup>2</sup> The only school in town at that time where boys could learn basic drawing was operated by John S. Thompson.<sup>3</sup>

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<sup>1</sup>"The Fine Arts," Novascotian, [Morris] 14 Aug. [Eagar] 28 Sept, 1836; "Mr. Valentine, and Portrait Painting," 31 Aug, 1836.

<sup>2</sup>"Drawing Academy," Times, 9 Jan. 1838.

<sup>3</sup>"John S. Thompson, Day School," ibid., 29 Oct. 1835.

Youths interested in a military career applied elsewhere in the province, to the Annapolis Academy or the school at Mabou, where courses included "Military and Landscape Drawing, Use of the Camera Obscura, and Instructions in Fortifications."<sup>1</sup> To satisfy the larger Halifax demand than Thompson's school could meet, Eagar offered two hours of elementary drawing and colouring on specified days; in the evening, equal time was allotted to "Rudiments of Perspective, Mechanical and Architectural Drawing." But for some reason he was reluctant to commence this venture.<sup>2</sup> His notice reveals none of his usual professional self-esteem. Expressing skepticism, he agreed to adopt the system for a trial period only. With his other Academy classes continuing as usual, a large portion of Eagar's day was devoted to teaching. He may have resented this increased responsibility because it would limit other activities, or did he dislike the idea of taking students with no previous art training? Drawing master to upper class women, considered a professional undertaking, was socially acceptable in nineteenth century Halifax; instructing novices in need of drawing skills to earn a living relegated one to dealing "in trade." With a sigh of resignation, he defended his decision to proceed:

Anxious to employ his time to the best advantage for the community in which he resides, he proposes to adopt the suggestion and give the system at trial.

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<sup>1</sup>Advertisements for "Annapolis Academy," and Mabou and Hillsborough Common and Grammar School," *ibid.*, 6 Apr. 1836.

<sup>2</sup>Social conscience may have motivated Eagar's extra classes. The Mechanics' Institute made an attempt to organize a course in "Practical Geometry and Architectural Drawing" a short time earlier. It is doubtful whether a competent person came forward to offer their services as teacher, although the committee promised a premium of twenty pounds, and

No records are available documenting the purchase of any of Eggar's Halifax work.<sup>1</sup> It is reasonable to assume he did sell an occasional scene, particularly to families of his pupils. The women would have influenced others at home by their enthusiasm for their master's oeuvre, and would have enjoyed an original Eggar to admire more than one of their copies. This was still a limited market.

The general apathy towards landscape art in Halifax would have inhibited Eggar's sales. A critic reviewing the first Halifax exhibition in 1830 made disparaging remarks about a neighbouring country view by an unidentified artist:

The latter need scarcely be added. Few painters worth copying would select such a scene from our Arm. . . . Take a piece of rather well-coloured water; surround it with brushwood; launch a couple of shallops going astray on your water; place a few Indians with features dimly seen; and some sportsmen with their backs purposely turned to you, where they never are; and you have 'A View on the North West Arm.'<sup>2</sup>

The Telegraph article on Eggar also noted this disinterest with the admonition that "landscape painting does not receive the

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proposed each student pay an additional nightly fee to the person in charge. See "Mechanics' Institute," *ibid.*, 4 Feb. 1836.

<sup>1</sup>Piers refers to a portrait of Madame Barnevelts belonging to Miss J. Eggar, probably an Eggar copy "of the very fine original by Rubens"; in 1848, this work was exhibited in Halifax, Mrs. R. J. Uniacke, owner. It was also included in Eggar's show a decade earlier, without mention of the artist's name, but from Mrs. Uniacke's collection. If indeed the portrait was copied by Eggar, one assumes Mrs. Uniacke was one of Eggar's patrons. See Piers, *op. cit.*, p. 143; Catalogue 1838:41.

<sup>2</sup>"Exhibition of Pictures," Halifax Monthly (June 1830), p. 13.



attention which its claims and merits so richly deserve."<sup>1</sup> A number of landscapes belonged in Halifax collections, but these were valued as works by European masters and pictures of distant lands.<sup>2</sup> Haligonians, conservative by nature, were not inclined to pay for Nova Scotian scenes they might readily view for themselves, especially once they had learned how to view the scenery through Eggar's eyes.

There was one commercial avenue open to Eggar and others who wished to sell works: Mr. W. C. Carritt's Halifax Bazaar and Commission Warehouse.<sup>3</sup> Carritt's had been a quality dry-goods, haberdashery and grocery concern on Granville Street until 1836, when economic conditions prompted the owner to convert his retail operation to a commission agency. Accepting goods on consignment was advantageous to both parties: the proprietor was relieved of costly inventory, and the pride of those, who in times of distress were forced to sell possessions and handcrafts, was protected. Mr. Carritt promised, "utmost secrecy will be maintained." From time to time Carritt advertised art works for sale: Oil Painting from New Brunswick - cart horses, fishing, shooting, Evening Calm, Storm Coming On. "Paintings by a young resident of the town" (Eggar?) were mentioned on another occasion. The Scene of McNab's available at the Bazaar was almost certainly Eggar's. He would later include this title in his series, Nova Scotia Scenery. (Fig. N9)

<sup>1</sup>See n.1, p.[67].

<sup>2</sup>Catalogue 1838:15 - A View of Greenwich; 16 - A View near the Nore; 87 - Bovey Bridge, Devon; 35 - A Landscape; 37 - A Landscape; etc.

<sup>3</sup>"W. Carritt (Halifax Bazaar)," Novascotian, 28 May 1834; 27 Jan., 10 Feb., 15 June, 20 July 1836.

When Carritt retired from business in 1837, Eagar negotiated to take over his lease and continued the business on the same terms.<sup>1</sup> This placed additional demands on the artist's time and attention, which in succeeding months would grow even more fragmented.

Eagar's involvement within his community accelerated to a frantic pace. He was invited to lecture to the Mechanics' Institute on at least one occasion, and attended as many of the weekly sessions as time allowed.<sup>2</sup> This organization, founded in Halifax in 1831, was modeled after those in Britain and the United States. Meetings were held during the winter months at rooms in Dalhousie College, where for a small fee, men and women listened to talks on a wide range of topics. The Institute helped foster interest in the Fine Arts by holding annual design competitions and presenting lectures on various aspects of artistic knowledge. Eagar might have been called upon more frequently were it not the Institute's practice to draw speakers from their executive.<sup>3</sup> There was no shortage of professionals in other fields who felt qualified to speak on art: Dr. Gregoir, surgeon, spoke on "Painting"; John S. Thompson, school master, "Perspective"; and Mr. Foreman, banker, delivered "an admirable paper on Mechanical Drawing."<sup>4</sup> Presumably Eagar was in attendance when Mr. Young reported on findings of

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<sup>1</sup> Ibid., 22 Sept., 11 Oct. 1837.

<sup>2</sup> "Mechanics' Institute," Times, 21 Mar. 1837.

<sup>3</sup> Valentine was a member of the original committee, 1831-2, and again in 1833-4. See Piers, op. cit., p. 128. He does not appear to have given lectures, however.

<sup>4</sup> "Mechanics' Institute," Novascotian, 13 Jan. 1836; 26 Nov. 1834; 4 June 1835; 28 May 1835.

his recent London visit, "Porcelain Manufacture, Lithography and the Thames Tunnel." Eagar must have investigated the lithographic process himself while in London, for few in Halifax had first-hand knowledge of the invention at this time. George Smithers, another of Eagar's associates in the Institute, was considered "a young painter of much promise" by Howe, commenting on the illustrations he prepared for Mr. Young's lecture.<sup>1</sup> Smithers was a self taught artist who painted theater scenery and genre subjects with considerable skill.<sup>2</sup> Specimens of Smithers' work decorated the Institute meeting rooms: transparencies of the London Tunnel, a section of the Liverpool Rail Road, the Eddystone Lighthouse and the different orders of architecture. Unlike Eagar, he was content to remain a house painter and decorator throughout his life. His firm was financially successful, and he served on the select committee to honour Samuel Cunard when he returned to Halifax from London in 1835 with the coveted contract to transport the Royal Mail across the Atlantic.

i. Coronation Day, June 28, 1838

A gala civic holiday was declared in Halifax, June 28, 1838 to celebrate the coronation of Queen Victoria. Volunteer committees raised funds by public subscription to underwrite a full schedule of events

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<sup>1</sup>Ibid., 26 Nov. 1834.

<sup>2</sup>Piers, op. cit., p. 148. Smithers was scheduled to deliver the opening lecture of the 1840 session, "Drawing;" see Novascotian, 6 Nov. 1839; "Mechanics' Institute," ibid., 28 May 1835; "Committee Formed," Times, 9 July 1839.

from dawn until midnight.<sup>1</sup> A military review was held in the morning on the exercising ground north-west of the Citadel when the Governor inspected the Garrison regiments. The Eagar family was in attendance and the artist took along his sketch book to record the occasion with a preparatory drawing that he would later make into a finished water-colour. This is the only contemporary visual document that survives of the festive holiday. After sun-down, a large audience on Citadel Hill watched the spectacular fireworks display managed and manufactured by the Royal Artillery. Highlighting the evening's entertainment was a grand transparency designed and supervised by William Eagar.<sup>2</sup> His appointment to perform this formidable task was a measure of esteem from the local citizenry and a credit to his versatility. The nineteenth century public, unaccustomed to the marvels of special-effect cinematography, were enthralled by the novelty of such a production. Eagar may have painted the first giant transparency presented in the colony.<sup>3</sup> While the dimensions are not known, the transparency would have had to be massive for the audience positioned more than seven hundred feet away to see it clearly. Patriotic transparencies were featured at victory celebrations

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<sup>1</sup>Phyllis R. Blakeley, "Incidents in Victorian Halifax," Canadian Historical Association, Annual Report, (Toronto: 1949), pp. 40-45.

<sup>2</sup>"The Coronation," Times, 3 July 1838.

<sup>3</sup>Smaller, domestic size transparencies were used to decorate window glass and door lights.

in English towns during the Napoleonic Wars and when peace was declared.<sup>1</sup> Charles Ackerman was one of several authorities who published directions for transparency painting. A transparency was essentially a framework stretched with diaphanous or semi-transparent fabric supporting a painted design and illuminated from behind. For maximum impact, the transparency required a knowledge of lighting effects and an imaginative presentation. Eagar built his superstructure on the Grand Parade site coronation morning, affixed his design, then covered the frame with tarpolins to ensure secrecy. Placed at the rear of the pyrotechny (fireworks) installation, and cordoned off from spectators by militia guards, the draped frame "gave ample scope to curiosity of the multitude, in surmising what it might contain." When it was time for the grand finale, a loud report signaled the covering to drop. The moment Eagar's masterpiece was revealed by a blaze of rocket fire, the military band played "God Save the Queen"; an emotional audience responded with a thunderous cheer. Displayed "with brilliant effect" was the Royal Portrait:

. . . an equestrian picture of Her Majesty on her favorite Arabian charger, enclosed by the colours of the militia and line, and other military adornments tastefully grouped. On either side and over the picture, the transparent crosses of Knighthood shed their lustre upon the Sovereign.<sup>2</sup>

There was unanimous agreement that this was a truly appropriate finish for the most important holiday in the history of the town: "an impression which will live co-existent with the honour of Halifax." Afterwards the transparency was removed from the Grand Parade by the military to the lawn

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<sup>1</sup>Trevor Fawcett, "Patriotic Transparencies in Norwich, 1798-1814," Norfolk Archaeology:34 (1968), pp. 245-52.

<sup>2</sup>See n.2, p. 73.

in front of Government House, on Pleasant (Barrington) Street. Here it was illuminated by dozens of tallow lanterns to welcome a number of prominent Halifaxians invited to the Governor's formal Coronation Ball. William and Maria Eagar were surely among the honoured guests.

#### ii. Eagar's Illustration

Did Eagar plan to publish an engraving from his coronation sketch to sell as a souvenir? (Fig: 36) As one of the earliest records of a historical event in this country executed on the spot, such an engraving would have found a ready market.<sup>1</sup> It would have additional appeal for Nova Scotians because it symbolized their loyalist sentiments. Nova Scotians believed they were the most loyal of all Her Majesty's subjects. The province had vetoed overtures from the thirteen American colonies to join the Revolution, and residents continued to value their close attachment with England. At this time, political turmoil in Upper Canada reinforced their own feelings of superiority. The Nova Scotian communique sent to the young Queen upon her succession to the throne in 1837 declared: "their firm and unshaken loyalty . . . and their determination to resist by every means in their power, any attempt to dismember the British Empire."<sup>2</sup> Coronation day was anticipated as another occasion to

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<sup>1</sup>Belchers advertised an engraving of the Coronation ceremony held in London; see advertisement, Times, 15 Jan. 1839. Copies of West's painting showing the death of General Wolfe and defeat of the French at Quebec sold more widely than any other print in the nineteenth century and was available in Canadian centers. A subscription list in Saint John, N.B., states the price of the engraving as five dollars, a considerable investment: see Courier, 30 Nov. 1839.

<sup>2</sup>"Address to the Queen," Novascotian, 20 Dec. 1837.

express their fidelity. During the course of the Grand Procession in the morning, each of the social, philanthropic and religious organizations, whose members marched as a unit in the parade, stopped before the Governor's platform to deliver an official message pledging their continued devotion to Queen Victoria.

Eagar captured this sentiment in his water-colour, representing the ceremony of allegiance from the Halifax garrison to the Queen's Representative. The Governor and his retinue, resplendant in full dress uniform approach the awaiting troops, while an audience of refined spectators comprised of civic leaders and wives witness the oath. In the background, to the left of the picture, the Citadel with Fort George outlined against the sky, recalls the town's history as strategic guardian. Finally, a glimpse of Halifax Harbour through the haze of golden light at the center of the horizon, infers the spiritual presence of the Queen herself. The royal throne, over two thousand miles away, was due east from this very point.

The concentration of figures sets this work apart from Eagar's other cityscapes, in which small scale people serve a minor decorative role. The audience is surprisingly sparse considering the vast numbers of actual participants; all are attired in the most stylish fashions. It is possible that Eagar's view was taken from the rear of an area designated for invited dignitaries. Viewer attention is directed to a trio of Mic Mac Indians drawn aside to the right. They appear rather disinterested in the proceedings about to take place. Their presence was not intended as a picturesque foil, a common practice of colonial artists in the nineteenth century; Eagar rarely bothered to include native people

in his scenes. These three Indians were probably members of the delegation who carried the banners at the head of the Nova Scotia Philanthropic Society in the morning parade. A curious group of children, possibly Eagar's own family, are squeezed into the lower right-hand corner, almost as an afterthought, breaking the otherwise horizontal placement of spectators.

The brief reviewing ceremony did not allow Eagar sufficient time to complete his sketch; he could only have outlined essential details, adding pencil notations for completion later. He probably sketched in the contours of a single group of spectators as reference for additional figures to increase the size of the audience. This might explain the repetitious appearance of the women's dress, certainly the fashion of the day, but far too similar in detail to please feminine individuality. In another cityscape, Pleasant Street, Halifax 1837, Eagar was very careful to distinguish the tailoring of each gown. (Fig. 37) The stylized diamond form of the men's legs was a conventional treatment found in European cityscapes and English hunting scenes. Figures were considered only as an appendage to indicate scale or complete the mood of a scene. Little attention was paid to rendering their form correctly. Gilpin advised artists who had trouble drawing bodies to be sure they were well hidden by bulky clothing: "It is better to conceal legs and arms not well fit on."<sup>1</sup>

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<sup>1</sup>Gilpin, Account, p. 38.



## CHAPTER FOUR

### THE FINAL PROJECT

By 1838 the capital Eggar had received from the sale of his Newfoundland plantation was depleted. He was now financially responsible for two business establishments - his academy and the Halifax Bazaar. Another project he had commenced two years earlier also required a considerable investment: the publication of a series of engravings from his water colours. Eggar publicized a prospectus during spring 1836, announcing his intention to make available, "views of all the most important parts of the Province."<sup>1</sup> This work eventually appeared entitled, Landscape Illustrations of Nova Scotia, but his first notice reveals the artist envisioned a much grander scheme. A second volume would contain views of New Brunswick and Eggar hoped to extend his journey farther afield to include scenery of Upper Canada: the entire compilation to be known as The British North American Tourist. If Eggar had succeeded with his task as he originally planned, he would have anticipated by some half dozen years William Bartlett's Canadian Scenery Illustrated.

This project was a logical step for a talented landscape artist with a stockpile of local views, useful for teaching examples, but producing little in the way of income. Aware of the immense popularity

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<sup>1</sup>"Prospectus," Novascotian, 12 May 1836.

of illustrated travel books on the continent, and having learned of the misconceptions about North America in Europe, Eagar must have envisioned this as a golden opportunity. Governor Major General Sir Colin Campbell endorsed the plan with his patronage, consenting to dedication, and permitting his name and the Royal coat of arms to appear on the wrapper. Eagar's plan was also applauded in the press: "It would be hard to imagine a work better calculated to spread taste and information at the one time than the proposed undertaking."<sup>1</sup>

Eagar's idea was not entirely unique. Other artists had published views of the Atlantic region during the first half of the 1830's. A lithograph, Fredericton Fashionables, by J. N. Giles (act. 1835) was published in the New Brunswick capital in 1835.<sup>2</sup> That same year, Mrs. Mary G. Hall (act. 1833-35), proprietor of a drawing academy in Saint John engaged a Boston firm to produce lithographs from six of her views of Nova Scotia and New Brunswick, Views of British America.<sup>3</sup> Two landscape drawings by Alicia Anne Jeffery (1808-?), a Halifax amateur, were also lithographed in Boston: Parrsboro' from the Water 1836, an original, although somewhat naive composition, and View of West Bay near Partridge Island, Parrsboro 1836, clearly copied from an illustration by George Heriot included in his narrative, Travels Through the Canadas 1807.<sup>4</sup>

<sup>1</sup>"The Fine Arts," *ibid.*, 28 Sept. 1836.

<sup>2</sup>Harper, Early Painters, p. 128. Giles is otherwise unknown.

<sup>3</sup>Allodi, op. cit., I:Hall, M.G. (Fig. 38)

<sup>4</sup>Sparling, op. cit., p. 87. A short item included with local news stated a lithographed "View of West Bay near Partridge Island, Parrsboro with Cape Split in distance," [no artist named] was available at Belcher's. See Novasgotian, 7 June 1837.

(Figs. 39, 40) About this time, a military officer in England, Lieutenant Robert Petley (1809-1869) was considering what to do with the sketches he had made during the years 1832-1836 while stationed in Halifax with the 1st Battalion of the 50th Regiment.<sup>1</sup> Petley claimed his views in and about the area were made solely "to wile away some part of the idle hours of a soldier's life abroad."<sup>2</sup> When he returned to England, fellow officers who also had served in Nova Scotia, suggested he publish his sketches "as a means of recalling pleasant recollections." This statement implies Eggar did not know about Petley's competitive series when Landscape Illustrations of Nova Scotia was in the planning stage. Eggar's initial portfolio of engravings arrived in Halifax December 1837; October 1838, ten months later, the first two numbers of Petley's Sketches in Nova Scotia and New Brunswick, drawn from nature and on stone.<sup>3</sup> A set of five Petley lithographs cost five shillings; Eggar's price for three plates, although engraved, was ten shillings.

Eggar's decision to engrave his views rather than reproduce his sketches by lithography was a serious error. In this choice he expressed a prevalent elitist attitude: lithography was much cheaper, and since it was erroneously believed to be a less complicated procedure than engraving, considered to be inferior. "Drawing on stone," discovered in

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<sup>1</sup>Harper, Early Painters, p. 249.

<sup>2</sup>Piers, op. cit., p. 161.

<sup>3</sup>"Mr. Eggar has just received," Times, 19 Dec. 1837; [Petley] A. & W. MacKinlay [stationers], ibid., 23 Oct. 1838. Eggar's Nova Scotian plates N1-N16 are reproduced in sequence following Fig. 50.

Germany, was introduced to English artists shortly before 1820. Charles Hullmandel, landscape painter and printer, set up the first lithographic press in London and wrote the basic manual, The Art of Drawing on Stone 1824. By 1825 lithography was a well known and widely practiced method of printing.<sup>1</sup> Although Eagar was conscious of the production cost of steel plate engraving, he hoped that "persons of the most limited means" would become clients. He admitted "no expense will be spared in getting up this work in a style of elegance, superior to anything ever published in North America."<sup>2</sup> Judging from a local newspaper report of his first three scenes, engraved by Edinburgh artist, J. Gellatly, Eagar had accomplished the latter at least: (Figs. N1, N2, N3)

The Artist merits unqualified commendation in having presented . . . work of so respectable a nature. . . . For correctness of outline, delicate tints, light and shade, and all the other accompaniments of a splendid picture, we know not which of these views to give the palm of superiority . . .<sup>3</sup>

Encouraged by this favourable reception, Eagar announced the second volume of New Brunswick scenes, dedicated to Lieutenant Governor, His Excellency Major General Sir John Harvey, K. C. H.<sup>4</sup> Three views were to be published quarterly, accompanied by a short letterpress description of each province. Once again he specifies "Steel." Evidently Eagar had been overanxious: his series did not sell. During winter 1838, subscription lists at

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<sup>1</sup>Michael Twyman, Lithography: 1800-1850 (London, New York: Oxford University Press, 1970), p. 27.

<sup>2</sup>"Landscape Illustrations of British North America," [Eagar's advertisement] Pearl, 16 Dec. 1837, p. 223, col. 3.

<sup>3</sup>"Landscape Illustrations," editorial comment, *ibid.*, col. 2.

<sup>4</sup>"Mr. Eagar . . .," Courier, 9 Dec. 1837.

Mr. Belchers, his own Halifax Bazaar, and three New Brunswick centers, failed to raise sufficient funds to forward to the engraver for the second number. When spring approached; the artist petitioned the Nova Scotia Assembly for financial backing. Mr. Bell introduced a private member's bill praying for patronage of the House towards Mr. Eagar's extensive provincial work.<sup>1</sup> There was reason to believe this consideration would be adopted; for provincial leaders felt strongly optimistic about the future of Nova Scotia. Recent scientific interest led to the discovery that the land was blessed with unlimited natural resources; with an influx of capital and population, unprecedented prosperity lay in store. One obstacle in the way of this happening was European ignorance of Nova Scotia's potential:

If the country were sufficiently known in Great Britain, a large portion of the capital now transported to the wilds of the United States, would be transferred to Nova Scotia.<sup>2</sup>

In the past, much inaccurate information had been published in travel journals. Howe defended Captain Moorsom's book which a Saint John editor had taken to task for this shortcoming:

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<sup>1</sup> Journal of the Assembly of Nova Scotia 1838, p. 255. Paul Kane made a request to the Canadian Legislature in 1850 for financial aid to publish sketches from his western tour. He too, was refused, but the Government bought twelve of his finished paintings, one of the first examples of government patronage. See Harper, Painting (1977), p. 122. A similar plea, in 1856, from Cornelius Kreighoff was denied, although he sold the government seven canvases. Reference, Dr. J. Russell Harper.

<sup>2</sup> A General Description of Nova Scotia; Illustrated by a new and Correct Map, (Halifax, N.S.: Royal Acadian School, 1823), p. 119.

... so little is known of this country at home, so little of serious thought is bestowed upon us by the people of England, that we ought to be obliged to any man who takes the trouble to write a book for the generous purpose of extending useful and agreeable information.<sup>1</sup>

Undoubtedly Eagar's work would help "to cultivate a favourable impression, of a country generally but too little known and too little appreciated."<sup>2</sup>

Eagar's political timing was inopportune. Mr. Bell belonged to Howe's Reform Party, at that time in a minority position struggling to overthrow the Liberal's "Rule of Twelve."<sup>3</sup> There was little chance the Assembly would favour any "reformer" with political patronage. When Eagar realized his case was hopeless, he withdrew the petition.<sup>4</sup>

Had Eagar thought to plan his exhibition that winter to bring his name to government notice as a public spirited citizen deserving of treasury support? Ordinary colonial residents had little opportunity to view works of art. Paintings belonged to the wealthy, and were secluded on the walls of private homes. Halifaxians were favoured with the first exhibition held in British North America: Mr. Jones, the professional artist, had already organized displays in 1830 and 1831.<sup>5</sup>

<sup>1</sup>Captain Moorsom's Sketches," *ibid.*, 14 May 1830. Captain William Moorsom's Letters from Nova Scotia was published in London, 1830.

<sup>2</sup>Editorial comment, Times, 26 Dec. 1837.

<sup>3</sup>A Directory of the Members of the Legislative Assembly of Nova Scotia: 1758-1958; (Halifax:P.A.N.S., 1958), p. 28.

<sup>4</sup>Journal of Assembly, p. 355.

<sup>5</sup>Piers, op. cit., p. 157.

Eagar followed his example by borrowing European works from local collectors. Along with student work, and some of his own, Eagar included five paintings by his friend, William Valentine. A total of one hundred twenty-five items were displayed at Cochrane's Building mid-March 1838.<sup>1</sup>

The reviewer was pleased:

We know not where one-half hour can be more rationally and agreeably spent . . . . Such exhibitions have an admirable effect on every community, and insensibly stimulate to the cultivation of art, and refine the intellect for those who only wish to gratify and strengthen the passions.<sup>2</sup>

Eagar's entrance fee, one shilling three pence (catalogues extra), probably did not elevate his financial situation to any great extent.

Eagar now had no recourse but to abandon his intention of engraved views. In April following his exhibition, he took the packet, "Acadian," to Boston for the purpose of purchasing lithographic supplies.<sup>3</sup> While in the city he contracted T. Moore as his lithographer, and negotiated with Robert Davies to serve as his Boston distributor. It took more than a year before his first lithographs, three Halifax views with a title page vignette, were for sale in Halifax, July 1839.<sup>4</sup> The title now appeared as Nova Scotia Scenery. (Fig. 41) Eagar had learned that lithography was an intricate process, requiring infinitely more time and patience to accomplish than an original water-colour sketch. The price of one dollar was one-half

<sup>1</sup>Catalogue 1838.

<sup>2</sup>"Exhibition of Paintings," Novascotian, 14 Apr. 1838.

<sup>3</sup>"Passengers," Times, 30 Apr. 1838.

<sup>4</sup>"Part I, Eagar's 'Nova Scotia Scenery' just received by C. H. Belcher, Novascotian, 4 July 1839. (Figs. N4, N5, N6, N7)

as expensive as his engravings, and comparable to the charge for units of Petley's Sketches.<sup>1</sup> Part 2, available the following month, August 1839, contained popular recreational areas in the Halifax vicinity: Prince's Lodge, North West Arm, and McNab's Island.<sup>2</sup> Drawings for two subsequent sets were deposited at Moore's firm, together with three Halifax cityscapes later issued as individual prints by two other Boston presses, B. W. Thayer and Jenkins & Colburn. Having completed Nova Scotia Scenery, Eagar made plans for his second, New Brunswick, volume. During autumn 1839 he travelled to England, "whither he had gone doubtless on business connected with the engraving of his plates."<sup>3</sup> Returning from Boston, he took the stagecoach through New Brunswick. Was he making sketches of the area?<sup>4</sup> It was rather late in the year to draw views by an artist who took such pleasure in rendering recognizable foliage. While crossing the Saint John River, Eagar "was exposed to wet," an accident which resulted in pneumonia.<sup>5</sup> He died in Halifax, 24 November

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<sup>1</sup>The third number of Petley's work, shipped to Halifax March 1839, was advertised as Illustrations of Nova Scotia. An additional view was offered gratis to subscribers of the first two numbers at that time. See advertisement, Colonial Pearl, 29 Mar. 1839

<sup>2</sup>"Mr. Eagar's Part 2 of Nova Scotia Scenery has been received," *ibid.*, 2 Aug. 1839.

<sup>3</sup>Piers, *op. cit.*, p. 144. It is unlikely that if Eagar did go to England, this was the reason, for his Boston lithographs were satisfactory.

<sup>4</sup>No New Brunswick work has been located.

<sup>5</sup>He allegedly fell through the ice, but the Saint John River remained ice-free until after December 1839. See Harper, Painting (1966), p. 108; "The weather continues ... the character of the fall months," Novascotian, 25 Dec. 1839 (Reprint from Miramichi Gleaner).



1839, in his forty-fourth year. Consumption was recorded as the cause of death.<sup>1</sup> Obituaries in three Halifax journals remarked on his passing, "leaving a wife and nine children to lament their sad bereavement."<sup>2</sup>

Joseph Howe's Novascotian was curiously silent. When William Valentine died in Halifax 1849, Howe eulogized the portraitist with a poem dedicated to "Art's unpretending, artless, genuine son."<sup>3</sup> Burial service for William Eagar was conducted by Robert Willis, Rector of St. Paul's, the following Wednesday from his late residence near the Lumber Yard.<sup>4</sup> The remains were interred in the church cemetery on Pleasant Street, across from Government House. A headstone planned by Maria Eagar was never set in place.

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<sup>1</sup> St. Paul's Burial Records, 1839:1172.

<sup>2</sup> Colonial Pearl, 29 Nov.; Times, 26 Nov.; Royal Gazette, 27 Nov. 1839.

<sup>3</sup> Piers, op. cit., pp. 132-33.

<sup>4</sup> Maria Eagar was living at 9 Annadale Street, Halifax (south of the Citadel, adjacent Dresden Row, no longer in existence) when she died 10 August 1886, age 86 years. Her grave is in Camp Hill Cemetery, Halifax. Lot Division 5C:80. Reference supplied by Terrance M. Punch, Halifax.

## CHAPTER FIVE

### NOVA SCOTIA SCENERY: A CRITICAL APPRAISAL

"This valuable and beautiful province"

Two more numbers of Nova Scotia Scenery were published posthumously: the third unit with two Windsor area views and a panorama from Horton Mountains overlooking Grand Pré; (Figs. N11, N12, N13), the last, Part 4, three scenes of Pictou. (Figs. N14, N15, N16) A few remaining copies of "the late Mr. Eagar's Illustrations of Nova Scotia Scenery, parts 1, 2, 3, 4," were suggested by Belcher's as gifts for Christmas 1840; an alternate selection, from the same firm, was the first edition of Wildflowers of Nova Scotia, by former pupil, Maria Morris.<sup>1</sup>

"In order to render the work more perfect," Eagar intended to offer subscribers a summarized description of each province upon completion of the volume.<sup>2</sup> This text would include an historical review and "the latest possible statistics." Cost would be minimal, no more than the price of paper and print. It is not known whether the letter-press to accompany Nova Scotia Scenery was ever issued. Petley, whose motives differed from Eagar's, and who had only superficial interest in the province, made no mention of a written supplement with his Sketches.

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<sup>1</sup>Belcher's advertisements, Novascotian, 7 May, 13 Aug., 17 Dec. 1840.

<sup>2</sup>See n. 4, p. 81.

Nova Scotia Scenery provides the most extensive pictorial image of the country's appearance at the close of the Regency era. Petley's work contained as many scenes (fifteen), but his interest in Native Peoples and tendency to dwell on figures at close hand reduced to half, the number of factual landscapes.<sup>1</sup> William Bartlett pictured nine localities in Nova Scotia, Moorsom only three, and other artists less. William Eagar's fifteen views (and one vignette), elicit admiration for his variety of style and composition, as well as his resilient determination to learn the complicated procedure of lithography under duress, in record time. Nova Scotia Scenery should also be judged by the attitudes, ideals and critical taste of the time.

According to 1830's standards, Eagar's publication was seen as an expression of patriotic duty. While it was hoped the work would help promote the interests of the province in European circles, it was considered just as imperative to inform Nova Scotians of their country's capabilities. In his prospectus, Eagar pledged "to use every exertion in his power, in order to illustrate the great natural resources and advantages of this valuable and beautiful province."<sup>2</sup> This belief was espoused by Joseph Howe, T. C. Haliburton, John Young (Agricola), and a handful of optimistic leaders who foresaw Nova Scotia pre-eminent in British North America. To accomplish this goal the exodus of local residents to the United States must cease and attention be given to agriculture and home industry. The

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<sup>1</sup>For a list of Petley's Sketches, see appendix B, pp. 130-132.

<sup>2</sup>See n. 1, p. [78].

majority of the population had no idea of the opportunities on their doorstep because they never left home. Any work which might rectify this situation was greatly applauded. The same week Eagar's government petition was reported in the newspaper; Dr. Gesner's book on Nova Scotia minerals was reviewed: "In encouraging publications which have this end in view, a great deal is done to serve patriotic purpose."<sup>1</sup>

The Halifax press was unanimous in its approval of Eagar's publication.<sup>2</sup> Novascotian shared the Telegraph's opinion that a liberal patronage was essential. Pearl suggested, "The artist merits unqualified commendation in having presented to the inhabitants of these provinces a work of so respectable a nature." A note in the Times remarked that no Nova Scotian should be without a copy who is able to afford one.

There was no home in the colony that would not benefit from owning a copy of Eagar's prints. An all-inclusive market was spelled out by the Telegraph:

Some cannot travel to see the better parts of the country of their residence, --some could not appreciate the beauties, or know what they might legitimately admire if they did travel, --some will not read to be informed, --and some, when they do read, put down description for exaggeration, or deny the authority of the writer in such matters; . . .<sup>3</sup>

This accusation towards travellers was philosophically coloured by theories of the picturesque. The mention of author credibility may have referred to reports by military officials: Bouchette, DeRoos, Coke,

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<sup>1</sup>"Dr. Gesner's Geology and Minerals of Nova Scotia," Times, 13 Feb. 1838.

<sup>2</sup>"The Fine Arts," Novascotian, 28 Sept. 1836; "Landscape Illustrations," Pearl, 16 Dec. 1837; "Eagar's Illustrations of Nova Scotia," Times, 26 Dec. 1837.

<sup>3</sup>See n. 1, p. [67].

Moorsom; or the local historian McGregor, who spoke of the province in glowing terms. More grandeloquent were the descriptions of Joseph Howe.

In the late 1820's, soon after purchasing the Novascotian, Howe travelled through the province to enlist new subscriptions and collect tardy accounts.<sup>1</sup> Like many Halifax residents, he had little experience beyond the limits of his own township. Howe felt exhilaration as he discovered the variety and promise of the territory; these initial impressions influenced his plans for the country's future. Installments of the travelogue he wrote on his tour appeared in his journal as "Rambles." Familiar with the Romantic authors and picturesque theories of his day, he mentioned specific points outlined by Gilpin in many of his discussions. Howe made reference to his inadequacy to "paint" Nova Scotian landscape with words:

It is the misfortune of the Tourist, that in his efforts to transfer them to paper, he is forced to mangle many a pleasant scene. . . . For what pen can do justice, by a tedious enumeration of the various parts that make up this pleasant scene, to the still life, the rural loveliness, the apparent fertility of the whole.<sup>2</sup>

Howe could appreciate William Eggar's scenic skills; the artist possessed an enviable, "magical" accomplishment:

To seek fine scenery, to catch the favourable points of view of hill and dale, to bring out the beauties and soften the asperities of a scene, to give the finest aerial perspective, and the most effective sky composition, require the sensibilities of no common

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<sup>1</sup>M. G. Parks, ed., "Introduction," Joseph Howe--Western & Eastern Rambles: Travel Sketches of Nova Scotia, (Toronto: University of Toronto Press, 1973), pp. 3-4.

<sup>2</sup>Ibid., p. 131.

order. And as the delights of accomplishing and of possessing choice works in the department, what art can surpass it. The magic which brings the hamlet, and the homestead, the cool sequestered glen --the glittering mountain peaks --the dewy lawn --the umbrageous forest --the dark lonely lake --the sublimities of ocean, which brings all these, and in their best tones and moods, into the city chamber is indeed magic --worth all the black art, ten times told, of ancient Egypt.<sup>1</sup>

When Egar decided to travel about and sketch the same districts Howe had seen, the editor must have been overjoyed. Egar's drawings would prove the veracity of Howe's words, and add further incentive for Nova Scotians to investigate "that there really is something in their own country worth going to see."<sup>2</sup>

Engravings of the Nova Scotia series are exceptional not only because they differ in technique from the lithographs, but because the three are noticeably dissimilar from each other. Egar knew his introductory Landscape Illustrations must have broad general appeal to attract an audience for the most part uninformed about art and landscape. What would "persons of the most limited means" appreciate? He resolved the problem by assembling works distinct in style and landscape category. Cornwallis, Grand Priare and Basin of Minas from North Mountain 1837, Halifax, N. S., from the Eastern Passage 1837, and Halifax, N. S. from Fort Needham 1837, demonstrate Egar's eclectic taste and flexible interpretative powers: "sensibilities of no common order."<sup>3</sup> Radiating luxuriance characterized the agrarian ideal of Cornwallis, a rural subject,

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<sup>1</sup>Parks, op. cit., p. 76.

<sup>2</sup>See n. 1, p.[78].

<sup>3</sup>See n. 1, p.[67]. For "Priare," read "Pré."

executed in a highly Romantic manner. (Fig. N1) Scattered homesteads dispell any nineteenth century fear of isolation, but are sufficiently removed from each other to advertise generous parcels of virgin farmland. The sun's rays bless settlement here, enobling industrious inhabitants. A mellow tonality, anticipating the appearance of his lithographs, supports the mood. Eastern Passage is a direct confrontation with urban prosperity. (Fig. N2) The town is neat, orderly, serene. Commercial enterprise is represented by sail and steam; military protection, in this critical period, by the circular Martello tower to left. A rich value of ink confined to foreground rock forms accentuates the delicate treatment of water surface and sky, managed by leaving areas of the sheet untouched. Halifax buildings relate to the patch-worked structures in View of St. John's, but seen from shore line proximity, Eastern Passage is a nineteenth, rather than seventeenth, century topographical panorama. Eggar did employ traditional conventions in Fort Needham to show his mastery of the Italianate mode, and as opportunity to exhibit agile handling of variegated patterning in vegetation, foliage and cloud formations. This is neither country nor town, but a classical balance of both. Presentation is somber, quality sublime, selection of elements, picturesque. These three, works by an artist who spoke "with enthusiasm of a lover of fine scenes, of the features of the Province," formed a landscape catalogue compiled by an entrepreneur.<sup>1</sup> Eggar's involuntary transfer to lithography for ensuing prints channeled his concerns in a new direction. The stone medium necessitated experimentation and permitted a relaxation of traditional rules. His last work, four numbers of Nova Scotia Scenery and three

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<sup>1</sup>See n. 1, p.[67].

Halifax cityscapes, has an identifiable consistency marking the style of a mature artist.

Nova Scotia Scenery prompted the first lengthy critique of landscape painted by a Nova Scotian artist. With a discerning eye and degree of sophistication unusual among colonial journalists, Pearl took Eagar to task for omitting the tangled glade and ruined wall of the Rotunda.<sup>1</sup> This was a small domed music house at the Duke of Kent's estate on the shores of Bedford Basin. Eagar had pictured the building as a vignette on the title page of his first lithographed series. (Fig. N4) The Prince, later King Edward VII, and his French mistress, Mme. Julie St. Laurent, had lived in Halifax for six years at the turn of the century. Since then, he and his companion, whom he had to abandon, had both died, and the property had fallen into disrepair. Haligonians enjoyed excursions to the Lodge which brought to mind Romantic recollections of the town's "golden age." With a forest wilderness setting, dilapidated architecture and its associative aspect, the Rotunda was truly "a picturesque object." It was the nearest one might find to a "ruin" in North America; Eagar had drawn the Rotunda in a "state of graceful prime." The editor expected more of the professional drawing master; he let his disappointment be known with a backhanded compliment:

This may be deemed as excellence by some, as giving the little summer temple in its better days. Considered as a mere fancy sketch, the vignette is of value, - it is a study, worthy of the amateur's portfolio.<sup>2</sup>

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<sup>1</sup>"Nova Scotia Scenery," Pearl, 19 July 1839.

<sup>2</sup>Author's italics.



Eagar either realized this shortcoming himself, or was receptive to the editor's advice. The second set of prints had a view of the Duke's lodge showing a broken down fence in front of the house with the grounds overgrown. (Fig. N8) Eagar still could not bring himself to depict the scene as Howe imagined, which stirred "reflections of the mutability of human affairs."<sup>1</sup> Eagar's interest in the picturesque did not include a concern about the lack of ancient monuments in the colonies which disturbed some British tourists. He agreed with Howe that this omission did not detract from scenic enjoyment:

Nova Scotia has no proud Palaces to court the view, -no Cathedral no Tower, to be gazed and wondered at -her attractions are those of nature, -and she must trust to posterity for the adornments of art.<sup>2</sup>

The first three lithographed views of the Halifax area, two from the Dartmouth side of the harbour, one from the head of Bedford Basin, establish the pattern Eagar was to use for many others: a ground level panorama in the style of DeWint, softly muted by a veil of haze. Eagar's critic found Halifax from the Red Mill 1839 and Entrance to Halifax Harbour from Reeve's Hill 1839 pleasing, but felt more force was needed in the foregrounds. (Figs. N5, N6) He was also distressed that distant features were not sufficiently clear, and would "have to be imagined by those acquainted with the real scene." These observations suggest the critic was thinking of retrograde place portraits in the manner of St. John's, in which specific landmarks are readily identifiable. View of Bedford

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<sup>1</sup>Parks, op. cit., p. 57.

<sup>2</sup>Ibid., p. 96.

Basin 1839 was most agreeable, with the town and Narrows framed by two large balanced trees: "The trees in the foreground are worth more than the price of the picture." (Fig. N7) Centered in the midst of the Basin is a steamboat, with smokestack exaggerated by twice, the boat's length. Another steam powered vessel, the Halifax-Dartmouth ferry is visible from closer range in Eagar's water-colour, Market Wharf and Ferry Landing 1838. (Fig. 42) An interest in new forms of transportation is evident in works by nineteenth century Canadian artists. James Pattison Cockburn made a water-colour, The Launching of the Royal William at Quebec, Lower Canada 1831.<sup>1</sup> This ship, the first to cross the Atlantic under steam, was financed by a consortium of Nova Scotia businessmen.

Petley's Sketches had evidently also been examined by the Pearl reporter. Petley was not named, but the remarks comparing another's work with Eagar's are apt: "Some hold too timid a pencil, in this respect, and some, run on the other extreme, are too bold and harsh."<sup>2</sup> The viewer is immediately struck by the characteristic strength of Petley's lines. To create tone variation Petley used a sharp crayon worked nervously across the stone. His short, wire-like scratches produce an effect much like the sharp bite of the engraver's burin. The stylistic contrast between Petley and Eagar is clearly visible in two views of Windsor with identical composition drawn by each artist,

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<sup>1</sup>Reproduction (Colour): Peter Bell, Painters in a New Land, (Toronto: McClelland and Stewart Ltd., 1973), p. 11.

<sup>2</sup>See n. 1, p. 93.

Windsor, N. S. from the Barracks 1837, and Windsor, N. S., from Fort Hill 1840. (Figs. 43, N11) A corner of Fort Edward Look-out defines the left edge of a prospect over rich intervale along the banks of the Avon River. Petley's barbed strokes give his scene a strong emotional impact, bordering on the sublime; Eggar's effect is gently blurred, imitating the appearance of charcoal or chalk. Eggar's view is also closer to the natural appearance of the gently rolling Windsor terrain. In the distance, center middle-left, Eggar has enlarged and enumerated Judge T. C. Haliburton's Georgian style house for letterpress identification. This point of interest, the estate of Sam Slick's originator, was the site William Bartlett chose for his view, Windsor, Nova Scotia 1842. (Fig. 44) A juxtaposition of the three shows Petley and Bartlett were still working in the traditional vein; their compositions are practically mirror images. Eggar was able to produce a vast expanse of countryside without relying on the topographical formula, yet convey a certain feeling of intimacy and identification.

William Eggar and Robert Petley travelled in the same social circle when the Lieutenant was stationed at the Halifax Garrison. It is not inconceivable that they journeyed to Windsor and sat together to make sketches. Both share credit for executing the first lithographs in Canada. By his own admission, Petley did not put his drawings on stone until after he returned to England in 1836. Although Eggar did not take up lithography until 1838, and his prints trailed Petley's Halifax arrival by ten months,

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<sup>1</sup>Piers, op. cit., p. 144; Harper, Early Painters, p. 249.

Eagar alone deserves the honour. Nova Scotia Scenery was produced from stones drawn in Nova Scotia by a resident Canadian artist.

Lithography, unlike earlier mechanical printing methods, was a chemical process. When Eagar decided to put his images on stone, he may have thought, as did many, that any drawing would produce a good lithograph. This was not the case; drawings had to be made specifically with the new process in mind. The grease content, not the colour of the ink or crayon used to draw the image on the stone surface and produce tonal qualities determined the nuances of light and dark. It was far different than simply applying ink washes or colours to paper. To produce a satisfactory print, a great deal of research was required, because only trial and error would predict the finished product. If the grain of the stone was too coarse, the drawing would appear sandy and open; too fine, the result would lack definition. Eagar was greatly disadvantaged having to work his stones in Halifax far removed from his Boston press. This helps explain why his lithographs have little value contrast, a chalky surface quality, and some compositions (particularly the latter views of Windsor and Pictou) are more compatible to the medium.

Nova Scotia Scenery principally comprised the two categories of provincial concern in the 1830's: prosperous mercantile centers (Halifax, Pictou, Windsor) and the fertile farming region of the Annapolis Valley. Eagar's selection of views were in accord with political and social thinking, and contemporary aesthetic opinion conditioned by theories of the picturesque. Travel literature, including Howe's "Rambles", and accessibility also influenced his choice. Views in and about Halifax he had on hand; those showing other parts of the province

were known to readers in narrative form. They were found along the two inland routes serviced by stagecoach from Halifax, westward through Windsor and the Annapolis Valley to Cornwallis, eastward to Pictou. Bedford, Windsor and Pictou were stopping points where travellers ate or rested while horses were changed. In each locale Eggar selected his prospect to include neat parcels of pastureland and broad, protected harbours. He did not search out original scenes as Petley did, nor anticipate Bartlett's taste for those merely appropriate for travellers "in search of the picturesque." William Eggar chose panoramas to substantiate predicted self-sufficiency for Nova Scotia.

#### i. Conclusion

There were few communities in British North America during the early decades of the nineteenth century that could claim a professional resident artist; fewer still, a landscape specialist. Transient painters continued to fill the demand for family memorabilia of the living and dead, while the majority of North American scenes were produced by foreign born military personnel. William H. Eggar resided in Newfoundland and Nova Scotia, practicing art professionally, from 1829 to 1839. He chose art as a career both from necessity and choice, the latter motivation continued to guide his direction in spite of the difficulties he encountered. Finding competition sporadic in St. John's, Eggar catered to

popular requests for silhouette profiles, portraits, topographical views and art lessons. This diversified background suited his role as proprietor of his drawing academy in Halifax, where as drawing master, he was expected to instruct all branches. Eagar did not contest William Valentine's reputation for portraiture, but used his knowledge of "the present style" to paint water-colours. He encountered reticent Nova Scotian taste for landscape by giving public lectures, organizing a major art exhibition and volunteering his skill for community projects.

Eagar's acquaintances, merchants and professionals, were his patrons parents of his pupils and civic leaders who sought his artistic aid and advice. He shared their enthusiasm with regards to the promising future of the Atlantic seaboard, an emotion he interpreted with sensitivity and individuality in View of St. John's and Nova Scotia Scenery. His patriotism and determination were tested by lack of government support for his landscape series, a publication in full accord with political ideology of the day. Faced with unforeseen financial loss on his engravings, he transferred his drawings to stone to accomplish his intention to make the province better known.

Eagar's influence can be judged factually by the success of his students, in particular Maria Morris; and speculatively by the vicarious appreciation pupils, associates and countrymen gained for the "new" art of landscape. Nova Scotia Scenery gave many of Eagar's contemporaries opportunity to learn more about neighbouring towns and regions, and survives as visual documentation of a unique era when Nova Scotians believed they would soon become self-reliant.

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Williams, Iolo A. Early English Watercolours and Some Cognate Drawings by Artists Born not later than 1785. Trowbridge & London: Redwood Press Limited, 1952, reprint ed., Bath: Kingsmead, 1970.

Willis, N. P. Canadian Scenery Illustrated from Drawings by W. H. Bartlett. Facsimile Edition. Toronto: Peter Martin Associates, 1967.

Wix, Edward. Six Months of a Newfoundland Missionary's Journal. London: Smith & Elders Co., 1835.

CATALOGUE RAISONNÉ

WILLIAM H. EAGAR (1796-1839)

Note: All dimensions are in inches and millimeters; height precedes width.

ABBREVIATIONS:

Akins 1895: T.B.Akins, History of Halifax City 1895.  
reprint, Belleville, Ont.: Mika Publishing, 1973.

Allodi 1974: Mary Allodi, Canadian water-colours and Drawings in the Royal Ontario Museum, 2 vols.  
Toronto: Royal Ontario Museum, 1974.

Archibald 1938: Eugenie Archibald, Catalogue of the William Inglis Morse Collection . . . , at Dalhousie University Library, Halifax, Nova Scotia. London: Curwen Press, 1938.

De Volpi 1972: Charles P. De Volpi, Newfoundland: A Pictorial Record. Sherbrooke, Que.: Longman Canada Limited, 1972.

De Volpi 1974: Charles P. De Volpi, Nova Scotia: A Pictorial Record. Sherbrooke, Que.: Longman Canada Limited, 1974.

Halifax 1838: [William H. Eagar], Mr. Eagar's Exhibition of Paintings. Halifax: J. Cunnabell, 1838.

Halifax 1949: 200 Years of Art in Halifax. Exhibition catalogue. Halifax 1949.

Harper 1966: J. Russell Harper, Painting in Canada: a History. Toronto: University of Toronto Press, 1966.

Harper 1977: J. Russell Harper, Painting in Canada: a History. 2nd ed. Toronto: University of Toronto Press, 1977.

Hubbard 1960: R.H. Hubbard, An Anthology of Canadian Art. Toronto: Oxford University Press, 1960.

Hubbard 1963: R.H. Hubbard, The Development of Canadian Art.  
Ottawa: Queen's Printer, 1963.

JRR: James Ross Robertson Historical Collection, Metropolitan  
Toronto Central Library, Toronto.

Landmarks 1917: Landmarks of Canada: What Art Has Done for  
Canadian History. A Guide to the J. Ross Robertson Historical  
Collection in the Public Reference Library. Toronto, 1917.

Morse: William Inglis Morse Collection, Dalhousie University  
Library, Halifax.

NA: Newfoundland Archives, St. John's.

O'Neill 1975: Paul O'Neill, The Storey of St. John's,  
Newfoundland. Erin, Ont.: Press Porcepic, 1975, Vol. 1:  
The Oldest City.

PAC: Public Archives of Canada, Ottawa.

Pageant 1967: The National Gallery of Canada, A Pageant of  
Canada: the Iconography of Canadian History. Centennial  
exhibition; catalogue by Roy Strong. Ottawa, 1967.

PANS: Public Archives of Nova Scotia, Halifax.

PHNS: Province House, Nova Scotia.

Piers 1914: Harry Piers, "Artists in Nova Scotia", Nova Scotia  
Historical Society, Collections 18 (1914):101-165.

ROM: Royal Ontario Museum, Toronto.

Spendlove 1958: F. St. George Spendlove, The Face of Early  
Canada: Pictures of Canada which have helped to make  
History. Toronto: Ryerson Press, 1958.

300 Years 1967: The National Gallery of Canada, Three Hundred  
Years of Canadian Art. Centennial exhibition; catalogue  
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## OILS

CatalogueIllustration

CR 1 View from Horton Mountains c. 1836.

Fig. 33

Oil sketch on panel.  
14 x 17 1/4" (355 x 438 mm)

Public Archives of Nova Scotia.

Provenance: Presented by H.R. Rosenberg, Dartmouth, N.S., gift no. 527. Picture no. 294 of Nova Scotia Branch of Public Archives of Canada.

View overlooking Blomidon and Basin of Minas. Composition identical to View from the Horton Mountains, looking over Grand Pré published as lithograph in Eagar's series Nova Scotia Scenery 1840; see CR 31; Fig. N13.

CR 2 Copy of a Head by Rubens c. 1820.

Fig. 8

Oil on panel.  
4 3/4 x 3 1/2" (121 x 88 mm)

J.H.M. Eagar, Dartmouth, N.S.

Provenance: Eagar family descent.  
Exhibitions: Halifax 1838:51.

A possible model for this copy is not found in Ludwig Burchard, ed., Corpus Rubenianum, vols., London and New York: Phaidon, 1968-19-1: Portraits by Frances Huemer.

CR 3 Cornwallis, Grand Pre and Basin of Minas from the North Mountain c. 1836.

Fig. 34

Oil sketch on panel.  
14 x 17 1/4" (355 x 438 mm)

Public Archives of Nova Scotia.

Provenance: Presented by H.R. Rosenberg, Dartmouth, N.S., gift no. 527, Picture no. 294 of Nova Scotia Branch of Public Archives of Canada.

CatalogueIllustration

Composition similar to engraving with identical title published in Eagar's series Landscape Illustrations of Nova Scotia 1837; see CR 19, Fig. N.1.

CR 4

Italian Landscape c. 1820

Fig. 1b

Oil on canvas.

256 1/2 x 34 1/2" (673 x 875 mm)

J.H.M. Eagar, Dartmouth, N.S.

Provenance: Eagar family descent.

Exhibitions: Halifax 1838:69.

Composition based on formula used by seventeenth century French artist Claude Gellée, dit Lorraine.

CR 5

Shipwrecked Sailor c. 1820.

Fig. 9

Oil on panel.

10 3/8 x 8 5/8" (263 x 218 mm)

J.H.M. Eagar, Dartmouth, N.S.

Provenance: Eagar family descent.

Exhibitions: Halifax 1838:18.

Sailor wears toque of Portuguese fishermen.



## WATER-COLOURS

CatalogueIllustration

- CR 6 Alpine Scene c. 1820.  
Water-colour over pencil.  
8 7/8 x 12 1/4" (225 x 311 mm)  
J.H.M. Eagar, Dartmouth, N.S.  
Provenance: Eagar family descent.  
Exhibitions: Halifax 1838 (?)  
Possibly one of Eagar's demonstration works,  
copied from an engraving, and exhibited in  
Halifax 1838° as A Sketch (12), or A  
Composition (17).
- CR 7 Celebration on Halifax Common of the  
Coronation of Queen Victoria, 28th  
June 1838.  
Water-colour over pencil.  
8 3/4 x 13 15/16 (222 x 354 mm)  
Royal Ontario Museum, Toronto. (955.218.1)  
Provenance: Emile A. Vossnack, Halifax;  
Mrs. K. Mumford, Grand Lake, N.S.  
Literature: Piers 1914:143; Hubbard 1960:26  
(repro.); Hubbard 1963:52; Harper 1966:109;  
Harper 1977:88 (repro. 46); Allodi 1974:738  
(repro., det.).  
Exhibitions: 200 Years 1949:33a;  
Pageant 1967:280 (repro.); 300 Years 1967:86.  
Reviewing ceremony on common, foot of western  
slope of the Citadel.
- CR 8 Classical Scene c. 1820.  
Water-colour over pencil.  
5 1/2 x 7 1/2 (139 x 190 mm)  
Public Archives of Nova Scotia.  
Provenance: Presented to the Archives with  
four other pictures by Eagar, 13 June 1931.

Fig. 1c

Fig. 36

Fig. 1a

Unfinished sketch, possibly copied from engraved source, and used by Eagar for teaching.

- CR 9 Dartmouth, Nova Scotia c. 1836. Fig. 45  
 Water-colour over pencil.  
 5 1/2 x 8 5/8 (139 x 218 mm) oval.

Public Archives of Nova Scotia.

Provenance: Presented to H.R. Rosenberg, Dartmouth, N.S., gift no. 527. Picture no. 297 of Nova Scotia Branch, Public Archives of Canada.

View from Dartmouth looking south west out mouth of Halifax Harbour. Two of the five Martello Towers built during War 1812 are visible: Fort Clarence at Eastern Passage left, Fort George on George's Island, center right. St. Peter's Roman Catholic Church and town buildings are focused in distant foreground.

- CR 10 Halifax from Eastern Passage c. 1837. Fig. 46  
 Water-colour over pencil, touches of gouache.  
 8 11/16 x 12 3/16 (221 x 309 mm)

J.H.M. Eagar, Dartmouth, N.S.

Provenance: Eagar family descent.

View looking west; Lawlor's Island right, McNab's Island, left.

- CR 11 Halifax Peninsula from the Chester Road c. 1837. Fig. 47  
 Water-colour over pencil.  
 7 1/2 x 10 1/4 (190 x 260 mm)

Public Archives of Nova Scotia.

Provenance: Miss K.M. Power, Halifax; Estate of the late Senator L.G. Power, 1950.

Exhibitions: Halifax 1949:35.

View looking east from Armdale Hill,  
showing entire length of Halifax  
Peninsula with Citadel in distance.  
Man riding white horse in foreground.

- CR 12 H.R.H. The Duke of Kent's Lodge c. 1837. Fig. 48  
Water-colour over pencil, touches  
of gouache.  
7 5/16 x 10 3/4 (193 x 272 mm)

Public Archives of Nova Scotia.

Preparatory drawing for lithograph of same  
title published in Eagar's Nova Scotia  
Scenery 1839; see CR 26, Fig. N8.

- CR 13 Indian Encampment, Tuft's Cove c. 1827. Fig. 50  
Water-colour, touches of gouache  
over pencil.  
5 15/16 x 7 1/2 (149 x 190 mm)

Public Archives of Nova Scotia.

Provenance: Miss K.M. Power, Halifax;  
Estate of the late Senator L.G. Power,  
Halifax, N.S., 1950.

Exhibitions: Halifax 1949:34.

Composition similar to Petley's View of  
Halifax from the Indian Encampment at  
Dartmouth, lithographed by Day & Haghe,  
London 1837; see Fig. 50. Both works are  
copies of eighteenth century drawing by  
unidentified artist; coll.: Nova Scotia  
Museum.

- CR 14 London Tavern c. 1820. Fig. 2  
Pencil sketch.

Inscription: Inscribed (another hand?),  
lower right, London Tavern from a sketch by  
W. Eagar.

Literature: O'Neill 1:197, repro. p.217.

Rough sketch showing popular early St. John's  
gathering spot.

CR 15

Market Wharf and Ferry Landing,  
Halifax c. 1837.

Water-colour over pencil.  
6 1/8 x 9 1/8 (155 x 230 mm)

Royal Ontario Museum, Toronto. (955.218.4)

Provenance: Emile A. Vossnack, Halifax,  
N.S.; Mrs. K. Mumford, Grand Lake, N.S.

Literature: Piers 1914:143; Allodi  
1974:741, (repro. colour).

Exhibitions: Halifax 1838:86?;  
("Market Place, Halifax"); Halifax 1949:33c.

View looking east, down George Street.

CR 16

Pleasant Street, Halifax c. 1837.

Water-colour, touches of gouache:  
6 x 9 1/2 (152 x 230 mm)

Fig. 37

Royal Ontario Museum, Toronto. (955.218.3)

Provenance: Emile A. Vossnack, Halifax,  
N.S.; Mrs. K. Mumford, Grand Lake, N.S.

Literature: Piers 1914:143; Allodi  
1974:740.

Exhibitions: Halifax 1838:97; Halifax  
1949:33e.

View looking north from corner of Morris and  
Pleasant Streets showing Stewart and Inglis  
houses.

CR 17

Province House, Hollis Street, Halifax c. 1837. Fig. 13a

Water-colour, touches of gouache,  
pen and in over pencil.  
6 3/16 x 9 (957 x 228 mm)

Royal Ontario Museum, Toronto. (955.218.2)

Provenance: Emile A. Vossnack, Halifax,  
N.S.; Mrs. K. Mumford, Grand Lake, N.S.

Literature: Piers 1914:143; Allodi  
1974:739.

Exhibitions: Halifax 1838:93; Halifax  
1949:33d.

CatalogueIllustration

View looking south from Hollis and George Streets, with Province House and St. Mather's Church. Preparatory drawing for lithograph by Jenkins and Colburn, Boston, published 1840; see CR 35, Fig. N17.

CR 18

St. Paul's Church, Halifax c. 1837.

Fig. 11

Water-colour, touches of gouache,  
pen and ink over pencil.  
6 x 9 (152 x 228 mm)

Royal Ontario Museum, Toronto. (955.218.5)

Provenance: Emile A. Vossnack, Halifax,  
N.S.; Mrs. R. Mumford, Grand Lakes, N.S.

Literature: Piers 1914:143; Allodi  
1974:742 (repr.).

Exhibitions: Halifax 1949:33b

View from corner of Argyle and Duke Streets looking south east. Preparatory sketch for lithograph Argyle Street, Halifax, published by Jenkins and Colburn, Boston, 1840, see CR 36, Fig. N18.

## ENGRAVINGS AND LITHOGRAPHS

Note: Measurements indicate both impression and plate size.

Catalogue and illustration numbers follow publication sequence.

CatalogueIllustration

CR 19 Cornwallis, Grand Praire [Pré] and Basin of Minas from North Mountain.

Fig. N1

Engraved in colour by J. Gellatly, Edinburgh, published by C.H. Belcher, Halifax 1837.

6 7/8 x 9 7/8" (173 x 250 mm)

10 7/8 x 13 5/8" (275 x 345 mm)

Literature: Archibald 1938:72; De Volpi 1974:76; Landmarks 1917:2154; Piers 1914:142; Spendlove 1958:33.

Collections: JRR; Morse; PANS.

Plate 1, Landscape Illustrations of Nova Scotia.

View from the Deep Hollow Road looking east over Minas Basin and Avon River Estuary. For oil sketch of identical view, see CR 3, Fig. 34.

CR 20 Halifax, N.S., from the Eastern Passage.

Fig. N2

Engraved in colour by J. Gellatly, Edinburgh, published by C.H. Belcher, Halifax 1837.

1. 7 1/8 x 9 7/8" (178 x 249 mm)

11 x 13 7/8" (279 x 345 mm)

2. 7 1/4 x 10" (183 x 252 mm)

10 7/8 x 13 3/8" (274 x 337 mm)

3. 8 1/2 x 10 1/8" (212 x 256 mm)

9 1/8 x 11 1/2" (229 x 290 mm)

Literature: Archibald 1938:77; De Volpi 1974:77; Landmarks 1917:2139; Piers 1914:142; Spendlove 1958:33.

Exhibitions: Halifax 1949:33 (repro. opp, p.10).

Collections: JRR; Morse; PANS.

Plate 2, Landscape Illustrations  
of Nova Scotia.

View looking westward from near Fort  
Clarence on the Dartmouth shore.

CR 21 Halifax, N.S. from Fort Needham.

Fig. N3

Engraved in colour by J. Gellatly,  
Edinburgh, published by C.H. Belcher,  
Halifax. 1837.

1. 7 1/8 x 10 1/8" (178 x 250 mm)

8 3/8 x 10 1/2" (210 x 263 mm)

2. 7 1/8 x 9 7/8" (178 x 248 mm)

10 7/8 x 13 1/2" (274 x 339 mm)

Literature: Archibald 1938:74;  
De Volpi 1974:78; Landmarks 1917:2152;  
Piers 1914:p.142 (repro. opp.);  
Spendlove 1958:33.

Exhibitions: Halifax 1949:32

Collections: JRR; Morse; PANS.

Plate 3, Landscape Illustrations of Nova  
Scotia.

View from eastern slope of Fort Needham  
looking south east towards George's Island.  
Piers also mentions a different view of  
Fort Needham lithographed by Allan Ferguson,  
Glasgow; see Piers 1914:141.

CR 22 Nova Scotia/illustrated/in a Series of  
Views taken on the spot/and on stone/  
by/William Eagar.

Fig. N4

Published at Halifax/for the/Proprietor/by  
C.H. Belcher, Hollis St./Entered at Stationers  
Hall. Lithographed by T. Moore's Lithogy,  
Boston, July 1839.

Literature: De Volpi 1974:79;

Landmarks 1917:2175.

Collections: JRR.

Wrapper of Eagar's second number, advertised  
as Pt. I, Nova Scotia Scenery. See Fig. 41.  
Vignette showing Rotunda (Music House),  
Duke of Kent's estate, Bedford Basin.

Illustration

- CR 23 Halifax, from the Red Mill, Dartmouth.  
 Drawn on stone from nature by Wm. Eagar, lithographed by T. Moore, Boston, published by C.H. Belcher, Halifax, July 1839.  
 Literature: De Volpi 1974:79;  
Landmarks 1917:2174; Piers 1914:142;  
Spendlove 1958:33.  
 Collections: JRR; PAC:C-13360.

Fig. N5

View from Albro's Cove, Dartmouth, looking south west towards Citadel. Pt.I:Nova Scotia Scenery, plate 1.

- CR 24 Entrance to Halifax Harbour from Reeve's Hill.  
 Drawn on stone by Wm. Eagar, lithographed by T. Moore, Boston, published by C.H. Belcher, Halifax, July 1839.  
 Literature: De Volpi 1974:80;  
Landmarks 1917:2169; Piers 1917:142;  
Spendlove 1958:33.  
 Collections: JRR; PAC:C-10; ROM.

Fig. N6

View of harbour entrance looking south from hill near "the Brae", Dartmouth. Pt.I:Nova Scotia Scenery, plate 2.

- CR 25 View of Bedford Basin.  
 Drawn on stone by Wm. Eagar, lithographed by T. Moore, Boston, published by C.H. Belcher, Halifax, July 1839.  
 Literature: De Volpi 1974:81;  
Landmarks 1917:2183; Piers 1914:142;  
Spendlove 1958:33.  
 Collections: JRR; PAC:C-13366;  
PANS; ROM.

Fig. N7

View from hills at Roach's Cove, near Bedford, looking south east directly opposite prospect in View of Halifax from McNab's Island. Pt.I:Nova Scotia Scenery, plate 3.



Illustration

- CR 26 Ruins of the Duke of Kent's Lodge. Fig. N8  
 Drawn on stone by Wm. Eagar,  
 lithographed by T. Moore, Boston,  
 published by C.H. Belcher, Halifax,  
 September 1839.  
 6 5/8 x 10" (166 x 252 mm)  
 10 x 12 1/4" (251 x 308 mm)  
 Literature: Archibald 1938:81; De  
 Volpi 1974:82; Landmarks 1917:2172;  
 Piers 1914:142; Spendlove 1958:33.  
 Collections: JRR; Morse, PANS; ROM.
- View taken from the Windsor Road, at  
 Rockingham, seven miles from Halifax  
 along the western shore of Bedford  
 Basin. Pt.II: Nova Scotia Scenery,  
 plate 1.
- CR 27 View of Halifax, N.S. from McNab's Island. Fig. N9  
 Drawn on stone from nature by Wm.  
 Eagar, lithographed by T. Moore,  
 Boston, published by C.H. Belcher,  
 Halifax, September 1839.  
 6 1/2 x 9 1/2" (161 x 240 mm)  
 10 7/8 x 13 3/4" (275 x 345 mm)  
 Literature: Archibald 1938:73;  
 De Volpi 1974:83; Landmarks 1917:2171;  
 Piers 1914:142; Spendlove 1958:33.  
 Collections: JRR, Morse, PANS.
- View from or near the McNab house at  
 Ives' Point, looking north west to town  
 and Bedford Basin. Pt.II: Nova Scotia  
 Scenery, plate 2.
- CR 28 Halifax, N.S., View on the North West Arm. Fig. N10  
 Drawn on stone by Wm. Eagar, litho-  
 graphed by T. Moore, Boston, published  
 by C.H. Belcher, Halifax, September 1839.  
 6 5/8 x 9 7/8" (166 x 250 mm)  
 10 7/8 x 13 5/8" (275 x 343 mm)  
 Literature: Archibald 1938:83;  
 De Volpi 1974:84; Landmarks 1917:2182;  
 Piers 1917:142; Spendlove 1958:33.  
 Collections: JRR; Morse; PANS ("Melville  
 Island, North West Arm, Halifax"); ROM.

Illustration

View from Halifax shore at head of the North West Arm looking west across inlet, to Melville Island with prison and prison governor's house. Pt.II: Nova Scotia Scenery, plate 3.

CR 29

Windsor, N.S., from Fort Hill.

Fig. N11

Drawn on stone by Wm. Eagar, lithographed by T. Moore, Boston, published by C.H. Belcher, Halifax, May 1840.

6 5/8 x 10 1/8" (167 x 255 mm)

10 3/4 x 14 7/8" (270 x 375 mm)

Literature: Archibald 1938:79; De Volpi 1974:85; Landmarks 1917:2178; Piers 1914:142; Spendlove 1958:33.

Collections: JRR, Morse; PAC: C-13364; PANS; ROM.

View looking southwest from Fort Edward blockhouse to Windsor, Avon River and Avon River Bridge. "Clifton", the residence of Judge T.C. Haliburton is visible on distant hill directly above seated foreground figure. Pt.III: Nova Scotia Scenery, plate 1.

CR 30

View from Retreat Farm, Windsor, N.S.

Fig. N12

Drawn on stone by Wm. Eagar, lithographed by T. Moore, Boston, published by C.H. Belcher, Halifax, May 1840.

6 1/2 x 9 5/8" (162 x 241 mm)

10 3/4 x 13 3/4" (276 x 345 mm)

Literature: Archibald 1938:76; De Volpi 1974:86; Landmarks 1917:2184; Piers 1914:142; Spendlove 1958:33.

Collections: JRR; Morse; PAC: C-13365; PANS; ROM.

View looking north west from Major Thomas King's farm, a mile east of Windsor on the Wentworth Road. Pt.III: Nova Scotia Scenery, plate 2.

Illustration

CR 31

View from the Horton Mountain's  
Looking Over Grand Pre.

Fig. N13

Drawn on stone by Wm. Eagar,  
lithographed by T. Moore, Boston,  
published by C.H. Belcher, Halifax,  
May 1840.

1. 6 3/8 x 9 1/4" (158 x 234 mm)  
10 x 12 1/4" (253 x 309 mm)
2. 6 5/8 x 9 1/2" (165 x 240 mm)  
10 7/8 x 14 7/8" (270 x 375 mm)

Literature: Archibald 1938:75;  
De Volpi 1974:87; Landmarks 1917:2173;  
Piers 1914:142; Spendlove 1958:33.

Collections: JRR; Morse (2 cops.);  
PAC:C-13367; PANS; ROM.

View from hill to south of Grand Pre  
looking over diked farmland across  
Minas Basin to Cape Blomidon and  
Parrsboro Shore. Pt. III: Nova  
Scotia Scenery, plate 3.

CR 32

Pictou from Mortimer's Point.

Fig. N.14

Drawn on stone by Wm. Eagar, litho-  
graphed by T. Moore, Boston, published  
by C.H. Belcher, Halifax, July 1840.

- 6 3/8 x 9 7/8" (159 x 249 mm)
- 10 7/8 x 13 3/4" (274 x 345 mm)

Literature: Archibald 1938:71; De  
Volpi 1974:88; Landmarks 1917:2181;  
Piers 1914:142; Spendlove 1958:33.

Collections: JRR; Morse; PAC:C-21;  
PANS; ROM.

View looking south from Mortimer's  
Point to Pictou town and harbour. This  
view is positioned in opposite direction  
to Eagar's View of Pictou from Fort Hill;  
see CR 34, Fig. N16. Pt. IV: Nova Scotia  
Scenery, plate 1.

CR 33

Pictou from the Road to Halifax.

Fig. N15

Drawn from nature by Wm. Eagar,  
on stone by B. Champney, lithographed  
by Thayer, successor to Moore, Boston,  
published by C.H. Belcher, Halifax,  
July 1840.

Illustration

6 1/2 x 9 7/8" (164 x 248 mm)

11 x 13 1/2" (276 x 341 mm)

Literature: Archibald 1938:80;  
De Volpi 1974:89; Piers 1914:142;  
Spendlove 1958:33.Collections: JRR; Morse; PANS; ROM.View north east from across Pictou  
Harbour showing town of Pictou. Pt.IV:  
Nova Scotia Scenery, plate 2.

CR 34

Pictou from Fort Hill.Drawn from nature by Wm. Eagar,  
on stone by B. Champney, lithographed  
by Thayer, successor to Moore, Boston,  
published by C.H. Belcher, Halifax,  
July 1840.

6 5/8 x 9 3/4" (166 x 246 mm)

11 x 13 5/8" (278 x 343 mm)

Literature: Archibald 1938:78;  
De Volpi 1974:90; Landmarks 1917:2170;  
Piers 1914:143; Spendlove 1948:33.Collections: JRR; Morse; PANS; ROM.View of town looking west from Fort Hill  
showing Mortimer's Point jutting into  
Pictou Harbour. See Eagar's View of  
Pictou from Mortimer's Point, CR 32,  
Fig. N14. Pt.IV: Nova Scotia Scenery,  
Plate 3.

Fig. N16

CR 35

The Province Building, Hollis Street,  
Halifax.Drawn by Wm. Eagar, lithographed  
by Jenkins & Colburn, Boston 1840.Literature: De Volpi 1974:92;  
Piers 1914:143; Spendlove 1958:33.Collections: PAC:C-13361; PANS;  
PHNS.View from corner of Hollis and George  
Streets showing Province House and  
St. Mathew's Church. For original  
water-colour drawing see CR 17, Fig. N52.  
Composition similar to Woolford's Pers-  
spective View of the Province Building  
from the N.E. (Fig. 13b). Issued separately.

Fig. N17

Illustration

- CR 36 Argyle Street, Halifax. Fig. N18  
 Wm. Eagar del. On stone by  
 B.F. Nutting. Jenkins & Colburn's  
 Lith. Boston 1840.

Literature: De Volpi 1974:92;  
Piers 1914:143; Spendlove 1958:33.  
 Collections: PAC:C-13363; PANS.

View from corner of Argyle and Duke  
 Streets looking south east; Dalhousie  
 College with Parade Square to left,  
 St. Paul's Church, center and St.  
 Mary's Roman Catholic Church, far  
 right. For original water-colour  
 sketch, see CR 18, Fig. 11.  
 Issued separately.

- CR 37 Tandem Club Assembling in front of Fig. N19  
Dalhousie College, Halifax, N.S.  
 W. Eagar del. Lithographed by  
 B.W. Thayer & Co., Boston, published  
 by C.H. Belcher, Halifax 1841.  
 7 x 12 3/4" (178 x 323 mm)  
 11 x 19 3/8" (304 x 490 mm)

Literature: Akins 1895:repro. opp.p.100;  
Archibald 1938:82; De Volpi 1974:93;  
Piers 1914:143; Spendlove 1958:33.  
 Collections: Morse; PAC:C-13362.  
 Exhibitions: Halifax 1949:31.

Members gathering for communal sleigh  
 ride in Grand Parade. Issued separately.

- CR 38 The Town and Harbour of St. John's Fig. 3.  
from Signal Hill, June 1st, 1831.  
 Stipple engraving in colour, H. Pyall,  
 London 1831.  
 15 7/8 x 23" (400 x 583 mm)  
 18 1/8 x 24 1/8" (458 x 610 mm)

Inscription: To his Excellency Sir  
Thomas John Cochrane, knt., Governor and  
Commander-in-Chief of the Island of New-  
foundland, etc., etc. This plate of the town  
and harbour of St. John's is, with permission,

Illustration

respectfully dedicated by his  
 Excellency's obliged, humble servant,  
 William Eagar. Taken from Signal Hill  
 June 1st, 1831. London: Published for  
 the Proprietor, 1831, by H. Pyall, 115  
 London road.

Fig. 3

Literature: Archibald 1938:84;  
 De Volpi 1972:19; Harper 1966:100 (repro.103);  
 Harper 1977:88; Landmarks 1917:45; O'Neill 1975:  
 145 (repro.143); Piers 1914:141; Spendlove 1958:  
 32.

Collections: Morse; NA; PAC:C-3371; JRR; ROM.

View looking west with the Narrows to left,  
 Harbour and town center, and Government House  
 far right.

## WORKS ATTRIBUTED TO WILLIAM EAGAR

CatalogueCR 39 Portrait of Dr. William Carson, M.D.

Literature: "He also painted a portrait of Hon. William Carson, the well known whig politician and speaker of the Assembly of Newfoundland, not to be confused with W. B. T. Piers' portrait of the same gentleman." See Piers 1914:141.

Unlocated.

CR 40 Female Portrait

Literature: "He also painted a portrait of his daughter." See Piers 1914:143.

Unlocated.

CR 41 St. Mary's Church, Glebe House and Convent

Literature: Listed among water-colours belonging to Emile A. Vossnack. See Piers 1914:143.

Possibly confused with lithograph by J. S. Clow, St. Mary's, Halifax, Nova Scotia 1847, see De Volpi, p. 106.

Unlocated.

CR 42 Madam Barneveldt, copy after Rubens.

Literature: Owned (1914) by Miss J. Eagar (artist's daughter); see Piers 1914:143.

Unlocated.

CR 43 Hosterman's Stone Grist Mill, North West Arm.

Literature: "I think I have seen another plate of this series, being a near view of Hosterman's stone grist-mill at the head of the North West Arm

Catalogue

[showing Melville Island and Hosterman's grist-mill  
in distance]. See Piers. 1914:143.

CR 44 Portrait of a Man.  
Oil on canvas.

J. W. Eagar, Dartmouth, N.S.

† Provenance: Eagar family descent.

Eagar's descendants believe this to be a self-  
portrait.



## APPENDIX A

## CATALOGUE

OF

MR. EGAR'S

## EXHIBITION OF PAINTINGS;

AT

COCHRAN'S BUILDINGS.

UNDER THE PATRONAGE OF HIS EXCELLENCY, SIR COLIN CAMPBELL, K. C. B.

HALIFAX, N. S.:  
 PRINTED BY W. CUNNABELL.  
 1838.

NO.	DESCRIPTION.	ARTIST.	PROPRIETOR.
1	Wandering Savoyards	Francisco Bigari	Mr. Wall
2	Daniel in the Lion's Den: a celebrated picture 20 ft. x 7.	Gavin Hamilton	Mr. Eggar
3	Rev. William Black	Icholt (Baltimore)	Martin G. Black, Esq.
4	Mrs. Black	Do. do.	Do.
5	James Leishman, Esq.	James Robertson	Mrs. R. J. Uniacke
6	A female figure, reading	Eustache Le'seur	J. Leishman, Esq.
7	Ship Parland, off Ailsa Craig	J. M. Huggins	
8	The Golden Age	Mrs. Carrol*	
9	The Vale of Tempe	do.	
10	A Portrait of a Gentleman	William Scott	
11	Kenilworth Castle	Faulkner	Miss Boggs
12	A Sketch	W. Eggar	
13	Do.	Do.	
14	Sir Humphrey Davy: a copy from Lawrence's celebrated picture	W. Valentine	
15	A View of Greenwich	W. Anderton, 1810	J. Morrow, Esq.
16	A View near the Nora	Do.	Do.
17	A Composition	W. Eggar	
18	A Portrait of a Shipwrecked Sailor.	Do.	
19	A Portrait	Do.	
20	Paul Mascarin, Governor of Nova Scotia, 1739.	Snybert: painted at Boston.	Miss Hutchinson

The Ladies to whose names the asterisk is appended, have been, or are at present, pupils, at Mr. Eggar's Drawing Academy.

NO.	DESCRIPTION	ARTIST	PROPRIETOR
21	Portrait of a Lady	W. Scott	
22	A Sea Piece	Vandervelde, 1650	
23	Sir Everard Home: from the original by Philips	Wm. Valentine	James Tremain, Esq.
24	Dead Game	M. B. Loep, 1650	
25	A Sketch	Miss Passau*	Mrs. R. J. Uniacke
26	Guard Room, Stirling Castle	Miss Black*	
27	A Sketch	Miss Passau*	
28	A Study	C. W. Smith	
29	One of the Evangelists	Mrs. T. Pyke*	
30	Dr. Hoffman	Hoppner	Dr. Hoffman
31	Coniston Water, Lancashire	Miss Black*	
32	A Landscape		
33	Portrait of a Lady	1631	James Leishman, Esq.
34	General Skinner	Sir Thos. Lawrence	Mrs. R. J. Uniacke
35	A Landscape		
36	Dr. Wollaston: from original in the Hall of the Royal Society, by Philips	Wm. Valentine	James Leishman, Esq.
37	An Allegory	Unknown	
38	A Head	Do.	Mr. Roue
39	The Writing in the Sand	Maas, pupil of Rembrandt	Mr. Engar
40	A Portrait	Vandyke, 1619	Mrs. R. J. Uniacke
41	Madame Barnevelts	Reubens, 1625	Do.
42	View on the Hudstone	W. B. Boggs (N. York)	R. Tremain, Esq.
43	Do.	Do.	Do.
44	Duke of Wellington: from the original, [by Jackson]	Wm. Valentine	

NO.	DESCRIPTION	ARTIST	PROPRIETOR
45	Lake George: from original by Doughty	Miss Black*	
46	Tyrvellers	Cuyp	J. W. Nutting, Esq.
47	Cattle Piece: from original by Fisher	Mrs. Carroll*	
48	A Portrait	T. S. Copley	
49	Children at Play	Ingham	
50	A Landscape		
51	A Copy from Reubens	Wm. Engar	
52	Draft Players	Miss Mary Morris*	
53	Airy Force, Cumberland	Miss Hamilton*	
54	Dutch Market Boat	Wm. Engar	
55	A Scene in the Highlands	Miss Passau*	
56	Interior of a Monastery	Miss Black*	
57	Ancient Divine of the Reformed Church	Parrocel	
58	The Rent Day	Miss Mary Morris*	
59	Cascades of Tivoli	Miss Hamilton*	
60	Stangate Creek: from original by Stanfield	Wm. Engar	
61	View of the Thames	Miss Passau*	
62	A Landscape [A Study]	Unknown	J. W. Nutting, Esq.
63	Major Fermor	Sir Joshua Reynolds	J. W. Nutting, Esq.
64	Burgomaster's Wife	Vanderworff, 1692	J. L. Starr, Esq.
65	Cardinal Wolsey: from the Bishop of Winchester's Collection		Do.
66	A Head		J. W. Nutting, Esq.
67	A Fish Woman	A. Ostade, 1650	
68	A Sleeping Boy	Mrs. Pyke*	
69	An Italian Landscape	Wm. Engar	

NO.	DESCRIPTION	ARTIST	PROPRIETOR
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70	The Holy Family		J. W. Nutting, Esq.
71	Study from Wooverman		Mr. Mignowitz
72	A Fish Woman: a copy from Ostade	Mrs. Pyke*	
73	Market Gardener	Miss C. Fairbanks*	
74	Golden Age	Miss Mary Morris*	
75	Swiss Mill	Miss C. Black*	
76	Boy and Bird's Nest	Miss Hamilton*	
77	A View near the Dockyard	Miss M. Black*	
78	A Sketch in Surrey	Miss Hamilton*	
79	Argyle Street	Miss M. Black*	
80	Banqueting Room, Quenton Durward after Cattermole	Mrs. Ritchie*	
81	A Lake in Cumberland	Do.	
82	Ruins at Athens	Miss Black*	
83	Harbour of Doort	Miss Hamilton*	
84	View in Windsor	Miss Mary Morris*	
85	An Old Gentleman (a portrait)	Wm. Valentine	
86	Market Place, Halifax	Wm. Eagar	
87	Bovey Bridge, Devon		Mr. Mignowitz
88	Eastern Passage	Miss C. Fairbanks*	
89	Island of Delos	Wm. Eagar	
90	Belmont, North West Arm	Miss Hamilton*	
91	View of Three Mile House	Miss J. Fairbanks*	
92	Deer Hunting	Wm. Eagar	
93	Hollis Street	Do.	
94	Lake of Como	Do.	

NO.	DESCRIPTION	ARTIST	PROPRIETOR
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95	View of Halifax from Reeves' Hill	Miss Hoffman*	
96	Blenheim	Miss C. Black*	
97	Pleasant Street	Wm. Eagar*	
98	Bedford Basin	Miss Hoffman*	
99	Blind Fiddler	Miss Almon	
100	Death of the Stag	Mrs. Ritchie*	
101	View in Naples	Wm. Eagar	
102	Falls of Clyde	Miss Mary Ann Black	
103	Dutch Painting on copper	Unknown	
104	Battersea	Wm. Eagar	
105	Pleasant Street	Miss M. Black*	
106	Rapids of Niagara	Miss Baggs	
107	Welch Peasant Girl	Miss M. Black*	
108	Head of Madona	Mrs. Ritchie*	
109	Tivoli	Miss Ann Muirhead*	
110	Winter Scene	Miss Mary Ann Black	
111	Sketch from Murillo	Mrs. Ritchie*	
112	Sketch from Gilpin	Do. do.	
113	Do. do.	Do. do.	
114	Portrait Sketch of Hon. J. W. Johnson	Do. do.	
115	Sketch a Young Lady	Miss E. Nutting*	
116	Portrait of Chambers		
117	Portrait of an Old Lady		
118	Superb Cameo, formerly in the Orleans		
119	Collection belonging to Dr. Almon		
120	Bust of Chambers		Mr. Noble
121	Do. of Sir Walter Scott		

NO.	DESCRIPTION	ARTIST	PROPRIETOR
122	View in Westmorland	Unknown	Hon. Judge Uniacke
123	Sea Piece	Do	Do. do,
124	Portrait of Columbus	Parmigiani	Joseph Fairbanks, Esq.
125	Do. of Americus Vesputius	Unknown	Do. do,

P. F. & A. HARRIS OF NOVA SCOTIA

Single Copy

Full

Made

## APPENDIX B

PETLEY, ROBERT (1809-1869), Sketches in Nova Scotia and New Brunswick. Drawn from Nature and on Stone by Lieut. R. Petley 50th Regt. (late Rifle Brigade).<sup>1</sup>

No. I - 1 Rocking Stone near Halifax 1837. Charpentier, Printer, Portsmouth. Drawn on Stone by R. Petley, Rifle Brigade, 1836. (Cover of first number).

Repro. De Volpi, opp. P.63.

No. I - 2 View of Halifax from the Indian Encampment at Dartmouth 1837. Drawn from Nature and on Stone by R. Petley, Lieut. 50th Regt. Day & Haghe, Lithrs. to the King.

Repro. De Volpi, P.63. Halifax from the Indian Encampment at Dartmouth July 20, 1834, w. c., coll.: Royal Ontario Museum, see Allodi 1974, 1447.

No. I - 3 A Sleigh Leaving Windsor 1837. Drawn from Nature and on Stone by R. Petley, Lieut. 50th Regt. Day & Haghe, Lithrs. to the King.

Repro. De Volpi, P.64.

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<sup>1</sup> List of plates taken from A. & W. MacKinlay advertisement, Times, 23 Oct. 1838 (Nos. I, II); Colonial Pearl, 29 Mar. 1839 (No. III). De Volpi states Petley "drew twelve views of Nova Scotia on stone and one of New Brunswick"; see Charles P. De Volpi, Nova Scotia: A Pictorial Record, Sherbrooke, Que.: Longman Canada Limited, 1974, p.3. Five original water-colours not issued as lithographs are included in the collection, Royal Ontario Museum; see Mary Allodi, Canadian Watercolours and Drawings in the Royal Ontario Museum, 2 vols., Toronto: Royal Ontario Museum, 1974, 1445.-Sleighting on Bedford Basin, Nova Scotia; 1446.-The Camp at Sackville, Nova Scotia; 1448.-Halifax from Eagle Rock; 1450.-Halifax and Dartmouth from Point Pleasant; 1451.-Halifax from the Mill at Dartmouth.

No. I - 4 Bedford Bason from near the Three Mile House 1837. Drawn from Nature and on Stone by R. Petley Lieut. 50th Regt. Day & Haghe Lithrs. to the King.

Repro. De Volpi, P.65.

No. I - 5 Interior of a Wig-Wam 1837. Drawn from Nature and on stone by R. Petley, Lieut. 50th Regt. Day & Haghe, Lithrs. to the King.

Repro. De Volpi, P.66. Inside a Micmac Wiqwam, w. c., coll.: Royal Ontario Museum, see Allodi, 1452.

No. II - 1 View of York Redoubt 1837. Drawn from Nature and on Stone by R. Petley, Lieut. 50th Regt. Printed by C. Hullmandel. Published by J. Dickinson, London.

Repro. De Volpi, P.73.

No. II - 2 A Night Encampment--Moose Hunting 1837. Drawn from Nature and on Stone by R. Petley, Lieut. 50th Regt. Printed by C. Hullmandel. Published by J. Dickinson, London.

Repro. De Volpi, P.71.

No. II - 3 Halifax from Point Pleasant 1837. Drawn from Nature & on Stone by R. Petley, 50th Regt. Day & Haghe, Lithrs. to the King. Published by J. Dickinson, London.

Repro: De Volpi, P.72. Halifax from Point Pleasant, w. c., coll.: Royal Ontario Museum; see Allodi:1449.

No. II - 4 Squaws of the Micmac Tribe 1837.

Repro. De Volpi, opp. P.66.

No. II - 5 View on the banks of the Schubinacadie 1837. Charpentier, Printer, Portsmouth. Drawn on Stone by R. Petley, Rifle Brigade 1836.

Repro. De Volpi, P.74.

No. III - 1 View of the Cobaquid Mountains 1837. Drawn from Nature & on Stone by C. Hullmandel, published by J. Dickinson, London.

Repro. De Volpi, P.67.

No. III - 2 Fredricton, N. B.

No. III - 3 Windsor N. S. from the Barracks 1837. Drawn from Nature and on Stone by R. Petley, printed by C. Hullmandel, published by J. Dickinson, London.

Repro. De Volpi, P.68; Carter, Fig.43.

No. III - 4 Stream near the Grand Schubinacadie Lake 1837. Drawn from Nature & on Stone by R. Petley, Lieut. 50th Regt. Printed by C. Hullmandel. Published by J. Dickinson, London.

Repro. De Volpi, P.69.

No. III - 5 Indian of the Mic-Mac Tribe 1837. Drawn from Nature & on Stone by R. Petley, Lieut. 50th Regt. Printed by C. Hullmandel. Published by J. Dickinson, London.

Repro. De Volpi, P.70.



Fig. 1 CLOW, CLEPHAN J. (act. c.1831-c.1850). William Eggar.  
Photograph of unlocated miniature. Coll.: Nova Scotia Museum.



Copy  
(Pres)



5 - Ju

Fig. 1a EAGAR, WILLIAM H. (1796-1839). Classical Scene c.1820.  
Water-colour. Coll.: Public Archives of Nova Scotia. (CR 8)



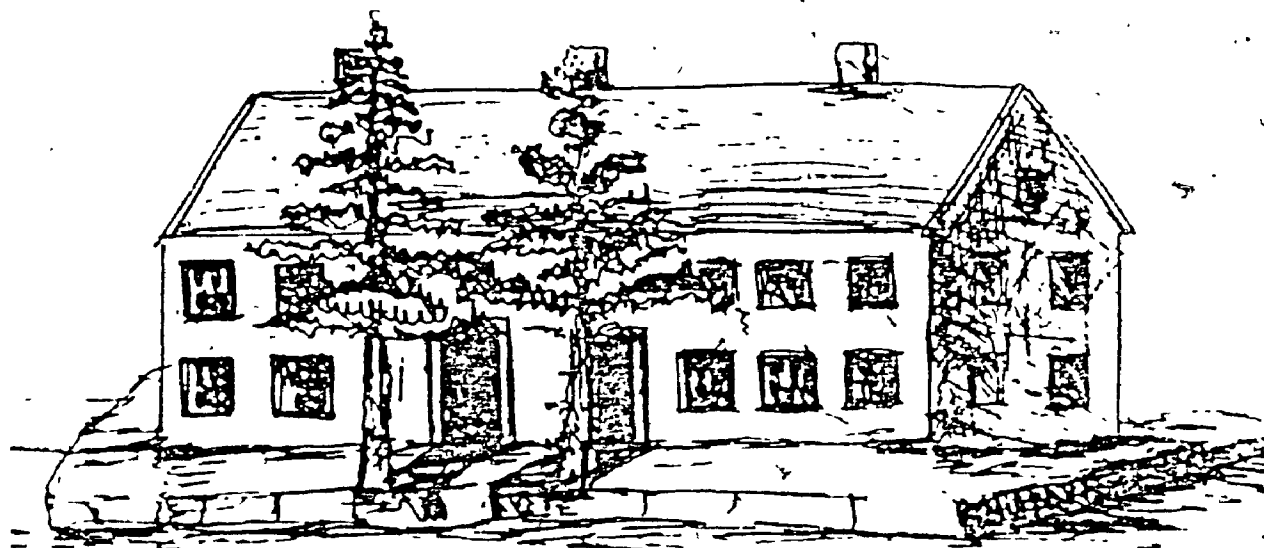
Italian Landscape c. 1820.

Fig. 1b EAGAR, WILLIAM H. (1796-1839).  
Dartmouth N  
M Fagar

011 0011 . J H



Fig. 1c 'EAGAR, WILLIAM H. (1796-1839). Alpine Scene c.1820.  
Water-colour. Coll.: J. H. M. Eagar, Dartmouth, N. S. (CR 6)



*London Tavern  
from a sketch by W. H. Eggar*

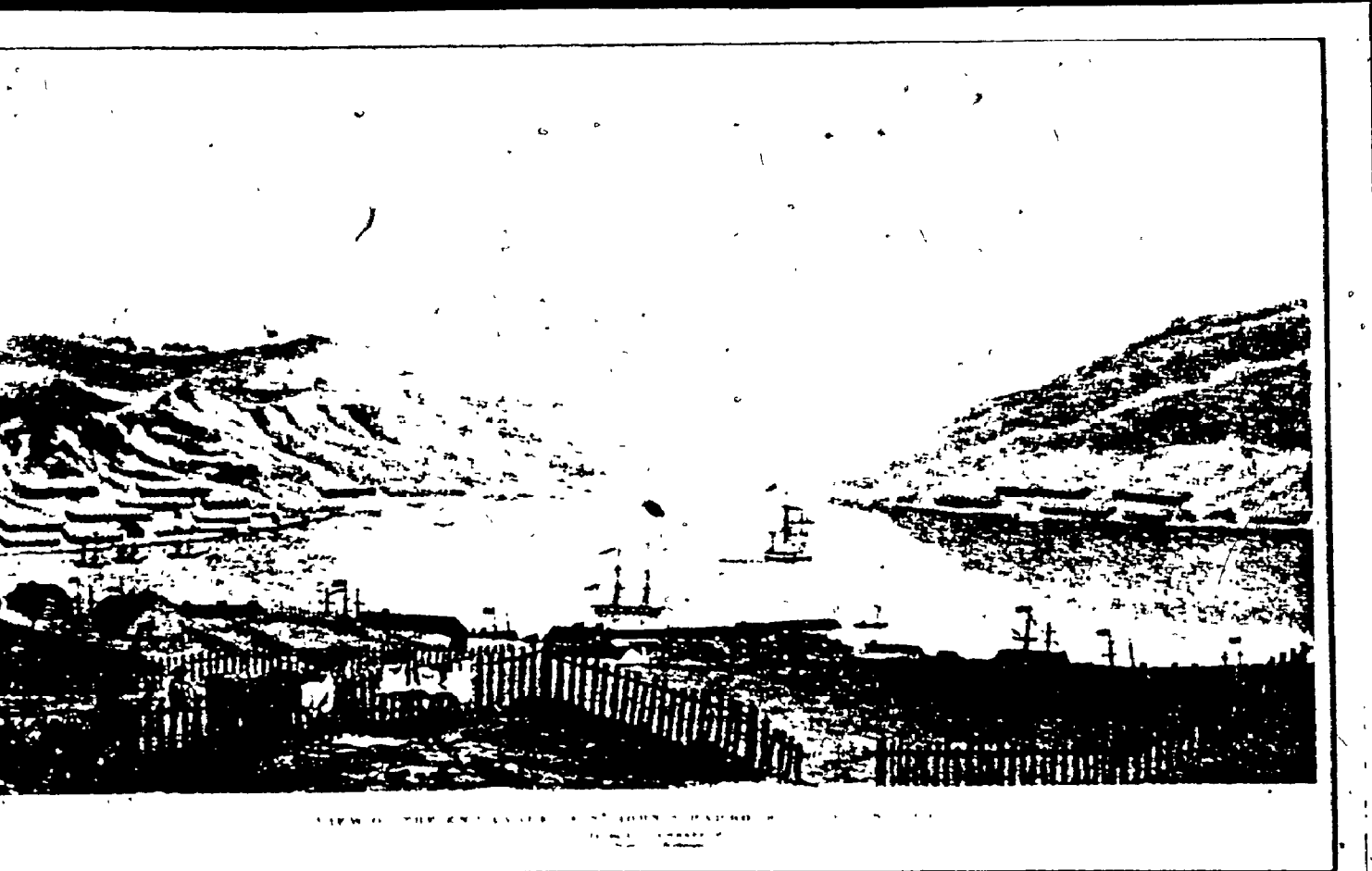
Fig. 2 EAGAR, WILLIAM H. (1796-1839). London Tavern, (St. John's, Newfoundland c.1820. Pencil sketch. (CR 14)



Fig. 3 EAGAR, WILLIAM H. (1796-1839). The Town and Harbour of St. John's from Signal Hill, June 22, 1831. Stipple engraving, coloured. Coll.: Metropolitan Toronto Library Board. (CR 38)



Fig. 4 DAVIES, THOMAS (c.1737-1812). Montreal 1812. Coll.: National Gallery of Canada (6286), 13 1/2 x 20 5/8" (343 x 524 mm). Water-colour.



VIEW OF THE ENTRANCE OF ST. JOHN'S HARBOUR FROM FORT TOWNSEND 1823

Fig. 5 LeGEYT, P. C. (act. c.1823). View of the Entrance of St. John's Harbour, Newfoundland, from Fort Townsend 1823. Lithograph. Illus.: F. A. O'Dea, "Old Prints of Newfoundland," Canadian Antiques Collector, 10(Mar./Apr., 1975):31.

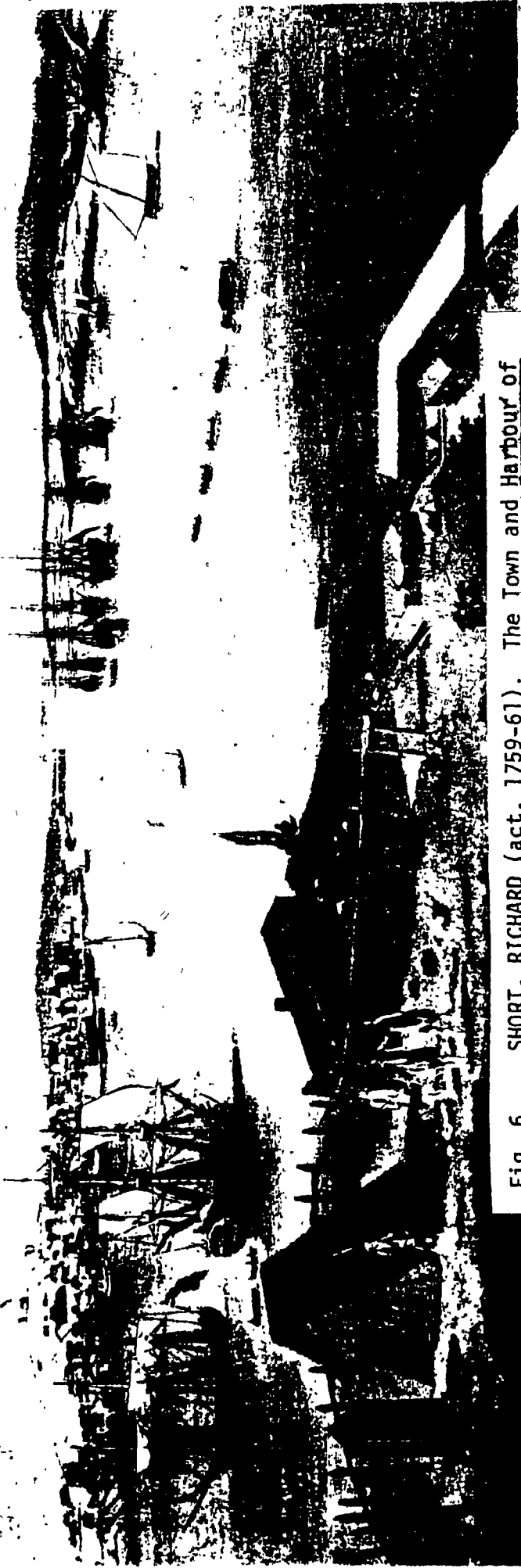


Fig. 6 SHORT, RICHARD (act. 1759-61). The Town and Harbour of Halifax Looking Up to the King's Yard and Bason 1759. Engraving. Painted by Serres from drawing by R. Short, engraved by Joseph Mason, published by John Boydell, London, April 25, 1977. Illus.: Charles P. De Volpi, Nova Scotia: A Pictorial Record (Toronto: Longman Canada Limited, 1974), p. 11.





THREE SILHOUETTES BY HANKS.

Cut in January, 1831.  
(About  $\frac{3}{4}$ ths size of originals.)

Wm. B. T. Piers (on right), 1808-1855; Elizabeth Piers, 1814-1839;  
and Henry Piers, 1824-1910.

Fig. 7 HANKS, JARVIS F. (act. 1827-34). Three Silhouettes:  
Wm. B. T. Piers (right), 1808-1855; Elizabeth Piers 1824-1839;  
and Henry Piers 1824-1910. Illus.: Harry Piers, "Artists in Nova  
Scotia," Nova Scotia Historical Society, Collections 18(1914):opp.  
p. 126.



Fig. 8 - EAGAR, WILLIAM H. (1796-1839). Copy of a Head by Rubens  
c.1820. Oil. Coll.: J. H. M. Eagar, Dartmouth, N.S. (CR 2)



Fig. 9 EAGAR, WILLIAM H. (1796-1839). Shipwrecked Sailor c.1820.  
Oil. (CR 5)



Fig. 10 VALENTINE, WILLIAM (1798-1849). Self Portrait c.1836.  
Coll.: Public Archives of Nova Scotia. 36 x 24" (914 x 609 mm). Oil  
on canvas.

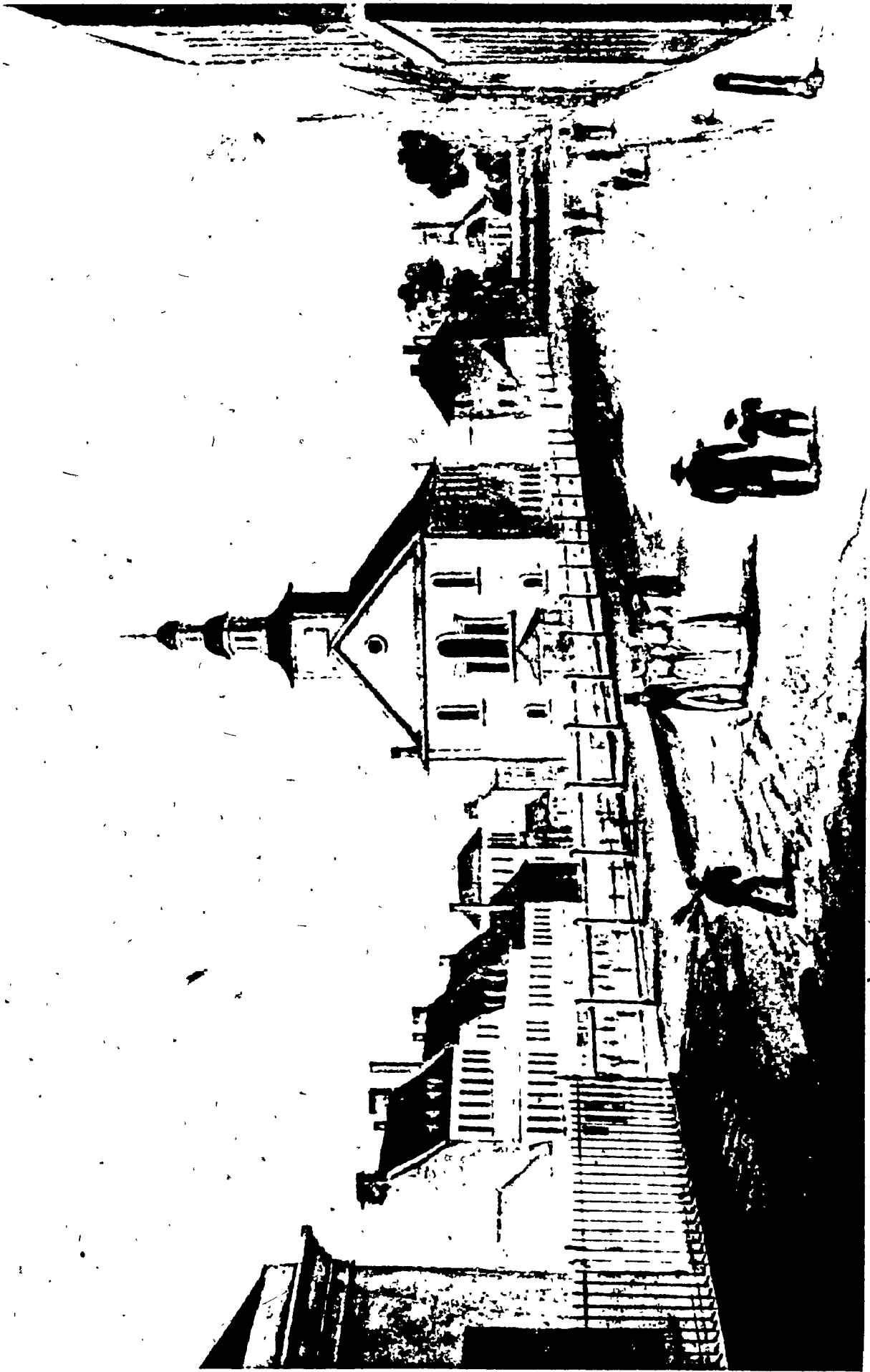


Fig. 11 EAGAR, WILLIAM H. (179601839). St. Paul's Church, Halifax c.1837. Water-colour. Coll.: Royal Ontario Museum. (CR 18)



Fig. 12 EAGAR, WILLIAM H. (1796-1839). Tandem Club Assembling in front of Dalhousie College, Halifax, N. S. 1841. Lithograph. (CR 38)



Fig. 13 WOOLFORD, JOHN ELLIOTT (1778-1866). Sleighting Party,  
Fredricton 1830. Water-colour. Illus.: J. Russell Harper, Painting  
in Canada: a History (Toronto: University of Toronto Press, 1966),  
pl. 102.



Fig. 13a. EAGAR, WILLIAM H. (1796-1839). Province House, Hollis Street, Halifax c.1837. (CR 17)

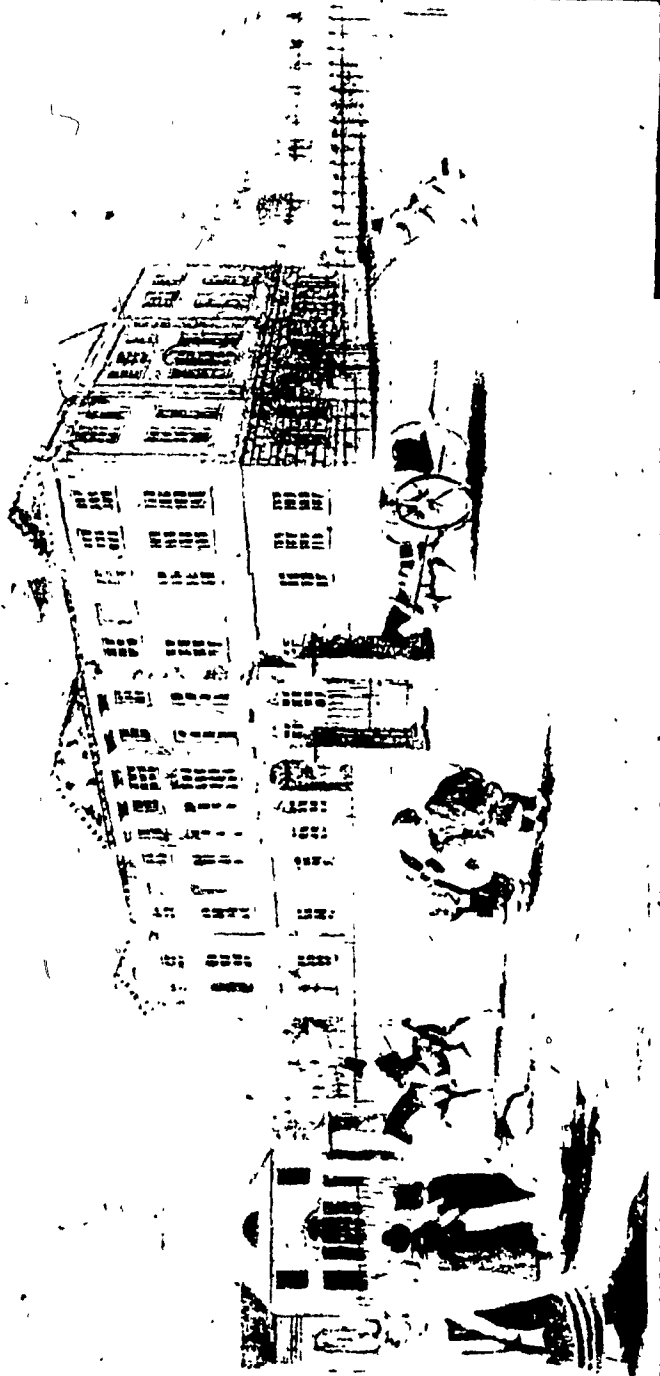
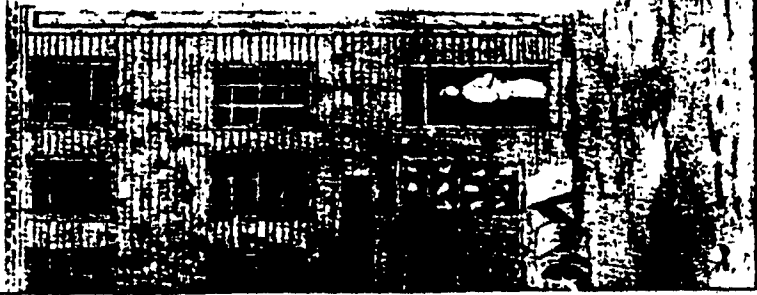


Fig. 13b WOOLFORD, JOHN ELLIOTT (1778-1866). Prospective View of the Province Building from the N. E. 1819. Etching. Illus.: Charles De Voigt, Nova Scotia: A Pictorial Record (Sherbrooke, Que.: Longman Canada Limited, 1974).





*Sambucus Swamp Elder*

**Maria Morris Miller**  
**Sambucus — Swamp Elder**  
Preparatory water colour drawing  
for series of lithographs,  
**Wild Flowers of Nova Scotia**  
publ. 1840, 1853, 1866, 1867.  
Nova Scotia Museum

14 MILLER, MARIA MORRIS (1810-1875). Sambucus-Swamp Elder  
38. Coll.: Nova Scotia Museum. 14 1/2 x 11" (371 x 280 mm).  
Preparatory water-colour sketch for Wild Flowers of Nova Scotia.



334. WILLIAM SAWREY GILPIN. *A Woody Landscape*.  $12\frac{1}{2} \times 10\frac{1}{2}$  inches. Signed with initials on front and in full on back. Ex Coll. Burrard family.



333. WILLIAM SAWREY GILPIN. *Scenery in the Grounds of Downton*.  $12 \times 16\frac{1}{2}$  inches. Signed. Title inscribed on back of mount.

Fig. 15 GILPIN, William Sawrey (1762-1843). Sepia Sketches.  
Illus.: Iolo A. Williams, Early English Watercolours 1952 (Bath:  
Kingsmead Reprints, 1970), Plates 333, 334.



198 'The Foss Dyck near Lincoln'

Fig. 16 DeWINT, PETER (1784-1849). The Foss Dyck near Lincoln.  
Water-colour. Illus.: Martin Hardie, Water-Colour Painting in  
Britain (London: B. T. Batsford Ltd., 1968) II:Plate 198.



Fig. 17 HUNT, WILLIAM HENRY (1790-1864). Bird's Nest. Water-colour. Illus.: Martin Harple, Water-Colour Painting in Britain



Fig. 18 ROBSON, GEORGE FENNEL (1790-1833). Loch Corvick, Isle of Skye. Water-colour. Illus.: Martin Hardie, Water-Colour Painting in Britain (London: B. T. Batsford Ltd., 1968) II:Plate 215.




Fig. 19 STANFIELD, WILLIAM CLARKSON (1794-1869). A Storm. Water-  
colour. Illus.: Martin Hardie, Water-Colour Painting in Britain  
(London: B. T. Batsford Ltd., 1968) III:Plate 85.



Fig. 20 CRISTAL, JOSHUA (1767-1847). Girl Seated by a Well.  
Water-colour. Illus.: Iolo A. Williams, Early English Watercolours  
1952 (Bath: Kingsmead Reprints, 1970), Plate 169 (right).

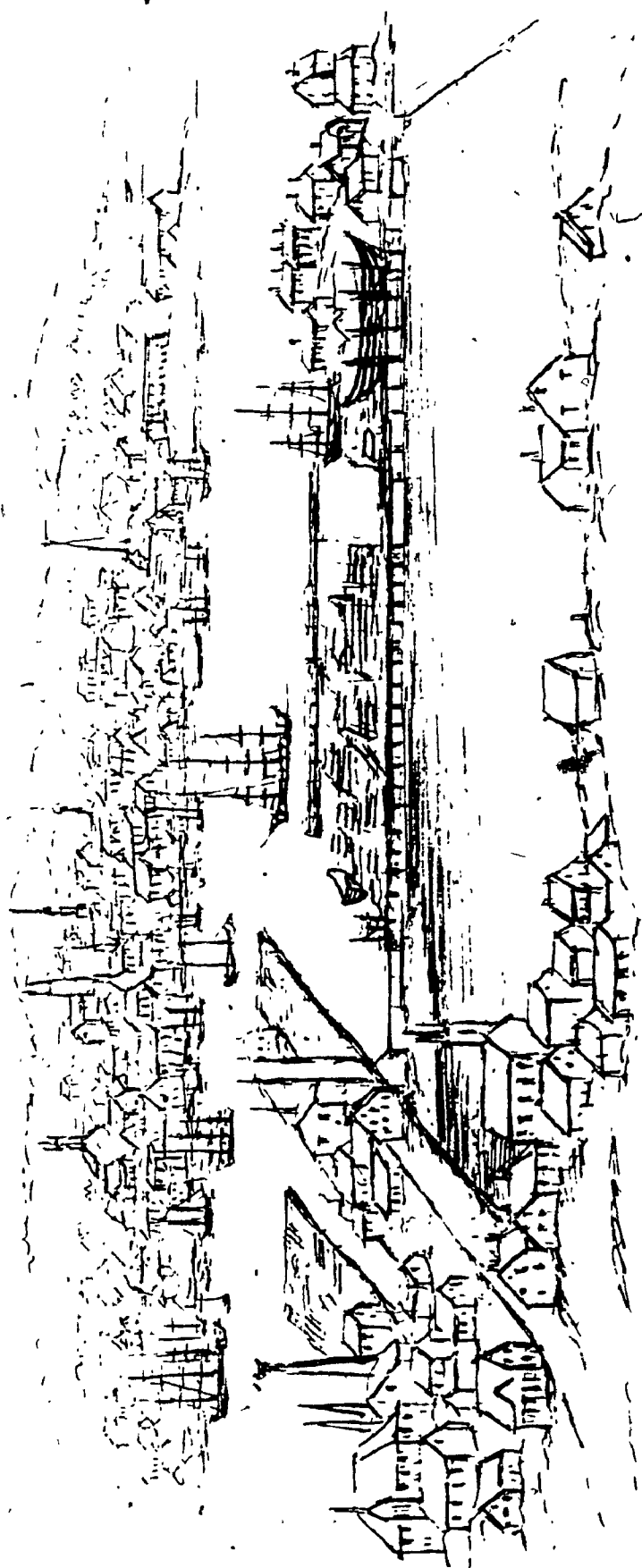






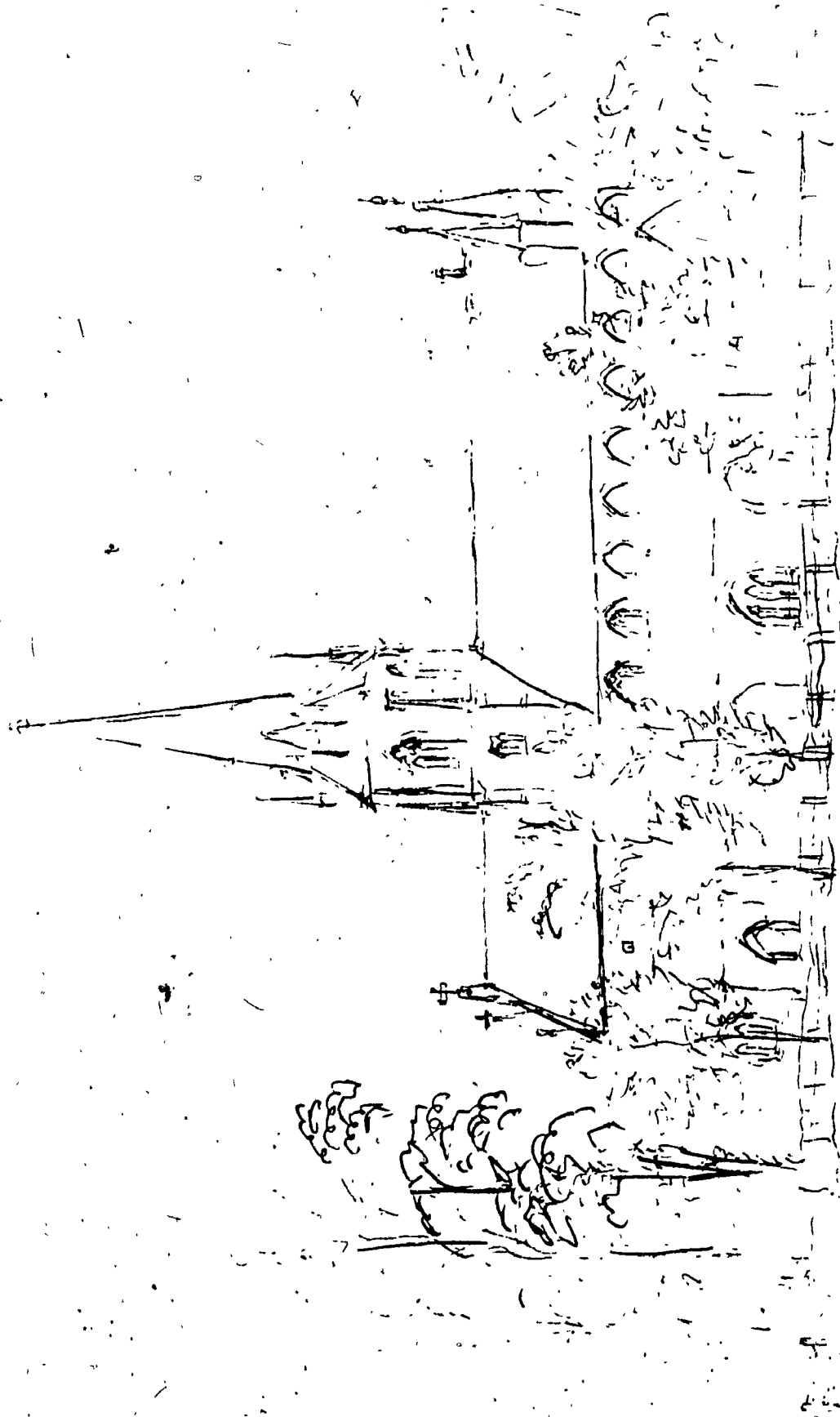
Fig. 23 DeWINT, Peter (1784-1849). The Cricketers. Water-colour.  
Illus.: Martin Hardie, Water-Colour Painting in Britain (London:  
B. T. Batsford Ltd., 1968), II:Plate 199.

Fig. 27 MILLER, MARIA MORRIS (1810-1875). Toronto 1865. Coll.:  
Nova Scotia Museum. Pencil sketch from Morris Sketchbook 1865.  
Repro. not available.



*S. John - N. B. - from Carlton*

Fig. 28 MILLER, MARIA MORRIS (1810-1875). Saint John, N. B. from Carlton 1865. Coll.: Nova Scotia Museum. Pencil sketch from Morris Sketchbook 1865.



*Cathedral in Fredericton*

Fig. 29 MILLER, MARIA MORRIS (1810-1875). Cathedral in Fredericton  
1865. Coll.: Nova Scotia Museum. Pencil sketch from Morris Sketchbook  
1865.



*Back of the Cotton House*

Fig. 30 MILLER, MARIA MORRIS (1870-1875). Back of the Cotton House

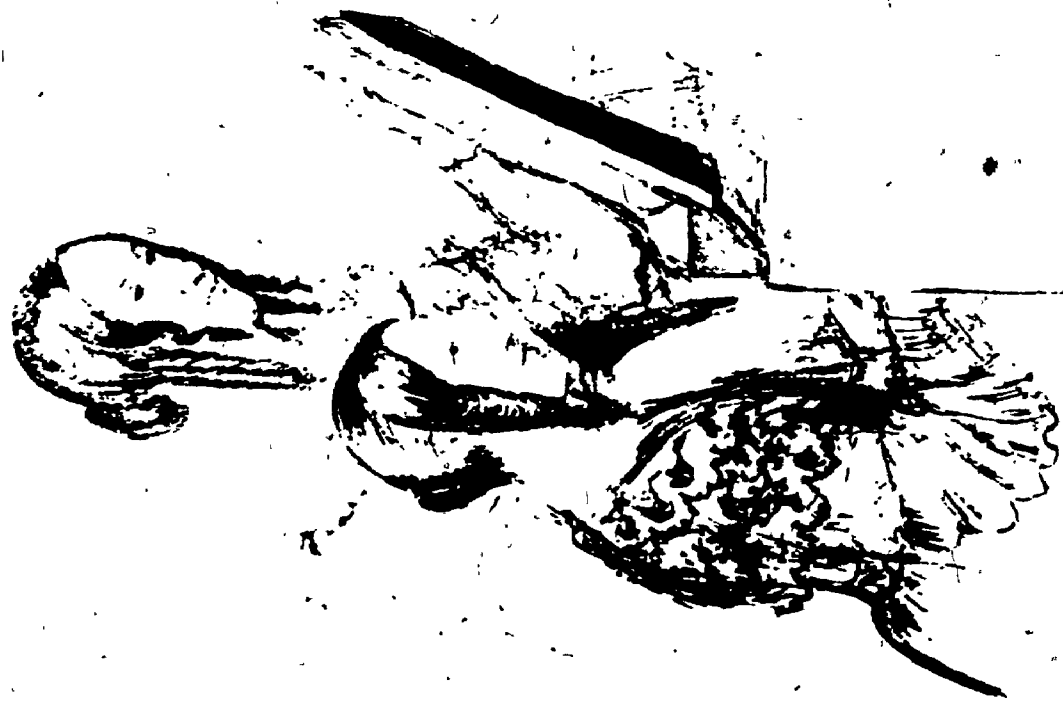


Fig. 31 ROBINSON, ELLEN NUTTING (act. 1842). Mary Creighton, Isabel Lawson. Coll.: Public Archives of Nova Scotia. 8 1/2 x 10 1/2"



*John H. Johnson*



Fig. 33 EAGAR, WILLIAM H., (1796-1839). View from the Horton Mountains c. 1836. Oil Coll. : Public Archives of Nova Scotia (en 1)





Fig. 34 EAGAR, WILLIAM<sup>H</sup>. (1796-1839). Cornwallis, Grand Pre and Basin of Mines from North Mountain p. 1836. Ott. Coll.: Public Archives of Nova Scotia. (CR 3)



Fig. 36 EAGAR, WILLIAM H. (1796-1839). Celebration on Halifax Common of the Coronation of Queen Victoria, 28th June 1838. Water-colour. Coll.: Royal Ontario Museum. (CR 16)



Fig. 37. EAGAR, WILLIAM H. (1796-1839). Pleasant Street, Halifax  
c. 1837. Water-colour. Coll.: Royal Ontario Museum. (CR 16)

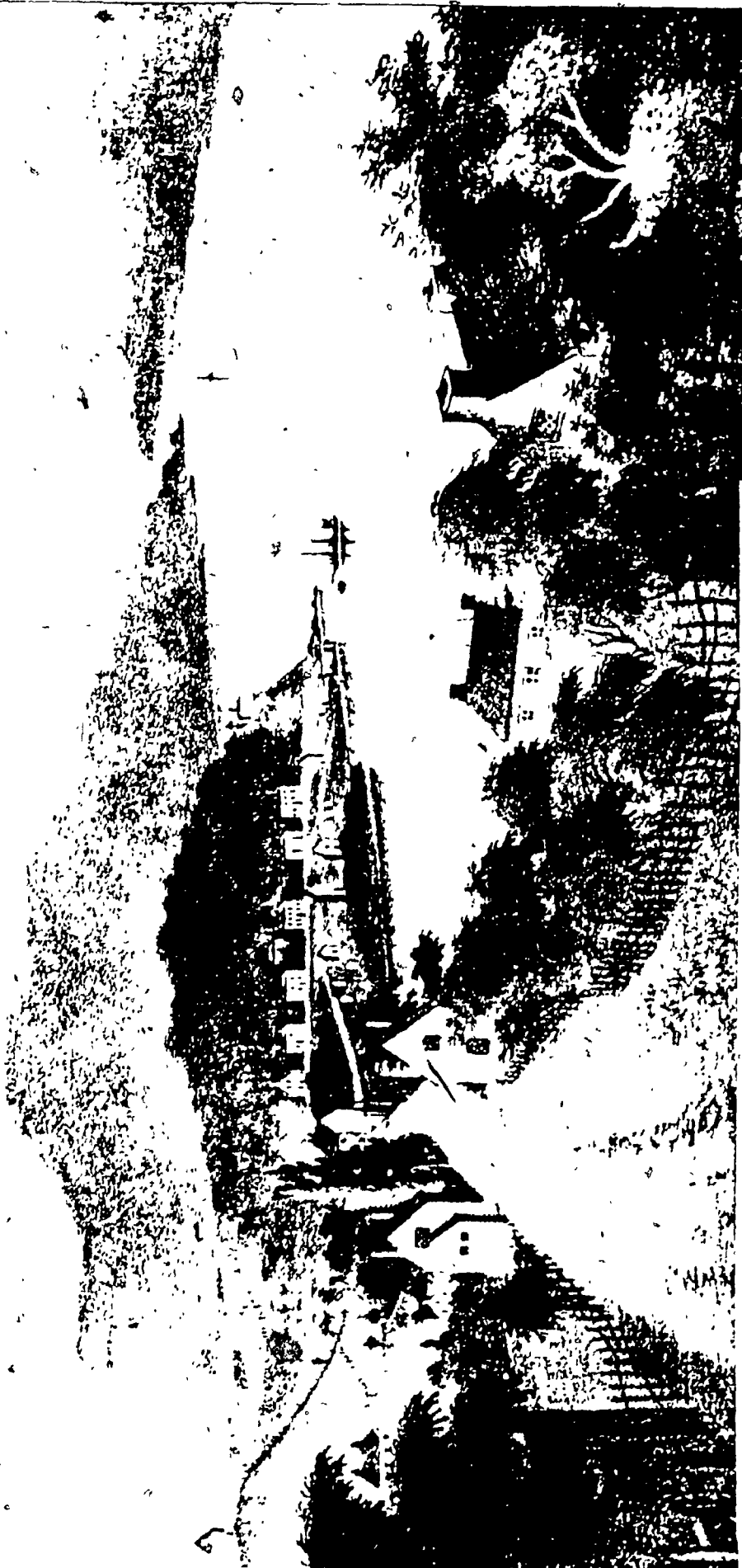


Fig. 38 HALL, MRS. MARY G. (act. 1833-35). View of Digby, Nova Scotia 1835. Lithograph. Illus.: Charles De Volpi, Nova Scotia: A Pictorial Record (Sherbrooke, Que.: Longman Canada Limited, 1974), p. 62.



Fig. 40 JEFFREY, ALICIA ANNE (1808-?). West Bay near Partridge Island, Parrsboro 1836. Lithograph. Illus.: Abraham Gesner, Industrial Resources of Nova Scotia (Halifax: A. & W. Mackinlay, 1849), flyleaf inside front cover.

Fig. 41 NOVA SCOTIA SCENERY. Wrapper for set of three lithographed views and title page with vignette issued as Pt.I, but the second number of Eagar's landscape series. Coll.: Metropolitan Toronto Library Board.

Part I.

Price one Dollar.



# NOVA SCOTIA SCENERY.

UNDER THE PATRONAGE OF  
LT GENL SIR C. CAMPBELL K.C.B. &c. &c.

ON STONE BY  
W. EAGAR.

HALIFAX.  
C. H. BELCHER, PUBLISHER.  
BOSTON.  
ROBERT S. DAVIS.

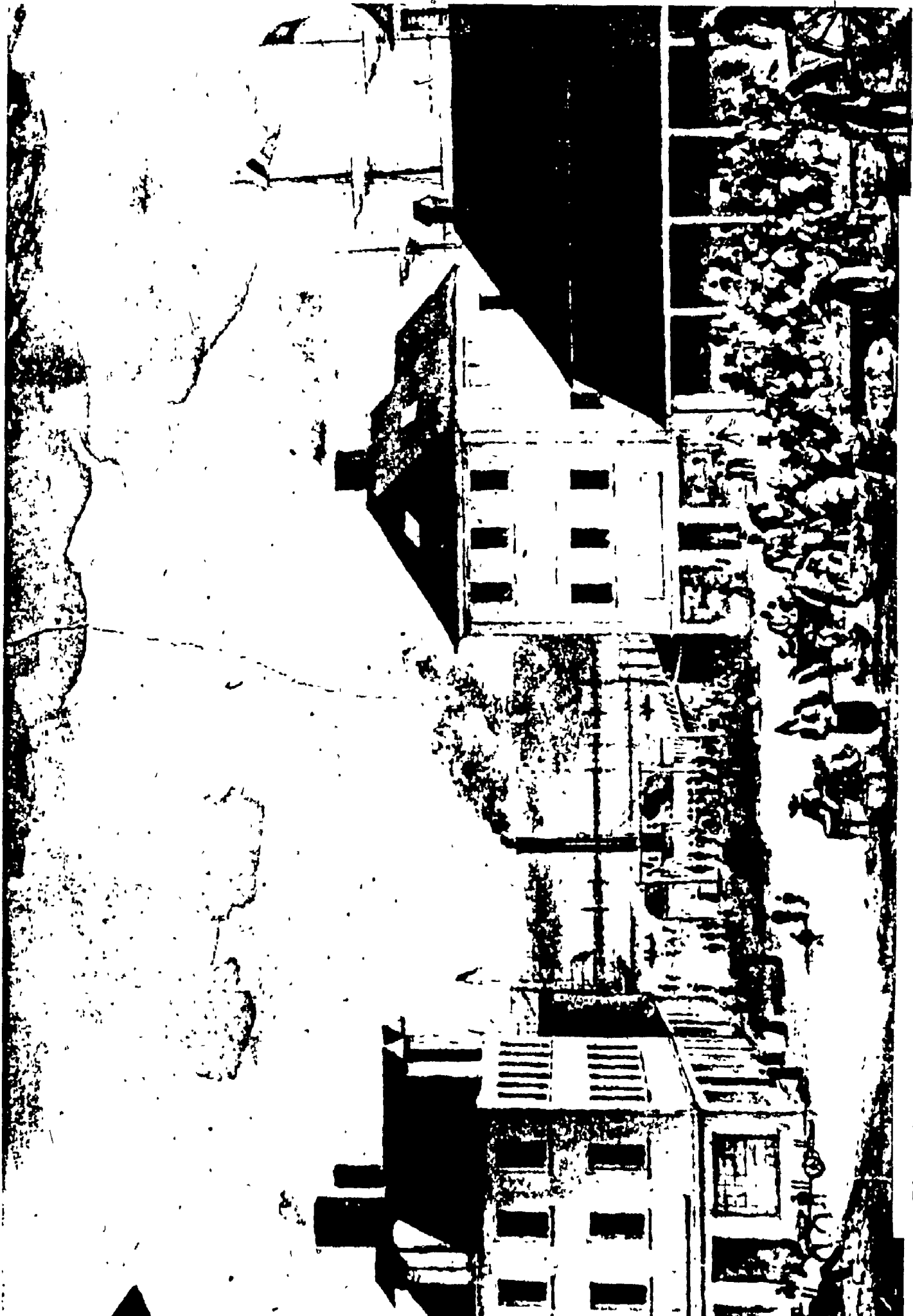


Fig. 42 EAGAR, WILLIAM H. (1796-1839). Market Wharf and Ferry Landing, Halifax c.1837. Water-colour. Coll.: Royal Ontario Museum. (CR 15)



Fig. 43 PETLEY, ROBERT (1809-1869). Windsor, N. S. from the Barracks 1837. Lithograph. Illus.: Charles De Volpi, Nova Scotia: A Pictorial Record (Sherbrooke, Que.: Longman Canada Limited, 1974), p. 68.





W. H. Bartlett. Windsor, Nova Scotia. J. W. Chapman.

*Windsor, Nova Scotia*

(From the Residence of Judge Haliburton. Author of "Sam Slick")

Fig. 44 BARTLETT, William Henry (1809-1854). Windsor, Nova Scotia (from the Residence of Judge Haliburton. Author of Sam Slick) 1842.



Fig. 45 EAGAR, WILLIAM H. (1796-1839). Dartmouth, Nova Scotia  
c. 1836. Water-colour. Coll.: Public Archives of Nova Scotia. (CR 9)



Fig. 46 EAGAR, WILLIAM H. (1796-1839). Halifax from Eastern Passage  
c.1837. Water-colour. Coll.: J. H. M. Eagar, Dartmouth, N. S. (CR 10)



Fig. 47. EAGAR, WILLIAM H. (1796-1839). Halifax Peninsula from the  
Chester Road c.1837. Water-colour. Coll.: Public Archives of Nova  
Scotia (PA 311)



Fig. 48 EAGAR, WILLIAM H. (1796-1839). H. R. H. The Duke of Kent's Lodge c.1837. Water-colour. Coll.: Public Archives of Nova Scotia.  
(CR 12)



Fig. 49 EAGAR, WILLIAM H. (1796-1839). Indian Encampment, Tufts' Cove c.1837. Coll.: Public Archives of Nova Scotia. (CR 13)



Fig. 50 · PETLEY, ROBERT (1809-1869). View of Halifax from the Indian Encampment at Dartmouth 1837. Lithograph. Illus.: Charles De Volpi, Nova Scotia: A Pictorial Record (Sherbrooke, Que.: Longman Canada Limited, 1974), p. 63.



Fig. N7 EAGAR, WILLIAM H. (1796-1839). Cornwallis, Grand Priare  
[Pre] and Basin of Minas from North Mountain 1837. Coloured engraving.  
(CR 19)



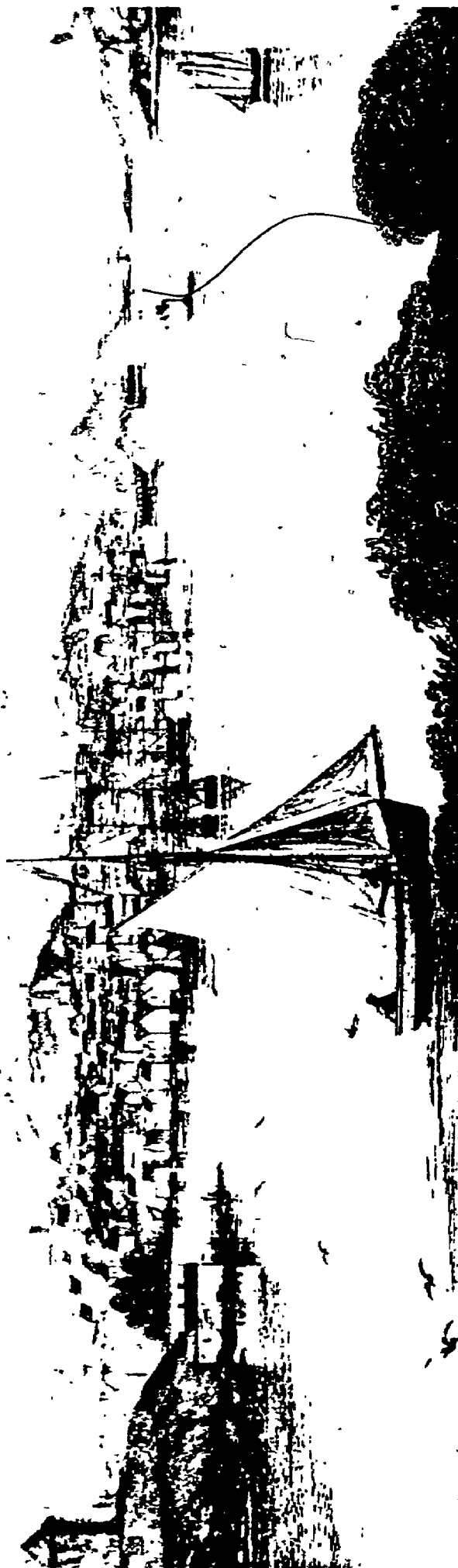




Fig. N3 EAGAR, WILLIAM H. (1796-1839). Halifax, N. S., from Fort

W. H. EAGAR  
Lithographer  
No. 100  
St. John's  
N.S.

ILLUSTRATED  
A SERIES OF VIEWS TAKEN ON THE SPOT  
AND ON STONE  
BY  
WILLIAM H. EAGAR



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*St. John's, N.S.*

Fig. N4 EAGAR, WILLIAM H. (1796-1839). Nova Scotia / Illustrated /  
in a series of views taken on the spot / and on stone / by / William  
Eagar 1839. Lithograph. (CR 22)



Fig. N5 EAGAR, WILLIAM H. (1796-1839). Halifax, from the Red Mill,  
Dartmouth 1839. Lithograph. (CR 33)



Fig. N6 EAGAR, WILLIAM H. (1796-1839). Entrance to Halifax Harbour from Reeve's Hill 1839. Lithograph. (CR 24)

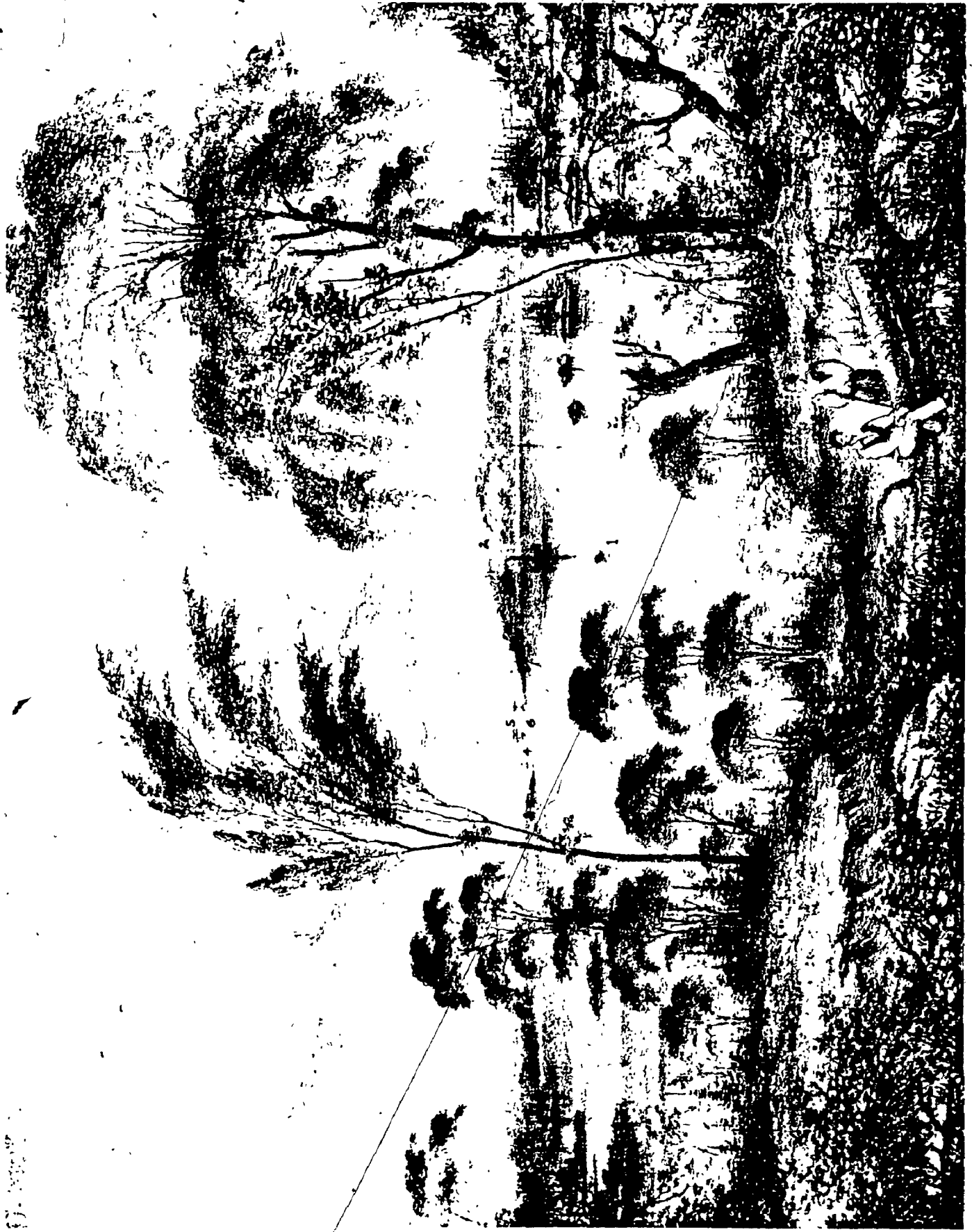


Fig. N7 EAGAR, WILLIAM H. (1796-1839). View of Bedford Basin  
1839. Lithograph. (CR 25)



Fig. N8 EAGAR, WILLIAM H. (1796-1839). Ruins of the Duke of Kent's Lodge 1839. Lithograph. (CR 26)





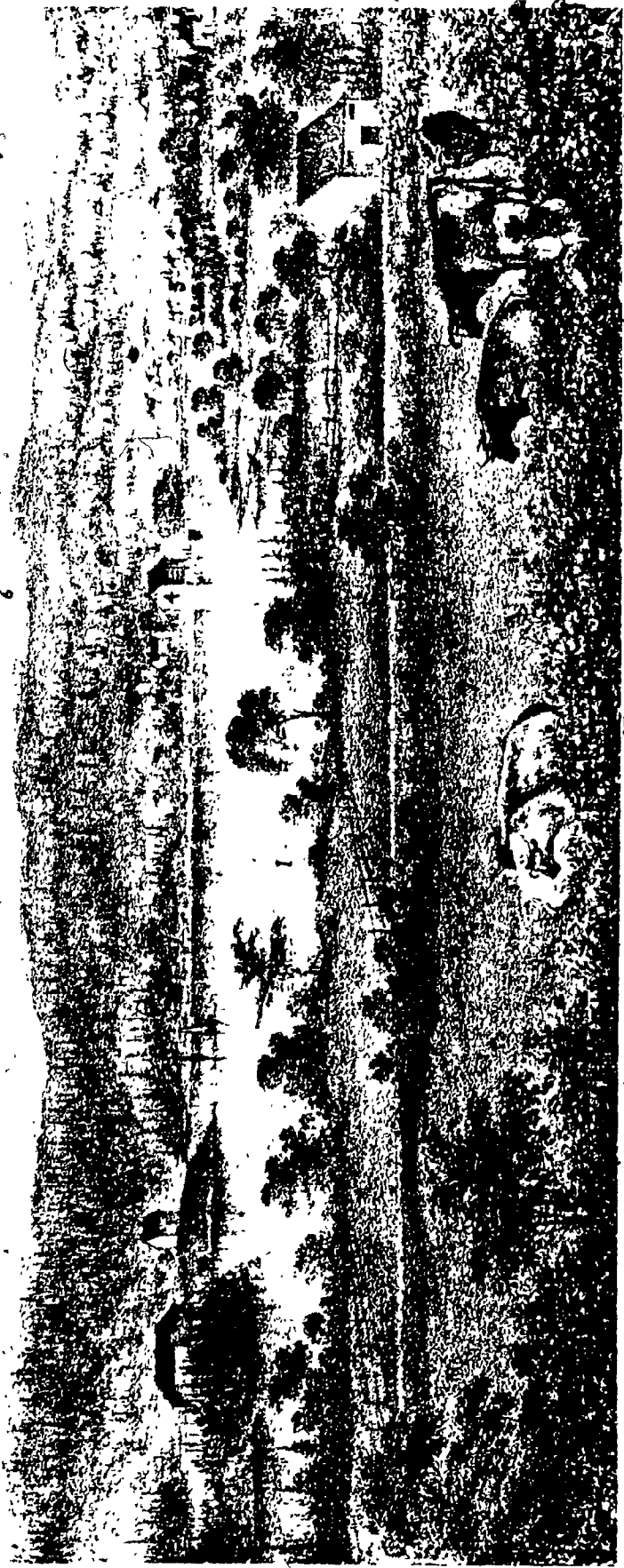


Fig. N10 EAGAR, WILLIAM H. (1796-1839) Halifax, N.S., View on the North West Arm 1839. Lithograph. (CR 28)





Fig. N12 EAGAR, WILLIAM H. (1796-1839). View from Retreat Farm, Windsor, N.S. 1840. Lithograph. (CR 30)



Fig. N13 EAGAR, WILLIAM H. (1796-1839). View from the Horton Mountains Looking Over Grand Pre 1840. Lithograph. (CR.31)



Fig. N14. EAGAR, WILLIAM H. (1796-1839). Pictou from Mortimer's Point 1840. Lithograph. (CR 32)



Fig. N15 EAGAR, WILLIAM H. (1796-1839). Pictou from the Road to Halifax 1840. Lithograph. (CR 33)



Fig. N16 EAGAR, WILLIAM H. (1796-1839).: Pictou from Fort Hill 1840.  
Lithograph. (CR 34)

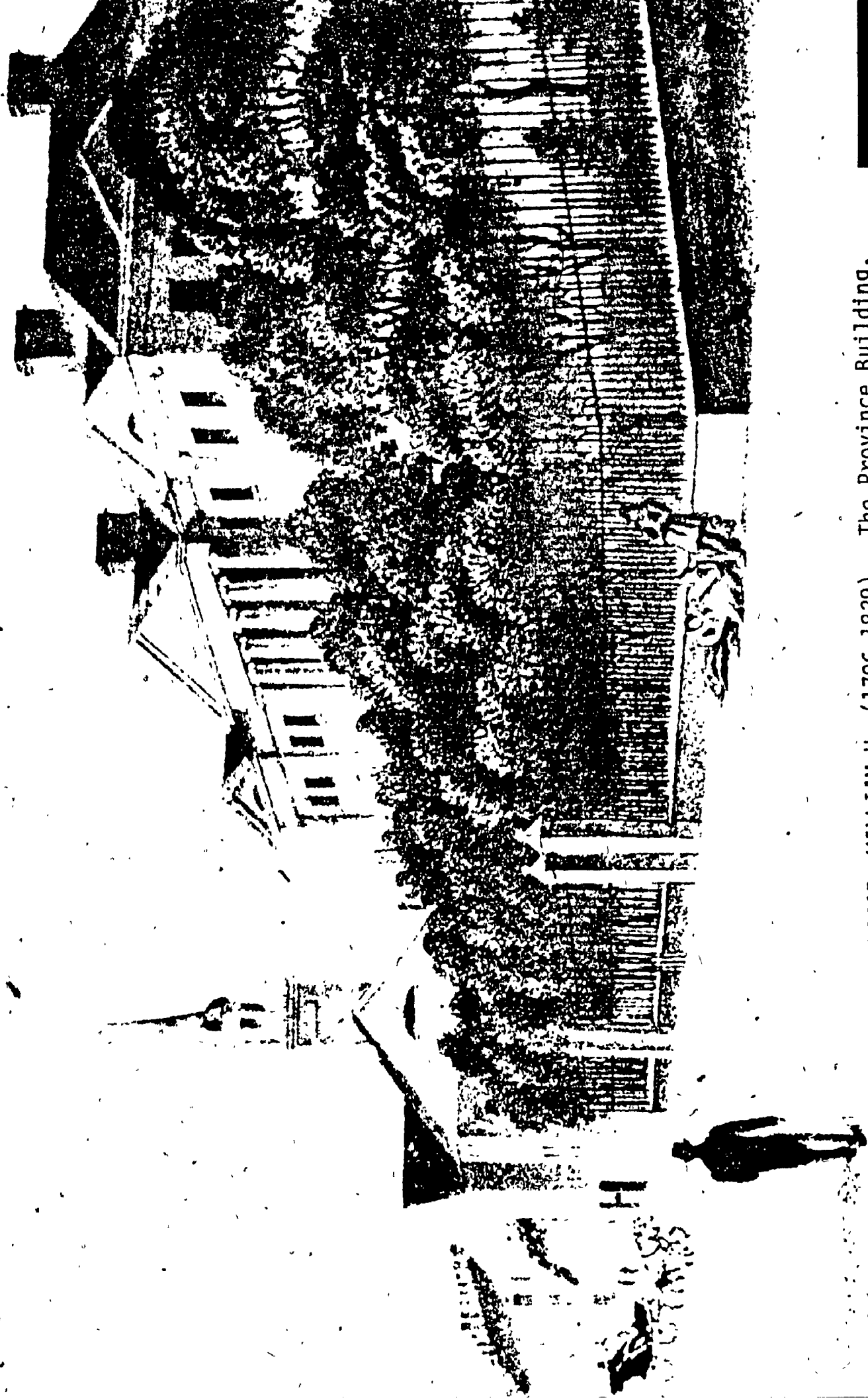


Fig. N17 EAGAR, WILLIAM H. (1796-1839). The Province Building,  
Halifax Street. Halifax 1840. Lithograph. (CR 35)





Fig. N18 EAGAR, WILLIAM H. (1796-1839). Argyle Street, Halifax  
1840. Lithograph. (CR 36)

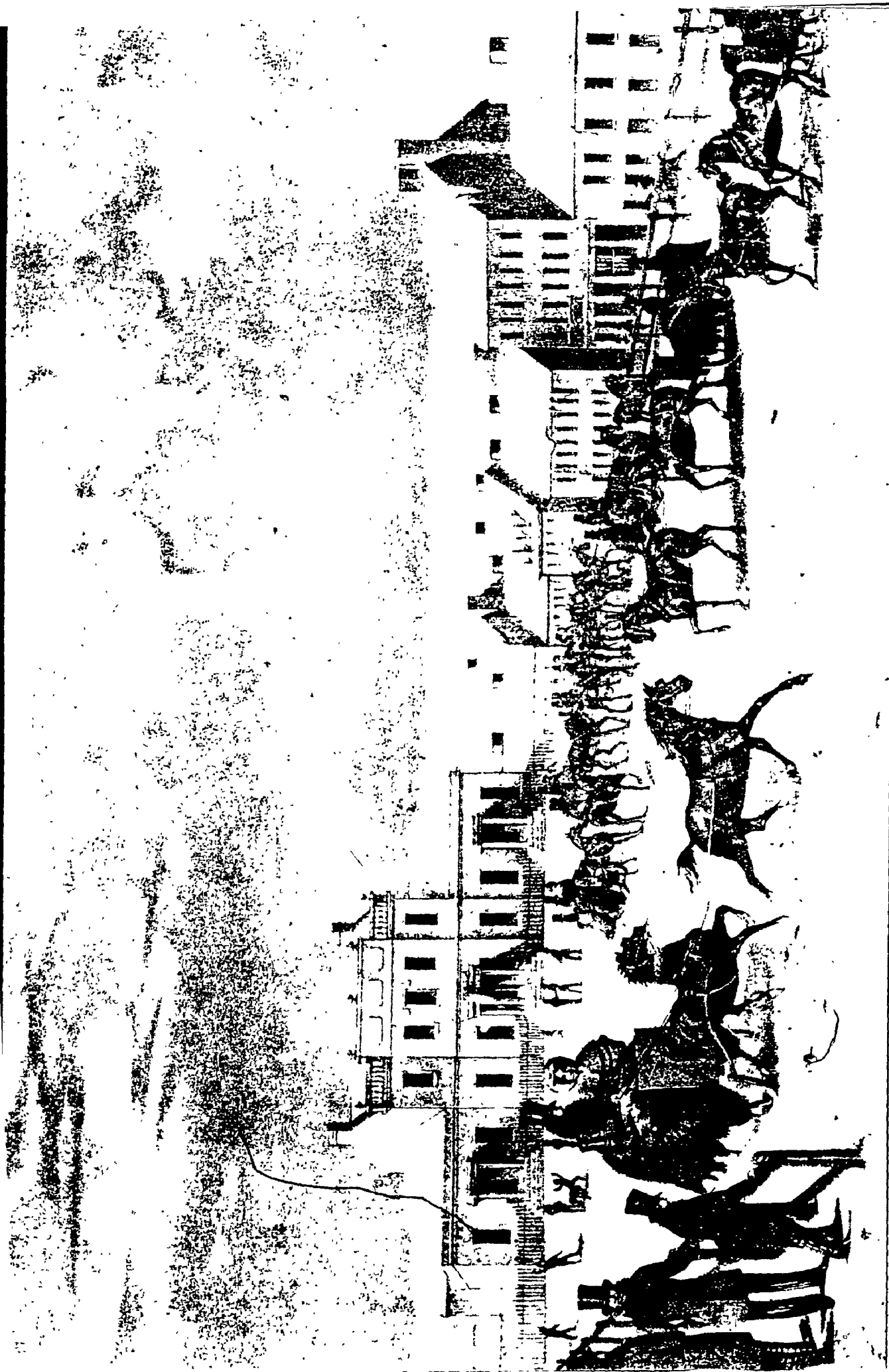


Fig. N19

BY JAMES EAGAR, DALHOUSIE COLLEGE, HALIFAX, N.S.

Fig. N19 EAGAR, WILLIAM H. (1796-1839). Tandem Club Assembling in front of Dalhousie College, Halifax, N.S. 1841. Lithograph. (CR 37)