

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

**ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600**

UMI[®]

Vertical line of text on the left margin, possibly a page number or header.

Vertical line of text on the right margin, possibly a page number or header.

NOTE TO USERS

This reproduction is the best copy available.

UMI[®]

Vertical line of text on the left side of the page.

Vertical line of text on the right side of the page.

**The European Art and Canadiana Collections
of Robert Wilson Reford (1867-1951)**

Sarah Elizabeth Ivory

A Thesis
in
The Department
of
Art History

**Presented in Partial Fulfilment of the Requirements
for the degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada**

August 1995

© Sarah E. Ivory, 1995



National Library
of Canada

Bibliothèque nationale
du Canada

Acquisitions and
Bibliographic Services

Acquisitons et
services bibliographiques

395 Wellington Street
Ottawa ON K1A 0N4
Canada

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*

Our file *Notre référence*

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this dissertation.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de ce manuscrit.

While these forms may be included in the document page count, their removal does not represent any loss of content from the dissertation.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

MQ-90886

Canada

ABSTRACT**The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)**

Sarah E. Ivory

Robert Wilson Reford, a Montrealer engaged in the shipping business, amassed a large collection of Old Master and European pictures which included a significant number of British paintings of the eighteenth century, and showed a preference for portraits. Highlights included portraits by Bronzino, Veronese, Gainsborough, Reynolds, and Hoppner, a large collection of Boningtons, and the *Madonna of the Yarnwinder* attributed to Leonardo da Vinci. Collected between 1909 and 1948, the paintings were purchased primarily from a few well-known dealers in London, New York and Paris who were to add considerably to the quality of Reford's collection. His taste, therefore, is representative of the international taste for Old Masters and eighteenth-century portraiture which dominated the art market from the late nineteenth century to the 1920s.

Reford also collected a large number of Indian medals and trade silver, watercolours, maps, prints, and other documents which constituted his collection of Canadiana. Collected from the mid-1880s to the 1930s, the collection reflects Reford's interest in material history concerning Canada's past. Several other collectors were equally interested in validating Canada's history and their concerns were related to the growth of Canadian nationalism during the later nineteenth and early twentieth century.

ACKNOWLEDGEMENTS

The research for this thesis would not have been possible without the generous assistance of many individuals. I am most grateful to Mr. Alexis Reford for allowing me unlimited access to the extensive Reford Family Papers, for assisting me in finding much of the documentation, and for devoting his time to provide me with information on his grandfather, Robert Wilson Reford. Nikola Reford and her brother, Geoffrey, have also been especially helpful. Additional credit must be given to Geoffrey, for first revealing to me the existence of the archives, and thus for providing me with a thesis topic. Other members of the Reford family, Alexander Reford, Mrs. Joris Arnold-Forster, and Mr. Michael Reford also provided valuable information. I am also grateful to Elizabeth Kennell, Conrad Graham, Nora Hague and the staff of the Notman Photographic Archives, and Holli Wheatcroft, for their assistance, and to Jacqueline Beaudoin-Ross for being so understanding.

Pam Miller and Jean Belisle have graciously accepted to serve as readers and I thank them both for their contributions. Finally, Brian Foss, my thesis advisor, deserves a special thank you for being exceedingly patient, and for his helpful comments and criticisms.

TABLE OF CONTENTS

ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
LIST OF ILLUSTRATIONS	vi
INTRODUCTION	1
CHAPTER 1	20
CHAPTER 2	57
CONCLUSION	96
SELECTED BIBLIOGRAPHY	101
APPENDIX 1	107
APPENDIX 2	108
APPENDIX 3	149
APPENDIX 4	153
ILLUSTRATIONS	285

LIST OF ILLUSTRATIONS

- Fig. 1 ABBOTT, L.F., *Portrait of Alexander Hood, 1st Viscount Bridport*
- Fig. 2 BONINGTON, Richard Parkes, *A View over the Solent, Isle of Wight*
- Fig. 3 BONINGTON, Richard Parkes, *Coast Scene with Windmill and Figures*
- Fig. 4 BONINGTON, Richard Parkes, *Landscape and Figures*
- Fig. 5 BONINGTON, Richard Parkes, *An Evening in Venice*
- Fig. 6 BONINGTON, Richard Parkes, *Coast-Scene with Figures and Donkey*
- Fig. 7 BONINGTON, Richard Parkes, *Coast-Scene with Figures*
- Fig. 8 BONINGTON, Richard Parkes, *Les Environs de Quilleboeuf*
- Fig. 9 BONINGTON, Richard Parkes, *Rouen Harbour*
- Fig. 10 BONINGTON, Richard Parkes, *Shore Scene with Cliffs*
- Fig. 11 BRONZINO, Agnolo, *Portrait of a Young Man, Ferdinand Medici*
- Fig. 12 CAMERON, Sir D. Y., *Blackwaterfoot, Isle of Arran*
- Fig. 13 CLEVE, Joost van, *Portrait of a Young Patrician Girl*
- Fig. 14 CONSTABLE, John, R.A., *Dedham*
- Fig. 15 CONSTABLE, John, R.A., *Seascape*
- Fig. 16 CONSTABLE, John, R.A., *Evening Landscape*
- Fig. 17 CUYP, Jacob Gerritoz, *Portrait of a Child*
- Fig. 18 FLORIS, Franz, *Virgin and Infant Christ*
- Fig. 19 GAINSBOROUGH, Thomas, R.A., *Portrait of Mrs. Lowndes Stone*
- Fig. 20 GOYA, Francisco G. y Lucientes, *Portrait of a Bullfighter*

- Fig. 21 HALS, Frans, *Portrait of a Gentleman*
- Fig. 22 HOPNER, John, R.A., *Portrait of Miss Selina Beresford*
- Fig. 23 KEY, William, *Portrait of a Woman*
- Fig. 24 LELY, Sir Peter, *Portrait of Prince Rupert*
- Fig. 25 LEONARDO DA VINCI, attributed to, *Madonna of the Yarnwinder*
- Fig. 26 MONET, Claude, *Portrait of Madame Monet*
- Fig. 27 MONTICELLI, Adolphe, *The Banquet (Wedding Feast)*
- Fig. 28 NASMYTH, Patrick, *On the Firth of Forth*
- Fig. 29 OPIE, John, R.A., *Portrait of Colonel Donald McLeod of St. Kilda*
- Fig. 30 OPIE, John, R.A., *Portrait of T. Girtin*
- Fig. 31 OPIE, John, R.A., *Self-Portrait*
- Fig. 32 PESNE, Antoine, *Portrait of Voltaire*
- Fig. 33 PETERS, The Rev. Matthew W., *Portrait of Major André*
- Fig. 34 RAMSAY, Allen, *Portrait of Margaret Woffington*
- Fig. 35 REYNOLDS, Sir Joshua, P.R.A., *Portrait of the Artist in D.C.L. Robes*
- Fig. 36 REYNOLDS, Sir Joshua, *Portrait of William, Viscount Pulteney*
- Fig. 37 ROMNEY, George, *Portrait of James Oliver*
- Fig. 38 RUYSDAEL, Jacob van, *Road through a Wood*
- Fig. 39 SOEST, Gerard van, *Portrait of the Seventh Earl of Pembroke*
- Fig. 40 TENIERS, David, The Younger (II), *The Five Senses, Seeing*
- Fig. 41 TENIERS, David, The Younger (II), *The Five Senses, Hearing*
- Fig. 42 TENIERS, David, The Younger (II), *The Five Senses, Tasting*

- Fig. 43 TENIERS, David, The Younger (II), *The Five Senses, Feeling*
- Fig. 44 TENIERS, David, The Younger (II), *The Five Senses, Smelling*
- Fig. 45 TERBORCH, Gerard, *Portrait of a Young Girl*
- Fig. 46 WALKER, Robert, *Portrait of Oliver Cromwell*
- Fig. 47 KRIEGHOFF, Cornelius, *Winter Scene*
- Fig. 48 KRIEGHOFF, Cornelius, *Autumn Scene*
- Fig. 49 KRIEGHOFF, Cornelius, *Indian Encampment*
- Fig. 50 KRIEGHOFF, Cornelius, *New Year's Day Parade, 1871*
- Fig. 51 BAINBRIGGE, Philip John, *Artillery Returning to Montreal, 1841*
- Fig. 52 BAINBRIGGE, Philip John, attributed to, *Montreal from the Priest's Farm, 1839*
- Fig. 53 BAINBRIGGE, Philip John, attributed to, *Montreal from the Hill Behind the Village of the Tanneries on the Road to Lachine, 1840*
- Fig. 54 TURNER, J.M.W. *Leeds, 1816, drawing. Yale Center for British Art, Paul Mellon Collection, New Haven, Connecticut.*
- Fig. 55 DUNCAN, James, Canada, an album of watercolour drawings, 1847; *Docks of Montreal*
- Fig. 56 DUNCAN, James, *Notre-Dame Street, Montreal, 1841*
- Fig. 57 DUNCAN, James, Canada, an album of watercolour drawings, 1847; *Sleighbing*
- Fig. 58 HATTON, W.S., *Haymarket Square, 1851-1853*
- Fig. 59 SMITH, J.R. mezzotint after George Romney, *Joseph Tayadeneega, Captain Brant*

INTRODUCTION

Art collecting is too instinctive and too common to be dismissed as mere fashion or the desire for fame. It is a complex and irrepressible expression of the inner individual and a sort of devil of which great personalities are frequently possessed.

F. H. Taylor¹

Almost every social group and individual collects possessions, whether they be family memorabilia which give a sense of security, religious icons for spiritual fulfilment, or beautiful objects simply because they give pleasure or because they feather the family nest. All cultures have valued and preserved material artifacts from pre-historic stone implements to the later cult objects of early Mesopotamian civilizations.² But the art collector of modern western civilization, whose desire is to adorn his environment with objects of artistic and monetary value, is moved by obscurer motives.³ While some are stimulated by a desire to display wealth and social prestige, whether real or illusory, others hoard objects of monetary value believing them to be "good investments" easily sold for profit. Still others collect objects of historical interest for a sense of security in a rapidly changing world. Finally, the issue of immortality must also be questioned when studying a collector's motivation; the number of collections that have now found their way into the public domain is testimony to certain individuals' desire for eternal recognition.

Traditionally, art collecting was the privilege of the aristocracy who considered the buying of art their social duty and the selling of it as vulgar. This code of ethics was

also adhered to by the nineteenth-century middle-class collectors who aspired to behave as the landed gentry. As newcomers to the market, they sought reassurance that their art collections were a worthy investment of the hard-earned money they had spent on them. However, much as they preoccupied themselves with the investment aspect of their collections, they were not necessarily concerned with realizing on these investments. The assumption that art is a commodity with resale value is a modern notion that has grown since World War I as a result of speculators entering the market.⁴

The taste of a collector is a result of his education, his understanding of the cultural hierarchy of material objects, and his position in society,⁵ in addition to the obvious — his wealth. There exists a strong relationship linking cultural practices to educational capital and to social origins.⁶ Furthermore, collecting can be distinguished between the mere accumulation of objects and more selective criteria answering to the notion of connoisseurship. The connoisseur, through a slow familiarization with his chosen objects of interest, relies on judgement to shape his tastes.⁷ And, the process by which the connoisseur acquires knowledge — or judgement — is a result "of the prolonged contact between disciple and master in a traditional education, i.e., repeated contact with cultural works and cultured people".⁸ For example, the collecting habits and connoisseurship of Robert Wilson Reford (1867-1951) were in part a result of his relationships with dealers and other connoisseurs in addition to his study of history and art.

To a certain extent, the collector's vision of the past, present, and future also governs his collecting tastes, as do simple economics — the supply and demand of the objects in which he is interested. Moreover, the art collector is further influenced by current trends in the market and by exhibitions organized by both public and private galleries. For instance, the art market during Reford's lifetime, discussed in Chapter 1, was dominated by the taste for Old Masters, in particular paintings by Italian artists, and especially portraits, as well as by a growing interest in the Impressionists. The Art Association of Montreal (AAM, now the Montreal Museum of Fine Arts), founded in 1860 and supported by wealthy and intellectually-minded Montrealers, did much to foster an interest in collecting art by exhibiting works belonging to Montreal's elite. From 1880 onwards, the AAM held annual loan exhibitions largely comprised of pictures belonging to Montreal collectors, the majority of whom were also benefactors of the institution itself. Whether exhibited collectively or singularly the collections of Montreal's wealthiest citizens could be scrutinized by both the public and more importantly, by other collectors. Studies of picture sales indicate that when one collector from a geographical region purchases a particular artist's work, others of the same region tend to be quick to follow.⁹ Certainly, the collectors living in Montreal's Square Mile were no exception, and the artists whose pictures they saw exhibited in each other's houses, or at the AAM loan exhibitions, were equally prominent in their own collections.

A survey of the art market from the end of the nineteenth century to the middle of the twentieth century portrays a period dominated by the entrance of a group of wealthy

industrialists. From 1880 to the stock market Crash of 1929 the market was dominated by extremely rich industrial tycoons, many of whom were American; the flamboyant dealers who provided them with their collections; highly publicized sales; and the fantastic prices paintings realized. For example, Joseph Duveen, the most outrageous of the dealers, paid an unprecedented £14,050 (approximately \$70,250) in 1901 for a Hoppner, *Portrait of Lady Louisa Manners*. One of his clients, Collis P. Huntington, bought Gainsborough's *The Blue Boy* for £148,000 in 1921, the same year he took possession of *Mrs. Siddons as the Tragic Muse* by Reynolds for £73,000. Although these major collectors were few in number, they set the tone for the market in general by their tastes, financial resources, and rates of acquisition.¹⁰ The repercussions of wealthy American collectors were strongly felt in many areas of the market, including Old Masters.

In North America the interest in Old Masters and Italian pictures was partly due to the tastes of one woman, Isabella Stewart Gardner (1841-1924), who with her advisor, Bernard Berenson, set the taste that other multi-millionaire collectors followed. Mrs. Gardner's collecting, which spanned from the late 1870s to 1919 when she suffered a paralyzing stroke, began what was felt to be the "Golden Age" in Old Masters.¹¹ J. Pierpont Morgan (1837-1913), whose enormous collection was perhaps the most comprehensive, also collected Old Masters, buying entire European collections *en bloc*, and earning himself the nickname "The Menace" for pillaging old European aristocracies and kingdoms, and paying prices no one else could afford for paintings and decorative

art objects.¹² Dr. Albert Barnes (1872-1951), known primarily for his collection of works from the Impressionist, Post-Impressionist, Cubist and other modern schools, William Randolph Hearst (1863-1951), who bought large collections of European art, much of which remained in warehouses until his death, and Richard Burrell (1861-1958), the Scottish shipping magnate whose interests ran from Oriental ceramics to Post-Impressionist pictures, were a few of the other notable collectors competing to form collections of art of the highest quality. Immortality was no doubt on the minds of these particular collectors as their paintings and decorative arts have all seen their way into the public domain. The Isabella Stewart Gardner Museum in Boston, the Pierpont Morgan Library and the J. Pierpont Morgan collection at the Metropolitan Museum in New York, the Barnes Institute in Merion, near Philadelphia, and the Burrell Collection in Glasgow are all the personal creations of these collectors.

Certain Canadians have equally envisioned their collections as entering the public domain. Most notable of these was David Ross McCord (1844-1930) who, from the beginning, saw his collection as a museum devoted to the history of his nation, and his role in its creation being no more than custodian of the objects that he felt belonged to his country.¹³ John Ross Robertson (1841-1918), Sigmund Samuel (1867-1962), and John Clarence Webster (1863-1950) were other collectors of Canadiana who arranged for their holdings to enter the public domain. Unfortunately, many others, Reford included, were not so absorbed with the question of permanent recognition, and their collections have long since been sold or divided among family.

* * *

Robert Wilson Reford was born in 1867, the eldest son of Robert Reford (1831-1913) of Moylena, Ireland, and Catherine Sherriff Drummond of Sterling, Scotland. He had two brothers and three sisters. His father had arrived in Canada from County Atrim, Ireland in 1845 with his widowed mother, an aunt, three brothers and a sister, and upon reaching age was employed in Toronto in a grocer's firm. He later established himself as a partner in a dried goods business and from there went into the shipping business as a means of transporting dried goods. The firm of Robert Reford Company became the agents for the Donaldson Line of Glasgow in 1870 when a regular steamship service to Montreal was established. The company had shares in the Donaldson ships and acted as agents not only for them, but also for other lines shipping goods around the world. In addition to shipping, Robert Reford was involved in other investment interests, the most important of which was the Mount Royal Rice Milling & Manufacturing Company, of which he was President. Other companies he presided over included the Charlemagne & Lac Ouareau Lumber Company, the York Lumber Company, and the Crown Trust Company. Reford also had interests in real estate and farming.¹⁴ It was into this milieu that the young Robert Wilson Reford was born and where he continued in his father's footsteps until his retirement.¹⁵

Reford's father was strict, puritanical, and a dominant figure who organized and financially supported many members of his extended family.¹⁶ He was typical of the

Victorian merchant class and similar to others of his milieu in the shipping businesses of Glasgow and northern England. An extremely hard-working man, he was known to be methodical in his approach to all aspects of life and like many self-made men, tireless. Known to his children as "the General", he could be abrupt and critical and was disapproving of idle behaviour and leisure activities.

When Reford embarked on his first trip to Europe as a young man, his father sent him off with much advice on social conduct.¹⁷ Although he admitted to a friend that his son had "always been very steady"¹⁸ he was not so kind in speaking to him directly, afraid that Robert, at the age of 20, might disgrace the family name. Letters sent to the younger Reford on his voyage show that Reford senior referred to him as lazy and selfish, and stated that "regarding social accomplishment you are not musical, well read or possessed of the conversational attractions you might have had you taken the trouble to acquire them."¹⁹

In any case, Reford probably inherited his unquestionable moral rectitude and social conscience from his father but was luckily strong enough to withstand the severity of the latter's discipline and his at times unreasonable expectations. Certainly, the father instilled in all his children a strong sense of civic responsibility. He had been a city councillor, and had been involved in many Montreal institutions and charities. Among other things he had been a benefactor and Governor of McGill University, a life Governor of the Montreal General Hospital, and a benefactor of the Young Men's

Christian Association, the Montreal Diocesan College, and Saint George's Church. Reford junior and his siblings were equally generous with their time and money where many Montreal charities and institutions were concerned. Like his father, Reford played an active role in community life. He was a Governor of the Art Association of Montreal, a member of the Museum Committee of the McCord Museum, President of the Canadian Club (1915-1916), and Vice-President of the Montreal Branch of the Canadian Patriotic Fund, an organization established during the Boer War.

Reford benefitted from a good education. He attended Upper Canada College, Toronto in 1880, Lyall School, Montreal, and Lincoln College, Sorel, from 1881 until 1883.²⁰ He also received strong encouragement from his father to continue to learn and read throughout his life.²¹ His appetite for books on art and history was to be extremely beneficial to his collecting as he was often able to use his considerable scholastic knowledge of art when buying paintings. Dealers, aware of his voracious reading habit, were less likely to overcharge or to consider offering questionable works. As a comparison, Richard Burrell, the Scottish collector who came from a similar background as Reford and was also in shipping, was known to have read very little, and was thus easily led astray when adding to his collection, which now houses many fakes and works of inferior quality.²²

Reford's father was also a collector of pictures, but unlike his son he bought as an investment and as a sign of wealth. His preference for landscapes — of which he bought

many — and "figures with something suggestive that is conveying a story with it or incident,"²³ suggests that his tastes ran towards Victorian genres and pleasant landscapes that were equally favoured by the rising industrialist class in Great Britain. Furthermore, it is unlikely that he took great pleasure in the collecting of these paintings as he often had others buy for him, notably his brother Willie Reford, who purchased from dealers in Britain.²⁴ In Montreal, he bought from Scott and Sons, whose gallery on Notre Dame Street he considered to be the best in Montreal. In fact, he wrote, "[Scott and Sons] have been largely instrumental in bringing most of the fine pictures which adorn the Galleries of Sir D. A. Smith, R. B. Angus, Geo A. Drummond and others, indeed have done much to cultivate a taste for really high class work."²⁵

His personal tastes do not seem to have had much impact on his son, who did not favour Victorian pictures at all. Nor did the young Reford patronize Scott and Sons, preferring other Montreal dealers for the purchase of Canadian art. Nonetheless, the most important advice given by Robert Reford to his son — advice that did have a considerable impact on his collecting habits — was imparted to him in 1888 when the young man was embarking on his first trip to Europe: "If you see anything real good [sic] whether in engravings or etchings I have no objection to your investing a few pounds. If in engravings or etchings, only buy [?] artists proofs ... also bring a few of the curious Old Engravings you speak of. I would like you to cultivate a taste for art. So don't buy rubbish. Buy only what is good. Your art [?] can likely help you."²⁶

It is also of interest to note that Reford senior possessed, in addition to his European pictures, over 100 works by Canadian artists, including 73 oils and watercolours by Frederick Arthur Verner.²⁷ He was an extremely proud Canadian despite his Irish birth, and strongly believed Canada to be a country of great promise. Like his father before him, Reford was to take an avid interest in the history of Canada.

While collecting Old Masters was an activity prominently enjoyed by several Montrealers in the late-nineteenth and early-twentieth centuries, the collecting of Canadiana did not receive the same recognition. Collectors of historical documents, maps, and views of early Canada were for the most part not concerned with social prestige; rather, their efforts were motivated by an enthusiasm to preserve visible evidence of Canada's history.²⁸ Reford's collection of Canadiana, along with those of some of his contemporaries, is the topic of Chapter 2. Canadians, specifically the English-speaking Protestant Montrealers who dominated the city's businesses and cultural institutions, had previously preferred to look towards Britain, the Mother Country, for culture and history, and in matters of taste. However, several of Montreal's citizens, including Reford and to a greater extent David Ross McCord, collected Canadiana as a means of documenting and validating Canada's heritage and legitimizing its national identity. The efforts of these Canadians were a result of the growing nationalism which emerged at the turn of the century.

In 1894 Reford married Elsie Stephen Meighen (1872-1967), the daughter of Robert Meighen and niece of Lord Mount Stephen. The wedding of one of Montreal's most eligible daughters to the eldest son of a shipping firm was well-documented in the press and was considered one of the main social events of the year.²⁹ For Reford, it was the beginning of a very happy and successful marriage. Elsie Meighen Reford was an intelligent woman who was active in the community, giving time to needy institutions and organizing many society balls in aid of charity.³⁰ She was an independent woman who frequently travelled to England without her husband, staying for extended periods visiting her uncle and friends. And she shared Reford's interest in art. She had grown up in a wealthy family; both her father and, to a greater extent her uncle, collected art. She enjoyed going with her husband to the galleries of New York and London and was an influence on more than a few of his purchases. Further, she occasionally chose pictures herself, and dealers were equally attentive of her opinions. For instance Reynolds' *Portrait of William, Viscount Pulteney, Earl of Bath* (Fig. 36), was purchased by Mrs. Reford in 1909 at Christie's through Leggatt's gallery in London.³¹

In 1889, at the age of 22, Reford entered into the family firm. Business took him first to Victoria, B.C., where he remained for two years, overseeing The Thermopylae, a ship employed in the importation of rice from the East for the aforementioned Mount Royal Milling and Manufacturing Company. He then travelled to Antwerp, returning to Montreal in 1892. In 1906 Reford became a partner in his father's firm and in 1913, upon the death of the latter, assumed its control. In addition, Reford held many

important positions within the business community. In 1912 he was elected President of the Montreal Board of Trade. He was made a Director of the Cunard Steamship Company in 1919, becoming chief Canadian representative of the Cunard White Star Ltd. From 1920 to 1930 he was President of the Shipping Federation of Canada, and was President of the Navy League between 1920 and 1922.³² Always interested in naval history, Reford "had a special sense of the historical significance of the Montreal Port" and the St. Lawrence River.³³ He played an important part in the development of the Port and assisted in making it the largest freshwater one in the world.³⁴

Robert and Elsie Reford began building their house at 3510 Drummond Street³⁵ in 1901; it would eventually house a large collection of important European pictures and an equally interesting collection of Canadiana. By his death in 1951 at the age of 84, Reford, with the support of his wife, had bought, among others, Old Master portraits by Bronzino and Veronese, the *Madonna of the Yarnwinder* (Fig. 25) attributed to Leonardo da Vinci, eighteenth-century British portraits by Reynolds, Gainsborough, and Romney, seventeenth-century Dutch paintings by Ruisdael, Teniers, and Dou, landscapes by Constable and Bonington, and a Monet. In addition to his collection of over 75 Old Masters and European pictures of superb quality (see Appendix 2), his important collection of Canadiana included several hundred watercolours and maps of early Canada, prints, coins, pieces of Indian trade silver, and rare books (see Appendix 3).

Certainly, large and impressive private art collections were not foreign to Montrealers, who enjoyed the benefits of those collectors who frequently lent to the Annual Loan Exhibitions of the Art Association of Montreal. These collections had been amassed by men of a generation earlier, including Sir William Van Horne (1843-1915), Sir George A. Drummond (1829-1910), Charles R. Hosmer (1851-1925), James Ross (1848-1913), Lord Strathcona and Mount Royal (1820-1914), and R. B. Angus (1831-1922), who between 1880 and 1920 amassed an enormous wealth of European art. Janet Brooke states in *Discerning Tastes; Montreal Collectors, 1880-1920*, that there were close to 1400 nineteenth-century pictures alone in Montreal, a city of approximately a quarter million. Statistically this put Montreal at the forefront of cities of art collectors worldwide, following the largest centres of London, Paris, and New York. This wealth of collectors was partly due to the building of the Canadian Pacific Railway, which dominated Montreal business until 1914, and financially benefitted the businessmen associated with its construction.³⁶ In addition to the Railway, the economic supremacy of Montreal over other Canadian cities, dependent on the Bank of Montreal and the growing number of other financial institutions, continued until World War I.³⁷

But Reford was not of the generation of the great railway tycoons, and there were few men in Montreal who could continue collecting as extensively as they had. Amassing large-scale collections, as they had done, was considerably more difficult after World War I, by which time Montreal's position as a city of leading art collectors had come to a close. Personal income tax, introduced following the War, prevented successful

businessmen from amassing such fortunes as had previously been possible. A sales tax imposed on purchased art, exorbitant duties for bringing works of art into Canada (whether for exhibition or purchase) and the obvious economic hardships felt by all those who experienced the Depression were further hindrances. Economically, however, Montreal had begun its decline before the Crash, losing much of its wealth to Toronto and other Canadian cities.³⁸

The loss of power previously held by Montreal's wealthy Anglo-Protestant families can largely be attributed to the loss of power of the city's two leading institutions and to labour unrest. The establishment by the federal government of the Canadian National Railway in 1922, through the purchase of several railway companies on the verge of bankruptcy, meant a loss of business for the CPR.³⁹ The increase in automobile and air travel further diminished the importance of the railways. Secondly, the Bank of Montreal (essentially run by gentlemen of Montreal's elite), through conservative lending policies and an unwillingness to assist small businesses, farmers, and unestablished customers, lost its position of power to the Royal Bank of Canada — a far more progressive institution with directors from across Canada.⁴⁰

Finally, Montreal labourers, most of them poorly educated and among the poorest paid in the country, were frequently on strike in the twenties, further contributing to the disintegration of the city's economic structure. Already suffering from a combination of these ills, Montreal was deeply scarred by the Crash. Its economic reliance on

financial institutions, transportation and the wheat-exporting industries further exacerbated the situation.⁴¹

While never a poor man, Reford's finances were always such that he was required to make sacrifices in shaping his collection, often declining to buy paintings he wanted. For instance, at the time of his purchase of his Bronzino, *Portrait of a Young Man, Ferdinand Medici* (Fig. 11) in 1927, he was also considering a Giovanni Bellini but did not feel he could afford both.⁴² Even during the twenties, at the height of his collecting career when dozens of pictures entered his collection, Reford was never able to purchase on a level equal to the great American collectors. During the Depression thirties, Reford, like so many others, was no longer able to invest as much in art and few important works entered the collection with the exception of those, such as the Hoppner portrait, which were already "purchased" before the Crash but were as yet unpaid for.

From all accounts and letters, Robert Wilson Reford seems to have been a sensitive, generous, and lively man. Upon his death the abundance of kind words sent by family, friends — of which he had many — politicians, businessmen, artists, collectors and dealers, all portray a gentle man, with a good sense of humour who loved nothing more than entertaining his friends and others in his house and sharing with them his beautiful works of art.⁴³

ENDNOTES

1. Francis Henry Taylor, *The Taste of Angels* (London: Hamish Hamilton, 1948), p. ix.
2. Niels von Holst, *Creators, Collectors and Connoisseurs: The Anatomy of Artistic Taste from Antiquity to Present Day* (London: Thames and Hudson, 1967), p. 3.
3. *Ibid.*, p. 3.
4. John R. Taylor and Brian Brooke, *The Art Dealers* (London: Hodder and Soughton, 1969), p. 284.
5. Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge: Harvard University Press, 1984), p. 2.
6. *Ibid.*, p. 13.
7. *Ibid.*, p. 66 and Holst, p. 3.
8. Bourdieu, p. 66.
9. Peter Watson, *From Manet to Manhattan: The Rise of the Modern Art Market* (New York: Random House, 1992), p. 133.
10. Raymonde Moulin, *The French Art Market: A Sociological View* (New Brunswick, NJ: Rutgers University Press, 1987). An abridged translation by Arthur Goldhammer of *Le Marché de la peinture en France*. Paris: Éditions de Minuit, 1967), p. 79.
11. Watson, p. 130.
12. Aline B. Saarinen, *The Proud Possessors; The Lives Times and Tastes of Some Adventurous American Art Collectors* (New York: Alfred A. Knopf, Inc., 1968), passim.
13. P. Miller, B. Young, D. Fyson, D. Wright, M.T. McCaffrey, *The McCord Family, A Passionate Vision* (Montreal: McCord Museum of Canadian History, 1982), p. 85.
14. In 1890 Reford purchased two large farms in Ste. Anne de Bellevue (later taken over by Sir William MacDonald, and now MacDonald College) for the purposes of breeding Ayrshire Cattle.
15. *Dictionary of Canadian Biography*, vol. II, 1938, pp. 373-375. Thanks also to Alexander Reford for information provided from his unpublished DCB Draft on Robert Reford (1831-1913).
16. Reford Family Archives, Robert Reford Letterbooks, passim.

17. The trip was considered an opportunity for Reford to perfect his French as his father recognized the importance of bilingualism in a Montreal businessman: "French has become an absolute necessity here as this city and province are becoming more french every day." Reford Family Archives, Robert Reford Letterbook 4, Robert Reford to John Thomson, Glasgow, November 22, 1887.
18. *Ibid.*
19. Reford Family Archives, Robert Reford Letterbook 4, Robert Reford to Reford, Tredinnock, Stirling, December 22, 1887.
20. Reford Family Archives, RWR-5.
21. Reford Family Archives, list of books at 3510 Drummond.
22. Richard Marks, *Burrell, A Portrait of a Collector* (Glasgow: Richard Drew Publishing, 1983), *passim*.
23. Reford Family Archives, Robert Reford Letterbook 4, Robert Reford to Willie Reford, January 2, 1888.
24. Reford Family Archives, Robert Reford Letterbook 4, Letters to Willie Reford, *passim*.
25. Reford Family Archives, Robert Reford Letterbook 3, p. 465, Robert Reford to D. Coulson, Bank of Toronto, Toronto, November 4, 1889. (There is no record of young Robert W. Reford having purchased anything from them at all.)
26. Reford Family Archives, Robert Reford Letterbook 4, Robert Reford to Reford, p. 70, February 23, 1888.
27. Alexander Reford, DCB Draft: from Robert Reford Notebook, pp. 157-167.
28. Miller *et al.*, p. 141.
29. Unknown newspaper account of wedding, Reford Family Archives, June 12, 1894.
30. "Robert and his family are ok and Elsie the busiest woman in the country. She and the Governor General Lord Grey are great friends and she is working up his idea of immortalizing the battlefields of the Dominion beginning at Quebec and it is wonderful how she has succeeded...." Reford Family Archives, Robert Reford Letterbook 9, p. 943, Robert Reford to John Thomson, Glasgow, March 17, 1908.
31. Reford Family Archives, Reford Dealer Files: Leggatt's.
32. "R. W. Reford Rites Set for Tuesday," *The Gazette*, December 17, 1951.

33. "A Builder in the Sea's Tradition," *The Gazette*, December 18, 1951.
34. "From Sail to Stream," *The Montreal Star*, December 17, 1951.
35. This house, by the architect Robert Findlay, was demolished in 1968. After McGregor Street was cut through in the mid-1950s, the house was situated on the upper west corner of McGregor and Drummond streets.

"Robert is building a big house above me over 100 foot deep by 50 wide and he and elsie (sic) are trying to have everything of the latest. It promises well. Three other big houses are going up alongside it one of them a palace to cost furnished a hundred thousand pounds, it is said. So you see all the fools are not dead." Reford Family Archives, Robert Reford Letterbook 9, p. 131, Robert Reford to Lizzie Reford (sister), Toronto, February 7, 1901.

"Talking of Robert's and Elsie's new house. It is I can tell you a grand affair. I don't know the cost but they seem to have the very best of everything that money could buy. Both Robert and Elsie have a fad that way and take a real pleasure over the smallest details and so far as I can see they seem to have made the house quite a success. We are nowhere in comparison. There is no comparison. We are old fashioned as the hills and they have everything up to the latest notch. Carpets especially made for each room and silk hangings in the principal rooms and halls to match the carpets...." Reford Family Archives, Robert Reford Letterbook 9, p. 423, Robert Reford to Lizzie Drummond (cousin), November 5, 1901.

36. Carl Berger, *The Sense of Power, Studies in the Ideas of Canadian Imperialism, 1867-1914* (Toronto: University of Toronto Press, 1970), pp. 92-94.
37. *Ibid.*, pp. 97-98.
38. *Ibid.*
39. *Ibid.*, pp. 92-94.
40. Margaret W. Westley, *Remembrance of Grandeur; The Anglo-Protestant Elite of Montreal, 1900-1950* (Montréal: Éditions Libre Expression, 1990), pp. 186-192.
41. Berger, pp. 95-96.
42. Reford Family Archives, Reford Dealers Files: Agnews.
43. "Remember (the) Beaux-Arts parties we had and what fun they were. I have always so loved coming to your house and feeling that there was some dignity felt in the world, talking about (?) and pictures and wandering through your lovely rooms." Reford Family

Archives, Letter of condolence, L. MacKenzie, 8 Redpath Place, Montreal, to Mrs. Reford, 1951.

CHAPTER 1

THE OLD MASTER AND EUROPEAN COLLECTION

For the most part, the Reford collection can be divided into two sections. The first, which he himself referred to as his "art collection,"¹ consisted primarily of Old Masters and European eighteenth- and nineteenth-century pictures; the second was comprised of his large holdings of Canadiana. His art collection was bought almost exclusively in New York, London, and Paris from notable dealers including Thos. Agnew & Sons, Wildenstein's, Leggatt Bros., Duveen Brothers, and others. It reflects the international taste of the first half of the century, specifically that seen in America where there were several famous collectors active between 1900 and 1950. As previously mentioned, Isabella Stewart Gardner, J. Pierpont Morgan and William Randolph Hearst were some of these personalities who, despite their considerably larger collections, had similar tastes to Reford's.

While archival material from the earliest years of his collecting — those leading up to 1910 — is sketchy, Reford, at some point shortly thereafter recognized the importance of keeping all documentation regarding his art collection: bills of sale and receipts, insurance records, exhibition requests and schedules, correspondence (including carbon copies of his letters) with dealers, historians and art connoisseurs, and articles of interest related to works in his collection were for the most part kept in copious files.² This

practice he might have learned from his father, who also kept clippings, scrapbooks and letterbooks, and copies of all correspondence.

Reford's first important purchase of art remains a mystery. Family accounts state that he started collecting in 1884 but no mention is made as to the nature of this early acquisition which may very well have been Canadiana.³ Certainly there is evidence that he was purchasing engravings in London and, in his father's words, "investing in art" in 1888.⁴ To date, research in the family archives has indicated the *Portrait of Colonel Donald McLeod of St. Kilda* (Fig. 29) by John Opie (1761-1807) was the first major work to enter his collection. This was bought in 1909 at Thos. Agnew & Sons, the distinguished dealers in Bond Street, London.

While there were a few significant collectors in Reford's generation, those of a generation earlier provide a better glimpse into the general collecting tastes that prevailed in Montreal at the time Reford began collecting.⁵ For example, Sir William Van Horne (1843-1915), the most prominent collector of the period, listed 230 Old Master and nineteenth-century paintings in an insurance list of 1914.⁶ His collecting interests lay primarily with Old Master pictures ranging from a sixteenth-century portrait by El Greco, to seventeenth-century Dutch landscapes by such masters as Ruisdael, and eighteenth-century Italian paintings by Canaletto and Tiepolo. Several eighteenth-century British portraits also adorned the walls of his mansion on Sherbrooke Street, but in general British painters were not as well-represented in his holdings.⁷ However, he did

purchase a Hoppner, *Portrait of Countess Walgrave*, two Reynolds, *Portrait of Lady Talbot*, and *Portrait of the Countess of Carnarvon*, and a Gainsborough, *Landscape with Cattle*.⁸ His nineteenth-century collection was more impressive and included French Romantic, Realist, and Barbizon artists such as Delacroix, Ribot, Monticelli, and Daumier, and Impressionists and Post-Impressionists including Monet, Renoir, Cézanne, and Toulouse-Lautrec.⁹ Van Horne also collected a number of superb Japanese ceramics now in the collection of the Montreal Museum of Fine Arts along with many of his pictures.¹⁰ Reford knew Van Horne and he was well-acquainted with his collection.

Charles Hosmer (1851-1925) was another gentleman with whose pictures Reford was familiar as the two were neighbours. Much of Hosmer's collection, built largely of eighteenth- and nineteenth-century British painting, nineteenth-century French painting and the Hague School, was purchased in Paris from Durand-Ruel and in London from the French Gallery. His tastes ran primarily to British eighteenth-century masters; he had a large collection of portraits by Lawrence, Hoppner, Reynolds, Raeburn, and Gainsborough. These English pictures, bequeathed to his spinster daughter, are now in the collection of the Montreal Museum of Fine Arts. The French painters represented in his collection included Corot, Boudin, and Delacroix, to name a few.¹¹

James Ross's (1848-1913) collecting interests were also similar to Reford's; however, in addition to portraits by such artists as Reynolds, Raeburn and Hals, and British

landscapes by such men as Turner and Bonington, he also added paintings by nineteenth-century British Academics, and by Pre-Raphaelites Leighton, Rossetti and Burne-Jones.

E. B. Greenshields (1850-1917), while a generation older than Reford, did not begin collecting to any great degree before 1900.¹² Thus, his collection of Hague School pictures was for the most part formed between that date and his death in 1917, coinciding with the same period in which Reford began his own collection. Greenshields' interest in the Hague School is well-documented; however his publications on the artists (1904¹³ and 1906¹⁴) did nothing to convince Reford of their merits, and no Hague School artists entered into the latter's collection.

These gentlemen — Van Horne, Hosmer, Ross, and Greenshields, all residing in Montreal's Square Mile — were part of the same social milieu, frequented the same clubs, and in several instances sat on the same boards of both financial and charitable institutions. All were benefactors of the Art Association of Montreal and it is therefore understandable that their collective interests in art would be shared with Reford, who was their junior, and a follower in their footsteps.

Montreal art collectors of Reford's own generation are fewer in number and evidence suggests that only one, Charles Hosmer's son, Elwood, can be compared with Reford. His collection, comprised of pictures of the eighteenth and nineteenth centuries, included an impressive number of fine Boudins and four important Canalettos. In Toronto, a city

whose art collectors were only beginning to rise in importance in the early twentieth century, the collection of Frank P. Wood was most comparable to Reford's.¹⁵ A collector of Old Masters, Wood owned such pictures as Gainsborough's *The Harvest Wagon*, purchased from Duveen.

Reford's own collection of European pictures reads much like that of a small museum: Leonardo da Vinci, Bronzino, Willem Key, Veronese, Pieter Pourbus, Goya, Cuyp, Ruisdael, David Teniers the Younger, Fragonard, Daumier, and Monet were some of the artists represented. It also comprised a large number of British pictures including a Turner drawing, a David Cox, *Minding the Flock*, a Crome landscape, a Thomas Girtin, *Abbotsbury, near Weymouth*, a Moreland, *Farmyard Figures*, a Sickert drawing of Venice, several small Constable landscape sketches, and over ten Boningtons. Approximately 50 per cent of his collection was British in origin. However, Reford's strength, like Charles Hosmer's, was in British eighteenth-century portraits; he owned a Reynolds, two Raeburns, a Gainsborough, a Romney, a Hoppner, two Opies, and several works by minor artists.

There is no questioning Reford's passion for portraits which accounted for approximately 50 per cent of his Old Master and European picture collection. An examination of the inventory (Appendix 2) confirms his predilection for British portraits in particular: at least 24 of the 40 portraits known to have entered his collection were by British artists.

Reford's interest in portraits is not surprising. The vogue for portraits had grown rapidly beginning in the mid-nineteenth century and the prices had multiplied tenfold between 1880 and 1915.¹⁶ By the 1890s the portrait was much in favour with new industrially wealthy collectors and the number of portraits on the market doubled between 1900 and 1930.¹⁷

Certainly, this interest in portraits was observed by many New York dealers. Among them was Wildenstein, who himself was partly responsible for the rising interest in British portraits among American collectors in the teens and twenties.¹⁸ This trend, fuelled as a result of the large number of portraits entering the market after World War I, continued to grow throughout the twenties.¹⁹

Within the taste for eighteenth-century British portraits, works by Gainsborough, Reynolds, Romney and Raeburn were considered most desirable, followed by works by Lawrence.²⁰ Reford had fine examples by all of these artists, including what at the time was generally considered an exceptional Reynolds, *Self-Portrait of the Artist in D.C.L. Robes* (Fig. 35),²¹ and a Gainsborough *Portrait of Mrs. Lowndes Stone* (Fig. 19), from the Sully collection. The Hoppner, *Portrait of Miss Selina Beresford* (Fig. 22), was bought from Duveen in 1928 for \$80,000. Further, Reford bought portraits by Opie, Ramsey, Raeburn and other minor portraitists.

Reford's interest in British pictures places him squarely among his Canadian contemporaries. While Americans, proud of their independence, were less influenced by the British, Canadians, especially Montreal's anglophone population, still felt closely allied to the Monarchy. Furthermore, Reford spent a great deal of time in England from his marriage in 1894 to the beginning of World War II. Even during World War I, when travel was restricted for civilians, Reford with his wife crossed the Atlantic twice.²²

While other Montrealers collected British painting including portraits, few, with the exception of Hosmer, are known to have had such a large representation in their possession. Toronto collectors, who were growing in number in the twenties, also showed a propensity for eighteenth-century British painting and an inordinate preference for portraits.²³ But Reford did not limit his interest in portraiture to British examples. His Bronzino, *Portrait of Ferdinand Medici* (Fig. 11), his Veronese, *Portrait of a Boy*, his Goya, *Portrait of a Bullfighter* (Fig. 20), his Lely, *Portrait of Prince Rupert* (Fig. 24), and Monet's *Portrait of Mme Monet* (Fig. 26) are all exemplary examples of Reford's interest in portraiture.

An argument can be made that collectors of portraits, of which there were many in Reford's era, were not so much interested in them as works of art as they were in the prestige they brought to their possessor. But Reford, a descendant of Irish landowners from Molyena, County Atrim, Northern Ireland, was proud of his heritage and would have considered himself of the upper classes. Furthermore the social prestige of his

wife's family would have reinforced his social standing in Montreal's elite. Thus, I would argue that Reford's interest in portraits was not so much an effort to acquire a past but was rather a result of his interest in history and its many characters. Several of the portraits in his collection were of figures who had played prominent roles in the history of North America. For example, the *Portrait of Cunne Shote* by Francis Parsons reflects Reford's interest in Native North Americans. This interest in Indians was also evident in his collection of several pieces of trade silver and no fewer than thirty prints of portraits of famous Indian chiefs.

In fact, in at least one instance the sitter was more important than the artist. Reford learned that his Lawrence, *Portrait of General Stuart*, bought in 1922, was of the General Stuart present at the burning of Washington, and not of the General Stuart who had been with Wolfe at the Conquest of Quebec. He exchanged the picture three years later for a *Portrait of Alexander Hood, 1st Viscount Bridport, K.B., Admiral of the White* (Fig. 1) by L. F. Abbott (1760-1803) — a much less prestigious artist.²⁴ Hood was an important figure in the British Navy and was successful in several battles with the French during the Seven Years' War. Reford was keenly interested in both Canadian and naval history, the latter due in part to his association with shipping.²⁵

Interestingly it was not his amassing of an impressive collection of portraits which Reford considered his major accomplishment but rather his acquisition of a large collection of Boningtons. Reford had no other European artist so well-represented in his collection

and no other Montreal collector was known to have been as interested in Bonington.²⁶

He stated, "I have specialized in Bonningtons (sic), both watercolours and oils,"²⁷ — in addition to which he added numerous prints.

Many of Reford's opinions on his Bonington collection are known to us as a result of his correspondence with John A. MacAulay, Q.C., of Winnipeg. MacAulay, also an art collector, bought his first picture in 1928, and was primarily interested in small-format pictures. His collection contained paintings by Constable, Utrillo, Van Gogh, and Turner in addition to many by Canadian artists.²⁸ MacAulay wrote to Reford in February, 1950 after visiting the Reford house where he was "very much taken" with the Boningtons,²⁹ seeking advice on the market value of the artist and the names of reputable European dealers, as he was interested in purchasing one himself. Reford referred him to Leggatt's who, he said, carried Boningtons and other good pictures. Describing his relationship with them, he wrote "I had a very special arrangement with Leggatt's, to keep an eye on any good Boningtons that turned up and, under certain circumstances, (they) acquired them "sight unseen"; but there was always an arrangement in regard to all the pictures I bought from them, whether or not, that in the event of something better turning up I could return the picture against credit for the price of it and obtain another...." In fact, MacAulay was particularly interested in *Quilleboeuf* (Fig. 8) and tried to purchase it from Reford. But the latter declined, stating, "In regard to the picture in the hall which you mention, (again, this was the *Quilleboeuf*, which sat on an easel), this was one of my first purchases. Many say it is the best picture I have, while

other people name one or two others. I am not desirous of selling it."³⁰ Reford's *Quilleboeuf* was bought in this manner: he purchased it from Leggatt's as an exchange for another Bonington, *Venetian Scene*, a Raeburn portrait, a Russell, and a van Cromer, all from his collection. Reford was pleased with the exchange and he added, "You can therefore appreciate the value of the above Bonington was in the neighbourhood of 12,000, but it is regarded as the best Bonington there is."³¹

On the strength of his correspondence with Reford, MacAulay wrote to Leggatt's and eventually visited them while in London, buying two Boningtons in 1951. MacAulay was to become an important collector of European Masters, including Boningtons, and it is interesting to see how a visit to the Reford collection, and a subsequent friendship with Reford himself was to influence another important Canadian collector.³²

* * *

A great many of Reford's connections in the art world were either with dealers or were made through dealers. In fact, much of the strength of Reford's collection lies in his choice of dealers and in his faith in their opinions. He was one of a large number of collectors who believed that one could have more confidence in a man's opinion of art if his livelihood depended on his word. Reford's confidence in the dealers with whom he did business is evident from his correspondence both with them and with others. He frequently sought their advice on matters concerning his collection, from conservation

to the reliability of those requesting works for exhibition.³³ Reford saw these men as advisors who would be able to protect him from unpleasant or risky situations.

Reford's dependence on dealers is all the more interesting given his overwhelming knowledge of art. However, through this knowledge, he had also acquired a sense of the enormous difficulties present in establishing attributions of Old Masters. Undoubtedly, he understood both the importance of connoisseurship, and the importance of recognizing the qualifications of those in the field whose connoisseurship could be trusted and was greater than his own.

This was the era of dealers, and Reford's reliance on them was typical among major collectors. Dealers had risen in importance steadily since the middle of the eighteenth century, taking hold in the middle of the nineteenth century and finally rising to become the central "support system" for the arts by the 1920s. The collapse of the Salons in Paris and of the large international exhibitions had left a void during a period characterized by the rise of middle-class patrons of the arts.³⁴ Industrialist collectors, who had not necessarily had the privilege of acquiring the requisite sense of "taste" through birth and education as had the landed gentry, relied heavily on art dealers to instruct them on which pictures were appropriate additions their collections. Thus, the nineteenth century saw the patronage of the arts turn away from the artists themselves to these middlemen who had hitherto been considered no more than tradesmen.

Dealers, recognizing this need for guidance, soon dominated the art market and influenced taste. Their galleries became the focal points of interest and activity in the art market. Thus, the tastes of their established clients — in other words what was likely to sell — influenced the choice of pictures they hung in their galleries, and this in turn shaped the general tastes of newer collectors and influenced market prices. Joseph Duveen is an example of a dealer whose opinion could influence a picture's marketability. Collectors like J. Pierpont Morgan frequently sought his advice if they were considering a purchase from another dealer. Similarly, Nathan Wildenstein produced tea at 4 o'clock each working day in his gallery, and experts, connoisseurs and customers were all welcome to come and participate in art-related discussions.³⁵

Reford, who bought almost exclusively from dealers, was therefore unwittingly influenced not only by the dealers themselves, but also by their clients whom he had probably never met. The scope of his collection was dictated by the dealers with whom he chose to do business. And due to his appetite for study and for taking an active interest in art, he chose well. From his first encounters with dealers in nineteenth-century pictures and historical watercolours, prints and maps, including Cottier & Co., Colnaghi & Sons, and Croal Thompson, to his later and long lasting relationships with New York, London and Paris dealers, Reford repeatedly chose those with high reputations who were also patronized by a host of important and well-known collectors.

Of course, choosing reputable dealers did not entirely eliminate the possibility of acquiring wrongly-attributed pictures, and Reford was no different than other collectors who unknowingly purchased several problematic works. His interest in eighteenth-century portraiture and British painting increased his odds of acquiring questionable pictures; due to the prevailing taste for these pictures many examples with falsified provenances and attributions entered the market to benefit from the high prices. For example, Reford's Reynolds *Self-Portrait* is now not considered autograph,³⁶ and his Hals, *Portrait of a Gentleman* (Fig. 21), is considered a fake.³⁷ However, Reford fared better than others and was protected to a certain extent by his reliance on reputable dealers. Despite the fact that the Hals was sold to him by Wildenstein, it is unlikely that it was knowingly sold as a fake. In comparison, few of the British eighteenth-century portraits bought by Van Horne as Reynolds, Raeburns, Romneys and Hoppners are currently believed to be autograph.³⁸

Reford's choice of dealers in his early collecting years was a result of his relationships with various Montreal collectors including Van Horne, through whom Reford made the acquaintance of at least one dealer. It is very likely that Reford sought Van Horne's advice at an early date in his collecting career: Cottier and Croal Thompson were both dealers who sold frequently to Van Horne and later to Reford.³⁹ Van Horne bought repeatedly from the Cottier Gallery in New York, where his dealings included the purchase of several Monticellis.⁴⁰ Cottier, who was responsible for much of the interest in Monticelli with North American collectors, sold Reford *The Banquet* (Fig. 27) in

1913, with the assistance of Van Horne who had asked the gallery to reserve the picture for a friend.⁴¹ Cottier's had purchased *The Banquet* in October 1912, from D. Croal Thomson, the eminent writer on the Barbizon School, and, as such, an expert on Monticelli.⁴² It is likely that Reford would not have come into contact with the picture, or the gallery, without Van Horne's participation.⁴³ W. Fearon of Cottier's is known to have been personally familiar with Reford's collection as early as 1913, when he was visiting Montreal.⁴⁴

In 1909 Reford came into contact with another dealer who was to be an important contributor to his collection: Leggatt's of London. Most probably the introduction came through his wife's family as Elsie herself purchased a Reynolds, *Portrait of William, Viscount Pulteney, Earl of Bath*, from them, also in 1909.⁴⁵ Over the years Reford was to buy from them many pictures including Boningtons, Constables, a Romney, his Ruisdael, and a Turner drawing, to name a few. In total, Reford bought no fewer than 38 paintings from Leggatt's. His association with the three brothers was friendly and he visited their country home near London on at least one occasion.⁴⁶ Obviously, Reford thought highly of their taste and judgement as he entrusted them to view, and subsequently to purchase, the *Portrait of an Indian Chief, Cunne Shote* — the principal Indian Chief of the Cherokee Nation — painted by Francis Parsons, on the Chief's visit to George III in 1762.⁴⁷ Leggatt's acted on Reford's behalf in obtaining the picture from Bromhead, Cutts & Co., dealers who had once been associated with Colnaghi's of

London.⁴⁸ This is one of the few instances when Reford bought a picture without seeing it first, although it should be noted that he already had an engraving of it.

Perhaps Wildenstein's, another dealer with whom Reford had a longstanding relationship, was the greatest influence on his collection, contributing to it several of its most significant works. Nathan Wildenstein (1851-1934), founder of the original gallery in Paris, was known for his unquestionable reputation and connoisseurship. His firm's intellectual contributions to the art world included the publication of *catalogues raisonnés* on such artists as Manet, Monet, and Morisot, and the purchase of the *Gazette des beaux-arts* in the early 1920s. Nathan Wildenstein emphasized his image as a connoisseur, conscious that collectors acquired confidence from associating themselves with reputable dealers who acted more as advisors and protected them from fraud.⁴⁹

Reford maintained a close relationship with Wildenstein & Co., both in Paris and, to a greater extent, in New York.⁵⁰ The extensive correspondence between George Wildenstein, the son of Nathan, and Reford portrays a friendly relationship. Joseph Stransky, another dealer at Wildenstein's, also corresponded with Reford frequently, and saw his pictures in Montreal in March 1930, on a trip ostensibly made to deliver three recently purchased, important pictures in person. These were Reford's Pourbus, *Portrait of a Nobleman*, the *Madonna of the Yarnwinder* attributed to Leonardo, and the Frans Hals, *Portrait of a Gentleman*.⁵¹ While in Montreal Stransky worked with Reford in

re-hanging the collection, ensuring that each of his masters was hung to its best advantage.⁵²

Reford had established a relationship with Thos. Agnew & Sons as early as 1909 when he had purchased the aforementioned *Portrait of Colonel Donald McCleod of St. Kilda* by Opie. He also bought his Bronzino, *Portrait of a Young Man, Ferdinand Medici*, his Veronese, *Portrait of a Boy*, and Gainsborough's *Portrait of Mrs. Lowndes Stone* from their New York gallery in 1928. Various Agnews came to Montreal and saw his collection and Reford visited their galleries in both New York and London. He was well-acquainted with several of them, specifically Gerald Agnew in London who came to Montreal on several occasions.⁵³

Like most collectors of the first quarter of the century, Reford could not fail to come into contact with the most infamous dealer of the day, Joseph Duveen, and his brother Benjamin.⁵⁴ Reford dealt primarily with Benjamin in their New York galleries. In December 1926 Benjamin sent a letter and brochures for Teniers' *The Five Senses* (Figs. 40-44), and a Gerard Dou, *Lady Playing a Harpsichord*, to Reford while the latter was staying in New York. The inference was that Reford had visited the gallery and had expressed interest in the paintings. The Teniers, five panel pictures each depicting one of the five senses, and the Dou obviously pleased Reford and Duveen held them for him. A series of letters sent from Duveen emphasizing the quality and importance of the pictures, the "remarkable provenance" boasting very important collections, and the asset

they would be to Reford's collection finally succeeded, and Reford bought them on January 20, 1927.⁵⁵

It should be pointed out, however, that despite Duveen's aggressive marketing skills, it was obvious that both Mr. and Mrs. Reford liked and wanted the pictures from the outset. The slight delay in deciding upon them seems to have arisen as a result of the Reford house having nowhere to place them. Eventually, it was decided that the Dou would be sent from Duveen's with a display easel, and an architect was called in "to make out a plan for setting the Teniers in the Mantle".⁵⁶ Furthermore, it may have been a question of finances as both pictures were quite expensive. The Teniers cost \$20,000 and the Dou, \$25,000, and Reford included in the exchange a Raeburn, *Portrait of Ellis Martin*, for a value of \$3,000 towards the Dou and Teniers.⁵⁷ However, with the exception of one other picture from Duveen, Hoppner's *Portrait of Miss Selina Beresford*, Reford did not become a regular patron of his and no further purchase is documented. This could be for no other reason than the fact that Joseph Duveen, the driving success behind the gallery, died in 1939 when Reford was still feeling the effects of the Depression.

Reford's choice of dealers, many of whom supplied pictures to well-known international collectors, shows that for the most part, he acted independently from other Montreal collectors. His connections with Lord Mount Stephen and several members of the British aristocracy undoubtedly put him in contact with the aforementioned dealers, whose

reputations were confirmed by Britain's most esteemed collectors. While some of Montreal's first collectors — who were predominantly industrialists — would have had the opportunity to patronize Britain's first-class dealers, few would have enjoyed the privileges of socializing with many members of England's landed gentry. Furthermore, the publicity surrounding the important international collectors, linking them to these dealers, would have been sufficient evidence for Reford who would have derived a certain satisfaction from associating himself with these high-profile collectors. Finally, it must be said that Reford was an intelligent and self-confident collector, and he probably sought out these experts knowing that they would be the best possible choices for his purposes.

Most interesting is the fact that among Reford's copious dealer files there is no mention of the French Gallery in London from whom many collectors, including Van Horne, Hosmer, Angus, Ross, and Drummond all bought significant numbers of works. French worked in association with Scott & Sons, to whom they supplied many of the Montreal gallery's European pictures.⁵⁸ Equally there is no evidence of Reford having purchased any European pictures from Scott & Sons despite their large inventory of pictures by artists also found in Reford's collection. Finally, there is no evidence to suggest that others of the Montreal circle were as well-acquainted with Duveen Brothers, although Torontonians Frank P. Wood was to use Duveen as the primary agent in the acquisition of his impressive Old Master collection.⁵⁹

As mentioned above, Reford did patronize D. Croal Thompson and Cottier & Co., two dealers frequented by Montrealers including Van Horne, James Ross and R. B. Angus; however, his relationship with each of them appears to end by 1920. Ross also purchased a Raeburn portrait from Agnew's, and it is likely that he and Reford were not alone in patronizing the London dealer given the number of Montreal collectors of eighteenth-century British paintings. Interestingly, Wildenstein's — from whom Reford purchased several of his most important works — seems to have had no other Montreal customers. In the inventory of nineteenth-century pictures in Montreal compiled by Janet Brooke in *Discerning Tastes*, there is no mention of Wildenstein having sold to any Montreal collectors. This is all the more surprising, given Wildenstein's stocks of nineteenth-century pictures. Felix Wildenstein was known to Montrealers in the 1930s through his generous loan of a David portrait to the AAM for exhibition, and subsequently to the Art Gallery of Toronto. The loan of the picture was a result of Reford's association with Wildenstein and its inclusion in the exhibitions was organized by Reford himself.⁶⁰

In addition to the many dealers with whom Reford was in contact, the quality of his collection of Old Masters was recognized by members of the art community both in North America and abroad. The list of important scholars, museum curators and directors, dealers and other collectors who saw his collection, and whose opinions he sought is impressive, to say the least. Chandler Post of the Fogg Museum, R.W.G. Vail, Director of the New York Historical Society, and Wilhelm Bode (Berlin) all came

to Montreal and visited the Reford collection. Many, such as E. P. Richardson, Director of the Detroit Institute of Fine Arts, asked to see Reford's collection as a result of having seen his works in exhibitions such as the New York World Fair in 1939 which was organized by the Institute's curator, Dr. W. R. Valentiner.⁶¹ E. Heldring, a Dutch scholar, came to Montreal and wrote upon his return, "...I admired the good taste with which he (Reford) collects, a marked contrast with the Van Horne collection which disappointed us when we visited it the following day (notwithstanding some good pictures)."⁶² Reford recognized the importance of the comments made by his esteemed visitors; when he himself was not able to be present, his man, Arthur Hills, took visitors around the house and then after memorizing their comments, carefully wrote up all the comments room by room, for Reford's information.

Some of these gentlemen became friends of Reford's. For instance, Graham Campbell MacInnes, from Toronto, felt that Reford had a "magnificent collection." He corresponded with Reford frequently and saw his collection on several occasions. Reford also corresponded with Robert Witt, of the Witt Reference Library, London who requested photographs of his important pictures in the early 1930s.⁶³ Finally, Reford was to establish a longlasting friendship with Paul Oppe, an English connoisseur and an authority on drawings, through his Bonington collection. The two first met in 1937 as a result of the Bonington exhibition at Burlington Gallery, London, to which Reford lent several pictures, and they visited each other several times until the death of Reford in 1951.

An examination of the attribution of the *Madonna of the Yarnwinder* from its purchase from Wildenstein's in 1928 to Reford's death in 1951 provides an example of Reford's own connoisseurship and understanding of the art market. His continued interest in maintaining or bettering the reputation of works in his collection, including his *Yarnwinder*, also shows his understanding of the importance of establishing credibility for his collection with members of the artistic community.

Reford fought long and hard to establish his *Yarnwinder* as by the hand of Leonardo despite the fact that it was sold to him as by the Siennese painter Giovanni Bazzi, called Sodoma (1477-1549). The possibility that the painting might have been by Leonardo only arose after its purchase. Another version of the picture, in the collection of the Duke of Buccleuch, was at the time considered the better of the two pictures.⁶⁴ However, Reford was not of the belief that his was any less by the artist's hand than the Duke's, and over the years several experts were enlisted to give their opinions.⁶⁵

Arguments arose as to the validity of Reford's picture when he was asked to lend it, along with his Bronzino, Goya, and Hoppner, to the New York World Fair of 1939. Correspondence between Reford and the Committee continued and W. R. Valentiner, Director General of the Committee, who had initiated the request to borrow the four works, suggested that it be exhibited as "Workshop of Leonardo". Having previously been to Montreal and having seen the Leonardo in Reford's collection, he believed the former attribution to Sodoma to be correct, and yet recognized the ongoing deliberations

over the picture's authenticity.⁶⁶ Reford insisted that if it was not attributed to Leonardo he would not be able to lend the picture to the exhibition. His concern over the picture's reputation was based on the fact that the Duke of Buccleuch's version had been in the Milan exhibition *Leonardo da Vinci*, in 1938. He wrote, "You will appreciate that if the Duke of Buccleuch's picture is listed as "Leonardo" and the "Yarnwinder" (meaning his own) as "Ascribed to Leonardo", you would give food for critical comment for all time."⁶⁷ Finally the matter was settled, and the picture was exhibited under the label "Leonardo and Assistants."⁶⁸

Reford's reasoning for attributing the picture to Leonardo was based on stylistic evaluations of the Buccleuch *Yarnwinder* and his own. He mentioned the habit of Leonardo and other great artists having workshop "hands" and stated that while this was a common practice it was no more evident in his picture than in that of the Duke. Interestingly, Martin Kemp, Professor of the History and Theory of Art, St. Andrew's University, in his analysis of the two pictures, arrives at the same conclusion as that of Reford over fifty years earlier: that a host of modern scientific tools including x-ray and infra-red examination, greater documentation relating to Leonardo, his activities and his patrons around the time of the *Yarnwinder's* creation, and a number of related drawings largely unknown to Reford, stylistic analysis confirms Reford's painting as a genuine Leonardo.⁶⁹ Unfortunately, Reford's heirs were not so lucky as to benefit from this study (done in 1992) and the picture was sold back to Wildenstein's after his death as not by Leonardo.⁷⁰

* * *

The 1920s saw patronage of the arts unrivalled by all but a few periods in recent history. It was dominated by the growing number of increasingly wealthy Americans, and by flamboyant dealers such as Duveen who managed to push prices to unsurpassed levels and at the same time make the collecting of extremely expensive paintings chic.

Not only were prices high, but the number of important works coming onto the market from European collections was to make the 1920s one of the busiest periods in the history of the art market.⁷¹ This was in part due to the Settled Lands Act of 1882, which allowed British landowners to sell works of art from their impoverished estates.⁷² When combined with the number of European aristocratic families in need of income following World War I, this important Act brought a great number of valuable pictures, including Old Masters and portraits, onto the market and caused significant social consequences. These landowners — the landed gentry — had historically been among the world's greatest collectors and patrons of the arts. Their treasures, some of which had been in private hands since the time of Charles I, were now available to anyone with money. The art market was, at this time, dominated by the obsession for portraits, and despite a growing interest in moderns, Old Masters continued to hold their own.⁷³

For Reford this was a busy time. His collection grew rapidly in the 1920s, and the quality of works he bought surpassed that of most of his previous purchases. And, the

amount invested in art rose dramatically, reflecting the increased number of important pictures. With the exception of the Reynolds *Self-Portrait*, bought in 1913 for \$9,200, none of Reford's pictures purchased before 1920 were of great economic value. For example, the Opie, *Portrait of Colonel Donald McLeod of St. Kilda*, Reford's first known purchase, cost him £250 in 1909. Other paintings including portraits, George Morland's *Farmland Figures*, Monticelli's *The Banquet* (purchased in 1913), and several eighteenth- and nineteenth-century British landscapes are exemplary of Reford's early spending habits.

On the other hand, the Bronzino (£16,500), the five Teniers panels of the Senses (\$20,000), the Hoppner (\$80,000) and the majority of his Boningtons entered his collection between 1925 and 1930. In 1927, he bought no fewer than 16 European pictures including the Teniers, the Veronese (£1,000), Gainsborough's *Portrait of Mrs. Lowndes Stone* (£8,500), Dou's *Lady Playing a Harpsichord* (\$25,000), a Ruisdael and several Constable oil sketches. In 1928 he again purchased a number of Boningtons, including prints and watercolours, the Bronzino, and the *Yarmwinder* (\$10,000).

By the 1930s Reford was in his 50th year, and his confidence as a collector had fully matured. Furthermore, his knowledge of the ways of the art world, and his understanding of the periods in history in which he was interested had sharpened his judgement. Unfortunately, the Stock Market Crash of 1929 and subsequent Depression

brought an end to his extravagant spending habits; it would be interesting to know where his collecting would have led him had he not suffered financially.

The Crash not only affected Reford, but also had a considerable impact on the art market.⁷⁴ Few collectors were able to afford the prices of the 1920s and many of them ended their collecting entirely. Others who tried to hang onto their collections hoping for an upswing in the market that did not materialize were forced to sell off their collections, and 1933 was a watershed year for pictures dumped on the market by those who could wait no longer.⁷⁵

Reford, who was able to hang on, bought few important pictures during this period, with the exception of those pictures which he had agreed upon but for which he had neither settled the account nor taken possession. Most expensive of these was the aforementioned Hoppner, which entered the collection in 1932 but had been purchased in about 1928 from Duveen's.⁷⁶ He stated in a 1930 letter to Leggatt's, in which he turned down a Gainsborough, that he was "not in the picture buying mood".⁷⁷ However, in the same letter he mentioned that he had encouraged a friend, Ward Pitfield,⁷⁸ to go and see the picture when in London. While there is no evidence that Pitfield bought the picture, he did purchase a Thomas Woodward from Leggatt's while on the same trip.⁷⁹

Wildenstein's also tried to tempt Reford to continue collecting despite the difficult times. They offered him a painting by Mabuse (Jan Gossaert, called Mabuse, died c.1533) in December of 1929, but Reford declined, saying, "You must not tempt me anymore at present. I am feeling very poor after the November Crash and do not know of any security that I own that could be sold at 30% of what it cost but most people tell me I have been fairly lucky in getting off even as well as that."⁸⁰ However, Reford was feeling wealthy enough to take delivery of a Willem Key, *Portrait of a Lady* (Fig. 23), in February of 1930.⁸¹ There is no explanation as to why this comparatively expensive picture, which was purchased from Wildenstein's, entered the collection at this point. It is possible that the picture was already spoken for and Reford felt obligated to take it, in much the same manner as he took delivery of the Hals, the Pourbus and the Leonardo. These pictures, which were also from Wildenstein's, were paid for in increments over the next several years.⁸²

* * *

Reford's interest in eighteenth- and nineteenth-century British portraiture was entirely typical of his times, and has been discussed above. However, it is as interesting to note what artists and groups of artists Reford did not add to his collection as what artists he did. Foremost among these are the aforementioned Hague School painters, who had been, until recently, considered the most popular artists with Montreal collectors between 1880 and World War I. William Watson states in his diary that they were still the bread

and butter of his gallery throughout the 1920s.⁸³ While Reford did patronize Montreal dealers, including Watson, he rarely bought anything but Canadian pictures from them, preferring the reputations of internationally-known dealers for his non-Canadian pictures. While the Hague School was not carried by most of the European and American dealers whom Reford frequented, they were popular with Montreal collectors and they were certainly well-represented in galleries in general.⁸⁴

Most interesting was Reford's resistance to modern pictures. Wildenstein's, whose association with Reford has been discussed, carried several Impressionists. While the Impressionists were known to Montreal collectors fairly early in the twentieth century — Drummond bought Raffaelli's *Figures et âne* in 1889 and Monet's *Lucerne and Poppies* and Degas' *Portrait of Henri Michel-Lévy* in 1891 — the majority of North American collectors were not interested in buying modern pictures and Reford was certainly one of them. For example, understanding the American timidity of collecting innovative works by little-known artists or wildly avant-garde modern works, Wildenstein limited his modern collection of pictures in his New York galleries to only the tamest of Impressionist pictures. As Reford bought the majority of his pictures in New York (he did not cross the Atlantic after 1939) the cautious collections on view at New York galleries were those with which he came into contact. Portraits, and Renaissance art, or other conservative Old Master pictures — sometimes of questionable quality, and nothing more adventurous than the Barbizon School — were the taste of most Americans, and naturally dealers pandered to this conservatism.⁸⁵

Eric Reford wrote, in an unpublished article on his father, that upon his father's purchase of the Hoppner from Duveen, the latter informed him that "while it was the finest portrait by Hoppner that he had ever seen, he nevertheless thought that from a purely monetary point of view he should be buying a French Nineteenth Century picture, in which of course he proved right. This [Reford] recognized but he was not particularly fond of the French pictures of that period."⁸⁶ In fact, Reford did buy a Monet, *Portrait of Mme Monet*, painted in 1866, from Wildenstein in 1939 but that was his first and last brush with what was by then already an accepted school. Perhaps the early date of the picture, the comparatively conservative style, and the fact that it was a portrait made it more pleasing to Reford. Although few of Reford's opinions on artists are known today it is evident from various comments made throughout his lifetime that he was not a follower of what he called the "Modern school" of painting.⁸⁷ He did once pass judgement on Van Gogh in 1939 at the height of the artist's popularity:⁸⁸ "At present New York seems to have gone crazy over Van Gough (sic). I would give this man ten years, or so, to run out."⁸⁹

On a trip to Toronto in 1941 to view the *Loan Exhibition* at the Art Gallery of Toronto in the company of his grand-daughter, Reford again made reference to his dismay over modern artists. Apparently his grand-daughter, who resided in England, did not share his views, as he later wrote a friend:

Unfortunately, she has got the new Art bug fixed in her head and she and I do not agree on Art. I took her up to see the Loan Exhibition at Toronto, which I consider to be one of the finest exhibitions we

have ever had in Canada, the large American Galleries were kind enough to lend us a number of their best pictures, but her criticisms and mine did not agree. She thought many of them looked too much like photographs. However, I am hoping that age may cure her.⁹⁰

Reford was of the old school and his tastes reflected his appreciation of history and tradition. Although no supportive evidence exists, a perusal of his inventory of European pictures would suggest that he was not interested in exuberantly Catholic artists of the Baroque, Mannerist and Rococo periods. A small Fragonard portrait, bought by Reford because it "was almost a perfect likeness of one of (his) grandchildren which (he) could not resist,"⁹¹ was the only painting by a French rococo artist to enter the collection. His early Italian pictures were primarily portraits with the exception of the *Yarnwinder* which was the only one of two religious pictures to enter his collection. In this picture, the Madonna sits as if she were about to spin yarn, with the Christ child in front of her. He is reaching upward grasping the yarnwinder which is in the shape of a cross. While this is certainly a religious subject, the possibility that it was by Leonardo was no doubt attractive to Reford. Neither did Reford show any interest in mythological pictures, or artists such as Titian and Poussin who were popular with collectors at the time. On the whole his collecting interests, which lay primarily with British painters, reflected his Protestant upbringing and his British ancestry.

It is also important to note that several important paintings were in fact considered for purchase but did not make it into the collection for entirely logistical reasons. For example, in 1928 Agnew's offered Reford a Turner, *Pas de Calais*, that he was obliged

to refuse on the basis of its size. The painting, 6'5" x 7'8", would not have fit between the panelling and the moulding (average depth of 5'2") of any room in his house despite his efforts to have the architect find a solution.⁹² Reford undoubtedly saw the picture while visiting Agnew's galleries in London during his visit in November, 1927. Much as he liked it, it did not make it to Montreal.⁹³

In another case, at the same time that Reford bought his Bronzino, he also saw a Giovanni Bellini portrait while visiting Agnew's in New York. Both the Bellini and the Bronzino were being held for him by Agnew's until early May, 1928.⁹⁴ After a conversation with his wife, it was decided that the Bellini could be let go but the Bronzino was kept on reserve. It is possible that Reford declined the Bellini for financial reasons: the Bronzino was offered to him from the London house for "the very lowest price that we can take for this picture."⁹⁵ Including taxes and shipping charges this was to be £16,500.⁹⁶ While no mention is made of the price of the Bellini, notations in the margins of the letter (\$803.00) indicate that Reford was concerned with the import duty that he would be required to pay upon bringing the picture into Canada. As he had already purchased many significant pictures in the preceding two years, Reford was probably restraining himself.

Finally, Reford bought nothing from the well-documented and publicized sales of Montreal collectors that occurred during his life-time, and three of these, the Gardner sale of 1927, the Ross sale of 1927, and the Drummond sale of 1919, all had pictures

suited to his collecting tastes. In particular, the Ross sale had several portraits including a Raeburn, *Portrait of Miss Betsy Hume*, a Hals, *Portrait of a Man*, and a Romney, *Portrait of Lady Sullivan*,⁹⁷ all of which should have appealed to Reford.

Robert Wilson Reford put together a remarkable assemblage of European pictures which reflect one man's taste as it was influenced by his social peers, enhanced by the dealers in whom he had confidence, and validated by the scholars with whom he corresponded and who visited his collection. Further, it was the result of his cultural background, his knowledge of history, and his good judgement, and finally a true appreciation and love of art. Above all, Reford pursued masterpieces of unquestionable quality, a fact best substantiated in his own words:

I do not want you to consider me boastful, but I have gone on the axiom that if the artist has done something better than what you have — that is the only picture worth having. I can show you (a) Bronzino that Florence cannot surpass, (and) a Leonardo in better condition and a more pleasing subject than "Hitler's"⁹⁸ Mona Lisa.⁹⁹

As Theodore Rousseau, Jr., Curator of Paintings at the Metropolitan Museum of Art, New York, wrote upon Reford's death in 1951, "I have met few collectors who spoke about pictures with so much love and understanding. His loss is a great loss to all of us who are interested in pictures, and his place in Canada will be hard to fill."¹⁰⁰

ENDNOTES

1. Reford Family Archives, RWR-Files, passim.
2. The Reford Family Archives remain in the family's possession and I thank Mr. Alexis Reford for allowing me access to this important collection of papers.
3. Reford Family Archives, Box 5, File W. Baker.
4. Reford Family Archives, Robert Reford Letterbook 4, Robert Reford to Reford, p. 70, February 23, 1888.
5. Janet M. Brooke, *Discerning Tastes: Montreal Collectors 1880-1920* (Montreal: Montreal Museum of Fine Arts, 1989), p. 23. While *Discerning Tastes* is primarily concerned with nineteenth-century pictures in Montreal collections, it also provided much insight into collecting tastes in general between 1880 and 1920.
6. *Ibid.*, p. 23.
7. *A Selection from the Collection of Paintings of the Late Sir William Van Horne, K.C.M.G. 1843-1915*. Art Association of Montreal, 1933.
8. See Introduction, p. 13.
9. MMFA Archives, Permanent Collection.
10. Adaline Van Horne, his daughter, bequeathed her portion of her father's estate to the MMFA upon her death in 1944.
11. Brooke, passim.
12. Brooke, p. 29.
13. E. B. Greenshields, *The Subjective View of Landscape Painting, with Special Reference to J. H. Weissenbruch and Illustrations from Works of his in Canada* (Montreal, 1904).
14. E. B. Greenshields, *Landscape Painting and Modern Dutch Artists* (Toronto, 1906).
15. Ian G. Lumsden, *Early Views of British North America, from the Collection of The Beaverbrook Art Gallery* (Fredericton: The Beaverbrook Art Gallery, 1994), p. 9.
16. Niels von Holst, *Creators, Collectors and Connoisseurs: The Anatomy of Artistic Taste from Antiquity to Present Day* (London, 1967), p. 320.

17. Peter Watson, *From Manet to Manhattan: The Rise of the Modern Art Market* (New York: Random House), p. 201.
18. The interest in portraits rose rapidly in the United States. Between 1880 and 1915 prices multiplied ten-fold. Holst, p. 320.
19. Watson, pp. 201, 219.
20. Watson, p. 187.
21. This Reynolds was re-attributed to an unknown artist after Reford's death.
22. Reford Family Archives, RWR-40.
23. Lumsden, p. 9.
24. Reford Family Archives, Reford to MacInnes, December 3, 1930.
25. It is also possible that Reford mistook the sitter for another naval figure, Captain Alexander Hood who served on the Resolution in Captain Cook's second voyage, 1772.
26. Reford Family Archives, Reford correspondence with P.M. Turner, 1938; and Reford to Rich, September 23, 1940.
27. Reford Family Archives, Reford to Sir Robert Witt, Witt Reference Library, London, November 5, 1934.
28. MacAulay exhibited his collection at the Art Gallery of Toronto, May ? to June 13, 1954. A *Montreal Gazette* article states that he collected only Canadian artists after 1943, however his letters to Reford concerning Bonington suggest otherwise. *The Montreal Gazette*, Saturday May 29, 1954.
29. Reford Family Archives, Reford to Mr. John MacAulay, March 28, 1950.
30. *Ibid.*
31. *Ibid.*
32. Reford Family Archives, MacAulay to Reford, September 25, 1951.
33. Reford Family Archives, Reford Conservation and Exhibition Files, passim.
34. Malcolm Gee, *Dealers, Critics and Collectors of Modern Painting: Aspects of the Parisian Art Market Between 1910 and 1930* (New York: Garland Publishing, 1981), p. 287.
35. Watson, p. 221.

36. Nicholas Penny (ed.), *Reynolds* (London: Royal Academy of Arts, 1986), cat. 86, p. 256.
37. Reford Family Archives, RWR-202a.
38. Lumsden, p. 4.
39. This introduction was to prove beneficial for Cottier's: Reford bought his Reynolds, *Self-Portrait of the Artist in his DCL Robes*, from him later the same year.
40. Brooke, passim.
41. I have just had a visit from our mutual friend Sir William Van Horne and he tells me that provided I will accept from you \$3,500.00 for the picture by Adolphe Monticelli, "The Banquet", you will decide to take it." Reford Family Archives, Cottier Gallery to Reford, January 7, 1913.
42. Reford Family Archives, Reford to Walter P. Fearon, Cottier Gallery, January 9, 1913.
43. *Ibid.*
44. "I would like you to possess this great piece of portrait painting and knowing your house as I do I can conscientiously say it would look extremely well there." Reford Family Archives, W. Fearon, Cottier's to Reford, December 2, 1913.
45. While it is noted that Mrs. Reford purchased the picture herself, it is probable that her husband was part of the decision.
46. "I note what you say about Leggatt's. They were a very old firm with whom some of my family had dealt with for many years. There were three dear old brothers in the original firm. They always gave me a warm welcome and I have been out to their home to see their wonderful collection of engravings." Reford Family Archives, Reford to MacAulay, Winnipeg, March 28, 1950.
47. Reford Family Archives, description document acquired by Reford with the painting, February, 1924, RWR-140.
48. Reford Family Archives, Leggatt Bros. to Reford, February 1924, and correspondence following.
49. Watson, p.53.
50. Reford Family Archives, Reford dealer files: Wildenstein, letters, invoices, March 5, 1926 - December 6, 1951.
51. Reford Family Archives, Stransky to Reford, February 14, 1930.

52. Reford Family Archives, Stransky, Wildenstein's, to Reford, June 2, 1930.
53. Reford Family Archives, Reford Dealer file: Agnew.
54. Much has been written on Joseph Duveen, his marketing skills, and his at times most unethical and dubious manner of business. (Simpson, *The Partnership*, passim, and others).
55. Reford Family Archives, correspondence between Ben Duveen, NYC, and Reford, December 6, 1926 - January 24, 1927.
56. *Ibid.*
57. Reford Family Archives, Invoice, Duveen Brothers, January 20, 1927.
58. French Gallery stock books, London. I wish to thank Janet Brooke for providing information of this link.
59. Lumsden, p. 9.
60. Minutes of the Art Association of Montreal, Acquisitions Committee, December 19, 1940.
61. "I am well acquainted with the Curator of the Detroit Gallery." Reford Family Archives, Reford to Baron Bentinck, February 11, 1949.
62. Reford Family Archives, E. Heldring to Reford, June 15, 1939.
63. Reford Family Archives, Witt, Portman Square, London to Reford, November 1934.
64. Reford Family Archives, Reford file: Leonardo, passim.
65. *Ibid.*
66. Reford Family Archives, Valentiner to Reford, March 15, 1939.
67. Reford Family Archives, Reford to Valentiner, April 3, 1939.
68. Reford Family Archives, Valentiner to Reford, April 28, 1939.
69. For a complete study of the two versions of Leonardo's *Yarnwinder*, see Martin Kemp, *Leonardo da Vinci; The Mystery of the Madonna of the Yarnwinder* (National Gallery of Scotland, 1992).
70. Reford Family Archives: Dispersal File.
71. Reitlinger, pp. 190-206, passim.

72. Watson, p. 41, and Reitlinger, p. 176.
73. Reitlinger, pp. 190-206, *passim*.
74. Reitlinger, pp. 208-209.
75. *Ibid.*, pp. 209-210.
76. This is most probably due to Reford's efforts to have the import tax changed on works of art entering the country.
77. Reford Family Archives, Reford to Leggatt Bros., September 19, 1930.
78. Ward Pitfield, a Montreal collector, also purchased European pictures in addition to Canadiana.
79. Reford Family Archives, Leggatt to Reford, September 25, 1930.
80. Reford Family Archives, Reford to Stransky, Wildenstein's, January 8, 1930.
81. Invoice, Wildenstein's, NYC. February 20, 1930.
82. Letters and Invoices, Dealer files: Wildenstein, 1930-1936, *passim*.
83. Marta H. Hurdalek, *The Hague School; Collecting in Canada at the turn of the Century* (Art Gallery of Ontario, Toronto: 1983), *passim*, and Watson, William R., *Retrospective: Recollections of a Montreal Dealer* (Toronto, University of Toronto Press, 1974), p. 41.
84. Marta H. Hurdalek, *passim*.
85. Howard Greenfeld, *The Devil and Dr. Barnes; Portrait of an American Collector* (New York: Viking Penguin Inc., 1987), p. 32.
86. Reford Family Archives, RWR-5, Eric Reford's biography on his father, undated.
87. It seems as if this included several artist from Impressionist period, and almost all European artists from the Post-Impressionists onwards. His Canadian tastes are to contemporary artists, but not those of modernistic styles.
88. I refer to the height of his popularity during Reford's lifetime and before the incredible boom of the 1980s.
89. Reford Family Archives, Reford to Valentiner, November 20, 1939.
90. Reford Family Archives, Reford to Stanley Royle, Esq., Mount Allison University, February 1, 1941.

91. Reford Family Archives, Reford to Wildenstein, May 13, 1937.
92. "I have your telegram advising that you are forwarding the picture to Montreal and I at once wired you to hold the picture in the meantime. I have been all over my house and am unable to find any wall space with sufficient depth between the picture moulding and the panelling.... I have been trying to get hold of my Architect to see if he can offer any suggestions..." Reford Family Archives, Reford to Gerald Agnew, London, January 31, 1928.
93. Reford Family Archives, correspondence with Agnew's, January 6-February 10, 1928.
94. Reford Family Archives, Agnew's New York to Reford, April 30, 1928.
95. Reford Family Archives, Agnew's London to Reford, May 7, 1928.
96. Reford Family Archives, Reford to Agnew's, May 3, 1928. The asking price was £16,500. This included Canadian Government importation tax.
97. Connoisseur, 1927, p. 46.
98. Although this document is undated, it appears by the reference to Hitler that it was written during the German occupation of France during World War II. Thus, I presume Reford is referring to the *Mona Lisa* hanging in the Louvre.
99. Reford Family Archives, undated handwritten note, possibly second page of a correspondence.
100. Reford Family Archives, Theodore Rousseau, Jr., Curator of Paintings, Metropolitan Museum of Art, NYC, to Eric Reford, December 1, 1952.

CHAPTER 2

THE CANADIANA COLLECTION

Joseph Stransky, the New York dealer with Wildenstein's, wrote to Robert W. Reford after a visit to Montreal in 1930, during which he re-hung Reford's art collection, saying, "I think our work improved the appearance of your lovely collection. I hope that you will understand my advice to put the Canadian pictures in the billiard room because they have more local than artistic value and are historically more interesting than from the point of view as an artistic asset to your Collection."¹ The pictures in question, which I believe for the most part to have been Krieghoffs and Brymners, were part of Reford's large collection of Canadiana. Following Stransky's advice, Reford hung his Canadian pictures, along with his other valuable watercolours, maps, and other objects pertaining to Canada's history, in the billiard room and the library, where they remained, for the best part undisturbed, until 1967. The most valuable objects from the collection of over one thousand works were removed for sale in 1967 and 1968 through Sotheby's Canada.

Unfortunately, Reford's Canadiana collection is not as well-documented as his collection of Old Master and other European pictures. Purchases of prints, maps, sketches and archival material were rarely listed in detail by dealers who sold Reford "collections of" material as opposed to single works.² Furthermore, Reford discussed his collection of Canadiana in very general terms (i.e., "a number of French Regime prints"), rarely

citing specific items. Canadian paintings were not collected by Reford with the exception of a few artists whose documentary views of Canadian scenery and society appealed to his interest in history (see Appendix 3). For example, a number of Krieghoffs, including *Indian Encampment*, n.d. (Fig. 49), and *New Year's Day Parade*, 1871 (Fig. 50), are most typical of this aspect of his Canadiana collection. Little documentation remains concerning his Canadian pictures, and with the exception of those by Krieghoff, Reford rarely discussed them.

However, the collection of Canadiana, excluding the paintings, is well-known to us through an inventory carried out by Louis Carrier³ in 1954 (see Appendix 4), which is the most complete list of the maps, watercolours, prints, documents, and other artifacts pertaining to Canadian history collected by Reford from the 1880s until the mid-1940s. Secondary sources of information — the Sotheby's sales catalogues from the time of the collection's dispersal in 1967 and 1968 — while less complete than the inventories, also provide excellent information on the majority of important objects chosen for the sales. The three-day sale in May 1968, in addition to a previous sale of the 97 drawings, watercolours, and gouaches by William Hind (1833-1888) in October 1967, and a later sale of Reford's numismatic, Indian trade silver, and medal collections in October 1968, all received attention in the press for the quality of the works.⁴

Reford's interest in documenting Canadian history through visual evidence was common to several other Canadiana collectors who were strongly motivated by the social and

intellectual climate in Canada at the turn of the century.⁵ To understand this urge to accumulate a past, one must explore the complex issues surrounding the development of Canadian nationalism. Canada, only created as a nation in 1867 (coincidentally, the year Reford was born), presented its citizens with a new challenge — to create a national identity out of a past that was largely not of their own making. Leading up to the unification of Lower and Upper Canada in 1837, Canada had been a colony, and its history strongly tied first to France and then to Britain. Confederation in 1867 brought much optimism to Canadians, but their hopes of national strength were soon thwarted by economic stagnation, internal conflicts both regionally and religiously motivated, and a general disintegration of Canada's growing urban centres which were plagued by poverty, disease, and violence.⁶ The disillusionment felt in the last decades of the nineteenth century caused many Canadians to question their own feelings concerning nationality. The first two decades of the twentieth century were ones of great transformation, characterized by the growing urbanization of a rapidly increasing population, the development of the railways and highways which were linking the west with the east, and increased foreign investment and trade.⁷ Still, there was evidence of unrest in Quebec, caused by the growing rift between the English and the French on both linguistic and religious grounds. While the former were generally perceived to be rich urban capitalists, predominantly of British origins, the latter — who formed the majority of the population in the province — were primarily urban and rural labourers.⁸

Confusion surrounding national identity was further exasperated by the relationships Canada held with Britain and with the United States. Canadians enjoyed many benefits from their association with Britain, including her judicial and governing institutions in addition to her history, on which much of Canada's own history was dependent.⁹ Ultimately, English-speaking Canadians such as Reford identified themselves more closely with Britain in the end of the nineteenth century than with the United States. Furthermore, nationalism, in the minds of many turn-of-the-century English Canadians who had aligned themselves with Britain, was also understood to mean imperialism¹⁰ — the imperialism of Anglo-Saxons and other descendants of nordic origins,¹¹ over more recent immigrants who were predominately from non-English or non-French-speaking origins, and over Natives.¹² And, imperialist Canadians strongly believed that Canada was an equal partner in a greater Imperial union — the British Empire.¹³ Reford's views on imperialism and its association with nationalism are not known to us, but the very evidence of his enormous collection of Canadiana suggests that he, like many of his contemporaries, aspired to these beliefs. A perusal of his collection indicates that the important characteristics of imperialist-nationalism — superiority of descendants of the Anglo-Saxon race; patriotism; duty; military supremacy — are all represented. Reford would have agreed with Principal George Munro Grant of Queen's University, a major spokesman of imperial unity in Canada,¹⁴ who said in 1898, "We are Canadian, and in order to be Canadian, we must be British."¹⁵

Furthermore, America was a source of much anxiety in the later decades of the nineteenth century, and its expansionist attitudes led many Canadians to fear that Canada would eventually be swallowed by the United States.¹⁶ Fully aware of the power of their neighbours to the south, Canadians sought strength and protection through their strong alliance with Britain. But the United States was also attractive to many Canadians for its wealth, power and opportunity — qualities Canadians hoped for in their own country.¹⁷ By the second decade of the twentieth century, the threat of American expansionism had subsided considerably, coinciding with a growing sentiment among some Canadians, that Canada's bond to England was somewhat akin to subordination.¹⁸ No longer in need of British protectionism, a more autonomous form of nationalism was promoted by such gentlemen as J. W. Dafoe (1866-1944) and O. D. Skelton (1878-1941),¹⁹ "who viewed the imperial tie more critically in the light of a growing spirit of nationalism, and who encouraged Canadians to overcome the limitations of colonialism."²⁰ Furthermore, Canada's import trade with Britain had slipped from one-third to one-fifth of Canadian totals, at the same time that American imports jumped from one-half to two-thirds.²¹ Thus Canadians, many of whom continued to fear American expansionism, were nonetheless dependent on their prosperous businesses, technology, and economic investments.²² Reford's position in the shipping industry, along with his personal investments, meant that he frequently travelled to such American cities as New York, Chicago, Boston and Philadelphia, for business, and much of his financial success relied on his associations with American businessmen.

Despite the aforementioned malaise evident in Quebec and in some other areas of the country, the general feeling among its citizens at the turn of the century was one of profound optimism and English-speaking Canada experienced a strong outburst of national awakening. Many believed that the rapid development of the country would create a strong nation — one that would be considered equal to the United States or Britain.²³ Furthermore, imperialists felt a strong surge of national pride, at the turn of the century, fuelled by Canada's role in the Boer War. Britain, their imperialist partner, required assistance, and English-speaking Canadians were overwhelmingly in support of sending troops to South Africa, anxious to show Britain "that a new nation had been born."²⁴ While some English-speaking Canadians and French Canadians, led by Henri Bourassa, strongly opposed sending troops, Sir Wilfrid Laurier consented to sending, in all, 7,300 Canadians.²⁵ Back in Canada, the success of the Canadian troops aroused the patriotic fervour of Canadian imperialists. Whether for or against Canada's involvement in the South African War, Canadians experienced strong feelings of national self-consciousness.

Throughout the disillusioned last two decades of the nineteenth century and the optimism of the first decades of the twentieth century, Reford collected the majority of his Canadiana. Historian Donald Wright states, "To collect Canadian history was to legitimize Canada. Canada, after all, was a country of apparent contradictions. And Canada therefore very much needed myths that would provide a sense of purpose, a sense of unity, a sense of destiny, in short a sense of what it meant to be Canadian."²⁶

Reford's early forays into collecting Canadiana in the mid-1880s indicate, for a young man in his early twenties, an impressive understanding of Canada's need for a cultural and historical past. McCord, who had begun collecting Canadiana twenty years earlier, also began collecting in earnest in the 1880s for his museum.²⁷ What these gentlemen knew, and Wright hints at, is that to collect Canada's history was not only to protect and define it, but also to assist in its very creation. As Stephen Daniels has argued, "National identities are co-ordinated, often largely defined, by 'legends and landscapes', by stories of golden ages, enduring traditions, heroic deeds and dramatic destinies located in ancient or promised home-lands with hallowed sites and scenery."²⁸

National sentiment was growing in Montreal's art and literary circles and both writers and artists were encouraged to serve the new national spirit. E. H. Dewart, the literary anthologist, said a few years before Confederation, "A national literature is an essential element in the formation of a national character."²⁹ Literature in late-nineteenth-century Canada contributed greatly to the articulation and clarification of a national consciousness.³⁰ H. J. Morgan, the bibliographer and biographer, wrote in 1867, "Now more than any other time ought the literary life of the New Dominion develop itself unitedly. It becomes every patriotic subject who claims allegiance to this our new northern nation to extend a fostering care to the native plant, to guard it tenderly, to support and assist it by the warmest countenance and encouragement."³¹

This desire to foster a national literature was echoed in the fine arts, and Canadians were greatly assisted in their efforts by two Governors-General, Lord Dufferin (1872-1878) and his successor, the Marquis of Lorne (1878-1883), both of whom encouraged national cultural institutions. Lorne, who was to have particular influence on the development of a national school of art,³² opened the Royal Canadian Academy in Ottawa in 1880, with Lucius O'Brien installed as its first President. Lorne had already inaugurated the AAM in its new premises in Philip's Square a year earlier, and was to open the National Gallery in Ottawa in 1882. In his opening address in Montreal, for the *Ninth Exhibition 1879: Oil and Water Colour Paintings Exhibited by the Association on the Occasion of the Opening of the Art Gallery, Philips' Square*, comprised largely of European pictures given or lent by Montreal collectors, he asked, "Why should not we be able to point to a Canadian school of painting?"³³ The Governor-General went on to say that Canada's picturesque landscapes were suitable subjects of a national school.³⁴ Canadian artists, including O. Jacobi, J. Fraser, L. O'Brien, F. Verner, A. Edson, and A. Vogt, some of whom were already concentrating on Canadian subject matter, did much to nurture national sentiment. Thus by the time Reford was a young man, a national school was well established and there were annual exhibitions of Canadian art at the AAM. While Reford was never particularly interested in collecting Canadian paintings, he was interested in a few of the artists whose works could be seen at the AAM. These were, among others, Vogt, Verner, Jacobi and Edson all of whom had pictures in Reford's collection.

It is hardly surprising therefore, that, in his own response to the call for national consciousness, Reford collected documentation of Canada's past legends and landscapes. He purchased works for their significance as visible representations of Canada's provinces and social history, documenting both the topographical aspects of the country and the progress of its development from its modest beginnings as a fur-trading settlement, through its early colonization to its emergence as a nation in 1867. Reford's collection of material from the earliest European encounters with Canada acknowledged the role the northern Canadian landscape played in the development of this national character. Cole Harris, in his essay "The Myth of the Land in Canadian Nationalism,"³⁵ suggests that overcoming the northern climate, its severe weather conditions and rugged terrain, was a distinctive force in moulding Canadian nationalism throughout the nineteenth century and was thus a significant part of Canada's national identity. Similar to the Frontier thesis of American expansion of the West, the Canadian effort to push westward, and with greater difficulty northward, was a significant part of Canada's national heritage and it clearly was on the mind of Reford whose collection is abundant with works relating to Canada's expansion westward, and northward.³⁶

Acknowledging the importance of overcoming Canada's North, Reford purchased many maps, views, and accounts of northern exploration, including such examples as a collection six views of Hudson's Bay, executed in 1823 and 1824, depicting the area explored by Captain John Franklin. Chronicles of northern exploration were also collected in large numbers by Reford including, for example, *The Voyage of "The Discovery"*, by Capt. Robert Falcon Scott, 1905, and *Narrative of a Journey to the*

Shores of the Polar Sea in the Years 1819, 1820, 1821, and 1822, by Sir John Franklin, published in 1824. Furthermore, Reford would also have identified with the imperialist overtones of frontierism. While the frontier theory was never entirely adopted in Canada as it was in the United States, it nevertheless shaped a native north American character which strongly differed from any in Europe.³⁷

Reford also collected material from later expeditions into Canada's wilderness. For example, he owned a remarkable series of ninety-seven watercolours, gouaches and drawings done by William G. R. Hind (1833-1888), executed while on an expedition with his brother Henry Youle Hind in 1861. The trip along the north shore of the Saint Lawrence from Sept-Isles to Mingan, and up the Moisie River into the Labrador Peninsula, covered previously uncharted territory, and William Hind's role as official artist provided fascinating documentation of the topography the area, the expedition itself, and the Natives who accompanied the explorers.³⁸ Many of the works were reproduced in Henry Youle Hind's *Explorations of the Interior of the Labrador Peninsula*, published in 1863. Reford mentioned his Hind watercolour sketches frequently, and their significance was of obvious importance to him.³⁹

Works of a topographical nature and maps represented the largest aspect of the Reford collection. Among these was a collection of "French Regime" material, including the original plan by Chaussegros de Léry of the fortifications at Quebec, done in 1727, another French plan of the fortifications at Louisbourg from 1749, and a seventeenth-

century plan of the city of Quebec.⁴⁰ The military documenters of the French Regime were largely engineers, surveyors, hydrographers and cartographers, rather than artists, which explains the predominance of plans and maps from the period in Reford's collection.⁴¹ An album of thirty-one watercolour drawings by James Duncan (Figs. 55, 57), signed and dated 1847 and depicting scenes of winter and summer life in Montreal, Quebec City, and the surrounding areas, is a fine example of the type of objects collected by Reford to represent the pre-Confederation period. This important album achieved the highest bid in the May 1968 sale at Sotheby's reaching \$37,000.⁴²

Topographical views as an art form can be traced back to eighteenth-century Great Britain and Italy.⁴³ Those done of the British colonies, including Canada, were executed by military officer-artists stationed in the colonies who had been specifically trained to draw the terrain of battlefields and fortifications.⁴⁴ In times of peace these men continued to sketch their surroundings, recording the success of the colony, in the English watercolour tradition. In addition, the colonization of Canada brought many civilians who also illustrated their surroundings, sending their sketches to family and friends in Europe. There, the number of public exhibitions and the proliferation of printmakers disseminating these images to a wider public, created an interest and many British citizens acquired topographical views of the colonies. Furthermore, "the ordinary Englishman desired the pictorial document as tangible evidence of British power and expansionism,"⁴⁵ and the same could be said for Reford who, as a Canadian imperialist, collected the same evidence as his British counterparts. Daniels, in his essay "J.M.W.

Turner and the Circulation of the State," states that Turner's panoramic view, *Leeds*, 1816 (Coll. Yale Center for British Art, Paul Mellon Collection, New Haven, Conn.) was "not just a record of [the city] as a place, but a record of its expansion, a document of civic pride."⁴⁶ The watercolour depicts an expanding industrial city in the distance, seen from the top of a hill where several figures are gathered by a stone wall in a pastoral setting. Similar views of Montreal, *Montreal from the Hill behind the Village of the Tanneries on the Road to Lachine* (Fig. 53), 1840, attributed to P. J. Bainbrige, for example, were collected by Reford, not only because they portrayed the city, but also because they were evidence of its progress under imperialist expansion.

Perhaps Captain Cook's chart of the St. Lawrence was one of the greatest highlights of Reford's collection, and it indicates Reford's recognition of the important role played by such a document in the understanding of Canadian history. The chart represented the domination of Great Britain, and the important contribution that naval supremacy gave to nationalism. Reford particularly prized the approximately six-foot-long chart as he felt it was the most significant contribution to the British success on the Plains of Abraham during the Seven Years War (1756-1763). The significance of the naval contributions to the Conquest of Quebec, namely the successful and speedy navigation of a large group of men and materials up the St. Lawrence⁴⁷ allowing them to arrive on the Plains before the French could do likewise, had largely been ignored by Canadian historians. The ascent of the British fleet up the St. Lawrence River required reliable charts, and the French, to thwart the English, had removed buoys and navigational aids. Cook

conducted his survey in 1759, with modifications in 1760 and 1761. Three examples of the chart are known to exist. The Reford map is drawn in Cook's own hand and is signed. Reford wrote, "My Cook's map is one that was made for General Wolfe in 1759 in the expedition for the conquest of Quebec."⁴⁸ "He (Cook) piloted the whole British fleet up to Quebec, took them back to Halifax after the battle and returned in the Spring in time to save the re-conquest of Canada by the French. Is there anything in his anzac⁴⁹ voyages to equal this?"⁵⁰ Furthermore, Reford felt that Cook's position as the only surveyor to have done both sides of the North American continent was equally impressive, crediting it to his abilities as a navigator.⁵¹

Captain Cook did probably more hydrographic work in connection with the St. Lawrence subsequent to the conquest than has any other man up to date. He has done the whole of the St. Lawrence, Bay of Fundy, Straits of Belle Isle, and in addition made a survey of the West coast of America from San Francisco as far north as Alaska. We are using for navigation purposes the original charts, subject to later corrections that Captain Cook made, at this date, so you will appreciate that while Australians may lay great stress on the fact that he did sail around their little continent, Canadians have a far greater claim to Captain Cook for his eight years' service in this country than anything the Australians have.... This map is probably one of the most valuable associations that we have in Canada in regard to Captain Cook. I bought it at Christie's⁵² many years ago, paying something over 1000 (pounds) for it.⁵³

In 1936, Reford entertained the idea of selling Cook's chart but nothing came of it.⁵⁴

It was sold in 1967 at auction and is now in the National Archives of Canada.⁵⁵

Cook's chart was only one of many documents, maps and charts pertaining to the St. Lawrence River that Reford purchased, and it is certain that the important role the River played in the expansion of English Canada from the coast into the interior of the

continent did not go unappreciated by Reford. Domination of the River meant transportation and unhindered movement by the inland waterways to the Great Lakes, bringing trade and commercial development.⁵⁶ Reford would no doubt have agreed with historian Donald Creighton that "The dream of the commercial empire of the St. Lawrence runs like an obsession through the whole of Canadian history."⁵⁷

Another important aspect of the Canadiana collection is a large number of portrait engravings of figures prominent in Canada's development as a country. The collection ranged from French clerics of the early eighteenth century to leaders of the English regime. Reford was particularly interested in those individuals who had displayed great patriotism for their country. For example, he had more than ten representations of Louis Antoine, Comte de Bougainville (1729-1811), in his collection. Bougainville was noted as one of the most brilliant of Montcalm's officers in the Battle of Quebec. After the capitulation of Montreal, Bougainville acted as liaison officer between Amherst and Vaudreuil. Afterwards, he was returned to France and entered the Navy in 1761, founded a colony of Acadians in the Falklands in 1763-1766, made a trip around the world famous for its botanical studies, fought in the American Revolution with de Grasse, and was made a Grand Officer of the Legion of Honour by Napoleon. Although his loyalties were to a different country, Bougainville's role in the history of Canada, his military acclaim, and his devout patriotism were lauded by Reford.

Reford's collection also held many portraits and engravings of prominent British politicians and heroes. In addition to paintings such as *A Portrait of Oliver Cromwell* (Fig. 46), and the aforementioned *Portrait of Admiral Hood*, it also included engravings of such figures as Sir Francis Drake, Mary Queen of Scots, and Lord Viscount Keppel, to name but a few. British naval supremacy was of particular interest to Reford and is reflected in the number of engravings after portraits of admirals and captains in his possession. Among these were the prints after paintings of Alexander Hood and of his brother, Samuel Hood, both of whom were Admirals during the Seven Years' War, The Honourable Edward Boscawen and Charles Saunders, Admiral and Vice-Admiral respectively of the Blue, and Admiral Lord Nelson. The military credentials of many of these figures, not to mention their patriotism, would have appealed to his imperialist mentality which saw duty to one's country as fundamental to nationalism.⁵⁸ Furthermore, Reford's position in the shipping industry would have further sparked his interest in naval activities.

The development of Canada's relationship with the United States was also documented in Reford's collection. Perhaps in response to the fear of American expansionism, Reford collected numerous maps as proof of Canada's existence. In a 1949 letter to a Boston dealer, he wrote, "(I have collected) a lot of maps covering the boundary between Canada and the United States running as late as 1840."⁵⁹ He also owned at least ten engravings and illustrations relating to Major John André (1751-1780), a British Officer who fought in the American Revolution. André was captured by the Americans in 1780

and hanged — a dishonourable death for an officer who should have been shot by a firing squad.⁶⁰ McCord also collected artifacts relating to Major André, reflecting his distrust of Americans and "their habitual bad faith,"⁶¹ and it is probable that Reford's sentiments were no different. On the other hand, Reford also collected material related to the American Revolution, including portrait engravings of its important political figures and military leaders. Again, their patriotism and military might no doubt appealed to him. A more recent link between Canada and the United States existed through the popular American President, Theodore Roosevelt (1882-1945), who had a summer home on Campobello Island in New Brunswick. Reford, like many Canadians, was proud of this Canadian relationship with the American President and in 1947 he gave Mrs. Roosevelt, through the American Consulate, his map of the island, saying, "I trust Mrs. Roosevelt will accept it as a token from Canada of the appreciation of the good work she is now doing in keeping before the entire world the precepts and well devised rules of guidance set forth by her much esteemed husband, the late President Roosevelt."⁶²

Also included in Reford's collection were several prints, paintings, artifacts and coins relating to Native North Americans. In addition to the aforementioned *Portrait of Cunne Shote*, by Parsons, these included prints and paintings depicting Native ways of life (such as Krieghoff's *Indian Encampment*, n.d., Fig. 49), trade silver, medals awarded to Indian Chiefs, and engravings after portraits of historically important Natives. Foremost among these were works portraying the Mohawk Chief Joseph Brant (1742-1807). European

representations of Indian statesmen, for the most part produced in the eighteenth century, reflect the European dependence on Native co-operation in White expansion into North America.⁶³ Reford owned no less than eight engravings of General Brant, the most important of which — a rare mezzotint — was by J. R. Smith after the portrait by Romney (Fig. 59). In this portrait the famous Iroquois Chief can be seen wearing a silver-gilt gorget, given to him by King George III for his services as an ally in the American Revolution. This gorget was also part of Reford's collection, and its presence in the Reford holdings would have been the envy of McCord, who tried in vain to acquire suitable artifacts related to the Loyalist Chief.⁶⁴

Reford's perception of Native peoples and their relationship to his vision of Canada is not known to us. However, his efforts to collect Native material are not surprising given the interest in indigenous cultures prevalent at the turn of the century.⁶⁵ The prevailing sentiment of both scholars and the general public forecasting the eventual disappearance of aboriginal peoples, and the ensuing urge to collect documentation of these "vanishing Races", created a period of heavy collecting commonly referred to as the Museum Period.⁶⁶ But Reford's efforts to document Native life do not reflect an interest in either the archaeological or anthropological aspects of Native study that were the concerns of many Museum Period collectors.⁶⁷ McCord, who did feel that his ethnological collecting was a "race against time",⁶⁸ sought to acquire older, "traditional, objects presumably representative of aboriginal life before European contact,"⁶⁹ for his museum. Reford, on the other hand, ignored ethnological material entirely, only

collecting artifacts which related to the Natives' contributions to *Canada's* history. Reford collected images of their ways of life, and portraits of historically important Natives, much as he collected other depictions of life in Canada, and portraits of other important contributors to her history. With the exception of the superb gorget and other medals awarded to chiefs, and several pieces of Indian trade silver, no other three-dimensional artifacts are known to have entered his collection.⁷⁰ Reford's documentary watercolours and prints of Native ways of life seem to reflect no more than a passing interest in the Natives who also lived in Canada, and no mention of Natives can be found in his letters pertaining to the Canadiana collection.

However, Reford's imperialist attitudes towards non-English-speaking Canadians is also evident in his collection of Native material, and it is possible these attitudes closely resembled those of writers as Pierre-François-Xavier de Charlevoix (1682-1761), whose *Histoire et description générale de la Nouvelle France* of 1744 was translated into English in 1866-1872.⁷¹ Charlevoix supported the current stereotypes about Natives — that they were immoral, indolent, warlike, arrogant and treacherous — but he also praised them as brave, faithful, gentle, intelligent and noble.⁷² Although Charlevoix's book was included in the inventory of Reford's Library, one cannot be certain that he agreed with Charlevoix's judgement. Nonetheless, while Reford would have believed that Canada's aboriginal peoples would be best assimilated into a Protestant, modern lifestyle (his library contained a copy of *Historical Sketches of the Missions of the United Brethren for Propagating the Gospel among the Heathen*, by John Holmes, published in

1818), he also was aware that they were not mere savages. The images of Natives in Reford's collection portray, for the most part, a more sensitive understanding of Native lifestyles. For example, his collection of Hind sketches contained several objective studies of the two guides on the expedition, a Montagnais and an Abenaki, in addition to the local Indians they encountered. Hind himself was interested in Native customs and he documented them in a simple, straightforward manner. Other images of Natives in the Reford Collection portray them as guides to explorers, proud loyalists to the British throne, mothers attending to children, tribes settling in peaceful encampments, and families surrounding campfires.

Reford's extensive photography collection is further evidence of his efforts to document Canada. He bought his first camera in 1885. He later bought a "point-and-shoot Kodak No. 1 box camera"⁷³ in 1889 from Notman Studios.⁷⁴ His five albums of over 800 snapshots document his trip across the country in 1889 and his subsequent two years living in Victoria B.C. These early images of western Canada are now in the collection of the National Archives of Canada and Reford is considered to have been one of the first Canadians to own a Kodak.⁷⁵ The successful snapshot camera was developed by George Eastman and was first made commercially available in late 1888; it "nurtured an important transition away from the professional photographer and towards the amateur snaphooter".⁷⁶ Reford was an early member of a new group of photographers, who are now commonly referred to as New Amateurs.⁷⁷ Their spontaneous, unstudied compositions of ordinary subjects, infrequently chosen by the professional photographer,

reveal much of everyday life in Canada in the last years of the nineteenth century. In fact, photography was one of Reford's first interests in the arts,⁷⁸ coinciding with his early collecting of engravings and other prints bought in the mid-1880s. His interest in photography continued throughout his life and he joined the Montreal Camera Club in 1894.⁷⁹ Reford took "some five hundred or more pictures a year"⁸⁰ and developed his own photographs in a darkroom built onto his dressing room in the house on Drummond Street.⁸¹ David Ross McCord also considered photography an important research tool useful in both the documentation of the Canadian landscape and of the country's social history.⁸² However, unlike Reford, McCord did not take many pictures himself, preferring to commission the firms of William Notman and Alexander Henderson.⁸³

Reford's collection of Canadiana benefited from his profound knowledge of Canadian history which was augmented by an impressive library including several hundred volumes pertaining to Canada's past. A perusal of a hand-written catalogue,⁸⁴ done of his holdings some time before the mid-1920s, indicates varied interests, from the chronicles of early explorers to the Debates of the Canadian House of Commons. Like most Canadiana collectors he had an 1840 edition of Bartlett's two-volume *Canadian Scenery*, and numerous other volumes of pictorial histories of Canada and other parts of North America that were numerous in the late nineteenth century. Absent, however, was *Picturesque Canada*, published in parts between 1882 and 1884,⁸⁵ and mostly the work of American artists. While the work was generally endorsed by the Canadian public, Reford was probably unimpressed by the American commercial venture, and its

interpretations of his own country. Captain George François Lyon's 1825 account, *A Brief Narrative of an Unsuccessful Attempt to Reach Repulse Bay...in H.M.S. "Griper" in the Year 1824*, and *A Narrative of the Canadian Red River Exploring Expedition of 1857*, and the *Assiniboine and Saskatchewan Exploring Expedition of 1850* by Henry Youle Hind (published by Longmans, London in 1860) are only two examples of the many accounts he owned of explorations into Canada's wilderness. Reford also possessed books relating to the early social history of all of Canada's provinces and territories from *Letters from Nova Scotia, Comprising Sketches of a Young Country*, by Captain Wm. Scarth Moorsom, and published in London by Colburn in 1860, to *The History of the Northern Interior of British Columbia, 1660-1880*, by John Lane, published in 1906. Finally, Reford also read numerous biographies of explorers, naval characters, political personages and other figures from Canada, Great Britain, and the United States.

The aforementioned banishment of the Canadian pictures in Reford's collection to the billiard room is an interesting event, and one which provides us with an understanding of Reford's own perception of Canadian art. Despite Reford's love of Canada, his continuing efforts to collect material evidence of its history, and his encouragement of Canadian artists, he did not think highly enough of Canadian artists to insist on hanging them alongside his Old Masters. While Reford might have purchased a few Canadian paintings after Stransky's rehanging in 1930, no evidence of such has come to light, and

he apparently continued to see this aspect of his collection as one of historical significance with little artistic merit. For instance, when the National Gallery and the Art Gallery of Toronto organized a Kriehoff exhibition in 1933, and requested works from Reford, he suggested that they make the exhibition bigger, declaring, "There are many artists of this period who did work, if not of the very highest class, most interesting from a Canadian standpoint."⁸⁶ In other words, Reford did not see the need to portray Kriehoff as an *artist*, discussing his work from an artistic standpoint, but rather, understood the exhibition to be concerned with Kriehoff's subject matter: landscapes and genre scenes depicting early life in Canada.

Interestingly, Reford took the opportunity of the Kriehoff exhibition to suggest selling his Kriehoff *New Year's Day Parade*, 1871, (Fig. 50) one of several pictures he lent to the travelling exhibition and which was also shown in Montreal and Quebec City. Reford suggested to H. O. McCurry, Director of the National Gallery, that the Quebec Government would "do no better for their Palace of Archives than to purchase from me the "New Year's Day Parade", which is an outstanding picture of Quebec. I appreciate the picture, but, as you know, I have others that could very well take its place on my walls — Kriehoff and the Old Masters sometimes do not agree."⁸⁷

Reford tried to sell his Kriehoffs again in 1937, this time through the dealer Percy Godenrath at H. P. Rickard's, the Toronto antiques dealer. *New Year's Day Parade and Settler's Log House*, 1856 were offered for \$5,000 and \$3,500, respectively,⁸⁸ and the

accompanying letter suggests that he wished to sell more works from his collection but was too late in sending them to Toronto.⁸⁹ *Settler's Log House* was sold to the Art Gallery of Toronto⁹⁰ but the other was returned to Reford, upon his request, as he was leaving for England and wanted the picture safely in his custody before sailing. It also seems as if he thought he could sell it privately to a Montreal collector and thus avoid paying the 10% commission.⁹¹ He eventually sold *New Year's Day* to The Canadian Steamship Lines Limited in December, 1940 for \$4,000.⁹²

In contrast, Reford only occasionally sold pictures from his Old Master collection, usually exchanging a less significant work to acquire another of better quality. The sales of his Canadian pictures were far more frequent, and were never done in an effort to purchase another Canadian picture. Further, he continued to collect Old Masters until the end of his life, always trying to better his collection, whereas his sporadic purchases of Canadian art ended in the thirties, coinciding with his growing interest in selling his entire Canadiana collection.

However, Reford's attitude concerning Canadian artists did not prevent him from supporting their careers. For example, both the painter Clarence Gagnon, whom Reford referred to as "our outstanding Canadian artist,"⁹³ and his wife, Lucille, were good friends of the Refords'. Reford and Gagnon fished together, and the Gagnons frequently dined at the Refords'.⁹⁴ Reford even went so far as to arrange for Gagnon's work to be seen by the Royal Family. While visiting his friend, Eric MacKenzie, who worked

at Government House in Ottawa, Reford suggested that he might be able to arrange with Clarence Gagnon to have the original gouaches of *Maria Chapdelaine* hanging for the visit of the King and Queen in May, 1939.⁹⁵ Letters from Gagnon indicate that he accepted, and was most enthusiastic, thanking Reford profusely for arranging the matter.⁹⁶ Although Reford thought highly enough of Gagnon's work to suggest this, and considered him a good friend, there is no mention of any work by Gagnon in the Reford collection. Furthermore, Reford's son, Eric, mentioned that his father was also a close friend of Brymner's while the latter was teaching at the AAM between 1886 and 1921,⁹⁷ and the Brymners also came to dinner.⁹⁸ Reford did own several works by Brymner, but they too were not hanging in the public areas of the house. Reford also owned pictures by Robert Pilot and Allen Edson, but again, they were not hung with the Old Masters.

Like his collection of European pictures, Reford's collection of Canadiana was noted for its quality. This was due to his profound knowledge of the subject and his care to avoid collecting memorabilia, or other such objects whose attributions were not immediately apparent. The works on paper, along with the medals, coins, and trade silver, were all relatively easy to identify by virtue of their subject matter, or by their inscriptions, and there were few instances of questionable authenticity. McCord, on the other hand, one of whose interest was in objects belonging to historical figures — Brant's sword for

example⁹⁹ — occasionally acquired objects of questionable provenance. In fact, Reford himself believed his collection to be both of importance to Canada and of first quality. He wrote to Parke-Bernett in 1949 that "outside of Mr. Coverdale's collection, the Canadian Steamship company, and that of the Archives at Ottawa, it is by far the most important collection of Canadiana in Canada."¹⁰⁰ The obvious exclusion of McCord's collection, one with which Reford was well-acquainted, is interesting; Reford apparently questioned the quality of McCord's material or its authenticity; it is unlikely that he could forget the numerous topographical views, maps and prints that were included in the collection of over 4,000 objects. Both Martin Baldwin and Reford's friend, Charles McInnes, Director of the Art Gallery of Toronto, were well-acquainted with the Reford collection of Canadiana and they also recognized it for its quality, borrowing from it for several of their exhibitions. In fact, Baldwin seems to have borrowed from the Reford collection considerably, writing and asking for "anything that would be pertinent "for his exhibitions."¹⁰¹ What Reford could not offer from his own collection he suggested asking from Coverdale, with whose collection he was well-acquainted.¹⁰²

With the surge of nationalism in the late nineteenth and early twentieth century, several Montrealers shared Reford's enthusiasm to preserve Canada's material history. Their collecting, which was also evident in other areas of the country, coincided with an increase in the number of historical and cultural societies, in addition to the building of several commemorative monuments and the institution of several national holidays.¹⁰³ David Ross McCord's collection of Canadian history, which from the 1880s he

envisioned as a national museum¹⁰⁴ was opened to the public in 1921 and it was heralded for providing Canadians the opportunity to study a valuable collection of Canadiana noted for its educational value. Reford's relationship with McCord was quite close and he assisted the latter in his efforts to open the museum. A letter to Reford from McCord, dated May, 1918, suggests that Reford offered a home for the museum in the residence of Lord Mount Stephen (1829-1921). While McCord states that he was most grateful, nothing came of the proposal.¹⁰⁵ Reford, whom McCord felt to be "exactly the kind of man to follow in [his] footsteps," was asked to join Sir Frederick Williams-Taylor (1863-1945) in assisting with the management of the museum as early as 1918.¹⁰⁶ Reford lent frequently to McCord Museum exhibitions and he sat on the Museum Committee which oversaw its activities until the closure of the museum to the public in 1936 due to financial constraints. Williams-Taylor was also an avid collector of Canadiana and his collection of prints and watercolours, similar in scope to Reford's, was deposited in the McCord Museum in 1950.¹⁰⁷ Finally, Reford was familiar with the Canadiana collection belonging to John Ross Robertson, the Toronto journalist, and he visited Robertson in April 1911.¹⁰⁸

John Clarence Webster also sat on the McCord Museum Committee as an advisor, corresponding with Reford from his home in Shediac, New Brunswick. Upon his retirement, Webster became a great collector of Canadiana and books pertaining to the history of New Brunswick, and he gave his collection, which he had amassed over a period of forty years, to the New Brunswick Museum. Reford also corresponded with

William Hugh Coverdale (1871-1949), and as previously mentioned he was aware of the contents of the latter's collection. Coverdale, an engineer, was President and Managing Director of Canada Steamship Lines, Ltd. The gentlemen frequently exchanged photographs and information on their respective holdings, using works in each others' collections to better document their own.¹⁰⁹ Reford wrote to Coverdale in 1939, "I came across several more items that would interest you, viz: the written instructions of an early captain in your company, then called the St. Lawrence Navigation Company. Some time perhaps you can give me a wet Saturday afternoon and we will have another go at it."¹¹⁰ Coverdale's collection, housed in the Manoir Richelieu, Murray Bay, was eventually given to the Public Archives of Canada in 1970.

Both Coverdale and Webster were friends of Reford's and certain similarities can be found between their collections. Unfortunately, little correspondence remains from Reford's relationships with McCord, Webster or Coverdale, and little is known of the influences these gentlemen had on each other's collecting patterns, if any. Coverdale, who lived most of his life in New York, also maintained a residence in Montreal, and — like McCord — spent much time with Reford.

Reford only came into contact with Sigmund Samuel from Toronto, another Canadiana collector, in the last year of his life, and the meeting was not a happy one for Reford. Samuel had collected his Canadiana while he had been living in England between 1914 and 1939. He deposited his vast collection with the Royal Ontario Museum in the 1940s

and in 1947 the Museum was expanded to house it.¹¹¹ The two collectors were introduced by Sidney Carter (1880-1956), the art dealer and photographer. Carter had mentioned to F. St. George Spendlove (1897-1962), the first curator of the collection after it went to the Royal Ontario Museum, that he knew of a large collection of Canadiana in Montreal that would shortly be coming onto the market. Samuel requested to see the collection, and he arrived at Reford's house with an uninvited Spendlove. Reford was not taken with either of them and was furious with Carter to whom he wrote afterwards, saying, "Both Spendlove and Samuel are impossible men to deal with. Neither of [them] know anything at all in regards to Canadiana and as you say Spendlove was brought up on Orientals. [Spendlove's] manner of handling Canadiana...was cruel and he threw [the Indian medals] about, mixing them up and separated them from their original envelopes and labels."¹¹² Of Samuel he thought no higher, saying, "Mr. Samuel's idea of Canadiana is nil, and he did not want to be told anything."¹¹³ However, Spendlove thought highly of Reford and, after his (Reford's) death, he paid him a glowing tribute: "His was certainly a very full and interesting life, and in the art world he was one of the best known Canadians of our time."¹¹⁴

It is interesting to note that while Reford saw his collection of material evidence of Canada's past and present as a tool for future Canadians to interpret and understand their history,¹¹⁵ he does not appear to have considered giving it to the McCord Museum¹¹⁶ or to any other public institution. Coverdale, Samuel, Robertson, and Webster all arranged for their collections to enter the public domain; but when Reford entertained the

thought of selling his *Canadiana* in the 1940s, he even considered foreign buyers. Letters to a Boston dealer suggest that he was interested in letting it go to an American buyer — an interesting fact given his reasons for accumulating it in the first place. Reford also tried to dispose of his collection in 1944 through a New York dealer.¹¹⁷ However, he was by then in his eighties, his health had declined, and he required American currency to pay for expensive surgery in New York. As there were limits to the amount of Canadian currency that could be taken from the country during the forties, the potential sale of his *Canadiana* collection was simply an effort to finance the expensive operations.¹¹⁸ But the collection was never sold, and it remained in his possession until his death, and Reford's attitude regarding the future of his *Canadiana* collection in the last years of his life remains unknown. Where McCord, for example, documented his efforts to preserve his collection for the nation's posterity, there is no evidence in the Reford Family Archives to suggest that Reford was as concerned with the future of his own works. Instead Reford, who during the forties was an elderly man in poor health, never arranged for his *Canadiana* to be given to a public institution.

Furthermore, correspondence with Webster suggests that both gentlemen were disillusioned with what had happened to McCord's collection and others that had been given to various institutions. Webster wrote to Reford in 1949, mentioning the state of affairs at McGill University, which oversaw the McCord Museum: "Your disclosure regarding the McCord Museum is in line with previous information given me. The story is a sad one and is a reflection of McGill University and its Hebrew President. How

unfair and ungenerous to poor old McCord! The Château de Ramezay story is equally disheartening. It is amazing that the French population of Montreal, with a strong body of historians could not have produced a better record of support."¹¹⁹ It seems as if Webster's reflections were the result of an equally reflective letter he received from Reford in which Reford, too, expressed his dissatisfaction with several Montreal cultural institutions. Unfortunately these comments cannot entirely be explained. Certainly the McCord Museum had been closed to the public since 1936 and in the late forties it was housed in an old campus building that had been declared unsafe in 1936. The comment referring to the "Hebrew" President¹²⁰ of McGill University is all the more puzzling, as the Principal at the time of Webster's letter, Frank Cyril James (1939-1962) was Protestant. The story concerning the Château Ramezay was simply that it, too, was suffering financially and the support Webster mentioned was no doubt understood by Reford to be monetary. Without Reford's initial letter to Webster, little more can be interpreted from Webster's musings. However, Reford must have made some comment concerning the fate of his collection, as Webster adds at the end of the letter, "I wonder what will happen to your fine things. You must be perplexed."¹²¹

The disillusionment expressed by these two aged collectors in the last years of their lives goes far deeper than what is expressed in Webster's letter. In truth, those early collectors who were still alive were faced with the growing awareness that their efforts might have been in vain, and that their collections pertaining to Canada's past had not helped Canadians to understand their history. Nor had they assisted in fostering a unified

national spirit. Not only were many of Montreal's historical institutions lacking in financial support, but they were also suffering from the general malaise of the times. By the forties, Canadian nationalism had entered a new phase, and the optimism enjoyed by English-speaking Canadians in the early years of the century had vanished, only to be replaced by the reality that national unity had yet to materialize. The devastating Depression, followed by another World War, and continued conflicts between Quebec and the rest of the country, plagued Canada. Old imperialist-nationalists such as Reford must have realized that their vision of Canada was but one interpretation of the past in a country comprised of — in addition to English Canadians — French Canadians, Natives, and a multitude of immigrants of varied ethnic backgrounds, all of whom held their own ideas of nationalism — ideas that differed greatly from their own. Canadian nationalism was not, and could not, be based solely on the beliefs of its English-speaking population.

ENDNOTES

1. Reford Family Archives, Stransky, Wildenstein's, to Reford, June 2, 1930.
2. Reford Family Archives, Reford Files: Canadiana, passim.
3. Louis Carrier was a prominent Quebec historian, writer and collector. He was temporarily curator at the Château Ramezay, and his collection of Quebec silver is now at the Musée du Québec. My thanks to John Russell for providing me with this information.
4. "Sotheby Canadiana auction brings total of \$46,940," *Toronto Daily Star*, May 28, 1968; "Flying Sotheby Bids ring up \$46,900," *Telegram*, May 28, 1968; "Secret Bidder pays \$37,000 for watercolours," *Globe and Mail*, May 29, 1968; "Sotheby of Canada's First Auction," *The Montreal Gazette*, May 25, 1968; "The sale included the biggest collection of Indian medals ever to appear on the market. They fetched a total \$19,450," *The Montreal Gazette*, October 31, 1968; "Reford coins, medals; Montrealer's collection brings \$48,000." *The Montreal Gazette*, October 31, 1968.
5. Pamela Miller, Brian Young, Donald Fryson, Donald Wright and Moira T. McCaffrey, *The McCord Family. A Passionate Vision* (Montreal: McCord Museum of Canadian History, 1992), p. 85.
6. *Ibid.*, p. 85.
7. Ramsay Cook, Craig Brown and Carl Berger (eds.), *Imperial Relations in the Age of Laurier* (Toronto: University of Toronto Press, 1969), chapter 1.
8. Cook and Brown, p. 3.
9. J.M.S. Careless, "Frontierism, Metropolitanism, and Canadian History," in Eli Mandel and David Taras (eds.), *A Passion for Identity* (Toronto: Methuen Publ., 1987), p. 52.
10. Carl Berger, *The Sense of Power, Studies in the Ideas of Canadian Imperialism, 1867-1914* (Toronto: University of Toronto Press, 1970), passim.
11. Careless, in Eli Mandel and David Taras (eds.), passim.
12. Brown and Cook, p. 31.
13. Brown and Cook, p. 27.
14. Berger, p. 5.

15. "G," "Current Events," *Queen's Quarterly*, V, summer 1898, 328, in Brown and Cook, p. 28.
16. Brown and Cook, p. 4.
17. Brown and Cook, p. 6.
18. Careless, in Eli Mandel and David Taras (eds.), p. 52.
19. Donald Creighton, "The Economy of the North," in Eli Mandel and David Taras (eds.), p. 52.
20. Careless, in Eli Mandel and David Taras (eds.), p. 53.
21. Brown and Cook, p. 30.
22. *Ibid.*, and W. L. Morton, "The Relevance of Canadian History" in Eli Mandel and David Taras (eds.), p. 41.
23. Brown and Cook, pp. 26-38.
24. Robert J.D. Page, "Canada and the Imperial Idea in the Boer War Years," *Journal of Canadian Studies*, V, 1, 1970, 33-49.
25. Brown and Cook, pp. 38-42.
26. Wright, in Miller *et al.*, p. 101.
27. Miller, in Miller *et al.*, p. 85.
28. Stephen Daniels, *Fields of Vision; Landscape Imagery and National Identity in England and the United States* (Princeton, NJ: Princeton University Press, 1993), p. 5.
29. E. H. Dewart (ed.), *Selection from Canadian Poets* (Montreal, 1864), pp. ix-x.
30. Frank Watt, "Nationalism in Canadian Literature," in Peter Russell (ed.). *Nationalism in Canada* (Toronto: McGraw Hill Company of Canada Limited, 1966), p. 236.
31. H. J. Morgan, *Bibliotheca Canadensis* (Ottawa, 1867), p. viii.
32. Dennis Reid, *Our Own Country Canada* (Ottawa: National Gallery of Canada, 1979), *passim*.
33. Reid, p. 275.
34. Reid, p. 273.

35. Cole Harris, "The myth of the land in Canadian Nationalism" in Peter Russell (ed.), pp. 27-46.
36. *Ibid.*, p. 51.
37. Careless, in Eli Mandel and David Taras (eds.), pp. 51, 54.
38. *A Collection of Drawings and Watercolors by the Canadian Artist William George Richardson Hind*. Canadian Drawings: Part 5. Sotheby & Co. (Canada) Ltd. at Simpson's, October 20, 1967, introduction.
39. A. Y. Jackson was also aware of the importance of the Hind watercolours. His daughter, Naomi Jackson Groves, wrote to J. R. Harper in 1967: "A. Y. has asked me to find out if you know anything about a very interesting diary or journal...by Wm Hind.... A. Y. saw it once years ago, maybe 20 or more, at the home of Robert Reford of Montreal. A. Y. tried to get H. O. McCurry interested in it, at least to the extent of getting photos of the drawings, but nothing came of it. A. Y. wonders if it is still in the Reford family or if it has got into some museum as it should." McCord Museum Archives, Harper Correspondence Files, 1907.
40. Sotheby's, May 27-29, 1968.
41. Shahin Farzaneh in Conrad Graham, *Mont-Royal - Ville-Marie, Early Plans and Views of Montreal* (Montreal: McCord Museum of Canadian History, 1992), p. 29.
42. Sotheby's, May 27-29, 1968, lot 142.
43. Ian G. Lumsden, *Early Views of British North America, from the Collection of The Beaverbrook Art Gallery* (Fredericton: The Beaverbrook Art Gallery, 1994), p. 7.
44. *Ibid.*
45. Public Archives of Canada, *Image of Canada*, 1972, introduction.
46. Daniels, p. 119.
47. *Treasures of the National Archives*, p. 34.
48. Reford Family Archives, Reford to Miss Burchenal, National Committee on Folk Art of the United States, New York, March 5, 1937.
49. Reford is referring to Australia and New Zealand. The term Anzac was commonly used after World War I, where it had originated as an acronym of the Australian and New Zealand Army Corps.
50. Reford Family Archives, Reford to Prof. G. Kimble, McGill, March 13, 1948.

51. *Ibid.*
52. Cook's Chart was purchased at Christie's, January 24, 1923 for £1,080 by Henry Stevens Son & Stiles for Reford. According to the catalogue it had formerly been in the collection of Admiral Sir William Fanshawe Martin. Reford Family Archives, Henry Stevens Sons and Stiles, London, to Eric Reford, February 28, 1956.
53. Reford Family Archives, Reford to Miss Burchenal, National Committee on Folk Art of the United States, New York, March 5, 1937.
54. Reford Family Archives, correspondence with Percy F. Godenrath, Antoinés Art Repository, Montreal, March 1936.
55. According to a newspaper account it was bought-in at a Christie's London auction, July 5 or 6, 1967 for £15,000 (\$45,000). *The Montreal Star*, Friday, July 7, 1967. It was probably purchased after the same sale by H. R. MacMillan who gave it to the Archives the same year. *Treasures of the National Archives of Canada*, p. 34.
56. Creighton, in Eli Mandel and David Taras (eds.), p. 24.
57. *Ibid.*
58. Wright, in Miller *et al.*, p. 89.
59. Reford Family Archives, Reford to ----, Boston, December 15, 1949.
60. Wright, in Miller *et al.*, p. 95.
61. *Ibid.*
62. Reford Family Archives, Robert Reford to the American Consulate General, February 20, 1947.
63. Lisa Hendersen, "Emblems of Identity: An Introduction to the Painting of Indian Portraits in Canada," M.A. Thesis. Concordia University, 1991, p. 9.
64. McCord was able to acquire *A book of Common Prayer. A New edition, to which is added the Gospel according to St. Mark*, published in London in 1787 and translated into Mohawk by Brant, and Brant's inkwell, among other "highly suspicious artifacts." Donald Wright in Miller *et al.*, p. 95.
65. McCaffrey, in Miller *et al.*, p. 105.
66. *Ibid.* For more information on the Museum Period, see Douglas Cole, *Captured Heritage: The Scramble for Northwest Coast Artifacts* (Seattle: University of Washington Press, 1985).

67. McCaffrey, in Miller *et al.*, p. 105.
68. *Ibid.*, p. 107.
69. *Ibid.*, p. 105.
70. An Iroquoian Sash dating from 1766 was given to the McCord Museum by Mrs. Reford in 1923, however, it is not certain that the sash was previously part of the Reford collection. \$100.00 given the following year for the purchase of a porcupine quill embroidered jacket suggests that both these items might have been "found" by McCord himself who was often in the habit of finding donors for items he wished to acquire for the museum. Reford Family Archives, David Ross McCord to Mrs. Reford, April 22, 1924, and McCord Museum Donor Files.
71. Bruce G. Trigger, *Natives and Newcomers: Canada's "Heroic Age" Reconsidered* (Montreal: McGill-Queen's University Press, 1985), p. 23.
72. *Ibid.*, p. 24.
73. *Treasures of the National Archives*, p. 330.
74. Reford Family Archives, Reford to Robert Reford, August 30, 1890, Robert Reford Letterbook 5, p. 240.
75. *Treasures of the National Archives*, pp. 330-331, and Lilly Koltun (ed.), *Private Realms of Light; Amateur Photography in Canada, 1839-1940* (Markham: Fitzhenny & Whiteside, 1984), pp. 16, 172, 324.
76. *Ibid.*
77. Ralph Greenhill and Andrew Birrell, *Canadian Photography: 1839-1920* (Toronto: Coach House Press, 1979), pp. 126-130.
78. Reford Family Archives, RWR-5, notes by Eric Reford (son), undated.
79. Koltun, p. 324.
80. Reford Family Archives, RWR-127.
81. Another darkroom was added to his summer residence in Métis. The Métis property was given to Mrs. Reford by Lord Mount Stephen.
82. Miller, in Miller *et al.*, p. 137.
83. *Ibid.*

84. McGill Rare Books Library, Bound accession book with listing of the library of Robert W. Reford.
85. Reid, pp. 298-344.
86. Reford Family Archives, Reford to Martin Baldwin, Art Gallery of Toronto, November 18, 1933.
87. Reford Family Archives, Reford to McCurry, February 24, 1934.
88. Reford Family Archives, correspondence between Reford and Godenrath, RWR-191.
89. Reford Family Archives, Reford to P.F. Godenrath, March 15, 1937 and receipt from same, March 13, 1937.
90. Reford Family Archives, Godenrath to Reford, February 6, 1937.
91. Reford Family Archives, Reford to Godenrath, March 8, 1937.
92. Reford Family Archives, Reford to The Canadian Steamship Lines Limited, Montreal, December 17, 1940.
93. Reford Family Archives, Reford to Valentiner, November 20, 1939.
94. My thanks to Mrs. Arnold-Forster for providing me with this information.
95. "When you were staying here you mentioned the possibility of your approaching Clarence Gagnon with a view to seeing whether he would lend about two dozen of his original illustrations for Maria Chapdelaine for the period of the King's visit in Ottawa. I know that it would be much appreciated ...they could be shown to much advantage in the room which the Queen will occupy as sitting-room." Reford Family Archives, Eric MacKenzie, Canada House, to Reford, November 30, 1938.
96. Reford Family Archives, Clarence Gagnon to Reford, December 9, 1938.
97. Reford Family Archives, RWR-5, Eric Reford's biography of his father, undated.
98. Reford Family Archives, Reford diaries 1912, 1917.
99. Miller, in Miller *et al.*, p. 87
100. Reford Family Archives, Reford to Arthur Swann, Parke-Bernett Galleries, New York, December 1, 1949.
101. "I wonder if you can help me in another exhibition we are planning to put on; this time showing the growth of Toronto. Can you tell me with out too much bother, what Canadiana material you have dealing with the physical growth of our great city.... If

- you have any thing that you would care to lend us, I would be very glad to run down to Montreal and see you about it." Reford Family Archives, Baldwin to Reford, August 7, 1941. Also see, Reford file-190, *passim*.
102. "Mr. Coverdale the other day showed me an exceedingly nice picture of Toronto which you might be interested in — one of the early houses." Reford Family Archives, Reford to Baldwin, Art Gallery of Toronto, August 8, 1941.
 103. Miller, in Miller *et al.*, pp. 87, 141.
 104. The McCord Museum of Canadian History is the creation of McCord. His collecting history has been the subject of an exhibition, curated by Pamela Miller, Curator of Archives. See: *The McCord Family: A Passionate Vision*, exhibition catalogue, 1992.
 105. Reford Family Archives, McCord to Reford, May 20, 1918.
 106. *Ibid.*
 107. My thanks to Conrad Graham for providing me with this information.
 108. Reford Family Archives, Reford diary, 1911.
 109. Coverdale sent Reford an original and a supplemental catalogue of the collection of Canadiana housed at Manoir Richelieu which included an abridged index. Both men understood the "scarcity of information available to the public on this subject (Canadiana)." Reford Family Archives, Coverdale to Reford, November 10, 1939. Reford replied, saying, "They give, in an easily get-at-able form, information which I have been for a long time trying to work up by taking clippings from various Canadiana catalogues as they come along, but so far I have not had time to sort them out. I am going to have an interesting time some night ticking off (1) the ones I have, (2) the ones I have not and (3) the ones I do not know." Reford Family Archives, Reford to Coverdale, November 14, 1939.
 110. Reford Family Archives, Reford to Coverdale, November 1, 1939.
 111. Lovat Dickson, *The Museum Makers; The Story of the Royal Ontario Museum* (Toronto: Royal Ontario Museum, 1986), p. 110.
 112. Reford Family Archives, Reford to Carter, April 21, 1951.
 113. *Ibid.*
 114. Reford Family Archives, Spendlove to Mrs. Reford, undated, 1952.
 115. Miller, in Miller *et al.*, p. 85.

116. The McCord Museum, opened in 1921, was closed in 1936 and remained closed until 1971. However, it was accepting material and several collectors such as Cleveland Morgan were still making donations.
117. Reford Family Archives, Harry Newman, The Old Print Shop Inc., New York, to Reford, March 13, 1944.
118. My thanks to Mrs. Arnold-Forster for providing me with this information.
119. Reford Family Archives, J. C. Webster, Shediac, N.B., to Reford, June 14, 1949.
120. McGill University has never had presidents: Webster is referring to the Principal.
121. Reford Family Archives, J. C. Webster, Shediac, N.B., to Reford, June 14, 1949.

CONCLUSION

Perhaps what is most interesting about Robert W. Reford is that he was able to amass not one, but two collections of remarkable quality. What enabled him to be equally perceptive in the collecting of Old Masters and in the collecting of Canadiana was undoubtedly his efforts to constantly study his collection, to consult with experts, and to read. To acquire such knowledge and understanding in one area of study is impressive, but to be equally well-versed in two is all the more exceptional, and as a result Reford was most respected by his peers for his vision and knowledge pertaining to his collection and to art in general. As we have seen, there were several Montreal collectors of Old Masters and European pictures who had larger, and better-known painting collections, and the same could be said of several Canadiana collectors, but there were few, if any, who collected so intensely in these two disparate fields and with equal success in both. For instance, Reford's acquisition of the *Madonna of the Yarnwinder*, attributed to Leonardo da Vinci after its purchase, must be seen as one of his greatest accomplishment in his Old Master collection: even Andrew Mellon, despite the size of his collection, and his unbelievable wealth, was never able to acquire a Leonardo himself. In his collection of Canadiana, the Cook's chart and the Hind drawings were both important and astute acquisitions, and Reford, who mentioned them more than any other objects in his collection, recognized their value. The Hind watercolours, in particular, are evidence of his discerning vision as Hind's work remained virtually unknown until after Reford's death. Here perhaps, his relationship with McCord might have been of assistance, as McCord also collected several works by Hind,

including a collection of 31 watercolours and drawings documenting the expedition of the Caribou Gold Fields in 1865.

This examination of the collecting practices of Reford is by no means an exhaustive study of his collection, or of his collecting tastes. Several questions remain unanswered. For instance, the importance of the dealer in the shaping of Reford's collection of Old Masters is obvious, but it has yet to be established how religiously he followed their advice. His reluctance to buy Impressionist and modern pictures, for example, was most probably not the result of any dealer's opinion, as those with whom Reford was most closely associated all dealt in Impressionist and other modern artists. His preference for portraits, while common among collectors of the period, was no doubt encouraged by his dealers, as the high prices portraits realized was to their advantage. But few collectors of portraits were as concerned with the history of the sitters as was Reford, as witnessed in his selling of the portrait by Lawrence because it portrayed the wrong General Stuart. Furthermore, Reford's relationship with Canadiana dealers was a tenuous one, and little correspondence pertaining to his Canadiana dealers exists. Equally, Reford's relationships with other collectors, and the influences each had on the collecting practices of the others, remain unclear. While we know that Reford communicated with many collectors of Old Masters and other paintings, it is hard to say exactly where he was influenced by them. In the field of Canadiana, there seems to be evidence of Reford comparing his works with those of others, such as Wm. Coverdale, for example, but little is known of how these men influenced the formation of each other's collections. And, what impact did his tastes and preferences have, if any, on the collecting tastes of those who followed in his footsteps?

In researching Reford's collections of Old Masters, and the European paintings and Canadiana, one is faced with the question of what drove him to collect so passionately. To this, I would answer that his interest in history was the one factor which tied these two disparate collections together, and was the underlying force behind much of his collecting. In Canada, a growing awareness of the past was evident in the mid-1880s, when Reford began his collecting. In literature, historical romantic novels were exceedingly popular, as were tales of early pioneer days in Canada, and the same retrospective spirit was equally evident in painting. As a collector, Reford was also affected by historical consciousness. He could not only identify the sitters in the majority of his portraits, but he had also researched their importance, their ancestors, and their lives. Further, many of them were well-known historical characters, and not just wealthy members of the British aristocracy. Cromwell, Voltaire, Major André, Admiral Hood, and Prince Rupert were all characters who had made significant contributions to history, and paintings of them hung on Reford's walls. Other important figures were represented in his print collection, including Wolfe, Montcalm, Bougainville, Cook, and General Brant, among others.

While history is generally assumed to be intrinsic to a country's national identity, imperialists were particularly encouraged to use history as a vehicle to arouse national sentiment. Imperialist, George Munro Grant, who strongly advocated the importance of history to Canada's national development, wrote in 1892, "We must study the history of the past for our guidance in the present."¹ It must also be noted that one of the perceived responsibilities of an imperialist was the custodial guardianship of national culture. Canada needed a history, and it

needed large impressive collections, not only of Canadiana but also of important pictures that could represent Canada on the world stage. As an English-speaking Canadian with strong ties to Britain, Reford would have been aware of the impact that the landed gentry and their art collecting had on the wealth, prestige, and power of the nation. Reford lent four pictures to the New York World's Fair in 1939. He also lent to many other international exhibitions, and he invited scholars to see his collection. Furthermore, Reford's involvement in two cultural organizations in Montreal, the AAM and the McCord Museum, was also evidence of his efforts to better Canada's cultural standing.

However, Reford's European pictures were sold individually in the years following his death in 1951, through dealers as well as in auctions. The majority of the Canadiana was sold in sales in 1967 and 1968. Most of the Old Master and European pictures have now left Canada, as has the majority of the Canadiana. Thus, Reford's impressive collection, carefully chosen over a period of sixty years to assist in the betterment of Canada's cultural and historical heritage, has been dispersed, no longer able to contribute to Canada's cultural wealth.

ENDNOTE

1. *Week, IX* (August, 12, 1892), p. 586.

SELECTED BIBLIOGRAPHY**ARCHIVES****MMFA COLLECTORS**

MONTREAL, Montreal Museum of Fine Arts Library
Private Collector Files

MMFA EXHIBITION FILES

MONTREAL, Montreal Museum of Fine Arts Library
Art Association of Montreal Exhibition Files

MMFA REGISTER

MONTREAL, Montreal Museum of Fine Arts Library
Art Association of Montreal Register of Exhibitions 1880-1934

NOTMAN

MONTREAL, McCord Museum of Canadian History, McGill University
Notman Photographic Archives

REFORD FAMILY ARCHIVES**RWR - Files**

Robert Wilson Reford Files (1867-1951)

RR Letterbooks

Robert Reford's letters (1831-1913)

RR Notebook

Robert Reford (1831-1913)

BOOKS AND PERIODICALS

Alsop, Joseph. *The Rare Art Traditions: The History of Art Collecting and Its Linked Phenomena*. Bollington Series, 27. Princeton, 1982.

Barker, Godfrey. "A Who's Who of Old Master Dealers in London." *Journal of Art*, (November 1990), p. 62.

Behrman, S. N. *Duveen*. London: Hamish Hamilton, 1952.

- Pictures from the English Section of the Collection of the late Robert W. Reford, Montreal, Canada, 20th July - 6th August 1964.* London: Oscar and Peter Johnson Limited, 1964.
- Berger, Carl. *The Sense of Power, Studies in the Ideas of Canadian Imperialism, 1867-1914.* Toronto: University of Toronto Press, 1970.
- Bourdieu, Pierre. *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice. Cambridge: Harvard University Press, 1984.
- Brooke, Janet M. *Discerning Tastes: Montreal Collectors 1880-1920.* Montreal: Montreal Museum of Fine Arts, 1989. (Exhibition Catalogue)
- Brown, Craig and Ramsay Cook. *Canada, 1896-1921: A Nation Transformed.* Toronto: McClelland and Stuart, 1974.
- "Burlington to get Brant's Gorget," *The Globe and Mail* (Toronto), May 31, 1968.
- Canadian Paintings, Drawings, Watercolors, and Prints.* Sotheby & Co. (Canada) Ltd., October 28-30, 1968.
- Carter, David. "A Montreal Achievement: The Hosmer-Pillow-Vaughan Collection." *M*, no. 2 (September 1969), pp. 8-19.
- Catalogue of a manuscript Chart of the St. Lawrence River by Captain James Cook*, London: Christie's Manson & Wood, July 5, 1967.
- Clay, Jean. "L'Épopée de Wildenstein." *Réalités*, 158 (March 1959), pp. 77ff.
- Coins and Medals from the Collection of CANADIANA formed by the late Robert W. Reford, of Montreal.* Sotheby & Co. (Canada) Ltd., October 30, 1968.
- A Collection of Drawings and Watercolors by the Canadian Artist William George Richardson Hind.* Canadian Drawings: Part 5. Sotheby & Co. (Canada) Ltd. at Simpson's, October 20, 1967.
- Cook, Ramsay, Craig Brown and Carl Berger (eds.). *Imperial Relations in the Age of Laurier.* Toronto: University of Toronto Press, 1969.
- Cooke, W. Martha E. *W. H. Coverdale Collection of Canadiana: Paintings, Water-colours and Drawings (Manoir Richelieu Collection).* Ottawa: Public Archives, Canada, 1983.
- Creighton, Donald. *The Empire of the St. Lawrence.* Toronto: MacMillan, 1937, 2nd ed. 1956.
- Creighton, Donald. *Canada's First Century, 1867-1967.* Toronto: MacMillan, 1970.

Daniels, Stephen. *Fields of Vision; Landscape Imagery and National Identity in England and the United States*. Princeton, NJ: Princeton University Press, 1993.

Dictionary of Canadian Biography. 12 vols. Toronto and Québec City: University of Toronto Press and Les Presses de l'Université Laval, 1966-1970.

Duveen Brothers. *Duveen Pictures in Public Collections of America*. Private printing, c. 1941, NYC (Copy sent to Reford, January 1942, see Duveen file)

"Famous Van Horne Art Collection on Display," *The Montreal Daily Star*, October 13, 1933.

Friedlander, Max J. *On Art and Connoisseurship*. Oxford: Bruno and Cassirer, 1942.

Fry, Roger. "A Monthly Chronicle (Sir William Van Horne)," *Burlington Magazine*, XXVIII (October 1915), pp. 39-40.

"Gardner Pictures Brought More Than \$50,000 at Auction," *The Gazette* (Montreal), January 17, 1927.

Gee, Malcolm. *Dealers, Critics and Collectors of Modern Painting: Aspects of the Parisian Art Market Between 1910 and 1930*. New York: Garland Publishing, 1981.

Gilbert, A.D., C.M. Wallace, and R.M. Bray. *Reappraisals in Canadian History, Post-Confederation*. Scarborough: Prentice Hall Canada, 1992.

Graham, Conrad. *Mont Royal, Early Plans and Views of Montreal*. Montreal: McCord Museum of Canadian History, 1992.

Greenfeld, Howard. *The Devil and Dr. Barnes; Portrait of an American Collector*. New York: Viking Penguin Inc., 1987.

Greenhill, Ralph and Birrell, Andrew. *Canadian Photography: 1839-1920*. Toronto: Coach House Press, 1979.

Haskell, Francis. *Rediscoveries in Art: Some Aspects of Taste, Fashion and Collecting in England and France*. Ithaca, NY: Cornell University Press, 1976.

Henry Clay Frick: The Young Collection. The Frick Collection, 7 June-7 August, 1988.

Holst, Niels von. *Creators, Collectors and Connoisseurs: The Anatomy of Artistic Taste from Antiquity to Present Day*. London: Thames and Hudson, 1967.

International Exhibition of Modern Art, at the Armory of the Sixty-ninth Infantry. New York: Association of Painters and Sculptors, 17 February - 15 March 1913.

- Koltun, Lilly (ed.). *Private Realms of Light; Amateur Photography in Canada, 1839-1940*. Markham: Fitzhenry & Whiteside, 1984.
- Lippincott, Louise. *Selling Art in Georgian London: The Rise of Arthur Pond*. London: Yale University Press, 1983.
- Lumsden, Ian G. *Early Views of British North America, from the Collection of The Beaverbrook Art Gallery*. Fredericton: The Beaverbrook Art Gallery, 1994.
- Lynes, Russell. *The Tastemakers*. London: Hamish Hamilton, 1959.
- MacKay, Donald. *The Square Mile: Merchant Princes of Montreal*. Vancouver and Toronto, Douglas & McIntyre, 1987.
- MacTavish, Newton. *The Fine Arts in Canada*. Toronto, Coles Publ. Co., 1973.
- Martin, Chester. *Foundations of Canadian Nationhood*. Toronto: University of Toronto Press, 1955.
- McInnes, G. Campbell. "Art and Philistia: Some Sidelights on Aesthetic Taste in Montreal and Toronto, 1880-1910," *University of Toronto Quarterly*, VI (1936-1937).
- Miller, Pamela, Brian Young, Donald Fryson, Donald Wright and Moira T. McCaffrey. *The McCord Family. A Passionate Vision*. Montreal: McCord Museum of Canadian History, 1992.
- Montreal, McCord Museum of Canadian History, Archives.
- Morgan, Norma. "F. Cleveland Morgan and the Decorative Arts collection in the Montreal Museum of Fine Arts". M.A. Thesis. Concordia University, 1985.
- Moulin, Raymonde. *The French Art Market: A Sociological View*. New Brunswick, NJ: Rutgers University Press, 1987. (An abridged translation by Arthur Goldhammer of *Le Marché de la peinture en France*. Paris: Éditions de Minuit, 1967.)
- Newman, Peter C. (ed.). *Debrett's Illustrated Guide to the Canadian Establishment*. Agincourt, 1983.
- Pepall, Rosalind. *Paul Beau (1871-1949)*. Montreal: Montreal Museum of Fine Arts, 1982.
- "Reford Coins, Medals; Montrealer's collection brings \$48,000," *The Montreal Gazette*, Thursday, October 31, 1968.

- Reitlinger, Gerald. *The Economics of Taste. Volume 1: The Rise and Fall of Picture Prices 1760-1960*. London: Barrie and Rockliff, 1960.
- Rémillard, François et Brian Merrett. *Demeures bourgeoises de Montréal, le mille caré doré 1850-1930*. Montreal: Les Éditions du Méridien, 1986.
- "R. W. Reford, Retired Head of Shipping Firm, Dies at 84," *The Montreal Star*, December 15, 1951.
- "R. W. Reford Rites set for Tuesday," *The Montreal Gazette*, December 17, 1951.
- Russell, Peter (ed.). *Nationalism in Canada*. Toronto: McGraw Hill Company of Canada Limited, 1966.
- Saarinen, Aline B. *The Proud Possessors: The Lives Times and Tastes of Some Adventurous American Art Collectors*. New York: Alfred A. Knopf, Inc., 1968.
- Samuels, Ernest. *Bernard Berenson: The Making of a Connoisseur*. Cambridge: Harvard University Press, 1980.
- Simpson, Colin. *Artful Partners*. New York: Macmillan, 1986.
- Sprague, D. N. *Post-Confederation Canada: The Structure of Canadian History Since 1867*. Scarborough: Prentice-Hall Canada, 1990.
- Thompson, John H. with Allen Seager. *Canada 1922-1939: Decades of Discord. The Canadian Centenary Series*. Toronto: McClelland and Stewart, 1985, pp. 159-192.
- Taylor, Francis Henry. *The Taste of Angels*. London: Hamish Hamilton, 1948.
- Taylor, John Russell and Brian Brooke. *The Art Dealers*. London: Hodder and Soughton, 1969.
- The End of an Era: Montreal 1880-1814*. Montreal: McCord Museum of Canadian History, McGill University Press, 1977.
- "The Consequences of the American Invasion," *Burlington Magazine*, V (July 1904), pp. 353-356.
- Thomson, D. Croal. "The Art Movement in the United States and Canada," *Art Journal* (London, 1898), pp. 157, 197.
- "Treasure Hunting at Sotheby's Toronto Auction," *The Collectors, The Globe and Mail* (Toronto), undated (c. May 26-29, 1968).

- Treasures of the National Archives of Canada*. Toronto: University of Toronto Press, 1992, pp. 34-35, 330-331.
- Trigger, Bruce G. *Natives and Newcomers: Canada's "Heroic Age" Reconsidered*. Montreal: McGill-Queen's University Press, 1985.
- Turner, Evan H. "Living with Antiques: The Hosmer House in Montreal," *Antiques* XCII (July 1967), pp. 91-95.
- Wainwright, Clive. "Curiosities to Fine Art: Bond Street's First Dealers," *Country Life*, 179, no. 4632 (May 1986), pp. 1528-29.
- Waite, Peter B. *Canada 1874-1896: Arduous Destiny*. Toronto: McClelland and Stewart, 1971.
- Wallace, W. Stewart. *The Macmillan Dictionary of Canadian Biography*. Toronto, Macmillan Press, 1978.
- Watercolours, Prints and Maps from the Collection of CANADIANA formed by the late Robert W. Reford, of Montreal*. Sotheby & Co. (Canada) Ltd. May 27-29, 1968.
- Watson, Peter. *From Manet to Manhattan: The Rise of the Modern Art Market*. New York: Random House, 1992.
- Watson, William R. *Retrospective: Recollections of a Montreal Dealer*. Toronto: University of Toronto Press, 1974.
- Westley, Margaret W. *Remembrance of Grandeur; The Anglo-Protestant Elite of Montreal, 1900-1950*. Montréal: Éditions Libre Expression, 1990.
- Williams, Raymond. *Culture and Society*. London: The Hogarth Press, 1958.

APPENDIX 1

Chronology of Robert Wilson Reford

- 1867 Born August 11, 1867.
- 1880 Attended Upper Canada College, age 13.
- 1881-1883 Attended Lyall School, Montreal, on McTavish Street.
- 1883 Visited England for the first time.
- 1884 Attended Lincoln College, Sorel.
- 1885 January 31. Sailed from New York overseas to tour the Mediterranean on the "Escalone".
- 1886 Begins working in the Bank of Toronto, Montreal.
- 1888 Studies French at Versailles, France.
- 1889 Begins working at associate office of Robert Reford & Co. Sent to Victoria, British Columbia where he stays until 1891.
- 1891 Returns from Victoria and enters family office.
- 1894 June 12. Marries Elsie Stephen Meighen, eldest daughter of Mr. Robert Meighen, niece of Lord Mount Stephen, at St. Paul's Church, Montreal.
- 1895 Son born: Robert Bruce Stephen.
- 1900 Son born: Lewis Eric.
- 1901 Builds house, 3510 Drummond, Robert Findlay architect.
- 1911 July 13. Robert Meighen dies.
- 1913 Father dies. Becomes President of Robert Reford & Co.
- 1939 New World's Fair. Last trip to England.
- 1951 Dies September 16.

APPENDIX 2**INVENTORY****OLD MASTERS AND OTHER PICTURES IN THE COLLECTION OF
ROBERT W. REFORD**

Statement of a dealer's name followed by a date under "Provenance" indicates the existence of invoice or receipt in the Reford Archives.

The information cited concerning provenance and attribution is that which was presented to R. W. Reford either on purchase of picture or as a result of research conducted on his collection, unless otherwise indicated under "Notes."

Some watercolours, drawings, and prints are included in the inventory if they were of particular interest to Reford.

Alphabetical first by artist, then in order of purchase by date.

Height precedes width.

Medium and support are only noted where they are known.

1.
ABBOTT, L. F.
English, 1760-1803

Portrait of Alexander Hood, 1st Viscount Bridport, K.B., Admiral of the White
oil on canvas
49 x 39 inches

PROVENANCE
Nelson Hood Collection
Bt. London, Leggatt Bros., March 1925 for £1,500

2.
ALORI, Cristofano
Florentine, 1577-1621

Portrait of a Boy
oil

PROVENANCE
Bt. Agnew & Sons, February 1934

3.
ANONYMOUS
Dutch, 17th century

Portrait of a Dutch Woman
c. 1650
oil on panel

PROVENANCE
W. Smart, London
Bt. W. Dyer & Sons, June 1912

4.
ANONYMOUS
Dutch, 17th century

Portrait of a Young Woman
oil on panel
21 1/2 x 17 3/4 inches

5.
BEECHEY, Sir William
English, 1753-1839

Portrait of Mrs. Anderson
c. 1790
30 x 25 inches

6.
BIRLEY, Oswald
English

Miss Marion Reford

7.
BIRLEY, Oswald
English

R. W. Reford

8.
BONE, Henry
English, 1755-1834

George III, London 1817
enamel
12 x 10 inches

9.
BONE, Henry
English, 1755-1834

William IV
enamel

10.
BONE, Henry
English, 1755-1834

Prince Regent
enamel
6 1/2 x 5 1/4 inches

11.
BONE, Henry
English, 1755-1834

Howard Duke of Norfolk
enamel
8 x 6 inches

12.
BONE, Henry
English, 1755-1834

Two Members of the Villiers Family
enamel
11 x 15 inches

13.
BONINGTON, Richard Parkes
English, 1801/2-1828

A View over the Solent, Isle of Wight
oil on canvas
14 1/2 x 18 inches

PROVENANCE
Bt. Gooden & Fox, London, April 1923.

EXHIBITIONS
Burlington Fine Arts Club, 1937 (see cat. 40)

14.

BONINGTON, Richard Parkes
English, 1801/2-1828

Untitled
painting

PROVENANCE

Bt. Johnson Art Galleries, Montreal, December 1925

15.

BONINGTON, Richard Parkes
English, 1801/2-1828

Coast Scene with Windmill and Figures
signed, bottom left
oil on canvas
17 1/4 x 23 1/2 inches

PROVENANCE

Bt. Leggatt Bros., c. 1925

16.

BONINGTON, Richard Parkes
English, 1801/2-1828

Landscape and Figures
signed
1925
watercolour

PROVENANCE

Bt. Leggatt Bros., London, December 1927

17.

BONINGTON, Richard Parkes
English, 1801/2-1828

An Evening in Venice
watercolour drawing

PROVENANCE

Lord Taunton; Colonel E.A.V. Stanley

BIBLIOGRAPHY

Dubuisson, A. & Huges, C.E., "Richard Parkes Bonington", p. 78

18.

BONINGTON, Richard Parkes
English, 1801/2-1828

Coast-Scene with Figures and Donkey
oil on canvas
9 x 16 1/2 inches

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., December 1927

EXHIBITIONS

Exhibited in *European Masters in Canadian Collections*, 1954

19.

BONINGTON, Richard Parkes
English, 1801/2-1828

Coast-Scene with Figures
oil on panel
6 1/2 x 10 inches

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., December 1927

20.

BONINGTON, Richard Parkes
English, 1801/2-1828

The French Coast
watercolour

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., November 1927

21.

BONINGTON, Richard Parkes
English, 1801/2-1828

A Landscape
watercolour

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., November 1927

22.

BONINGTON, Richard Parkes
English, 1801/2-1828

Mouth of a River with Shipping
oil

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., May 1928

23.

BONINGTON, Richard Parkes
English, 1801/2-1828

A Continental Street Scene
watercolour on paper

PROVENANCE

Bt. Matthews & Brooke, Bradford, Eng., May 1928

24.
BONINGTON, Richard Parkes
English, 1801/2-1828

Les Environs de Quilleboeuf
unsigned
oil on canvas
20 x 16 inches

PROVENANCE

Barroilhet, sold 1925; Mme La Baronne Nathaniel Rothschild and heirs; sold, 1930 Baron Rothschild to Leggatt's; Bt. Leggatt Bros., London, May 1930

25.
BONINGTON, Richard Parkes
English, 1801/2-1828

Rouen Harbour
oil on canvas
12 x 15 1/2 inches

26.
BONINGTON, Richard Parkes
English, 1801/2-1828

Rue du Gros Horloge
lithograph on India paper

PROVENANCE

Bt. G. Mas, Paris, 16 March 1928

27.
BONINGTON, Richard Parkes
English, 1801/2-1828

Pierre de Vaivre
lithograph on India paper

PROVENANCE

Bt. G. Mas, Paris, 16 March 1928

28.

BONINGTON, Richard Parkes
English, 1801/2-1828

Pesmes petites mayes
lithograph on India paper

PROVENANCE

Bt. G. Mas, Paris, 16 March 1928

29.

BONINGTON, Richard Parkes
English, 1801/2-1828

Lyons, Front of the Church of St. Jean
lithograph on India paper

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

30.

BONINGTON, Richard Parkes
English, 1801/2-1828

Gothic Doorway, Caen
lithograph on India paper

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

31.

BONINGTON, Richard Parkes
English, 1801/2-1828

Chateau d'Argyles
print (?)

PROVENANCE

Bt. G. Mas, Paris, 16 March 1928

32.
BONINGTON, Richard Parkes
English, 1801/2-1828

Chateau de Bothwell
print (?)

PROVENANCE
Bt. G. Mas, Paris, 16 March 1928

33.
BONINGTON, Richard Parkes
English, 1801/2-1828

Edinburgh, Chapelle St. Antoine
print (?)

PROVENANCE
Bt. G. Mas, Paris, 16 March 1928

34.
BONINGTON, Robert Parkes
English, 1801/2-1828

Loch Lomond
print (?)

PROVENANCE
Bt. G. Mas, Paris, 16 March 1928

35.
BONINGTON, Richard Parkes
English, 1801/2-1828

Ancienne Porte de Stirling
print (?)

PROVENANCE
Bt. G. Mas, Paris, 16 March 1928

36.
BONINGTON, Richard Parkes
 English, 1801/2-1828

Ancienne Porte de Lanark
 print (?)

PROVENANCE
 Bt. G. Mas, Paris, 16 March 1928

37.
BONINGTON, Richard Parkes
 English, 1801/2-1828

Bologne
 etching, gravé à la pointe, avant l'adresse de l'éditeur

PROVENANCE
 Bt. G. Mas, Paris, 16 March 1928

38.
BONINGTON, Richard Parkes
 English, 1801/2-1828

Bologne, second state with additions by T.S. Boys
 etching

EXHIBITIONS
 Lyman Allyn Museum, New London, Conn., 1943

39.
BONINGTON, Richard Parkes
 English, 1801/2-1828

Bologne, third state with additions of Gazette des Beaux Arts
 etching

EXHIBITIONS
 Lyman Allyn Museum, New London, Conn., 1943

40.

BONINGTON, Richard Parkes
English, 1801/2-1828

Two Studies of Armor
drawing

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

41.

BONINGTON, Richard Parkes
English, 1801/2-1828

Arch with Figures, Amiens Cathedral
drawing

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

42.

BONINGTON, Richard Parkes
English, 1801/2-1828

Five Small Drawings of Figures

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

43.

BONINGTON, Richard Parkes
English, 1801/2-1828

Three Sketches for Strabolgi
watercolour drawings

EXHIBITIONS

Lyman Allyn Museum, New London, Conn., 1943

44.
BONINGTON, Richard Parkes
English, 1801/2-1828

Four Pencil Studies of Spanish Ambassador

PROVENANCE
Wallace

EXHIBITIONS
Lyman Allyn Museum, New London, Conn., 1943

45.
BONINGTON, Richard Parkes
English, 1801/2-1828

Five Watercolour Drawings of Louis XI and others of XVC

EXHIBITIONS
Lyman Allyn Museum, New London, Conn., 1943

46.
BONINGTON, Richard Parkes
English, 1801/2-1828

Port Veneri, Gulf of Spezia

EXHIBITIONS
Lyman Allyn Museum, New London, Conn., 1943

47.
BOUDIN, Eugene
French, 1842-1898

Rade de Brest
painting

PROVENANCE
Bt. James Connell & Sons, Glasgow, June 1921

48.

BRONZINO, Agnolo
Florentine, 1503-1572

Portrait of a Young Man, Ferdinand Medici
oil on panel
21 x 15 inches

PROVENANCE

Lord Leconfield, Petworth, England
Bt. May 21, 1928, Thos. Agnew & Sons, London for £16,000 (\$80,300 CAN)

EXHIBITIONS

New York World Fair, 1939

NOTES

Title Variation: Ferdinand, Son of Cosimo I, Grand Duke of Florence.
This picture returned to Petworth Park after Reford's death.

49.

CAMERON, Sir D. Y., R.S.A.
Scottish, 1865-1945

Blackwaterfoot, Isle of Arran
oil on canvas
27 x 39 inches

50.

CLEVE, Joost van
Flemish, 1646-1716

Portrait of a young Patrician Girl
oil on panel
15 x 11 inches

PROVENANCE

Lord Spencer Churchill
Bt. Wildenstein, NYC, March 1926 for \$12,000

51.
COMERFORD (attributed to)
Irish, 1773-1835

Portrait of a Child
oil

52.
CONSTABLE, John, R.A.
English, 1776-1837

Evening Landscape
oil on canvas, laid down on board
8 1/2 x 12 1/2 inches

PROVENANCE
Bt. Leggatt Bros., London, 1921 for £85

53.
CONSTABLE, John, R.A.
English, 1776-1837

Cottage at Aldeburgh, Suffolk
oil sketch
6 x 8 inches

PROVENANCE
Bt. Leggatt Bros., December 1927

54.
CONSTABLE, John, R.A.
English, 1776-1837

Seascape
oil sketch on millboard
6 x 8 inches

PROVENANCE
Bt. Leggatt Bros., December 1927

55.
CONSTABLE, John, R.A.
English, 1776-1837

Seascape
oil sketch on panel
5 1/2 x 8 1/2 inches

PROVENANCE
Bt. Leggatt Bros., December 1927

56.
CONSTABLE, John, R.A.
English, 1776-1837

Dedham
oil sketch
29 x 15 1/2 inches (?)

PROVENANCE
Bt. Leggatt Bros., December 1927

EXHIBITIONS
Toronto, Art Gallery of Toronto, 1944, cat. 9

57.
CORDINGLEY, Richard

Marine

PROVENANCE
Bt. Galerie Georges Petit, Paris, May 1, 1929

58.
COTMAN, John Sell
English, 1782-1842

Ruins of Castle and Cottage
watercolour

59.

COX, David
English, 1783-1859

Minding the Flock
oil on panel
8 x 10 inches

PROVENANCE
Staats Forbes, 1904
Bt. Leggatt's, London, 1917

60.

CROME, J.
English, 1769-1821

Woodland Scene with Cattle
oil on panel
10 x 14 1/2 inches (13 1/2 x 11 inches)

PROVENANCE
Leggatt Bros., London
Bt. Leggatt Bros., London, June 1923

61.

CUYP, Jacob Gerritoz
Dutch, 1594-1652

Portrait of a Child
oil on canvas
16 x 13 inches

PROVENANCE
Bt. Leggatt's, London, May 1924, for £200

NOTES

Authenticated by Com Hofslède de Groos, March 1924

62.

DANLOUX, H.P. (attributed to)
French, 1753-1809

Portrait of 1st Marquis Townsend
oil on panel

PROVENANCE

Bt. Spink & Son, Ltd., London, May 1926

63.

DAUMIER, Honoré
French, 1808-1879

Scène de Comédie
oil on canvas
9 5/8 x 12 3/8 inches

PROVENANCE

Mme Henry Marcel, Paris
Bt. Wildenstein, London, April 1937 for £30,000

EXHIBITIONS

Paris, 1934, Musée de l'Orangerie, no. 32
New York, Wildenstein's, 1951

64.

DAVIS, John Scarlett
English, 1804-1944

Church Interior

NOTES

Attributed to Davis by Mr. Oscar Johnson, Leggatt's, 1952

65.

DOU, Gerald (Dow)
Dutch, 1613-1675

Lady Playing a Harpsichord
oil on panel
15 1/2 x 12 1/2 inches

PROVENANCE

Duc du Barry, 1774
Bt. January 1927, Duveen Brothers, NYC for \$25,000

66.

DOWNMAN, John
English, 1750-1824

Miss Sophia Reford of Antrium 1788
signed J. Downman
7 x 5 1/2 inches

PROVENANCE

Sir Lionel Philips Bart. 1913; Christie's

67.

DOWNMAN, John
English, 1750-1824

Portrait of William Hodges
9 x 11 1/2 inches

68.

ENGLISH SCHOOL

Little Girl in White

69.

FILLIARD, Ernest

French, 19th and 20th century

Fleurs

watercolour

PROVENANCE

Bt. Galerie Georges Petit, Paris, May 1, 1929

70.

FLORIS, Franz

Flemish, 1517-1570

Virgin and Infant Christ

oil on panel

11 1/2 x 12 inches

PROVENANCE

Prince Demidoff, San Donato Palace, Florence

NOTES

Purchased as a *Primitive* prior to 1930-1931

71.

FORTESQUE, W. B.

English, late 19th century

Italian Courtyard

signed lower-right corner

oil on canvas

26 1/2 x 19 inches

72.

FOSTER, Myler Birket

English, 1825-1899

Cottage on a Cliff

PROVENANCE

Bt. E. Parsons & Sons, London, January 4, 1914

73.

FRAGONARD, Jean Honoré
French, 1732-1806

Portrait of a Boy
oil on canvas

PROVENANCE

David Weill, Paris
Bt. Wildenstein, Paris, April 1937 for \$2,000 .

74.

GAINSBOROUGH, Thomas, R.A.
English, 1727-1788

Portrait of Mrs. Lowndes Stone
c.1770
30 x 25 in (feigned oval)

PROVENANCE

Family of Lowndes-Stone; Sulley, London; Agnew, London
Bt. January 1927, Agnew's, New York for £8,500

EXHIBITIONS

London, Grosvenor Gallery, 1889, no. 84; London, Guildhall, 1892, no. 113; London,
Thos. Agnew & Sons, 1928, no. 9; Toronto, Art Gallery of Toronto, 1944, cat. 22

PUBLICATIONS

Waterhouse, Ellis, Gainsborough, p. 79, no. 460

75.

GAINSBOROUGH, Thomas, R.A.
English, 1727-1788

Landscape
signed with initials T.G. at bottom left
sepia drawing
9 x 11 inches

76.

GARDNER, Daniel
English, 1750-1805

Adam, 1st Viscount Duncan of Camperdown
pastel

PROVENANCE

Bt. Leggatt's, London, 1920

77.

GARNARY, A.
British, 1785-1824

Shipping in Rouen Harbour
signed, bottom right
oil on panel
9 1/4 x 12 inches

78.

GIRTIN, Thomas
English, 1775-1802

Abbotsbury, near Weymouth
drawing (or watercolour)

PROVENANCE

Bt. Leggatt's, London, 1917

79.

GORDON, Sir John Watson
Scottish, 1790-1864

Contemplation
oil on canvas
29 x 24 1/2 inches

80.

GOYA, Francisco G. y Lucientes
Spanish, 1746-1828

Portrait of a Bullfighter
25 x 20 inches

PROVENANCE

Croal Thompson, Barleyon House, London; Paget Collection. Bt. from D. Croal Thompson, London, May 1920 for £1,700

EXHIBITIONS

The California Palace of Legion of Honour, San Francisco, 1937, cat. ill.; New York World Fair, 1939; Goya Exhibition, Chicago, 1941; New York, Institute of Fine Arts, 1950

NOTES

No longer considered autographed, possibly by Lucas (G. Agnew, March 26, 1953)

81.

GOYEN, Jan van
Dutch, 1596-1656

A Seapiece

PROVENANCE

Bt. Leggatt Bros., London, June, 1926 for £850 (sold to same as "Seascape" for credit towards account, June 1930)

82.

HALS, Frans
Dutch, 1581/5-1666 *Born Flemish

Portrait of a Gentleman
oil on canvas
35 x 28 inches

PROVENANCE

Mrs. Swann of Hahstow Oswestry, Shropshire, England
Bt. Wildenstein's NYC, May 1928 for \$70,000

83.

L'HERMITTE, Léon Augustin
French, 1844-1925

Paysage
signed bottom right
pastel
26 1/2 x 38 inches

PROVENANCE

Bt. Galerie Georges Petit, Paris, May 1, 1929

84.

HILDER, Richard
English, 1813-1852

Landscape with House and Farm Animals
oil on panel
17 x 23 1/2 inches

PROVENANCE

Bt. Leggatt's, London, 1921 (Sold to same as credit toward account, 1929)

85.

HILDER, Richard
1813-1852

Landscape with Figures
oil on canvas
17 x 23 3/4 inches

PROVENANCE

Bt. Leggatt's, London, 1926

86.

HOPNER, JOHN, R.A.

English, 1758-1810

Portrait of Miss Selina Beresford (Later Mrs. Martin)

oil on canvas

29 x 24 inches

PROVENANCE

Rev. Samuel Martin, Nottingham; by descent; Marcus Trevelyan Martin, London, 1908
 Bt. 1928, Messrs. Duveen & Co. for \$80,000 (only entered collection in November 1932)

EXHIBITIONS

Royal Academy, "Old Masters", London, 1893, no. 23; Detroit Institute of Arts "Old Masters",
 1926, no. 14 (ill.); Wadsworth Atheneum, Hartford, 1928; New York World Fair, 1939.

PUBLICATIONS

MacKay & Roberts, "John Hoppner", London, 1914; Armstrong, Sir Walter, "Art in Great
 Britain", London, 1909

87.

HOWARD, H., R.A.

English, 1769-1847

Cottage Girl Fetching Water

oil (?)

PROVENANCE

Bt. Leggatt's, London, 1920 (Sold to same as *Girl with Dog* for credit toward account, 1929)

EXHIBITIONS

British Institution, 1814

88.

JANSSENS, Cornelius

English, 1593-1661/2

*Portrait of a Lady***PROVENANCE**

Bt. Leggatt's, London, 1922

89.

JONGKIND, Johan Barthold
Dutch, 1819-1891

La Rue St-Séverin
signed and dated '78
oil on panel
7 x 5 inches

PROVENANCE

Dieterle Collection
Bt. Galeries Georges Petit, Paris, May 1930

90.

KEY, Willem
Dutch, 1515-1568

Portrait of a Woman
oil on panel
31 x 24 1/2 inches

PROVENANCE

Edmond Foule Collection, France
Bt. Wildenstein, NYC, February, 1930 for \$16,000

NOTES

Now thought to be a portrait of Lady Jane Grey

91.

LAWRENCE, Sir Thomas, P.R.A.
English, 1769-1830

Portrait of General Stuart
oil on canvas

PROVENANCE

Bt. Leggatt's, London, 1922 (Sold to same as exchange for Abbott, P. of Alexander Hood, 1925)

92.

LE BRUN, E. L. Vigée
1755-1842

Portrait of a Girl

30 x 23 1/2 inches (oval)

oil on canvas

PROVENANCE

Bt. by Mrs. Reford at Christie's, April 4, 1906

93.

LELY, Sir Peter
English, 1618-1680

Portrait of Prince Rupert

oil on canvas

48 1/2 x 38 1/2 inches

PROVENANCE

Rt. Hon. Earl of Darnley, Chobham Hall, Kent

Bt. Leggatt Bros., London, May 1925 for £850

94.

LEONARDO DA VINCI (attributed to)
Florentine, 1452-1519

Madonna of the Yarnwinder

c. 1506

oil on panel (previously transferred from panel (?) to canvas and later re-laid)

20 x 14 1/2 inches

PROVENANCE

Henry III, Marquis of Lansdowne (purchased 1809); bequeathed to Lady Lansdowne in 1863; presented to Miss Giffard, sale 1879 by Cyril Flower; Bt. Lord Battersea, Surrey House; Wildenstein's, London, c. 1909-1911; Bt. Wildenstein's, NYC, May 1928 for \$10,000.

NOTES

Purchased as Sodoma (Giovanni Antonio Bazzi, 'called Il Sodoma'), 1477-1549

Authenticated as attributed to Leonardo in 1932 by Suida

95.

LEPRINCE, Anne Xavier
French, 1799-1826

The Stone Cutter

signed and dated, lower right: A. X. LePrince, 1824
oil on canvas
13 1/4 x 10 inches

PROVENANCE

Bt. Wildenstein's, NYC, November 1948.

NOTES

Last picture to enter the collection

96.

MONET, Claude
French, 1840-1926

Portrait of Madame Monet

1866
signed and dated, upper right, C. Monet 1866
oil on canvas
28 3/4 x 21 1/4 inches

PROVENANCE

Blanche Monet
Bt. Wildenstein, Paris, February 1939, for \$20,000 and Pourbus

EXHIBITIONS

Paris, Musée de l'Orangerie, 1931; New York, Wildenstein & Co., 1945; Toronto, Art Gallery of Toronto, 1944, cat. 43

NOTES

This is now in the Emile G. Buhle Collection, (sold by Wildenstein's, 1953 to an intermediary owner?): see *Connaissance des arts*, June 15, 1956, no. 52 (cover)

97.
MONTICELLI, Adolphe
French, 1824-1886

The Banquet
oil on panel (?)
23 x 39 inches

PROVENANCE

Private collection, Glasgow; Bt. D. Croal Thomson, London, 1912 (sold, Cottier, 1912);
Bt. January 10, 1913, Cottier Gallery, NYC.

98.
MONTICELLI, Adolphe
French, 1824-1886

Figures in a Garden
oil on panel (?)
14 x 18 inches

PROVENANCE

L. J. Kruger of the Hague, Holland, 1927 (sold, Watson, 1927);
Bt. Watson Art Gallery, Montreal, May 1928

99.
MONTICELLI, Adolphe
French, 1824-1886

Terrasse d'un parc
signed bottom left
oil on panel
39 x 48 inches

PROVENANCE

Bt. Galerie Georges Petit, Paris, May 1930

100.

MORLAND, George
English, 1762/3-1804

Farmyard Figures

PROVENANCE

Bt. Leggatt's, London, 1922

101.

NASMYTH, Patrick
Scottish, 1787-1831

On the Firth of Forth
signed and dated 1828, bottom right
oil on panel
16 x 21 1/2 inches

PROVENANCE

Cankrien 1853; David Price, sold 1892;
Bt. Leggatt's, London, 1921

EXHIBITIONS

Grosvenor Gallery, 1888, no. 88

102.

OPIE, John, R.A.
English, 1761-1807

Portrait of Colonel Donald McLeod of St. Kilda
oil on canvas
49 1/2 x 39 1/2 inches

PROVENANCE

Rev. High Alexander MacPherson, Glendale, Skye
Bt. 1909, Thos. Agnew & Sons, London for £250

103.

OPIE, John, R.A.
English, 1761-1807

Portrait of T. Girtin
signed J. Opie at bottom right
pencil drawing on paper (tinted)
9 x 7 1/4 inches

104.

OPIE, John, R.A.
English, 1761-1807

Self-Portrait
oil on canvas
23 1/2 x 19 1/2 inches

PROVENANCE

Sir T. F. Heathcote, 1925; Rev. T. Heathcote, Tragett;
Bt. April 1916, Leggatt's, London (by Mrs. Reford)

105.

OWEN, William
English, 1769-1825

Portrait of William Pitt
oil on canvas
30 x 25 inches

PROVENANCE

Knoedler & Co., London 1909; Bt. Robert Meighen, Montreal; Inherited by Mrs. Reford from her father

EXHIBITIONS

London, Royal Academy, 1798

106.

PARSONS, Francis

English, died 1804

Portrait of an Indian Chief, Cunne Shote

oil on canvas

36 x 28 inches

PROVENANCE

Bt. Bromehead, Cutts & Co., London, February 1924 (with arrangements by Leggatt's) for £260

EXHIBITIONS

London, Incorporated Society of Artists', 1763, no. 85

NOTES

Bt. by Thomas Gilcrease, n.d.

107.

PESNE, Antoine

French, 1683-1757

Portrait of Voltaire

oil

25 x 31 inches

PROVENANCE

Bt. D. Croal Thompson, London, May 1920

NOTES

Bt. as artist unknown, see letter to Wildenstein, Oct. 1933, Feb. 12, 1937

108.

PETERS, The Reverend Matthew William, R.A.

English, 1770-1814

Portrait of Major John André

oil on canvas

23 1/2 x 28 1/2 inches

PROVENANCE

W. M. Pegge (info given to Mrs Reford, 1954)

Bt. June 28, 1912, Thos. Agnew & Sons for £296

109.

POURBUS, Peeter Jansz
Flemish, 1510-1584

Portrait of a Young Nobleman
signed and dated
oil

PROVENANCE

Peyralbe, Bruges

Bt. Wildenstein, NYC, March 1929 for \$15,000 (Sold to same, Paris, for credit towards the Monet, February, 1939)

EXHIBITIONS

Bruges, 1902

NOTES

Authenticated by Prof. Dr. Max J. Friedlaender

110.

RAEBURN, Sir Henry, R.A.
Scottish, 1756-1823

Portrait of Viscount William Pulteney
1762
88.5 x 67.5 cm

PROVENANCE

Lord Cautley, Cautley Hall, Ripon

Bt. Leggatt's, London, 1921 (Sold to same for credit towards account, 1930)

111.

RAEBURN, Sir Henry, R.A.
Scottish, 1756-1823

Portrait of Ellis Martin

PROVENANCE

Bt. James Connell & Sons, Glasgow, June 1921

112.

RAMSAY, Allan
Scottish, 1713-1784

Portrait of Margaret Woffington

signed, l.r.: A. Ramsay, 1750

1750

oil on canvas

23 x 28 1/2 inches, feigned oval

PROVENANCE

Carrington Heirlooms Collection; sold by Rt. Hon. The Lord Carrington, C.V.O., D.S.O.,
Christies (bt. Leggatt's ?for Reford)

Bt. Leggatt Bros. London, June 1930

113.

REYNOLDS, Sir Joshua, P.R.A.
English, 1723-1792

Portrait of the Artist in D.C.L. Robes

oil on canvas

30 x 25 inches

PROVENANCE

Marchioness of Thomond Sale, May 21, 1821, lot 11b (bt. Turner); J.M. W. Turner, R.A.;
R.R.M. See, Paris; Cottier Gallery; Bt. 1913, Cottier Gallery, NYC

EXHIBITIONS

Peintres and Miniatures Anglais du XVIII^e siècle (See A. Graves, *Reynolds*, p. 811)

NOTES

Provenance questionable, no longer considered autographed

114.

REYNOLDS, Sir Joshua, P.R.A.
English, 1723-1792

Portrait of William, Viscount Pulteney, Earl of Bath
c. 1761

PROVENANCE

Sir W. R. Williams Bart, Upcott, Barnstable (sold Christie's);
Bt. 1909, Christie's through Leggatt's, London by Mrs. Reford

115.

Smith, J.R.
English, 1723-1792
After a painting by
REYNOLDS, Sir Joshua, P.R.A.
English, 1752-1812

Lady Hamilton as a Bacchante
engraving

PROVENANCE

Bt. Leggatt's, January 1918, by Mrs. Reford

116.

RIVIERE, Briton

Study of Foxhounds
signed
drawing or watercolour

PROVENANCE

Bt. Leggatt Bros., London, December 1927 for £10

117.

ROMNEY, George
English, 1734-1802

Portrait of Lady Robinson
oil on canvas

PROVENANCE

Bt. Leggatt Bros., London, October 1927 (Sold to same for credit towards account, June 1930)

118.

ROMNEY, George
English, 1734-1802

Portrait of James Oliver
oil on canvas
29 1/2 x 24 inches

PROVENANCE

Goldsmid; Christie's; Joseph Robinson Collection
Bt. a Romney from Knoedler's, NYC, March 1924

EXHIBITIONS

Toronto, Art Gallery of Toronto, 1944, cat. 60

NOTES

Ward & Roberts, catalogue raisonné, 1904, sitter was previously known to Reford as Allardice Hodgson

119.

RUSSELL, J., R.A.
English, 1745-1806

Portrait of a Lady

PROVENANCE

Bt. Leggatt's, London, 1921 (Sold to same for credit towards account, June 1930)

120.
RUYSDAEL, Jacob van
Dutch, 1628/9-1682

Landscape and Road through a Wood
oil on panel
16 x 20 inches

PROVENANCE
The Empress Eugenie, Farmborough Hill (Lot no. 84)
Bt. Leggatt Bros, London, December 1927

121.
SICKERT, Walter
English, 1860-1942

Canal Scene in Venice
pencil and wash
9 x 12 1/2 inches

PROVENANCE
Bt. Dowdeswell & Dowdeswell, Ltd., London, January 1917

122.
SOEST, Gerard van
English, 1637-1681

Portrait of the 7th Earl of Pembroke
oil on canvas

PROVENANCE
Bt. Leggatt's, London, May 1924

123.

SOMER, Paul van
Flemish, c.1577/8-1622

Countess of Pembroke
oil

PROVENANCE

Sir Richard Musgrave, Langwathby, Cumberland
Bt. Leggatt Bros., London, June 1926 (Sold to same for credit towards account, June 1930)

124.

TENIERS, David, The Younger (II)
Flemish, 1610-1690

The Five Senses
oil on copper

PROVENANCE

Count Dubarry, Duc de Barry, Paris, 1774; Lord Sudeley, Richmond Surrey; Prince Demidoff,
San Donato Palace, Florence; Edouard Secretan, Paris
Bt. January 20, 1927, Duveen Brothers, NYC for \$20,000.

Seeing

Signed, u.r.c.: D. TENIERS F.
10 x 7 inches

Hearing

Signed, u.r.c.: D. TENIERS F.
10 x 7 inches

Tasting

Signed, u.l.c.: D. TENIERS F.
10 x 7 inches

Feeling

Signed, u.r.c.: D. TENIERS F.
10 x 7 inches

Smelling

Signed, u.l.c.: D. TENIERS F.
10 x 7 inches

125.

TERBORCH, Gerard
Dutch, 1617-1681

Portrait of a Young Girl
16 x 14 1/2 inches

PROVENANCE

Bt. Fearon Gallery, New York, December 1925

NOTES

Purchased as a Nicholas Maes

126.

TERBORCH, Gerard
Dutch, 1617-1681

A View looking Down the Grand Canal, Venice with Gondolas and Figures
drawing

PROVENANCE

Bt. Leggatt Bros., London, June 1925

127.

TURNER, Joseph Mallord William, R.A.
English, 1775-1851

Plymouth
drawing

PROVENANCE

Hibbert, 1860; Heugh, 1874; a. Levey, 1876; Brockelbank, 1922; Mendell (sold to Leggatt's)
Bt. Leggatt's, London, April 1923 for £700

NOTES

Probably not autograph

128.

VARLEY, John
English, 1778-1842

Untitled
watercolour

PROVENANCE

Bt. Johnson Art Galleries, Montreal, January 1926

129.

VERONESE, Paulo
Venetian, c.1528-1588

Portrait of a Boy

PROVENANCE

Baron von Hadeln (info given to Mrs. Reford, 1954)
Bt. January 1927 Agnew's, New York for £1,000

EXHIBITIONS

Toronto, Art Gallery of Ontario, 1950

130.

WALKER, Robert
English, c.1605/10-1658

Portrait of Oliver Cromwell
oil on canvas
30 x 25 inches

PROVENANCE

Earl of Sandwich, Hinchingsbrooke
Bt. Leggatt Bros., London, September 1927

131.

WHISTLER

Japanese Greeting Card
watercolour

132.
WHITCOMBE, T.
English, 1760-1824

Lord Hood with De Grasse
signed and dated T. Whitcombe
1783
oil on canvas
25 1/2 x 47 1/2 inches

133.
WIJK, Jan
Dutch?

Hunting Scene
oil

PROVENANCE
Bt. Leggatt Bros., London, January 1927

134.
deWINDT, Peter

Old Mill
watercolour

APPENDIX 3**INVENTORY****CANADIAN WORKS IN THE COLLECTION OF ROBERT W. REFORD**

Statement of a dealer's name followed by a date under "Provenance" indicates the existence of invoice or receipt.

The information cited concerning provenance and attribution is that which was presented to R. W. Reford either on purchase of picture or as a result of research conducted on his collection, unless otherwise indicated under "Notes."

Some watercolours, drawings, and prints are included in the inventory if they were of particular interest to Reford.

Alphabetical first by artist, then in order of purchase by date.

Height precedes width.

Medium and support are only noted where they are known.

1.

BRYMNER, William

Canadian, 19th and 20th century

Gathering Strawberries

oil on canvas

PROVENANCE

Bt. Watson Art Galleries (In trust for Mrs. Brymner), December 1925

2.

BRYMNER, William

Canadian, 19th and 20th centuries

An Indian School

oil on canvas (?)

PROVENANCE

Bt. Watson Art Galleries (In trust for Mrs. Brymner), December 1925

3.

BRYMNER, William

English, 19th and 20th centuries

An Indian Head

oil sketch on slate

PROVENANCE

Bt. Watson Art Galleries (In trust for Mrs. Brymner), December 1925

4.

EDSON, Aaron Allan

Canadian, 1846-1888

Meadow and Marsh

oil on canvas

5.
KRIEGHOFF, Cornelius
Canadian, 1815-1872

Settler's Log House
oil

EXHIBITIONS
Ottawa, National Gallery of Canada, 1934

6.
KRIEGHOFF, Cornelius
Canadian, 1815-1872

Untitled
oil

PROVENANCE
Bt. Johnson Art Galleries, Montreal, January 1926

7.
KRIEGHOFF, Cornelius
Canadian, 1815-1872

Snow Scene
1861
oil

PROVENANCE
Bt. Williams & Sutch, London, through Sidney Carter Galleries, Montreal, November 1926

8.
KRIEGHOFF, Cornelius
Canadian, 1815-1872

Place D'Armes Square
1847
watercolour

PROVENANCE
Bt. Watson Art Galleries, Montreal, November 1940 (By exchange for painting by Pilot)

9.
KRIEGHOFF, Cornelius
 Canadian, 1815-1872

The Milkman at Longueuil
 watercolour

EXHIBITIONS

Montreal, McGill Faculty Club, December 12-22, 1937 (cat. no. 26)

10.
KRIEGHOFF, Cornelius
 Canadian, 1815-1872

Driving on the ice in front of Quebec

11.
KRIEGHOFF, Cornelius
 Canadian, 1815-1872

New Year's Day Parade, 1871

EXHIBITIONS

Ottawa, National Gallery of Canada, 1934

12.
VOGT, A.

Pennes Grey Battery
 signed at lower left
 oil on canvas
 8 1/4 x 14 inches

NOTES

Listed on a 1952 inventory

APPENDIX 4

INVENTORY OF CANADIANA

From the Reford Family Archives

Catalogued by

Louis Carrier

1954

Montreal, April 12th 1954

The Executors
Estate Robert Reford
Montreal, P.Q.

Dear Sirs,

In November of last year I was favoured with your assignment to catalogue and appraise the books, manuscripts, maps, prints and drawings of the estate of the late Robert Wilson Reford.

Work was started on cataloguing the books, in which I had the help of Brigadier Bruce Reford. After two weeks of work together it became evident that the careful and detailed cataloguing of the books would consume the major part of the time authorized.

Upon instructions from Mr Eric Reford, to the effect that the Estate was more intent on having valuations of the prints and drawings, my effort was directed to the prints and drawings, the Brigadier continuing the book cataloguing alone for another two weeks.

The prints and drawings were sorted and sets assembled as much as possible. The large cabinet of fifteen drawers in the Library was the first catalogued and valued, followed by the large map case in the billiard room, and then the smaller case beside it. Canadiana on the Billiard room walls were also catalogued, as well as the contents of a small cupboard in the Studio.

In the Library cabinet, the Autographs were catalogued and valued. The Manuscripts were listed but not described or valued. Some little adjustments of drawer contents were effected to relieve over crowded drawings and cartons. Some drawings were set aside for protective framing. The Hind drawings were valued en bloc: no check was made against the typewritten list or list of illustrations in the Hind books.

Valuation of prints and drawings, maps and autographs, was made on a basis of replacement values. Figures represent prices that a wealthy collector would be willing to pay for the same or equivalent material. Proof prints, colouring and condition were important considerations in setting values. Quality of impression is indicated by such terms as brilliant, very bright, bright, dull: condition by such terms as mint, excellent, good, fair, poor, bad. Sizes are given to the nearest quarter inch and indicate sheet size (including marginal space of impression sheet). For important pictures plate size is also given.

Reference books used to help set values included Slater's Engravings and their value, London 1921, and Bénézit's Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs. Proper adjustment of prices was made in accordance with lapse of time and present trends. Bryan's Dictionary of Painters and Engravers and Ottley's History of Engraving were also consulted. Catalogues of the Canadiana collections of Sigmund Samuel, W.H. Coverdale, and the Canadian Archives, were frequently checked.

86

Estate Robert Reford

- 2 -

Cataloguing of Canadian books was completed for the south-east wall case in the Library, and the major portion of the north-east case as well. The more valuable Canadiana items in the Studio cases were not catalogued. Some good items are in the rear of double ranks in these cases.

Upon the insistance of Mr Reford approximate values have been set for the books catalogued in the Library. As this was done without fresh reference to the books concerned, these values can only be largely approximate and subject to revision.

I wish to express my appreciation of the cooperation extended to me by all persons concerned. I shall be glad at any time to answer questions or supply information with regard to this inventory and appraisal.

Yours sincerely,

Louis Carrier

Louis Carrier

THE ROBERT REFORD COMPANY, LIMITED

DATE _____

MEMO TO _____ YOUR FILE _____

FROM _____ OUR FILE _____

TOTALS OF PRINTS:

STUDIO	Lower Cupboard	376.00
BILLIARD ROOM	Wall Pictures	2,310.00
LIBRARY	Prints in Cabinet	28,958.00
BILLIARD ROOM	Prints	9,300.00
		<hr/>
		40,944.00

CABINET IN LIBRARY

In these valuations, there are certain omissions, notably in Drawer No. 12 of the Album of 31 water colours by James Duncan and Drawer No. 13 in which is contained drawings and water colours by Francis Hind.

CABINET IN LIBRARY:

Drawer 1	2,095.00
Drawer 2	69.00
Drawer 3	406.00
Drawer 4	511.50
Drawer 5	726.50
Drawer 6	1,416.50
Drawer 7	3,489.00
Drawer 8	2,788.50
Drawer 9	343.00
Drawer 10	267.00
Drawer 11	2,807.50
Drawer 12	5,150.00
Drawer 13	6,550.00
Drawer 14	1,735.50
Drawer 15	603.00

\$28,958.00

LIBRARY CABINET -

ADMIRALTY CHART - JEFFERYS

A new chart of the River St. Lawrence from the Island of Anticosti to the Falls of Richelieu.... taken by order of Charles Saunders, Esq. Vice-Admiral of the Blue and Commander in Chief of His Majesty's Ships in the Expedition against Quebec in 1759. Engraved by Thomas Jefferys... Published by Command of the Right Honourable the Lords Commissioners of the Admiralty-- Pall Mall, May 1st, 1760.

Drawer 11

12 sheets each 22 x 17½. The title is on sheet seven.

Line engraving. Complete. Mint condition, except for two marginal tears.

350.00
250.00

HERIOT

Travels through the Canadas by George Heriot. Complete suite of illustrations (aquatints colored by hand) including frontis 18½ x 24, 26 plates (of which 20 are two-to-the-page) and line map coloured.

All plates are from paintings by Heriot, engraved by Joseph C. Stadler, F. C. Lewis, Cassel, Cartwright, Warner and Neele. The plates were especially printed for separate publication as prints. Bound ¾ morocco and cloth.

275.00

WYLD

Wyld's sketch of the Country around Montreal shewing the Villages and Military Positions - London, Published by James Wyld, Geographer to the Queen. Dec. 28, 1837. 20½ x 31 folded in buckram binder 12ins. Lithographed by Day & Haghe. Excellent.

35.00
20.00

660.00

CABINET IN LIBRARY - First DrawerWOLFE, James

Portrait, restrike of a mezzotint by Spooner after H. Smith. Plate size $6 \times 4\frac{1}{4}$, good margins, $12 \times 9\frac{1}{2}$ mm. Very good impression. 10.00

Portrait, gravure by James Hyatt after Highmore in the National Gallery. Plate size $6 \times 4\frac{1}{4}$, margins 9×7 mm. Good impression. 3.00

Portrait, oval copper plate by T. Chambers. Plate size $4\frac{1}{2} \times 4$. From a book or magazine. 3.50

Portrait, oval as preceding, hand coloured. 3.50

Portrait, oval in highly decorative frame with the Death of Wolfe on plaque below. Taille douce by J. Barbie, the portrait after Sir J. Reynolds, the Death after Benjamin West. Plate size $7 \times 4\frac{1}{4}$, narrow margins. Bright impression 10.00

MACKENZIE, Sir Alexander

Portrait in oval, ^{Stipple engraving} ~~Mezzotint~~ ^{Schn} by Conde after Sir Thomas Lawrence. First proof before lettering. This portrait served as frontispiece to Mackenzie's Travels. 65.00
Plate size $10\frac{1}{2} \times 7\frac{1}{2}$ (oval $4\frac{1}{2} \times 4$) 25.00

CONNAUGHT, Arthur Duke of

Portrait as a young man, gravure by J. S. Virtue & Co. from a photograph by Walery. Plate size $10\frac{1}{2} \times 8\frac{1}{4}$. 2.00

HEARNE, Samuel

Portrait, oval stippled engraving, published 1796. Plate size $8 \times 4\frac{3}{4}$. Extract from the European Magazine 2.00

MONCKTON, Robert

Portrait, oval, copper engraving by Miller. Plate size $4\frac{1}{2} \times 3\frac{1}{4}$. Extract from magazine 1.50

PITT, William

Portrait, oval, stippled copper engraving
by Hulk after William Owen.
Plate size $6\frac{1}{2} \times 5$, $7 \times 5\frac{1}{2}$ w m.
Proof before titling, very bright.

45.00
~~35.00~~

TOWNSEND, Viscountess

Portrait, oval in frame, copper engraving.
Plate size $7 \times 4\frac{1}{4}$.
Extract from magazine

1.50

CARLETON, Sir Guy

Portrait, oval, copper engraving, hand
colored.
Plate size $7\frac{1}{4} \times 4$.
Published 1782. Extract from magazine

7.50
~~4.50~~

SIDDONS, Ms.

Portrait, tinted aquatint. Printed in colours
Plate size $8 \times 6\frac{1}{2}$, 10×8 mm. ($4\frac{1}{2} \times 3\frac{1}{2}$
portrait). engraved by J.J. Armytage after Gainsborough
Proof after lettering on board

65.00
~~20.00~~

MONTREAL, Jean de

Portrait, line engraving on copper.
Plate size $7 \times 5\frac{1}{2}$.
Extract from 17th Century folio volume,
with type on verso referring to a
mathematician of that name.

5.00

NELSON, Horatio, Lord.

Portrait, oval set in smoke arising from
a naval battle. Stipple engraving by
E. Scriven from a miniature by R. Bowyer.
Plate size $9 \times 6\frac{1}{2}$

3.50

NELSON, Horatio, Lord

Portrait, oval, copper engraving, hand
colored, by D. Orme.
Plate size $5 \times 3\frac{1}{2}$, trimmed close.
Bright impression, carefully coloured.

15.00
~~12.00~~

DUNLOP, William

Portrait, full length, line engraving.
Plate size 9×5 trimmed close.
Dunlop was author of "Sketches of Upper
Canada 1832

3.00

HOOD, Samuel, Lord.

Portrait, oval, stipple engraving by
Ridley & Blood.
Plate size $8\frac{3}{4}$ x 5.
Published 1807 2.00

Portrait, Vignette, coloured lithograph by
Mauvin.
Plate size 7 x 5, $10\frac{1}{2}$ x $6\frac{1}{2}$ mm. 3.50

Portrait, full length, coloured line and
stipple, by Rinaldi after G. B. Bosio.
Plate size $8\frac{3}{4}$ x 6, $11\frac{1}{4}$ x 8 mm. 15.00
A crude but interesting engraving. ~~7.50~~

Portrait oval in frame.
Plate size $6\frac{1}{4}$ x $3\frac{3}{4}$.
Extract from magazine, no margins. 1.00

BRIDFORD, Alex Hood, Lord

Portrait, three-quarter, mezzotint by
S. Freeman after F. L. Abbott.
Plate size 8 x $5\frac{1}{2}$.
Published 1847. Brilliant 5.00

JOHNSON, Sir William

Portrait oval in frame, copper line engraving.
Plate size 7 x $4\frac{1}{2}$.
Published in 1756. Extract from the
London Magazine 3.50

Portrait, oval in frame as above with
signature added. 19th Century copy by
Javit & Duthie of 1756 portrait.
Plate size $7\frac{3}{4}$ x 4. 2.50

Portrait oval, copper line engraving by
A. Walker.
Plate size 5 x 4
Extract from magazine 2.50

MARY, Queen of Scots.

Portrait $\frac{3}{4}$, mezzotint by J. Thomson
Plate size 10 x 7.
Published 1824, Very bright. 1.50

Portrait, mezzotint "from the painting in
the Bodleian Library".
Plate size $9\frac{1}{2}$ x 7.
19th Century. 2.50

HERIOT, George.

Photostat of silhouette inscribed George
Heriot 1810.
Plate size $6\frac{1}{2} \times 4$. 1.00

QUEBEC

From the River, hand colored woodcut.
 $2\frac{1}{2} \times 3$ with narrow margins.
Inaccurate but nice print. 7.50

MONTREAL

Cathedrale de Montreal, No. 10 of Lemaitre
series (inside view of Notre Dame Church)
 $5 \times 8\frac{1}{4}$ w.m. 5.00

Cathedrale de Montreal (exterior of Notre
Dame Church) No. 9 of Lemaitre series
 $5 \times 8\frac{1}{4}$. 5.00

Pensionat de la Congregation de Notre Dame.
Two litho views by Charles Magnus.
 $5 \times 7\frac{1}{2}$ w.m. 7.50

QUEBEC

Port of Quebec, from the wharves, copper
plate by S. S. Jocelyn, after D. Wadsworth.
 4×7 w.m.
Extract from book. 5.00

ONTARIO

Set of six woodcuts of Ontario sites, crudely
hand coloured. 12.00
 $5 \times 8\frac{1}{4}$ w.m.
Brockville by W. Allanson
Kingston by W. Allanson
London by W. Allanson
Queenston Suspension Bridge by F. C. Lowe
Cobourg by F. C. Lowe
St. Catherines by J. Dynes.

MONTREAL

Copper plate package label of Alexander Davison,
Agent, and John Lodge, Packer. Symbolic
figures and decorations with vignette of Montreal
from the Harbour. 5.00
 $5 \times 9\frac{1}{2}$

FRANKLIN, Sir John

Portrait, mezzotint by Thomas after Derby.
 $11\frac{1}{4} \times 7\frac{1}{4}$ with margins.
Published 1830. Very bright impression
(in autograph carton) 5.00

COCKBURN, James

Original water colour by James Cockburn,
signed J.C. and titled Cove near Quebec
1830.

$3\frac{3}{4} \times 4\frac{3}{4}$ Mat to blend.

Black and gold frame

Taken by Mrs Reford

60.00

Cabinet in Library: First Drawer

Page 6.

AUTOGRAPHS.

GEORGE III	To Postmaster General authorising payment for victualling forces in Canada. Signed NORTH. BEAUCHAMP. PALMERSTON d. 3th July 1779	65.00
WEBER	A personal letter dated 11th August, 1813 to someone in England and being posted with his Regiment from Malta to Halifax and Quebec.	30.00
GUY CARLSTON	1/4th April 1775. Signed letter notifying M. De Launaudier of his nomination to the Legislative Council of the Province of Quebec (see Maggs Report)	85.00
DORCHESTER	Parchment. dated 8th November 1799. Appointing Sejeant Francis Walker to be Quartermaster in the 15th or King's Regiment of Light Dragoons of which Lord Dorchester was the Colonel. Signed	35.00
GEORGE II	Additional Instruction to Richard Phillips Esq. Governor of Nova Scotia regarding prayers for the Royal Family. Signed at Richmond 18th June 1728	85.00
HENRY Wm. BAYFIELD	Admiral Royal Navy, Nautical Surveyor. A letter from Quebec d. 29th April 1821 to the wife of Adam Smyth R.N., a contemporary. A description of the ice bridge in that year and the hydrographical work in Quebec.	25.00
The EARL of ST VINCENT	Signed letter dated 11th November, 1800 to Mr Price of Newton Abbot, Devon, ordering two pairs of breeches.	25.00
DUSQUESNE	Letter of thanks of 1.1/2 p.d. Paris 5 March 1756. Marquis Dusquesnes de Menneville Governor of the New France 1752 - 1755 (see Magg's Report)	40.00
DU CHESNAU, GODEFROY DE NORMANVILLE	Intendant of Canada 1679	65.00
GREENVILLE	Letter to the Duke of Wellington re tythes in Canada.	35.00

page 6

GEORGE , Duke of Cambridge.	Letter as C in C at Horse Guards to Quartermaster John Lilley, Grenadier-Guards, notifying him of a grant of £ 50.0.0 for the Meritous Service Medal	20.00
	Also an appointment of John Lilley to a Captain's Commission in the Army.	15.00
Sir JOHN BARROW	Signed letter from Sir John Barrow to the Colonial Agent for New Brunswick giving the decision of the Board of the Admiralty re survey of the Bay of Fundy.	30.00
ROBINSON	Sir Frederick Philips. Lieutenant Governor of Upper Canada. An order to the R Receiver General granting an additional allowance disablement allowance to a Militiaman.	20.00
AMHERST	John, (famous surgeon) A professional to Thomas Bowes, a patient A prescription A signed Receipt A brilliant engraving	15.00
HALL	Captain Basil, at one time Captain of H.M.S. Endymion	10.00
PALLISER	John, Letter to one Higgins, a friend, asking him to use his influence to obtain early decision from the Colonial Office as to Palliser's further instructions, a short tale of a punitive attack by the Blackfeet upon a band of Young Creees who had stolen their horses.	10.00
AMHERST	Jeffrey, Baron Amherst. Receipt for stores at Chatham Stn. December 1/10 Signature; Jeff Amherst	20.00
DALHOUSIE	The Earl of Dalhousie Letter from Quebec dated 31st October 1825 to Mr Wilkinson in Edinburgh. Signed letter and envelope with seal which bears the Ramsay motto.	8.00
PAPINEAU	Louis Joseph. A.L.S. to le General Comtede Chassenon in France 3 full pages large quarto. Paris 6th October, 1842 Expressing his opinion on the state of affairs existing between Britain and Canada.	30.00
HASTINGS	Warren. First Governor General of British India. Impeached for Illegal Measures but acquitted. L.S. to the 'Hon. Court of Directors for the Affairs of the Hon. the United Company of Merchants of England, trading to the East Indies' 4pp. folio. Fort William, 15th August, 1771	35.00

page 8

FRANKLIN	Captain Sir John, R.N. A.L.S. to Messrs Stowell and Sons, Strand, London large quarto. A business letter to his bankers H.M.S. Rainbow, Corfu 20th November 1832	8.00
FRONTENAC	Louis de Buade, Count of Frontenac. Governor General of Canada. D.S. 1 page, folio. Quebec March 12th 1690 Very fine wax seal See Maggs Report	175.00
MICHEL DE LA ROUILLIERE.	Commissioner of Marine at Quebec. D.S. being a certificate of identification in favour of one Pierre Dore. Also signed by Francois and others 2pp. 8vo. Quebec 15th May 1737 with a very fine impression of personal wax seal of Rouvilliere. See Maggs Report	18.00
RAMSAY, M. De	Governor of Montreal. A.L.S. 2pp Montreal 23rd May 1710. Very Rare. Giving the latest news from Europe. See Maggs's Report	185.00
BEGON	Intendant of New France. D.S. 2pp. 4to. An official extract from the Laws of the Districts and Parishes of New France concerning the Boundaries of the Parish of St Lawrence. See Maggs's Report	30.00
BELAIR	Louis. Deposition of the above engaging as voyageur with McTavish Frobisher and Co. Masquinonge 7th May 1802	8.00
BAGG	Stanley. Letter ordering some kegs of liquor from Wm Hutchison merchant, Mile End. 18th March 1815. Letter to S. Bagg from Dun. Forbes at Vaudreuil. Letter to R.S.C. Bagg in pencil from J.O. Villeneuve. Some notes about the Bagg family unsigned.	10.00
BIGOT	Intendant de la Nouvelle France. Draft on Paris, Treasurer General for the Colonies in favour of M. Chateaufort. dated October 1759 from Montreal, Signed La Rochette	35.00
LAJONQUIER, BIGOT, SAINT-SAUVEUR, DUCHENAUD	The four signatures of the Governor, the Intendant and their respective secretaries on a half 4to sheet, with seals of the Governor and the Intendant. Dated at Quebec 6th April, 1751.	85.00
STUART	Sir John 28th May 1812 re Col Brooke being an Esquire and the entire entitlement of Knights to tickets at the Abbey. To Sir Isaac Herd at the College of Arms	20.00
MURRAY	James, Brigadier and Colonel Certificate appointing MM. Panet and Saillant of official Notaries. D.S. Ja. Murray and countersigned by his secretary H.T. Cramahe. Quebec 19th October 1763	40.00

page 9.

BILL	of Exchange for £51.12.8 to George Ross Esqu Conduit Street London. D.S. Quebec 25th August 1764	12.00
FINLAY	Hugh Talured Clarke, Lieutenant Governor Translation of a Proclamation dividing the Province of Quebec into Upper and Lower Canada. 15 folio pages of Manuscript in French. D.S. on pages 4 and 15.	50.00
AYLMER	General Lord Aylmer, Governor General of Canada. A.L.S. to Lieut, Col Cockburn, Comder Royal Artillery at Quebec authorising sixteen rounds to be fired. This was to comply with the wishes of the inhabitants Cholera was raging at the time and it was thought that this would have a beneficial effect on the atmosphere Gravure of Lord Aylmer 8 x 5 $\frac{1}{2}$ encl.	20.00
COOK	Janes, D.S. as Master of H.M.S. Pembroke, August 16th 1758 Signed by Admiral Edward Boscawen Mezzotint of Captain encl. (cut)	40.00
WOLFE	General Edward, Father of General James Wolfe. A.D.S. 1p. small 4to Greenwich, 2nd July 1747 on annuity payable to his wife. Nipple engraving of Genl. James Wolfe encl.	20.00
DENONVILLE	Marquise de A certificate of good conduct to the Sieur de la Valterye, a Lieutenant in the Regiment of Carrignan. D.S. and sealed.	150.00
PREVOST	Commission of Captain in a Company of Chasseurs from the parish of L'ACADIE, to PIERRE GIRARDIN, by Sir George Prevost, Bart., Captain General and Governor in Chief of the Province of Lower Canada, signed by Prevost and H.W. Ryland. Dated Quebec, 7th October 1812.	10.00
PORTEOUS	Warrant of Edward Wm Gray, Sheriff of Montreal, to Hamilton Rankin, Bailiff, to arrest Francois Trudeau of Montreal, late furrier and trader, for the Court of the King's Bench, a claim of Wm. and Andrew Porteous, £252.16.2.- March 19th. 1803.	25.00

page 10.

MINGAN	<p>Article of agreement between George DAVISON of Harper Street near Red Lion Square, London, formerly of Quebec Province, and John BRICKWOOD, Merchant, of Lime Street, London, for the formers share in the lease of the King's Posts, on the North Shore of The St Lawrence, seigniory of MILLE VACHES, seigniory of MINEAN, ANTICOSTI, etc, the other partners being Alexander DAVISON and Francois BABY. £10,000 Feb 1st, 1792. Vellum with signiature and wax seal of George DAVISON.</p>	20.00
HUNTER	<p>Grant of land in Township of Murray, County of Northumberland, Province of Upper Canada, to Isaac HILL. 1802. Vellum signed by Peter HUNTER, Lieutenant Governor and others.</p>	10.00
STEAMBOATS	<p>Bills of Lading for the Steam-Boats Car of Commerce and New Swiftance. 1819</p>	5.00
PEEL	<p>Postal wrapper marked Private, addressed to Sir Robert Peel, Bart., at Whithall signed W. Cantuar. Mezzotint engraving by F.W. HOLL after Wm Owen, of the Rt. Hon. Wm Bowley, Lord Archbishop of Canterbury, with facsimile signiature of W. Cantuar. Brilliant.</p>	18.00

CABINET IN LIBRARY - Second Drawer.

KING EDWARD VII

Litho print by W. Lang 1871 litho by Leggo & Co.
Montreal, supplement to Canadian Illustrated News,
January 6, 1872
Size 22 x 16. Fine Impression.

8.50

BRANT, Joseph

Line engraving unsigned, Published by Alex. Hogg,
from an original drawing in the possession of
James Boswell, Esq. titled: Joseph Thayendaneken
the Mohawk Chief.
Size 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$ (probably from a magazine)

5.00

Line and stippled engraving from same drawing with
same attribution to Boswell, but without publisher's
name. Variation in title: Joseph Thangendaneken
commonly called Brant, a Mohawk Chief.
Size 6 $\frac{1}{2}$ x 4 $\frac{3}{4}$. on white paper. Very bright.

12.00

Line and stipple engraving, unsigned, published by
Benbow. Titled: (at top) American Variety (below)
Fhay Endaneega.
Size 7 $\frac{1}{2}$ x 5. Good

10.00

Line engraving by W. L. Ormsby after John L. Morton.
engraved expressly for the Colombian Magazine: Gen
Scott and John Brant.
Size 6 x 8 $\frac{1}{4}$. Very bright.

8.50

Line and stipple by Parker, after Hoxie, with
Brant's handwriting and signature in facsimile
Size 8 $\frac{1}{4}$ x 5 $\frac{1}{2}$

Set of five litho prints by various artists, Canadian
Scenes, probably engraved for the Canadian
Illustrated News, and printed separately
Size 13 $\frac{1}{4}$ x 9 $\frac{3}{4}$

10.00

CANADIAN ILLUSTRATED NEWS

Four proofs on board from woodcuts 1872

15.00

69.00

CABINET IN LIBRARY - Third DrawerBARTLETT, W. H.

Ten litho prints, by various artists from drawings by Bartlett for his Canadian Scenery, skillfully coloured by hand. Size $6\frac{1}{4}$ x $9\frac{1}{2}$. Excellent 45.00

Seven litho prints from Bartlett, uncoloured Size 9 x $11\frac{1}{4}$. Poor. 5.00

Four Bartlett litho prints of Quebec from opposite shore.

1. Two finished plates 9 x $11\frac{1}{4}$ by H. Griffiths
2. An early proof without artists names and "Quebec" in roman instead of script. Size $6\frac{1}{4}$ x $9\frac{1}{4}$ coloured.
3. Transfer proof on India, before the letter. Size $4\frac{1}{2}$ x $6\frac{3}{4}$. 12.00
~~8.00~~

MAGNUS, Charles

Two litho prints of Prescott from Ogdensburgh, one hand coloured. Size 6 x $9\frac{1}{2}$ - $4\frac{1}{2}$ x $7\frac{3}{4}$ 2.00

COCKBURN, James

Litho prints by S. Lacey, drawn by W. Purser from a sketch by Col. Cockburn. Published by Fisher Son & Co., London 1835. Montmorency Water Fall & Cove. Size $8\frac{1}{4}$ x $10\frac{3}{4}$. Good 12.00

CANADIAN

Seven odd prints, mostly from books. 4.00

LAMBERT, John

Set of eight aquatints, plus three doubles, drawn by J. Lambert for his Travels in Lower Canada. Size $5\frac{1}{2}$ x $8\frac{3}{4}$. Printed on bistre tint. Good 30.00

QUEBEC

Litho letter head, hand coloured, unsigned. Quebec driving Club, Patron His Excellency Matthew Lord Aylmer, K.C.B.Fc. Size 8 x $9\frac{3}{4}$ on double sheet. Amateur. 20.00

PEACE OF 1763

Line engraving by J. B. Tilliard, from a drawing by Monnet. Published by Veuve F. Cheveau, Paris. Fax reddito 1763.
R
Size 16½ x 12½ Brilliant.

20.00

MONTMORENCY

Litho print from stone, unsigned, titled in corner of drawing.
Size 14 x 21½. Good impression and very good condition.
Falls of Montmorenci

20.00

BOUCHETTE, R.S.M.

Set of seven litho plates, litho engraved by W. Day & C. Haghe, London, mostly from drawings by Colonel Bouchette, with engraved title page, and original wrappers, sewn. All plates are 9 x 11½ exception: Title reads: British American Land Company. Views in Lower Canada 1836

1. City of Quebec, taken from the Harbour. Signed Bouchette.
2. Sherbrooke, Eastern Townships, unsigned.
3. Woollen factory, Sherbrooke, unsigned.
4. Sherbrooke and its vicinity 9 x 16½. Signed C. Bradbury.
5. Killborn's Mills, Stanstead. Signed Bouchette.
6. View in the Eastern Townships. Unsigned.
7. Village of St. Hyacinthe. Signed Bouchette.

75.00

MONTMORENCY

Litho print unsigned and untitled. Montmorency Falls & Cove. Fencilled date of 1794 incorrect.
Size 5¼ x 7½

1.50

Line engraving by S. S. Jocelyn from D. Wadsworth Lumber establishment at Montmorenci and Bay of Quebec.
Size 4 x 7 from book.

2.00

BOUCHETTE, Jos. Jr. & R.S.M.

Litho print by L. Haghe from R.S.M. Bouchette: Falls of Montmorency, Winter

2.50

Litho print coloured by Day & Haghe, unsigned but from R.S.M. Bouchette: Woollen Mill at Sherbrooke
Size 7½ x 9

Litho print unsigned, printed from above.
Size 4 x 6½

2.00

BOUCHETTE, Jos. Jr. & R.S.M.

Litho print by L. Haghe after Col. Bouchette.
New monument at the source of the St. Croix
Size 7 x 9½ - 1817 3.50

Litho Print of three views sketched by
Jos. Bouchette, Jr. and lithoed by Day & Haghe:
Trading post on the River Aix Rats - The Forges,
River St. Maurice - Falls of the Grand Mere
Size 11½ x 8½. Excellent. From book. 8.50

Aquatint by J. & C. Walker after Col. Bouchette:
Fort Chambly
Size 9 x 11. Brilliant. Excellent. 15.00

CHAMELY

Line engraving unsigned. Published London 1849.
Fort Chambly.
Size 5 x 8½. Hand coloured 4.00

McGILL

Line engraving by J. H. Macnaughton from W.B. Lambe
Burnside
Size 6¾ x 10. Dull 5.00

Three Heriot litho prints by F. C. Lewis after
sketches by George Heriot for his travels.
Size 7½ x 9¾. Fair 12.00

GALLE, Phillip

Line engraving by Phillip Galle after Jean Stradanus
one of a series of four entitled Americae Retectio
Size 8 x 10¼ excellent. Circa 1590 5.00

PHIPPS

Line engraving on printed Broadside, to mark the
victory of Frontenac over Phipps in 1690,
reproduction of medal, both sides.
Size 10½ x 16. Page 234 of a book. 10.00

DECLARATION OF WAR

Broadside of Froclamation of War against the
French King 17 May, 1756. Printed London 1756
by Thomas Baskett.
Size 20¾ x 16½. Excellent condition. 20.00

CANADIAN PAPER MONEY

Series of Warrants (arrests) of the French King in Council concerning redemption of paper and card money issued in Canada. Dates of papers.

2 July 1764	
29 December 1765	50.00
2 May 1766	
1 August 1766	
14 October 1767	50.00
14 October 1767	

AMERICAN REVOLUTION

French broadside entitled 'La Folie des Deux Partis, ou vue politique de l'Etat et de la Nation Anglaise, avec les senateurs en personnes:-
Line engraving plus engraved text all in French.
17 $\frac{1}{2}$ x 13 $\frac{3}{4}$. Fair

10.00

GUENDEVILLE

Three engraved sheets of two pages each, illustrating Indian customs. Taken from Guendeville 1719
18 x 10 $\frac{1}{2}$ and less.

10.00

CABINET IN LIBRARY - Fourth DrawerGOUPIL PRINTS

Six litho prints in colours by Derooy from August Kollner, published 1851 by Goupil & Co.

No. 49 Quebec & Fort - 13 x 16 - Mint	15.00
No. 49 Same plate <u>uncoloured</u> 13½ x 18½ Good	8.00
No. 53 Montreal (from Mount Pleasant) <u>uncoloured</u> - 14 x 18½. Very Good	10.00
No. 50 Montmorency River - 12½ x 16½ Good	10.00
No. 54 Toronto Mat 9¾ x 13½. Very good.	15.00
No. 51 Kingston on Kingsriver. Mat 12½ x 15½ Very good.	15.00

BRITISH ARMY

Litho print coloured by J. H. Lynch after M. A. Hayes. 1st (on The King's Reg't of Dragoon Guards. Winter Costume in Canada. No. 29 in Spooner's British Army. Size 13¾ x 16¾ Excellent. 12.00

Litho print in colours by J. Harris after Henry Martens published by Rudolph Ackermann 1846. No. 37 in Costumes of the British Army. 60th (The King's Royal Rifle Corps) Winter dress, Canada. Size 19¾ x 13½ No. 36. Same regiment in Summer 25.00

CARICATURES

Litho print coloured, by T. S. Seccombe, Captain R. A. The British Officer in Canada. No. 4 in Military Caricature Size 19¾ x 15 17.50

Litho print hand coloured by W. R. Kulthorpe, published by J. Kendrick, London 1833. Hand lettered caption: There's no living in England, so here's off for Canada. Size 12 x 9½. Trimmed to odd shape 12.00

ALKEN, Henry

Aquatint in colours, drawn and engraved by H. Alken published 1837 by R. Ackermann. Plate 13 of 33 Sporting Anecdotes. A real scene in Montreal. Original print, very good condition. Size 1¾ x 1¼½ 35.00

CARICATURES

Pair of Aquatints in colour, open letter proofs before the signatures: Outward-Bound (Dublin). Homeward-Bound (New York). Size 14½ x 11½. Light foxing in margins, otherwise very good. 25.00

DAUMIER, Honore

Litho print of Daumier, colored, Imp. d'Aubert & Cie. Two lawyers.
Size $8\frac{3}{4}$ x 11. Mint

25.00

Another litho print by Daumier, same printer, full colours, Trimmed close to top.
Size 8 x $10\frac{1}{4}$. Very good. Servant

20.00

Letter-press print by Daumier, from newspaper Le Charivari
Size $12\frac{1}{2}$ x $9\frac{3}{4}$. Printing on verso shows through. Fine

10.00

VARIOUS

Line engraving, roughly coloured, trimmed close, caption pasted on: La destruction de la statue royale
Size $9\frac{1}{2}$ x $15\frac{1}{2}$

2.00

Line engraving, roughly coloured: La Ville de Richelieu en Poitou a Paris chez Basset
Size $10\frac{1}{4}$ x $18\frac{1}{4}$

3.00

Litho print by Villeneuve 1833 from de Beze litho by Engelmann. Chateau de la Reine des Camiserds
Size $12\frac{1}{2}$ x $17\frac{1}{4}$ from series No. 286

Litho print from same series No. 297.
Size 11 x $13\frac{3}{4}$
Aygues - mortes.

2.00

ARMY COSTUME

Set of 16 litho prints hand coloured, unsigned, mounted on boards (14 x 11)

35.00

SMILLIE, James

Litho print: The Quebec Driving Club meeting at the Place d'Armes is humbly dedicated by Permission to the Rt. Honourable The Earl of Dalhousie, Patron of the Club, by a Member, His Lordship's Most Obedient and very humble Servant William Wallace, Ensign 71st Lt. Inf'y. Sketched by W. Wallace. Engraved by J. Smillie Jun 2. Published by D. Smillie & Sons, Quebec 1826.
Coloured print as above in Hogarth frame CLOCK ROOM WALL
Size 13 x 19

125.00

Uncoloured print, trimmed to bleed all round, probably an artist's proof before the litho
Size 9 x $15\frac{1}{2}$

90.00

CABINET IN LIBRARY - Fifth DrawerHUDSON'S BAY

Views in Hudson's Bay. Taken by a gentleman on the spot in the year 1823 and 1824. Six Lithos in colour by W. Day from drawings by H. Jones. To be continued in numbers (but no others appeared). Folio oblong 12 x 17. Brilliant colours. Very bright plates in excellent condition, wrappers worn. (see similarity to Peter Rindesbacher)

150.00
200.00

BRITISH COLUMBIA

Water colour by Frederick Whymper. Fort Yale, B.C. Size 7 x 9.

85.00
35.00

ARCTIC

Baxter print. "View in the Arctic Regions" With George Baxter's signature and label impressed in the mat. Size 6 $\frac{1}{4}$ x 8.

25.00

HUDSON'S BAY

Lithograph in colour York Factory 1853 by Ford & West, London. Size 11 x 15. Very clean copy.

20.00

Lithograph in colour - Moose Factory - 1854 by Ford & West. After a drawing by W. Trask - to match York Factory. Size 11 x 15. Neat copy.

20.00

Lithograph in colour. Fort Garry. Lithoed by Rolph Smith & Co., Toronto. Published by H. S. Donaldson & Bro., Winnipeg. Size 11 $\frac{1}{4}$ x 14 $\frac{1}{4}$. Neat Copy.

8.00

NEWFOUNDLAND

Litho in colour - Government House, St. Johns, erected in 1849. Cut on stone by W. Spreat from W. R. Best. Size 13 x 16 $\frac{1}{2}$ with mat.

Litho to match above, Court House & Market.
Litho to match above, Colonial Building.
Litho to match above, Custom House.
Four prints, all very neat and in mat

80.00
50.00

NEWFOUNDLAND

Litho in colour by T. Picken from Wm. Pardoe Clarke.

Harbour, Town and Narrows of St. John's
Size 16 x 21½ - Very fresh print but bottom
line of inscription half trimmed away

100.00
~~95.00~~

Litho by W. Spreat after W. R. Best.

"St. John's from the Domain of Government
House, looking west".
Size 12 x 17

25.00
~~12.00~~

Watercolor unsigned - St. John's seen through
the Narrows.

Size 10 x 14¼.

50.00
~~35.00~~

ACQUATINT PRINTED IN COLOURS - PAGES BEFORE THE
Copper plate hand coloured by P. Fumagalli
from Bramati with pencilled inscription
"Newfoundland Fisheries", probably from a
book (No. 36)

Size 10 x 15 - interesting plate

30.00
~~17.50~~

Litho in colour by T. Whitaker from B. Smith

"Greenspond, Nfld 1846"

Size 9½ x 17 - Bright, crisp print

25.00

Stipple engraving vignetted by J. Wells after

Rev. J. Hall "Entrance of St. Johns"

Size 5¼ x 9 (from a book) Published 1802.

Another copy of same

1.50
1.50

Stipple engraving by Baily after Pocock,
Published 1811 "Outside view of St. John's
Harbour"

Size 6 x 9½ (from a book)

2.50

Stipple engraving by J. Walker after Capt.
Brenton

Narrows of St. John's.

Size 5 x 8¼ (from a book)

3.00

CABINET IN LIBRARY - Sixth DrawerNORTH AMERICA

Series of 4 lithes in colour, published by
G. S. Tregear, London, "Sleighting in North
America".

Size 11 x 13. Bright colours, brilliant
impressions. (retouched by hand)

200.00

~~125.00~~

Extra copy of No. 3

25.00

~~12.00~~

Extra copy of No. framed

HALIFAX

Coloured litho, oval in embossed frame

"3 mile house and Bedford Basin" by

I. E. Davis.

Size 6 x 7½

3.50

Crayon drawing by Mr. Smith "Melville"

Admiral's House, Halifax.

Size 6¼ x 9¼

12.00

Pasted on verso of above:

Line cut of goat, signed Eugene ^{VOR BOUTHOUVEN} ~~Vorbankhaven~~

Size 4 x 5¼ (1838)

2.00

FREDERICTON, N.B.

Wash drawing retouched by pencil, amateurish

G. Carr, Rifle Brigade, View from Barracks

Size 7½ x 10. Christmas 1831

7.50

BERTHIER, P.Q.

Wood cut of old Protestant Church

Size 5 x 2¼

2.00

YORKTOWN

Copper engraving "en taille douce" ^{and line} hand
coloured (restrike?) by J. M. Fontaine
after Conder.

Size 14¼ x 17½ w.m. Bright colours

Rochambeau, Washington & Lafayette at

Yorktown.

60.00

WOLFE, James

Litho engraving "Quebec House ..Westerham"
extract from Dugdale's "England & Wales"

Size 5¼ x 8½

2.00

Another copy 5 x 7

1.50

AMHERST, Jeffery, Lord

Copper engraving by Royce.

"Montreal, Seat of Lord Amherst"

7 $\frac{3}{4}$ x 10 folding plate from book (with map)

3.50

Another copy (brighter)

3.50

CANADA

Stipple engraving, printed in sepia, by
W. Dickenson. 1783, after H. Bunbury,
entitled "Affliction" with verse by
Langhorne beginning "Cold on Canadian hills
or Minden Plain", stricken soldier and
desolate wife suckling child.

Size 15 $\frac{3}{4}$ x 20. Water stained.

15.00

NEWFOUNDLAND

Copper plate crudely hand coloured, No. 38
of a series issued by Cheveau, Paris,
entitled "Descente des Francois a l'isle de
Terreneuve". Imaginary view of St. John's
and environs. Size 13 $\frac{1}{2}$ x 20 $\frac{1}{4}$

5.00

Another copy Size 12 $\frac{1}{4}$ x 18 $\frac{1}{2}$

4.50

Another copy. Size 12 $\frac{1}{2}$ x 17

4.50

LUBECK

Wood cut from first (?) book published in
Lubeck 1496. View of the town from outside
the walls.

Size 3 $\frac{3}{4}$ x 7 $\frac{1}{2}$

2.00

PRINTING

Wood cut town of Freyestadt, printed in two
sections pasted together. 16th Century.

Size 3 $\frac{1}{2}$ x 12

2.50

SEA PORTS of FRANCE

Series of 8 copper plates, skillfully coloured by
L. Garneray, from a large set Ports.

Elaye. Size 9 x 11 $\frac{1}{4}$, poor condition.

Rouen. Second view (first missing)

Size 10 x 12 $\frac{1}{4}$.

Quillebeuf. Size 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$.

Biaritz. Size 13 $\frac{1}{4}$ x 17 $\frac{1}{2}$.

Dieppe. Size 12 $\frac{1}{4}$ x 19.

Nantes. Size 12 $\frac{1}{4}$ x 18 $\frac{1}{2}$.

Bordeaux. First. Size 12 $\frac{1}{2}$ x 18 $\frac{3}{4}$.

Bordeaux. Second. Size 12 $\frac{1}{2}$ x 18 $\frac{3}{4}$.

All bright colours except first.

40.00

ORLEANS, Philippe Duc d'

Copper plate by Bernard Picart dated 1720.
Symbolic scene surrounding portrait of the
Regent.
Size 5 x 7 $\frac{1}{2}$. Canada figures in picture. 5.00

QUILLEBEUF, France.

Copper plate coloured, by T. Sutherland after
J. Gendall.
Size 10 $\frac{1}{2}$ x 13. Published 1821. 5.00

CHINA

Set of 6 lithos in colour depicting rice
culture in China by A. Friedell after Sexton.
Published by Edw. Suter, London. 75.00
Size 10 $\frac{1}{2}$ x 14 $\frac{1}{4}$. Good impression. ~~25.00~~

STIRLING CASTLE

Copper engraving, hand coloured. London
printed for Robt. Seyer. "East view of
Stirling Castle"
Size 12 $\frac{1}{4}$ x 17 $\frac{1}{4}$ (No. 106 in series) 10.00
~~5.00~~

BARON RENFREW

Coloured litho by S. Vowless after M. Young.
"The largest ship ever built" depicted as
she was (1825) abandoned by her crew.
Size 9 $\frac{3}{4}$ x 13 5.00
Another print same vessel, same artists 1825. 5.00

ROYAL WILLIAM

Modern litho in colours
Size 10 x 15. 1.00

COLUMBUS

Copper engraving coloured by E.W. or F.W.
amateurish. Crude lettering. Quebec 1824
Launching 10.00

Coloured litho by S. Vowles, on stone by
M. Van Ogg.
Size 9 x 9 $\frac{3}{4}$. Quebec 1824 Launching. 5.00

Coloured litho by S. Vowles after M. Young
Size 10 $\frac{3}{4}$ x 15. First voyage. 5.00

Coloured litho.
Size 11 x 15 $\frac{3}{4}$. Published London 1824. 10.00

COLCMBUS

Coloured litho by S. Vowles after Jos. L. Harwood.
Size $10\frac{1}{4}$ x $16\frac{1}{2}$. Full sail.

10.00

NAVAL ENGAGEMENTS - Quebec.

Set of 12 copper plates, depicting sea engagements from 1757 to 1761. Published by Carrington Bowles. Six of the plates are from drawings by F. Swaine; the others by J. Hood, Philip Osbridge, R. Short, Arch. Campbell and H. Smith. The last plate, by Captain Hervey Smith is the taking of Quebec.

Size $9\frac{1}{2}$ x $15\frac{1}{4}$

Good impressions, original margins, clean & crisp.

150.00
~~125.00~~

A coloured print of No. 12 above $5\frac{1}{4}$ x $10\frac{1}{4}$ trimmed close.

10.00
~~4.00~~

Another uncoloured print of same.

Size $8\frac{1}{2}$ x $12\frac{1}{2}$ 10.00
~~5.00~~QUEBEC

Large copper plate of the landing of troops before the Battle of the Plains of Abraham, carefully hand coloured. All margins trimmed off including caption and signatures.

Size $11\frac{1}{4}$ x $16\frac{1}{2}$ 60.00
~~35.00~~WOLFE, James

Copper engraving of Death of Wolfe, no signatures, oval framed, with caption giving date of September 14. Trimmed close. Size $7\frac{3}{4}$ x $11\frac{1}{2}$. Good impression. 18th Century plate. From Ashburton's History of England.

5.00

Another plate of same version of the Death.

Extract from book.

Size $7\frac{1}{4}$ x $9\frac{1}{4}$ by Grainger after Hamilton.

Published 1802.

2.00

Another print of the last plate, hand coloured.

Size $8\frac{1}{2}$ x $10\frac{1}{2}$.

2.50

QUEBEC

Copper plate of Wolfe's attack on Montmorency No. 2 in a set. Apparently proof before signatures. Published by Carrington Bowles matches his

Size $9\frac{3}{4}$ x 15. set of 12 Naval Engagements above20.00
~~10.00~~

WOLFE, James

Copper plate in colours by I. F. Ingel
(Berlin 1792) after painting by Benjamin West,
of Death of Wolfe.

Size $14\frac{3}{4}$ x $18\frac{1}{2}$ Clear impression, good colors.
Some marginal tears, skillfully repaired

125.00
~~65.00~~

Copper plate, hand coloured, captioned
"The Death of the Great Wolf", a caricature of
Ben West's Death of Wolfe. drawn and engraved by James Edray
Js. G.y. Published 1795 by H. Humphrey.
A caricature of George III and the British
Government of the day, dedicated to Ben West.
Size $12\frac{1}{2}$ x 18. Bright colours.

175.00
~~135.00~~

MONTCAIM

Taille douce in colours Moret
Copper plate hand coloured by Moret after
Desfontaines.

6 x $8\frac{1}{2}$ cut from book. Good impression and
colours.

15.00
~~5.00~~

MONTGOMERY

Single engraving, printed in colours & retouched
Coloured litho of Montgomery's death at Quebec
by P. Zancon after J. Trumbull.
Size $11\frac{3}{4}$ x $14\frac{3}{4}$

45.00
~~35.00~~

QUEBEC - BARRE

Crude
Copper etching published 1782 by Charles Brotherton,
London. Caricature of Sir Isaac Barre accepting
a pension of 3000 pounds.
Size $16\frac{1}{2}$ x $12\frac{1}{2}$

50.00
~~30.00~~

MONTCAIM

Line engraving
Copper plate en-taille douce by Mlle Godefroid
under Le Bas from a painting by Dumenil of the
five works ordered by the City of Paris to
celebrate the victory of Carillon in 1758.
Size $13\frac{1}{4}$ x $20\frac{1}{4}$. Bright impression, clean & crisp.

60.00
~~50.00~~

GULF OF ST. LAWRENCE

Line engraving on copper, hand coloured, depicting
the French Green Squadron in a violent storm on
the St. Lawrence and the burning of the flagship
from lightning. Published Paris by Beauvais.
Size $13\frac{1}{2}$ x 20.

17.50

WAR OF 1812

Gravure captioned "Lundy's Lane" no signatures
Size 6 x $8\frac{1}{4}$

2.00

WAR OF 1812

Gravure by T. Walker entitled "A soldier's
wife at Fort Niagara"
Size 7 x 10½

1.50

AMERICAN REVOLUTION

Vignetted gravure, proof before letters.
Battle of Trenton
Size 9 x 11½

3.00

Copper engraving by V. Baldi after J. K. Smith
"Battle of Saratoga"
Size 8 x 9½. Tear mended

1.00

LOUISBOURG

Copper plate coloured with inset map and
caption scroll in german.
Size 8 x 12¼.
Battle scene of 1745. Good plate, Good
impression, good colours.

25.00

QUIBERON BAY

Line engraving of Battle, no signature
Size 8 x 11½. from Ashburton's History of
England.

3.50

QUEBEC

Gravure by Chavane after Gilbert. Battle
between French frigate La Surveillante and
English frigate. Quebec 1779. From a book.
Size 9¼ x 12¼.

2.00

PONTIAC

Gravure by John Rogers after John H. Goater.
"Pontiac's Fire Raft".
Size 5½ x 8

2.00

NAVAL ENGAGEMENTS

Aquatint, vignetted by T. Midland after N.
Pocock. Published 1805. Hood and de Grasse
at St. Kitts 1782.
Size 5½ x 8¾ from a book.

3.00

Vignetted aquatint by R. Pollard after N.
Pocock. Published 1799. Battle off Les
Saintes 1782.
Size 5¼ x 8¾ from a book.

3.00

NAVAL ENGAGEMENTS

Line engraving, no signatures. Defeat of Marshal
Conflans by Sir Edward Hawke 1759. Published
1781.

Size $7\frac{3}{4}$ x $9\frac{3}{4}$. Very bright print.

8.50

Line engraving of same set. Published 1781.
Defeat of M. de la Clue by Admiral Edw. Boscawen
1759.

Size $7\frac{1}{2}$ x 10

7.00

COOK, Captain

Litho by Leleux, from the series France Maritime,
captioned Vaisseau monte par le Capitaine Cook
dans son de dernier voyage.

Size $7\frac{3}{4}$ x $11\frac{1}{2}$

1.50

Line engraving produced by Benard, entitled
Mort de Cook.

Size $11\frac{1}{2}$ x 17. Bright print

25.00
~~12.00~~SHIPS

Line engraving by Pardinial from Lorentz.
Cardinal d'Amboise as Admiral of France setting
out to board his flagship. From France Maritime.

Size $7\frac{1}{2}$ x $9\frac{1}{2}$

1.50

Copper engraving, en taille douce, colored by
Moret after Desfontaines 1789. Text engraved in
plate. From a portfolio.

Size $11\frac{1}{2}$ x $8\frac{1}{4}$

2.50

Coloured litho Published by Charles Magnus & Co.
New York. The Great Eastern.

Size 6 x 8

3.00

Aquatint by Bailey from J. E. Published 1814.
H.M.S. Atalante passing Sambro, Halifax.

Size 5 x $9\frac{1}{2}$

2.50

Litho hand coloured by Lemercier after R. Perrot.
Fregate des Etats-Unis (in battle)

Size $9\frac{1}{4}$ x 13. Bright

6.50

Tinted Litho by Sarony, Major & Knapp. Music
frontis published 1858, entitled The Leviathan
Galop par Charles d'Albert

Size $9\frac{1}{4}$ x 13 impressed with die of A & S.
Nordheimer.

8.50

QUEBEC

Large map of Quebec City, copper line engraving
Size 21 x 27 $\frac{1}{4}$.
Published by Alfred Hawkins, copyright entry N.Y.
1835 by T. W. Satterthwaite, Quebec 1845 by
Hawkins, corrected to date by Jos. Hamel, City
Surveyor. Wards indicated by tinting

15.00

SEVENTH DRAWER

MAPSPLUS NINTHANVILLE MAP

Canada Louisiane et Terres Angloises...Par le sieur d'Anville....1755. Consisting of three sheets pasted together in an inverted L. Size 37 x 47 uncoloured. Line on copper. Almost mint. Slightly crushed folds. One small tear in text, easily repaired.

125.00

CLOUET
CLOVET MAP

Carte d'Amérique, divisée en ses principaux pays...Par Mr. l'Abbé Clouet ...1776. Map of North and South America, with parts of Europe and Africa, American borders tinted. The map is surrounded by 20 medallion line- engravings each depicting some event in American history; uncoloured, with text engraved each medallion. All titles and texts are in French and Spanish. Size 39 $\frac{1}{4}$ x 51 $\frac{1}{2}$. Medallions and borders brilliant. Fair condition with fold tears.

150.00

OTTENS MAP

Carte des possessions Angloises & Francoises du Continent de l'Amérique Septentionale... à Amsterdam chez R. et J. Ottens, Géographes (1755?) Title in French and Dutch. Line on copper. Map tinted. Size 21 $\frac{1}{2}$ x 23. Very good, small fold tear in top margin.

35.00
~~25.00~~JEFFERY MAP

9 A general map of North America....Engraved by Jno Lodge from the late Mr. Jefferys...Printed 1777. Line engraving. Size 12 $\frac{1}{2}$ x 16. Good

10.00

CARVER MAP

7 A new and correct map of the Province of Quebec with the adjacent States and Provinces, from the French Surveys, connected with those made by Captain Carver. London: Laurier & Whittle 1794. Line on copper. Map coloured. Four insets, including Quebec and Montreal. Size 21 $\frac{1}{2}$ x 29 $\frac{1}{2}$ Excellent

40.00

NUREMBERG

Title in German ending...Nurnberg 1756. Top of sheet consists of

1. Plan du Fort et Ville de Louisbourg.
2. Plan de la Ville de Québec.

Lower part: 3 - Plan of the Town of Halifax Line on copper. Skillfully coloured.

Size 20 x 24 $\frac{1}{2}$. Excellent.

Another copy of the same, a little frayed
Size 19 x 22

25.00

~~19.00~~

20.00

15.00

FADEN (American Revolution)

- 9 Plan of the City and Environs of Quebec with its Siege and Blockade by the Americans 1775-76 ...Engraved by Wm. Faden (successor to Thos. Jefferys) London 1776. Coloured. Size 21 $\frac{1}{2}$ x 29 $\frac{1}{2}$. Marginal tear. Excellent

30.00

~~25.00~~TURPIN (Rebellion of 1837)

- 9 To Colonel George Augustus Wetherall, C.B. & K.H. this Plan of the Battle of St. Charles is..... dedicated by James Turpin. Quebec: Drawn, engraved and Published by James Turpin 1839. Size 19 $\frac{1}{2}$ x 24 $\frac{1}{4}$. Water stains. Good. Line engraving. Uncoloured.

35.00

~~25.00~~CAKLEY (Quebec 1759)

- 9 A plan of Quebec...The Port & Environs of Quebec as it was when attack'd by the English. Line. Skillfully coloured. With long text at side. Size 15 $\frac{1}{4}$ x 21 $\frac{1}{2}$. Mint. Insets. Published 1759 by E. Cakley & Sold by J. Rocque in the Strand.

30.00

~~28.00~~QUEBEC (Phipps Siege in 1690)

- 9 Quebec, Ville de l'Amérique Septentrionale en la Nouvelle France,....Assiégée par les Anglois... l'An 1670 (sic)..Mons. de Frontenac leur fit houteusement leve le Siege. Line engraving. Unusual view of Town & Harbour from the West. Size 9 $\frac{1}{2}$ x 13. Mint. Mounted.

50.00

A later state of the same plate, text recut, signed H. V. Loon, Published by Le Sr. de Fer, Paris 1705. Dull print Size 10 $\frac{1}{2}$ x 16.

20.00

JEFFERYS (Siege of Quebec 1759.)

- 9 An authentic plan of the River St. Laurence..with the Operations of the Siege of Quebec...Drawn by a Captain in his Majesties Navy. Published 1759 by Thos. Jefferys, Geographer to the Prince of Wales. Size 15 $\frac{1}{2}$ x 21 $\frac{1}{2}$. Insets. Coloured. Excellent

35.00

~~19.00~~

JEFFERYS (Nova Scotia) (See below)

A new map of Nova Scotia and Cape Britain (sic) with the adjacent parts of New England and Canada. Published 1755 by Thos Jefferys. Line. Coloured. Size 21 x 27 $\frac{1}{4}$. Mint.

45.00
~~35.00~~

SAYER (Gulf of St. Lawrence)

A chart of the Gulf of St. Lawrence..London: Printed for and sold by Robert Sayer & Jno Bennett, 1775. Size 21 $\frac{1}{2}$ x 29 $\frac{1}{4}$. Coloured. Excellent.

30.00
~~15.00~~

ISLE ST. JOHN (F.E.I. in 1775)

HOLLAND

A map of the Island of St. John...divided into Counties and Parishes and the Lots as granted by Government (with Proprietors names).. Improved from the late Survey of Captain Holland. Published 1775. Size 21 $\frac{1}{2}$ x 29 $\frac{1}{4}$. Coloured. Almost mint.

50.00

JEFFERYS

A new map of Nova Scotia and Cape Briton with the adjacent parts of New England and Canada..by Thomas Jefferys, Geographer to the King. 1775. Line. Coloured. Size 21 $\frac{1}{2}$ x 29. Excellent Cartouche Apparently from the 1755 plate.

30.00
~~20.00~~

RIGAUDIERE (Louisbourg)

Fort de Louisbourg Leve par le Che.er de la Rigaudiere Lieut'nt de Vaisseaux du Roy. A Paris chez le Sr. le Rouge (prior to 1756). Line engraving. Uncoloured. With a perspective view of Louisbourg. Size 21 $\frac{1}{2}$ x 29 $\frac{1}{4}$. Almost mint.

35.00
~~25.00~~

Later state of same plate, with additional legends concerning the operations of 1756 and an inset map of l'Isle Royale (Cape Breton) plus the engraved name of the Comte de Raymond in upper right corner. Line. Uncoloured. Size 20 x 24. Excellent.

35.00
~~25.00~~

MANUSCRIPT MAPS (Louisbourg)

Plan du Fort de Louisbourg et de ses batteries. Drawn and coloured by hand. Unsigned (1756?) Size 17 $\frac{1}{2}$ x 23 $\frac{1}{4}$. Good but folds worn.

35.00
~~25.00~~

MANUSCRIPT MAPS (Louisbourg)

Plan du Port et Ville de Louis Bourg dans
l'Isle Royale.

Drawn and coloured by the same hand, with
greater care. Unsigned. Size 10 x 14 $\frac{3}{4}$
Excellent.

22.50
~~27.50~~

LOUISBOURG

Port de Louisbourg dans l'Isle Royale.

Unsigned. Coloured.

Size 12 $\frac{3}{4}$ x 19. Almost mint. From an atlas.

10.00

Plan de la Ville de Louisbourg dans l'Isle
Royale. Unsigned. Coloured.

Size 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ Mint from atlas.

7.50

BLACKMORE (Annapolis Royal 1712)

A description of the Bay of Fundy Shewing
ye Coast, Islands, Harbours, Creeks, Coves,
Rocks, Shoals, Soundings and Anchorings &c.
observed by Nat. Blackmore in ye Years 1711
and 1712. By Her Majesties Special Command.
Inset: The Harbour of Annapolis Royal by
Nathaniel Blackmore Esq. Line Coloured.
Size 9 $\frac{1}{2}$ x 18 $\frac{1}{4}$ Mint.

35.00

MOLL

Newfoundland St. Laurence Bay, The Fishing
Banks, Acadia, and Part of New Scotland.

By H. Moll, Geographer (1730?)

9 $\frac{1}{4}$ x 13 $\frac{3}{4}$. Line Coloured. Mint.

12.00

See other maps by MOLL to match.

(DARIEN)

The Scots Settlement in America called New

Caledonia A.D. 1699. According to an

Original Draught by H. Moll, Geographer.

Size 9 $\frac{1}{4}$ x 14. Line Coloured. Almost mint.

8.00

WALKER

A sketch of the Battle of La Fouché or
Châteauguay - 1813. By J. Walker. Published
by W. Faden 1815.

Size 6 x 9 $\frac{1}{2}$. Line. Uncoloured, from a book.

2.00

A plan of the Town of William Henry (Sorel)

By J. Walker. Published by W. Faden.

Size 10 $\frac{1}{2}$ x 9 $\frac{1}{2}$. Line From a book.

3.50

SAULT STE. MARIE

- 9 A plan of the Straits of St. Mary, and Michilimakinac, to shew the Situation and Importance of the two Westernmost Settlements of Canada for the Fur Trade.
Size $11\frac{1}{2}$ x $14\frac{1}{2}$. Line. Unsigned. Very Good. 8.00

MONTREAL

- 9 The Isles of Montreal, as they have been Surveyed by the French Engineers. Line. Unsigned. Matches previous map. One print. Size $12\frac{1}{4}$ x $14\frac{1}{2}$ on thin paper, from book. 4.00
- Another print Size $11\frac{1}{2}$ x $14\frac{1}{2}$ on chart paper 8.00

JOBIN

- 9 Carte de l'île de Montreal ...faite en 1834 par André Jobin. Litho on India, original three sheets (two $21 \times 14\frac{3}{4}$ - the third $21 \times 11\frac{3}{4}$) Good except one sheet worn at folds. 7.50

DE LERY

(Mss of Quebec City 1727)

- Plan de la Ville de Quebec. fait a quebec ce 4 octobre 1727 Chaussegros de Lery. Entirely by hand. Coloured.
Size $25\frac{1}{4}$ x 35. Excellent, a little worn at folds. 500.00

VIGER, Jacques (Election Riots)

- 9 Litho print: Plan of Place d'Armes and St. James Street at Montreal for the Elucidation of the events of the 21st May 1832 par J. Viger. Litho by J. Wyld, Charing Cross East. Size $8\frac{1}{2}$ x $11\frac{1}{4}$ 7.50

MONTREALCOLE

- A plan of the Town and Fortifications of Montreal or Ville Marie in Canada (1760?). Line by B. Cole.
Size $5\frac{1}{2}$ x $8\frac{1}{2}$ From a book. 2.00

BENNETT

- a A plan and view of the Town and Fortifications of Montreal in Canada (1760?) Line engraved by Bennett for the Grand Magazine. With a perspective view from the River.
Size $8\frac{1}{2}$ x $10\frac{3}{4}$ Bright 5.00
- Another plate unsigned, apparently pirated from the above, for the London Magazine 3.50

MATTHEWS

- a Plan de Villencarie en 1685 Litho by G. Matthews, Montreal (about 1850)
Size $5\frac{1}{2}$ x $8\frac{1}{4}$ 3.00

DOUGHTY

- a Two litho prints: Map of Quebec, engraved for The Cradle of New France, by A. G. Doughty 1908.
One print $14\frac{1}{2}$ x $21\frac{1}{2}$ in colours on thin paper
A proof $14\frac{1}{2}$ x $20\frac{1}{4}$ uncoloured on thick paper) 3.50

LARUE

- a Plan of the City of Quebec, drawn and compiled from original plans by A. Larue. Published by W. Cowan & Son, Quebec 1842. With manuscript note of the two disastrous fires of 1845 with areas of fires coloured. Lithoed in Glasgow.
Size 18 x $22\frac{1}{2}$ 8.50

MONTREAL

- a Plan of the Town and Fortifications of Montreal or Ville Marie in Canada. Line. (1760) Unsigned. Apparently pirated from Cole's map.
Size $10\frac{1}{4}$ x 15. From book. ~~5.00~~

QUEBEC

- a en Amerique Quebec. Small map of the town, probably an inset in larger map
Size 3 x $3\frac{1}{4}$ Line ~~2.00~~

LAMBERT

- a Quebec and its environs with the operation of the Siege. Line by Cooper after J. Lambert. Published 1810.
Size $4\frac{1}{2}$ x $6\frac{1}{4}$. Trimmed close. Coloured 6.00

QUEBEC

(Dutch Map)

Quebek de Hoffdstad van Kanada (1760?)
(The Siege in 1759) Line. Coloured.
Mint.

Size $17\frac{1}{4}$ x $21\frac{1}{2}$

20.00

A plan of Quebec. Unsigned. Line
printed for J. Hinton from the Universal
Magazine.

Size $8\frac{3}{4}$ x 10. Bright

6.00

MOLL

9 A new map of Ye North Parts of America
claimed by France under ye Names of
Louisiana, Mississippi, Canada & New France.
with the Adjoining Territories of England
and Spain. By H. Moll, Geographer.

Size $9\frac{3}{4}$ x $13\frac{3}{4}$. Line. Coloured. Mint.

15.00

GIBSON

9 A particular Map, to illustrate Gen. Amherst's
Expedition to Montreal, Insets. Line by
J. Gibson.

Size 8 x $10\frac{3}{4}$

Two copies. From the Gentlemen's Magazine

6.00

GAUTIER

9 Carte abrégée du Canada, levée sur les lieux
par M....resident à Quebec année 1754. Gravée
par Gautier fils. Obs. de M. Gautier année 1755.
Line Coloured.

Size $10\frac{1}{4}$ x $13\frac{1}{2}$ from an atlas

12.00

GIBSON

9 North America Plate 226 from the Universal
Traveller. Line by J. Gibson.

Size $14\frac{3}{4}$ x $17\frac{1}{2}$. Bright

6.00

JEFFERYS, Moithey

Carte nouvelle des possessions angloises en
Amérique, dessinée pour l'intelligence de la guerre
présente et divisée suivant les prétentions de
Anglois. Traduite de l'Anglois d'après Tho's
Gefferys (sic), revue et corrigée par M. Moithey,
ingénieur géographe du Roi, publiée le 15 avril
1777. Line. Coloured. Inset Atlantic Ocean.
Cartouche.

Size $22\frac{3}{4}$ x 29. Good

45.00
~~22.00~~

MOLL

To the Right Honourable John Lord Somers...
this Map of North America...by Herman Moll,
Geographer. Drawn by B. Lens. Line engraved
by G. Vertue - Highly decorated title plate
1720?. Large engraving of Newfoundland Cod
Drying. Large map and inset maps coloured.
Size $24\frac{1}{2}$ x 39. Worn through at folds.

40.00

CROWN POINT

A map of the British and French Settlements
in North America Universal Magazine. J. Hinton.
Newgate Street. With inset of Fort Frederick
at Crown Point built by the French 1731.
Size $12\frac{1}{2}$ x $15\frac{1}{2}$. Line. Coloured. Unsigned. Torn

4.00

NEW FRANCE

La Nouvelle France au Canada. Line. Unsigned.
Uncoloured.
Size $12\frac{3}{4}$ x $17\frac{1}{2}$. From an atlas. Very good
condition.

6.00

THOMSON

Canada and Nova Scotia...Drawn and engraved for
John Thomson Junr. Edinburgh (1806?) Line
Coloured.
Size $21\frac{1}{2}$ x $28\frac{1}{2}$. Very Good

15.00

KITCHIN

A new and accurate map of the British
Dominions in America according to the Treaty
of 1763; divided into the several Provinces
and Jurisdictions. By Thos. Kitchin,
Geographer. (From Newfoundland to New Mexico)
Elaborate cartouche. Line. Coloured.
Size $21\frac{1}{2}$ x $28\frac{1}{2}$. Fine but water stain in corner.

25.00

COLONIESCOLONIES

9

The British Colonies in North America, from the
best authorities. Unsigned. Line. Coloured.
Fine. Size $14\frac{1}{2}$ x 16.
Designed for Guthrie's new System of Geography.

8.50

VAUGONDY

Partie de l'Amérique Septent. qui comprend la
Nouvelle France ou le Canada, Par le Sr. Robert
de Vaugondy Géog. ordinaire du Roy. Avec Privilege
1755 With inset. Supplément pour les Lacs du
Canada - Magnificent map with most elaborate
cartouche. Line. Coloured. $21\frac{1}{2}$ x 29. Mint.

65.00

JEFFERYS

(New England 1774)

A map of the most inhabited part of New England containing the Provinces of Massachusetts Bay and New Hampshire with the Colonies of Connecticut and Rhode Island, divided into Countries and Townships...November 29th, 1774. Published by Thos. Jefferys.. Magnificent map, with most elaborate cartouche depicting the Pilgrims Landing at Plymouth. Line Coloured. Mint. Size $21\frac{3}{4}$ x 40

65.00

DE L'ISLE

Carte du Canada ou de la Nouvelle France et des Découvertes qui y ont été faites...par Guillaume de l'Isle, Géographe, de l'Académie Royale des Sciences...A Amsterdam chez Jean Covens et Corneille Mortier, Geographers... Excellent map with fine cartouche. Line Brightly coloured. Very good. Size 21 x 25 circa 1703

65.00

Another print from a later and larger plate. A Paris chez l'auteur 1703. Cartouche is signed by N. Guérard. (Unsigned in Amsterdam print). Line. Brightly coloured. Size 21 x $29\frac{1}{2}$. Plate sizes: Paris $19\frac{1}{2}$ x 26. Amsterdam $19\frac{1}{4}$ x $22\frac{1}{2}$

70.00

BOHN

(New England in 1798)

Maine entworfen von D. F. Sotzmann. Hamburg bey Carl Ernst Bohn 1798 - A strange map showing parts of the New England States divided into "Lottery Land". Text in German, some in English as well. Line Coloured. Size 30 x $21\frac{1}{2}$ Excellent. No cartouche

45.00

DELAMARCHE

(U.S. in 1785)

Etats-Unis de l'Amérique Septentrionale avec les Isles Royale, de Terre Neuve, de St. Jean, l'Acadie etc. 1785. A Paris chez Delamarche, geogr. - Line Coloured. Decorative Cartouche Size 21x $27\frac{1}{2}$. Excellent.

65.00

TAILLOT

Le Canada ou partie de la Nouvelle France.. continent la Terre de Labrador, la Nouvelle France, les Isles de Terre Neuve, de Nostre Dame etc. à l'usage...le Duc de Bourgoyne. Par H. Taillot, Paris 1696. Line Brightly coloured. Brilliant. Cartouche. Size 21 x 25 Very good.

125.00

NEW FRANCE

(Canada & U.S.)

Carte de la Nouvelle France, ou se voit le
cours des Grandes Riveres de S. Laurents
& de Mississipi aujourd'hui S. Louis...
dessee sur les memories recueillis pour
l'Etablissement de la Compagnie Francoise
Accident...

Line, in full colours. Unsigned. Insets
including View of Quebec.
Size 21 x 22 $\frac{1}{2}$ Excellent.

65.00
~~55.00~~CORONELLI

(Italian Map)

Canada Orientale nell'...descritta dal F.
Mro. Coronelli....Gulf of St. Lawrence, end
of 17th century. Line. Brightly tinted
Two magnificently coloured cartouches.
20 $\frac{1}{2}$ x 25 $\frac{1}{2}$ Very Good

25.00

MOLL

(Canada & Colonies in 1715)

A new and exact map of the Dominions of the
King of Great Britain on ye Continent of North
America...by Herman Moll, Geographer.-
Dedication dated 1715 in cartouche to the
Hon. Walter Douglass, Captain General and
Chief Governor of all the Leeward Islands.
Several insets including engraving 8 x 8 $\frac{1}{2}$ of
Beavers at work with Niagara Falls in background.
Size 40 $\frac{1}{2}$ x 24 $\frac{1}{2}$. Line Coloured. Very good.

90.00
~~55.00~~NEW HAMPSHIRE

(H. H. Grants)

Untitled map of New Hampshire and Port of
Massachusetts Bay, with inset of Town of
Boston. Purpose of this map apparently is
to show the "New Hampshire Grants"
Size 21 $\frac{1}{2}$ x 40 $\frac{1}{2}$ Line. Coloured. Almost Mint.

95.00

CARY

A new map of part of the United States of
North America.. By John Cary, Engraver. 1806.
Matches Thomson map above.
Size 20 $\frac{1}{2}$ x 26 $\frac{3}{4}$ Line Coloured. Mint.

13.00

GERMAN

(St. Lawrence 1757)

Karte von dem Laufe des Flussas St. Laurentz...
von M. B. Ing de la Me 1757. Line Uncoloured.
Size 9 $\frac{3}{4}$ x 13 $\frac{1}{2}$. Good from a book.

3.50

JANVIER

L'Amérique Septentrionale divisée en ses
principaux états Par le Sr. Janvier, Geographe.
A Paris chez Battré graveur. 1782
Line. Coloured. Elaborate cartouche.
14½ x 19½ Mint 15.00

THOMSON

Chart of the Northern Passage between Asia
& America...Drawn and engraved for Thomson's
New General Atlas 1816.
Size 21½ x 28½. Line Coloured. Separated at fold. 10.00

VAUGONDY

Amérique Septentrionale dessinée sur les Relations
les plus modernes des Voyageurs et Navigateurs..
Par le St. Robert de Vaugondy 1750. Line
Coloured. Cartouche. ~~25.00~~
Size 21½ x 29. Good ~~15.00~~

(same beginning as above)...ou se remarquent
les Etats-Unis...Publié en 1750 et Corrigés
en 1783. Par le Sr. Robert de Vaugondy.
Cartouche signed I. Maida. ~~20.00~~
Size 21½ x 26½. Line. Coloured Almost Mint. ~~15.00~~

AMERICA

(1763)

Carte de l'Amérique et des Mers Voisines 1763
Line. Uncoloured. Small cartouche. 10.00
Size 21 x 12½. Good From atlas ~~7.00~~

DE WIT

Totius Americae descriptio per F. deWit
Amstelodami. Two very handsome cartouches.
Line. Brightly coloured. 25.00
Size 20 x 23. Worn and stained at edges. ~~12.00~~

BONHEUR

Amérique Septentrionale - Small map in colours,
in frame of three mezzotints, bright - Illustrée
par Raimond Bonheur, gravé par Laquillermie.
from Atlas Universal Illustré - 14½ x 20½ Mint. 15.00

MERCATOR

Septentionalium Terrarum descriptio Per
Gerardum Mercatorium. Line, in colour.
From Mercator's Atlas circa 1590 with text
in back. Le Pole Arctique et la description
des terres Septentrionales.
Size 16 $\frac{1}{2}$ x 18 $\frac{1}{2}$. Good

35.00

Line engraving unsigned, with half-length
portraits of Gerard Mercator and Willem Blaeuw,
the engrav. with printing on back in Latin.
Size 16 $\frac{1}{2}$ x 21 $\frac{1}{2}$.

25.00

Americae nova tabula Auct. Guilasmo Blaeuw
Brightly coloured map of North & South America
in frame of ten aboriginal figures and six
fortified places. Cartouche.
Size 21 $\frac{1}{2}$ x 24 $\frac{1}{2}$. Dutch text on back.

35.00

America noviter delineata Auct. Judoco Hondia-
Same contents and design with variations.
This copy not from book.
Size 17 x 21 $\frac{1}{2}$

35.00

DRAWINGS - Eighth Drawer

Watercolour, scenic, rocks in foreground.

Signature very faint on mount. Mat.

Size $9\frac{1}{4} \times 13\frac{3}{4}$ Possibly by Lambunise

65.00

Water colour, of a fortified seaport somewhat
in the style of Jos. Vernet. No signature. Mat

Size $5\frac{1}{2} \times 11$

20.00

FEACHEY, Captain

Wash and Water colour Montmorency Falls in
Winter

Size $12\frac{1}{2} \times 18\frac{1}{2}$ Mat "Drawn by Capt. Peachey, Royal
Fusiliers".

150.00
~~50.00~~

Wash and water colour sketch for above.

Size $12\frac{1}{2} \times 19\frac{1}{4}$ Unsigned. Fold mark

75.00
~~35.00~~CONOR, Wm.

Crayon drawing Cunard sailor. Signed William Conor
1927.

Size $13\frac{1}{2} \times 10$

15.00

ROWLANDSON, Thomas

Set of 10 photostats of officers and crew,
published 1799 by Ackermann as acquaintants by
Henri Merke. after Rowlandson

Size $9\frac{1}{2} \times 7\frac{1}{4}$. Exceptional reproduction

20.00
~~15.00~~HALIFAX

Water colour Transport Lady Hamilton leaving
Halifax Harbour. Unsigned ~~Conor~~ *Conor*

Size $9\frac{1}{2} \times 12\frac{1}{4}$

15.00
~~6.00~~

Water colour to match above Lady Hamilton on
shore (in the ice) off Charles River 1816.

Unsigned.

Size $9\frac{1}{2} \times 12\frac{1}{4}$

16.00
~~6.00~~ARCTIC

3 proofs before letters of litho prints cut by
Finden from drawings by Lieut Back (2) and

Lieut. Hood (1) on Franklin's first voyage.

Size $7 \times 8\frac{1}{2}$ or 7×9 in a mat marked "original

sketches. Very light impressions from stone. proofs

16.00
~~3.50~~

Litho print by Finden after Lieut. Hood matching
above. Lettering complete.

Size $7\frac{1}{4} \times 9\frac{1}{2}$ Poor.

3.50
~~1.50~~

Another litho print or proof, Martin Lake by Lt. Hood.

3.50
~~3.00~~

387.00

BAKER, Walter

Water colour Recollet Convent, Montreal,
demolished 1867.

Size 7 x 9 $\frac{1}{4}$

10.00
~~7.50~~

Water colour Ferme St. Gabriel, Montreal.

Size 7 x 9 $\frac{1}{4}$

10.00
~~7.50~~

Water colour Dorchester Street Toll Gate,
abolished 1858.

Size 7 x 9 $\frac{1}{4}$ signed.

20.00
~~12.50~~

Water colour Horse drawn winter vehicle with
three persons.

Mat 3 x 4 $\frac{1}{2}$ unsigned.

15.00
~~12.50~~

CANADIAN WINTER SCENES

Water colour, fashionable sleighs crossing on
road, one two horses as pair, the other tandem.
Size 6 $\frac{1}{2}$ x 10 $\frac{1}{4}$. Fleasing.

25.00

Water colour by the same artist, country
conveyance called a "berline"

Size 7 $\frac{1}{4}$ x 11 $\frac{1}{4}$

The artist might be Duncan or Baker.

12.50

CANADIAN SEA SCENES

Aquatint. Cape Elowmedown. unsigned

Size 8 $\frac{1}{4}$ x 9 $\frac{1}{4}$ Good print.

10.00

Aquatint. Cape Egmont and Winter Rock, printed
on two sheets pasted together.

Size 5 $\frac{1}{2}$ x 19 $\frac{1}{2}$

Same artist as above.

10.00

Aquatint. Dartmouth Shore in the Harbour of
Halifax, showing three ships, one keeled over
for bottom cleaning. Same artist as above.
Size 8 $\frac{1}{2}$ x 18, printed on two sheets pasted
together. Excellent print.

25.00

Coloured aquatint, an early state of the last
above, with only one ship, that keeled over.
On the same plate (forming a half-sheet)
Entrance into Chisetcooke Inlet 4 leagues from
Halifax. Both poorly hand coloured. Together
Size 14 $\frac{1}{4}$ x 25.

10.00

DE KONING

Aquatint: Turkish Lords and a soldier.
6 $\frac{1}{4}$ x 7 $\frac{1}{2}$ mounted.

6.00

158.50

Possibly by Des Barres
for the Admiralty.

CANADIAN SCENES.

<u>Pencil sketch</u> by M. C. Gibb 1855. Old Notre Dame Church, Place d'Armes Size 9 x 6	7.50
<u>Pencil sketch</u> : Visit to Indian encampment. no signature. Amateur. Size 6 $\frac{1}{4}$ x 8	5.00 2.00
<u>Wash drawing</u> . Winter view from Cape Diamond Quebec. no signature amateur Size 8 $\frac{1}{2}$ x 14 $\frac{1}{4}$ dated 1812	15.00
<u>Water colour</u> Men of War in Esquimalt Harbour. unsigned, excellent. Size 7 x 10	50.00
<u>Pen & ink sketch</u> : Chateau de Ramezay about 1915 signed C.A. Size 11 $\frac{1}{2}$ x 18 $\frac{1}{2}$	6.00
<u>Pen and ink sketch</u> of ice cutting in the River of St. Charles in 1833. Lord Aylmer and aides identified, unsigned. Size 5 $\frac{1}{2}$ x 8 $\frac{3}{4}$	15.00
 <u>Set of five views of Quebec environs in water colour.</u> 1. Back of Government House (Citadel) & Beauvre Coast. 2. Isle of Orleans and Pointe-Levy 3. Part of Levis shore. 4. Village of Ambigny (Levis) 5. Montmorency Falls Unsigned. Capable work Size 11 $\frac{1}{2}$ x 17 $\frac{1}{2}$	
200.00	
 <u>Set of four sketches in sepia and gouache</u> Unsigned. by able artist. 1. Nelson's Monument, Montreal 2. Montreal waterfront (unfinished) 3. Prescott Gate, Quebec. 4. Wolfe & Montcalm Monument, Quebec. Size 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$	
125.00	
 <u>WULF, H. P.</u>	
 <u>Litho print</u> of Chateau St. Louis, Quebec, 1834. Signed HPW. Size 8 $\frac{1}{2}$ x 10 $\frac{1}{4}$	
15.00	
<u>Proof print</u> of same Size 6 x 9 $\frac{1}{2}$	
5.00	
 <u>Water colour</u> by Wulf signed H.P.W. 1834 Esplanade in winter, Quebec Size 5 $\frac{1}{2}$ x 7 $\frac{1}{2}$	
15.00	

ARMSTRONG, W.

Water colour. Lake Nipigon 1880 Signed.
Size 4½ x 8½

~~52.00~~
~~25.00~~

Water colour: Black Bay, Lake Superior 1885
Size 6½ x 12½

~~150.00~~
~~46.00~~

HUGHTON, Frank

Water colour: Metis Bridge 1896
Size 7 x 10

} taken by
Mrs Reford

12.00

Water colour: Metis village
Size 7 x 10

15.00

VERNER, Frederick H.

Water Colour: Sioux Encampment about 1880
Size 9½ x 17½ with mat. signed.

~~550.00~~
~~150.00~~

Water colour and gouache: Thunder Bay 1882
10½ x 14½ signed.

~~175.00~~
~~85.00~~

COCKBURN

Water colour: Montreal from the Priests' Farm 1839
Size 10 x 13½ magnificent painting, unsigned.

5.00

Mrs Reford

SIMPSON, J. R.

Water colour: Winnipeg Fort Garry & St. Boniface
in 1871 with pen and ink key to locations in
French and English
Size 20¾ x 27

65.00

ONTELL, John (Ostell) (H. S. Weir?)

Architect's pencil drawing of facade of Notre Dame
Church, completed by Ostell in 1842
Size 19¾ x 17. Poor condition.
Similar to Ostell's known work.

12.50

HUNTING

Two sepia ink drawings Moose hunting March 1840
Both mounted on same sheet.
Each Size 10 x 13

~~30.00~~
~~12.50~~

\$49.50

EIGHTH DRAWERMURRAY, John

Original water colour signed John Murray 1838
 (sic): South West view, Notre Dame Street,
 Montreal.
 Size $10\frac{1}{4}$ x $13\frac{1}{2}$.

350.00

11 line engravings by Bourne from drawings by
 John Murray, of four views as follows,
 Size $11\frac{1}{2}$ x $12\frac{1}{2}$, some in fair condition, some
 poor and some proofs.

1. South West View, Notre Dame St. - 3 prints
2. North East View, Notre Dame St. - 2 prints
3. Great St. James Street - 3 prints
4. Place d'Armes, Montreal - 3 prints

215.00.

6 @ 15.00 5 @ 25.00

565 00

NINTH DRAWER - LOWER LIBRARYINDIANS

Line engraving on copper, coloured: Inhabitants of North America near Hudsons Bay with their manner of killing wild fowl. Engraved for Drake's Voyages
Size 8 $\frac{3}{4}$ x 11

10.00

Copper line engraving coloured: Facsimile of an Indian painting engraved by J. Hurlimann, published by C. Bodmer in Paris & Ackermann in London. First perfect proof certified by the French publisher in 1840.
Size 15 $\frac{1}{2}$ x 20 $\frac{1}{2}$ (see Mandan item)

10.00

CATLIN, G.

Litho in colours by McGahey after G. Catlin: O-jib-be-ways
Size 13 x 16 $\frac{1}{4}$

20.00

Litho in colours from a drawing by Henry-Emy "dessine d'apres nature 1845": Costumes et danses des Indiens Ioways. "presentes au Roi par Mr. Catlin"
Size 9 $\frac{1}{4}$ x 11 $\frac{3}{4}$ Bright colours

15.00

INDIANS

Copper engraving by Ch. Geoffroy after Ch. Bodner ("dessine d'apres nature") published by Bodner in Paris: Dance of the Mandan Women. Final proof as certified by Bodner 1840
Size 11 x 15

18.00

Aquatint in colours by G. Gallina: Indians DANCING 10 x 14 $\frac{3}{4}$. Bright plate and colours.
From before title

15.00

CANADIAN

Coloured litho print: Case Canadienne (sis) unsigned. Size 5 $\frac{1}{4}$ x 9

5.00

QUEBEC VOLUNTEERS

Set of litho prints in booklet entitled The Quebec Volunteers, litho view of Palace gate on title, with ten coloured litho prints of Quebec regiments. Quebec 1839. Original paper covers
Size 12 x 9 $\frac{1}{2}$ *and various coloured issues*

250.00
~~75.00~~

343.00

TENTH DRAWERONTARIO

Thirty prints of Ontario scenery including Niagara, principal cities, etc, mostly 8n in size, taken from books. The lot valued at 30.00

NIAGARA

Mezzotint print : The Falls of Niagara, with the destruction of the American Steel Packet Caroline...in 1837.
Size 17 $\frac{1}{4}$ x 13 $\frac{1}{2}$ unsigned 12.50

OTTAWA

Aquatint by Laurent: Parliamentary Library
Size 10 $\frac{1}{4}$ x 14 (from a French Architectural portfolio for 1888. 3.00

ONTARIO

Aquatint hand coloured: Queenston. Unsigned; published by Ackermann 1814
Size 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$ 3.50

Copper plate: Kingston, proof before litho. Delicately hand coloured
Size 12 x 17 7.50

Litho print by C. H. Greenhill: Little England on Lake Erie 1832
Size 9 x 11 4.50

Line engraving by Halett: Fort Johnson drawn on the spot by Mr. Guy Johnson, Sir Wm. Johnson's son. From the Royal Magazine
Size 7 $\frac{1}{2}$ x 9 3.50

Litho print from a drawing by W. R. Collington from a survey made in 1837. Bird's eyeview of Niagara River (Burning of the Caroline)
Size 8 $\frac{1}{2}$ x 13 $\frac{1}{2}$ poor condition 2.50

LOUISEBURG

Aquatint by G. Haines: Prospect of Louisbourg, taken from the N.E. Harbour in the year 1749
Size 17 x 30. Clear & crisp 200.00
~~20.00~~

267.00

ELEVENTH DRAWERSHORT, Richard

Nov. 1966

Personal collection (direct)
side of set to museum
in Toronto (Samuel!)
for \$1800

Twelve views of the principal buildings in Quebec, from drawings taken on the spot at the command of Vice-Admiral Saunders, by Richard Short, Purser of his Majesty's Ship The Prince of Orange, Engraved by Messrs Grignon, Canot, Elliot and others. London, Published by Richard Short, and sold by Thomas Jefferys at Charing Cross, price - Two Guineas. 1761. Complete set with title sheet, all copper plates bright or brilliant, sheets clean and crisp, some frayed edges. Size 19 x 25 with margins

1250.00
~~600.00~~ - 750.00

Line engraving, another print of No. 2 above. View of Quebec from the St. Charles River, drawn by Richard Short, engraved by P. Benazech. Size 15 x 20 1/2 poor condition

57.00
~~20.00~~

Line engraving by James Mason, drawn by R. Short, painting by D. Serves. Halifax from Dartmouth, Published by R. Short 1764. Size 14 x 20 trimmed close, frayed

65.00
~~25.00~~

Set of four separate views of Halifax 1777, as follows:

1. Halifax from George Island, copper line engraving in colours, by James Mason after R. Short and D. Serves
Size 14 x 20 Excellent condition, in mat
2. Halifax from the hill, looking down Prince Street. Line engraving in colours by James Mason after Short & Serves
Size 14 x 20 in mat. Excellent but fold mark
3. St. Paul Church and Parade by John Fougeron after Serves & Short. Line engraving.
Size 15 1/2 x 21 3/4. Very bright impression, good margins
- 3B. Another print of last above
Size 15 x 21 1/4. Not quite so bright
4. Governor's House & St. Mathew's Church.
Line engraving by Aveline after Short & Serves
Size 15 1/2 x 22 Bright impression & crisp

150.00
~~70.00~~

140.00
~~50.00~~

100.00
~~35.00~~

90.00
~~20.00~~

100.00
~~45.00~~

All of above prints published by John Boydell 1797

SMYTH, Hervey

Line engraving by F. Benazech after Captain Hervey Smyth: A view of the City of Quebec, the Capital of Canada. The first of six views of the most remarkable Places in the Gulf and River of St. Lawrence. Size 15 x 21 1/2. Very bright impression. Fold mark.

85.00
~~75.00~~
20 + 5.00

SMITH, Hervey

Line engraving by Wm. Elliot after Hervey
Smyth. Montmorency Falls & Wolfe's attack in
1759. Published by Thomas Jefferys 1720
Size 14 $\frac{1}{2}$ x 21. Poor condition

~~25.00~~
~~15.00~~

Line engraving by Peter Mazell after Hervey
Smyth. Cape Rouge, nine miles above the City of
Quebec. No. 3 in series
Size 17 $\frac{1}{2}$ x 23 $\frac{3}{4}$. Brilliant impression. Perfect

150.00
~~90.00~~

Line engraving by Pierre Canot after Hervey
Smyth. Perce Rock, two leagues from Gaspe.
No. 6 in series.
Size 17 $\frac{3}{4}$ x 24. Brilliant. Perfect.

150.00
~~70.00~~

Line engraving by Peter Mazell after Hervey
Smyth. Published by Jefferys 1760.
Gaspe Bay
Size 13 $\frac{1}{2}$ x 20. Very bright.

135.00
~~85.00~~

Line engraving by Pierre Charles Canot after
Hervey Smith (six) and Francis Swaine: Quebec
from the Bason.
Size 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$. Coloured. Poor condition.

15.00

Another print of last item, trimmed to plate,
no caption.
Size 11 x 18 $\frac{1}{2}$ Coloured. Very poor.

10.00

HOCHSTETTER, O.

Litho print by O. Hochstetter after J. Fargiter:
Quebec from Point Levy (early in 19th Century,
not mid-18th as indicated by pencilled note)
Printed by Neilson, Quebec
Size 9 x 15. Poor condition, but rare

35.00

SMITH, Hervey

Line engraving unsigned, pirated from Elliot's
plate of Smyth's drawing of Cape Rouge.
Size 7 x 10 $\frac{1}{4}$ Bright impression.

6.00

Line engraving unsigned, pirated from Canot's
plate of Smyth's Quebec from the Bason. Magazine
illustration.
Size 7 x 10 $\frac{1}{2}$ Poor plate

2.50

Line engraving unsigned, pirated from Benazech's
plate of Smyth's View of Quebec, the Capital of
Canada. Extract from the Universal Magazine.
Coloured.
Size 6 $\frac{1}{2}$ x 11 $\frac{1}{4}$ Poor.

2.00

Another print uncoloured, better. 8 x 12 $\frac{1}{4}$

2.00

QUEBEC PERSPECTIVES

- Line engraving by Thos. Johnston for Step. Whiting: Quebec the Capital of New France: apocryphal.
Size $9\frac{3}{4}$ x 12 Tinted. Good 10.00
- Line engraving unsigned, pirated from last item above. Text in French. Brightly colored.
Size $8\frac{1}{2}$ x 14. 12.00

QUEBEC, Views of

- 21 views of Quebec from the River or opposite shore. Line engravings or lithographs @ 2.00 42.00
- 3 views of Quebec, the Capital of British America (about 1820) drawn by M. W. Craig, two engraved by Illman & Pilbrow, the other by T. Dixon.
Line engraving approx. 8 x $10\frac{1}{2}$ 7.50
- Line engraving from an apocryphal drawing by Vernet: Entree au Port de Quebec
Size 10 x 14 Good 8.00
- Line engraving by P. Mortier. apocryphal view of Quebec
Size 10 x 12 Fine 10.00
- Litho print by H. Hinshelwood after J. D. Woodward, published N.Y. by D. Appleton & Co. Quebec in 1874
Size $9\frac{1}{2}$ x $12\frac{1}{2}$ Very bright 8.50
- Line engraving by A. Willmore from a painting for the Queen by L.R. O'Brien, President R.C.A.
Size $9\frac{1}{2}$ x 13 Good 7.50
- Etching by Roberts, published by C. Smith, N. York. View of Quebec
Size $4\frac{3}{4}$ x $7\frac{1}{4}$ Good 12.00
- Line engraving by Jayers after J.C. - Quebec from the Old Mill, River St. Charles
Size $6\frac{1}{2}$ x 10 15.00
- Litho print by Ronarque Freres - Defence de Quebec par Mr. de Frontenac 1690 - imaginative
Size $6\frac{1}{2}$ x $7\frac{3}{4}$ 5.00
- Two line engravings - no signatures - Quebec from Levis - Montreal, Place d'Armes -
Each 2 x $3\frac{1}{2}$ 7.50
- Litho print, hand coloured, no signatures showing - Quebec from Point Levy, near Indian Cove - $10\frac{1}{4}$ x $13\frac{3}{4}$ trimmed to flend, poor 15.00

QUEBEC, Views of

11 Litho prints coloured by Sarony & Major,
New York. Approximately 9½ x 12 mostly poor . 55.00
 3 - Parliament Buildings
 1 - View from Parliament
 2 - Wolfe & Montcalm Monument
 3 - St. John's Gate
 1 - French Cathedral
 1 - View from Esplanade

Wood cut print, hand coloured, by Walter Wiseman
View of the (imaginary) New Castle of St. Louis,
on Citadel of Quebec
Size 8 x 9½ Good condition, fold mark 15.00

70.00

CABINET IN LIBRARY * THIRTEENTH DRAWER

LABRADOR

Original paintings and drawings of scenes in Labrador and Ungava by A.Wm.G.R. Hind on expedition led by his brother Henry Youle Hind in 1861 from the Bay of Seven Islands overland by the Moisie River to Hamilton Inlet on the Labrador coast.

These paintings and drawings were not checked or counted but a typewritten list indicates 82 for Vol 1 and 49 for Vol 2, 131 in all.

Appraised at an average of \$50.00 each.

6,550.00

TWELFTH DRAWERMONTREAL CARNIVAL

Photographic print of a montage by Wm. Notman & Son of Carnival scenes in 1884

5.00.

BOURNE Views of Quebec

Litho prints, drawn on stone by W. Walton from sketches by R. A. Sproule, printed by C. Hullmandel, published by A. Bourne, London 1832 and sold by A. Bourne, engraver, Montreal. All plates below are open letter proofs, some skillfully coloured.

- | | |
|---|--------|
| 1. Market Place $14\frac{1}{2} \times 19\frac{1}{2}$ marginal tear affecting caption, otherwise perfect | 50.00 |
| 2. Place d'Armes $14\frac{1}{2} \times 20\frac{1}{2}$ margins slightly soiled, a little limp. | 50.00 |
| 3. Place d'Armes, in full colour, $13\frac{1}{2} \times 16\frac{1}{2}$ fine, crisp. | 125.00 |
| 4. Esplanade $14 \times 17\frac{1}{2}$, Bright, in full color. Crisp. | 125.00 |

See Case 14
Billiard Room

BOURNE, Views of Montreal

Set of six (plate marks indicate copper plates, line engraving). Engraved by Wm. L. Loney, after R. A. Sproule, published by A. Bourne, Montreal 1830. Set of six plates, all very bright or brilliant, skillfully coloured, clean and crisp sheets, margins intact, some margins lightly soiled.

- | | |
|---|--------|
| 1. View of Montreal, from St. Helen's island
Size $14\frac{1}{2} \times 21\frac{1}{4}$. | |
| 2. View of the Harbour. Size $14\frac{1}{2} \times 21\frac{1}{4}$. | |
| 3. Place d'Armes $14\frac{1}{2} \times 21\frac{1}{4}$ | |
| 4. Champ de Mars $14\frac{1}{2} \times 21\frac{1}{4}$ | |
| 5. Notre Dame Street $14\frac{1}{2} \times 21\frac{1}{4}$ | |
| 6. Saint James' Street $14\frac{1}{2} \times 21\frac{1}{4}$ | 850.00 |

Extra Prints:

- | | |
|--|--------|
| 1.- View of Montreal as above. $14\frac{1}{2} \times 21\frac{1}{4}$ coloured. Margins stained. | 100.00 |
| 1 - View of Montreal as above $15 \times 21\frac{1}{4}$ uncoloured. Limp, margin tear | 45.00 |
| 2 - Harbour $11\frac{1}{2} \times 15$ coloured repair slight | 50.00 |
| 3 - Place d'Armes $14\frac{1}{2} \times 21\frac{1}{4}$ Very bright, crisp. | 125.00 |
| 5 - Notre Dame St. $14\frac{1}{2} \times 21\frac{1}{4}$. Very bright. Crisp. | 125.00 |

DUNCAN, James

Album of 31 water colours in a de luxe binding of morocco gilt extra and blind tooled with inlay panel of velvet worked in beautiful floral designs of stained quills on both sides and on spine, inner

1630.00
ever

DUNCAN, James

gilt greek key design, all edges gilt.
Title page in water colour has symbolic design of a
habitant and an Indian on each side of the Arms of
Montreal. "Canada by James Duncan, Montreal" and in
pencil 1847. Loose in book: is 1859 issue of
London Illustrated News with six woodcuts
representing Duncan's ice-cutting water colours
without apparent credit.

3500.00

Views in Labrador, painted by W.G.R. Hind, on Expedition
conducted by H.Y. Hind

- 1 Mouth of the Moisie River, looking Seaward.
- 2 The Start, Pen and ink sketch.
- 3 Louis, an Indian Guide, :- small sketches; Louis paddling,
Louis portaging, Michel, and Nascapi Indian.
- 4 Louis' Wife with group of Montagnais squaws, and Half-length
picture of Louis' Wife.
- 5 First camp on the Moisie.
- 6 Captain Strachan's Fishing fround, Moisie River.
- 7 View from summit of Grand Portage, looking North, Moisie River.
- 8 Half tent of Spruce bark. (Sa) Marten Trapper
- 9 Canoes crossing at the foot of Grand Rapids
- 10 head of Grand Rapids
- 11 Game of Bones (18 x 10)
- 12 Resting on the portage (18 x 10)
- 13 Frozen River on the MOISIE
- 14 Caribou drinking at night
- 15 View of the Moisie
- 16 The Forks of the Moisie
- 17 (a) (b) (c) Perpendicular rocks on the Moisie
- 18 a & b Tracking
- 19 Landing at the foot of the first gorge
- 20 Montagnais Chief explaining his map on Birth-bark.
- 22a Ditto
- 21 Montagnais Chief threatening
- 23 Salmon spearing by torchlight
- 24 The first Gorge
- 25 Tracking up the First Gorge
- 26 Creeping up the First Gorge
- 27 First Falls of the Moisie
- 28 Second Gorge
- 29 The Moisie near mouth of Cold Water river
- 30 Mouth of Cold Water river
- 31 Hospital in the woods
- 32 Landslide on Cold Water river portage, (Felspar rock)
- 32a Ditto
- 33 Cold Water river
- 34 First Lake (Ka-wa-si-ta-ka-luish or the lake where the sand lies)
- 34a First lake, south corner
- 35 Second Lake
- 36 Gneiss Terraces
- 37 Lichens on the rock
- 38 Conjurer in vapour bath, Medicine Lodge, Table-land.
- 39 Top of the ridge Lake
- 40 Ojiapisitagan, or Top of the ridge Portage, First level (18 x 10)
- 41 Indians killing a caribou, view from summit of the Ojiapisitagan (18 x 10)
- 42 North end of the mountain Portage
- 43 Lake Ka-jib-wa-te-ka-pas
- 44 Trout Lake
- 45 Kitchens on the rocks
- 46 A Masquapee "Up"
- 47 Portage near Lake Nipisis
- 48 Bear Lake
- 49 Mosquito lake
- 50 A Labrador Trout-stream
- 51 Lake Nipisis
- 52 Masquapee fish hooks of copper and iron

Page 2.

- 53 Nipisis river
- 54 Escape from a fire on the Portage
- 55 Fall on the Nipisis river
- 56 Rapids on the Nipisis
- 57 Bear Lake; Labrador Tea plant; Pigeon berry (Blossom July 6th)
- 58 Nipisis on border of burnt country
- 59 The Nipisis in the Burnt country
- 60 Caribou Lake near the Table land
- 61 Voyageurs dining on Iashneamskow lake
- 62 Lonely lake
- 63 Muskaig lake
- 64 Almost an accident
- 65 Pierre, the Abenakis
- 66 Morning scene on lake
- 67 An escape at the Fourth rapid, Moisie river
- 68 Steep rock Portage on Fifth rapid
- 69 Cutting out a road
- 70 Cooking in the woods
- 71 Esquimaux fishing; Spoons of bone
- 72 Montagnais & Nasquapee Lodges at Seven Islands.
- 73 A visit to Otelne in his lodge
- 74 A Montagnais squaw
- 75 Dominique, Chief of the Montagnais of Lake Ashwanipi
- 76 Roman Catholic procession of Montagnais and Nasquapees at the
Mission of Seven Islands.
- 77 Otelne's Dream
- 78 Nasquapees :- Otelne, the Tongue; Arkaskha, the Arrow.
- 79 Descending the Nipisis
- 80 Third Rapid on the Moisie
- 81 Going round third Rapid, Moisie.
- 82 To the Burying Ground

Views in Labrador, No. 2

- 1 Seal hunting on the Moisie
- 2 Ditto
- 3 Indians Seal hunting
- 4 Nasquapees on the Moisie
- 5 Beach near mouth of Moisie, Seven Islands in the distance
- 6 Louchon Snowshoe, Louchon Chief (in pencil) Mackenzie River
- 7 Montagnais Lodges & canoe. Esquimaux spectacles
- 8 Our camp Seven Islands
- 9 Building canoe -- Squaws stretching Birch bark
- 10 On board the schooner
- 11 Whales on the North shore
- 12 Long Point.
- 13 Fishermen at Long Point
- 14 Montagnais' Lodge, Mingan
- 15 A sudden rise
- 16 Chief of Montagnais of the Moisie, hair cropped
- 17 H. B. Co's Post, Mingan
- 18 Nasquapee Indians at ditto
- 19 Montagnais' camp at Mingan
- 20 Montagnais Indians
- 21 Return from hunting

Page 3.

- 22 Moving camp
- 23 The Winding sheet
- 24 Junction of the Manitou and Mingan river
- 25 Falls of the Manitou river
- 25a Mingan Falls (pencil sketch)
- 26 Codfishing off Esquimaux Point
- 27 Watching for seals, Moisie River
- 28 Creeping up the first Gorge
- 29 Salmon leaping up the Falls, Mongan
- 30 Ou-na-me-ne or Romain river falling into sea
- 31 Last Falls on the Ounamene river
- 32 Esquimaux Point looking West
- 33 Ditto looking East
- 34 View of Esquimaux Point from Walrus Isld
- 35 Puffins on Walrus Isld
- 36 View of Mingan, looking West
- 37 East coast of St. Charles Island
- 38 Mission Church, Seven Islands
- 39 Coasting on the North Shore
- 40 Killing a bear
- 41 Going around the Third Rapids, Moisie
- 42 View at Anticosti from Mingan Island
- 43 Montagnais Camp on one of the Mingan Islands
- 44 Montagnais Lodge
- 45 Seal Hunting in the Gulf
- 46 At anchor for the night at Batchewan
- 47 Seal Hunters frozen on an Ice floe in the Gulf
- 48 Montagnais Pipe
- 49 Whiskey Jacks

FOURTEENTH DRAWERKRIEGHOFF, Cornelius

Litho print in colours of painting by
C. Krieghoff: The Ice Cove at the Falls of
Montmorency, litho by W. Simpson, printed
by Day-Son, published for the artist by
Ackermann and Co. London, 1853.
Size 20½ x 25½ Fine print. Excellent
condition.

125.00
~~85.00~~

Litho print uncoloured of painting by
C. Krieghoff Indian Wigwam in Lower
Canada, litho by A. Borum in Munich,
printed by Th. Kammerer.
Size 18½ x 23. Very fine print. Mint
condition.

50.00

Another litho print of Munich set as above:
Habitans playing at cards. Coloured.
Size 17 x 21½.
Thin, brittle sheet. Tear in corner.

20.00
~~15.00~~

Another litho print of Munich set as above:
Sledge race near Montreal. Uncoloured.
Possibly open letter proof. 15½ x 20½.
Brittle sheet but plate good.

15.00

Litho print of painting by Krieghoff,
litho by Kell Bros. published by John Wesle,
London 1860. Passengers and Mail crossing
the River.
Size 9 x 12 Coloured. Original.

17.50
~~15.00~~

Another litho print of same plate (restrike?)
Size 14½ x 19½. Coloured. Excellent
condition.

15.00

Litho print of same set. Indian Chiefs.
Size 10½ x 14½. Coloured. Original

12.00

Another litho print of same plate (restrike?)
Size 14½ x 19½ Coloured. Mint

15.00

Four photographic prints of Krieghoff painting,
by Wm. Notman, mounted, with litho captions.
Size 13½ x 18½.

Plate 30: Tracking the Moose, Lake Famine

Plate 35: Autumn view on the road to Lake

St. John.

Plate 45: Winter in Laval Mountains, near Quebec.

Plate 45: another print.

18.00

287.50

COCKBURN, James

Three litho facsimile reproductions in color,
published by Ward Pittfield 1929.

Size 15 x 21½ on parchment paper.

1. Kingston Church, Upper Canada 1829.
2. Tête du Font, Kingston 1830.
3. Court House and Jail, York, Upper Canada.
1829.

450.00

Seven litho facsimile reproductions in color by
Fine Arts Publishing Co. Ltd., London, for
Ward Pittfield 1929.

Size 16½ x 20. Smooth offset paper.

1. From St. Helens, Montreal.
2. Montreal 1829 (Notre Dame St. looking west)
3. Nelson's Monument and Market Place,
Montreal 1829
4. Lower Market, Montreal 1829.
5. Hotel Dieu, Montreal 1829.
6. Champ de Mars, Montreal 1829.
7. St. James Street, Montreal 1829

700.00

SMYTH, Cohe

Ten litho prints (out of set of ²³~~22~~) unsigned,
titled in painting.

Originals offset in full colours.

Size 14½ x 21½.

All in exceptional condition except as noted,
Circa 1840.

- | | |
|--|-------|
| 1. Huron Indians - - - - - | 25.00 |
| 2. Falls of Montmorency - - - - - | 30.00 |
| 3. Indians of Lorette (sic) LORETTE - - - - - | 35.00 |
| 4. Church at Beauharnois (Margin repaired) - - - - - | 20.00 |
| 5. Rapids of St. Lawrence. - - - - - | 20.00 |
| 6. Engagement in the Thousand Islands - - - - -
(tears in lower margin) | 15.00 |
| 7. Attack and defeat of rebels, Dickinson - - - - -
Landing. | 20.00 |
| 8. American Fort, Niagara River (tear in - - - - -
margin). | 10.00 |
| 9. Citadel, Quebec (water stain) - - - - - | 15.00 |
| 10. Falls of Montmorency from St. Joseph's - - - - - | 35.00 |

KRIEGHOFF, C.

Two chromo-lithographs in colour and varnished,
from Krieghoff.

Size 9½ x 11.

1. Indian calling moose.
2. Hunter on snow shoes.

10.00

1385.00

ANDRE, Major John

Reproductions of pictorial material concerning Major André restruck or laid in large sheets of Whatman paper with water mark of 1893.

Size $21\frac{1}{4}$ x $16\frac{1}{2}$

Five sheets with eight illustrations

15.00

Stipple engraving in sepia by Joshua Baldrey, after E. Vaughan: Major André. Published by Vaughan 1784.

Size $8\frac{1}{4}$ x 6. Very fine print. Excellent condition.

30.00

Mezzotint: Major André, engraved by

W. S. Jackman, India paper proof.

Size $8\frac{3}{4}$ x $5\frac{3}{4}$. Brilliant. Mint.

15.00

Photostat reproduction of an autographic letter of Major André, below self portrait sketch.

Size $8\frac{3}{4}$ x $6\frac{3}{4}$

3.00

53 03

*All Major Andre
Material Handled
to 10" Drawer.*

FIFTEENTH DRAWERGRATELOUP, Jean-Baptiste

Engraving in mixed media peculiar to Grateloup: John Dryden after Knellar. Size 5 x 3½. Brilliant proof of the first state, before any letters, in frame 65.00

MONTREAL, Views of

22 Views of Montreal, litho or line 20.00

Line engraving unsigned: Perspective View of Montreal, Engraved for the Universal Magazine
Size 8 x 12½ - foldmarks 1.50

Line engraving by B. Cole: Perspective view of the town and fortification, engraved for the royal Magazine.
Size 8 x 10½ fold marks 3.50

Litho print unsigned, titled Montreal, Steam boat Highlander, in front of city
Size 5½ x 12 2.50

Line engraving, Montreal from the Mountain, drawing by de Sainson, coloured.
Size 7 x 11 from book 1.50

Litho print tinted, unsigned: East Ward of Montreal after the fire of June 1852. 5.00

Litho proof, transfer before the letter, by Charles Magnus, N.Y.
Size 4½ x 7½. Litho print of same titled Montreal Canada East (from the Mountain)
Size 8¾ x 10 5.00

Two litho prints, hand coloured, from a drawing by F. F. de Roos: Notre Dame Street near Nelson column.
Size 8 x 5 (1827?) 5.00

Litho print coloured, by S. Davenport, published Thomas Kelly, London. Montreal from Mountain
Size 8¾ x 10¾ 5.00

Etching by Hansey Fletcher: St. James Street 1831.
Size 8¾ x 12 5.00

Etching by Roland J. H. Chalmers: Old Custom House. No. 1 of 250, double signature
Size 7¾ x 9½ 10.00

MONTREAL Views

Etching by Roland J. A. Chalmers:
Chateau de Ramezay: soubly signed.
No. 1 of 250.
Size $8\frac{1}{2}$ x $11\frac{1}{4}$

15.00

Set of six litho prints from photographs
by Notman, printed by Kell Bros. published
by John Wesle, London 1860.
Views of Victoria Bridge building
Size $10\frac{1}{2}$ x $14\frac{1}{2}$ Good.

1. Bridge from tower of Cathedral
2. Railway bridge over rapids of St. Arne's
3. Shoving of ice upon No. 9 pier, 1858.
4. Staging for Centre tube.
5. Temporary locomotive, workmen's house
and work shops.
6. Another print of No. 1.

25.00

DUNCAN, James

Five litho prints, drawn on stone by J. Duncan,
lithographed by Matthews, approx size 14 x 17.
Very poor condition.

20.00

- | | | |
|-------------------------------|---|-------|
| 1. Montreal from the Mountain | } | 12.00 |
| 2. Notre Dame Street West | | |
| 3. Notre Dame Street East | | |
| 4. Water front | } | 8.00 |
| 5. Caughnawaga Indians | | |

HALIFAX VIEWSWOODWARD, J. E.

Aquatint "drawn and etched by J. E. Woodward.
"Published at Halifax ~~1819~~. Government House
from the S.W. 1819
Size $9\frac{3}{4}$ x 14. carefully coloured. Excellent.
Small tear.

50.00
~~25.00~~

Line engraving by J. Gellatly, Edinburgh, after
Wm. Eagar, Halifax: Halifax from Eastern
Passage. Coloured.
Size $10\frac{3}{4}$ x $13\frac{1}{2}$. Good

5.00

Line engraving as last above: Halifax from
Fort Needham.
Size $9\frac{1}{2}$ x 11. Very bright

6.00

Litho print by L. Haghe: Halifax from Dartmouth
Cove. Size $8\frac{1}{4}$ x $11\frac{1}{4}$

3.00

104.00

HALIFAX VIEWSWOODWARD, J. E.

Litho print by Wm. Eagar: Halifax from
McNab's Island. T. Moore, Litho, Boston
Size $9\frac{1}{4}$ x $12\frac{1}{4}$

2.50

Eight prints of Halifax, mostly from books.

10.00

NEW BRUNSWICK

Large litho print by Day & Son from photo by
Bowron & Cox, in three hinged panels, each
15 x $15\frac{3}{4}$. Fair

8.00

Litho print unsigned, trimmed to blend.
Fredericton in Winter
Size 10 x $17\frac{1}{4}$. Poor

4.00

Litho print by C. Polton: City of Saint John
Size $8\frac{1}{2}$ x $9\frac{1}{2}$. Bright

3.50

Line engraving unsigned: Front Street of Windsor
Size 5 x $7\frac{1}{4}$. Good

4.00

Line engraving unsigned: View of St. John's,
upon the River Sorell, in Canada, with the
Redoubts, Works, taken in the year
1776, during the late War in America.
Published London 1789 by William Lane.
Size $10\frac{1}{4}$ x $17\frac{1}{4}$. Fold marks and poor.
From a book.

8.00

STANLEY, N.B.

Sketches in New Brunswick taken principally with
the intentions of showing the nature and
description of the land in the tract purchased by
the New Brunswick and Nova Scotia Land Company
in the Year 1833, and of illustrating the
operations of the Association during the Years
1834 & 1835. London. Published 1836 by
Ackermann & Co. Printed by Day & Haghe.
Set of 12 litho prints by F. Harry, E.N. Kendall
and W. P. Kay.
Size $15\frac{1}{4}$ x $11\frac{1}{2}$, with 4pp. text, title pages and
original wrappers. (36 guineas)

225.00

Two extra prints of above No. 10 & No. 12,
litho coloured.

20.00

245.00

page 4.

BOOK

Explorations in the interior of Labrador Peninsula
the country of the MONTAGNAIS and NASQUAPEE Indians
By Henry Youle Hind. London, Longmans 1863.
2 volumes in de lux binding
Tremaine 4069

65.00

WALL PICTURESBILLIARD ROOMVAUDREUIL

Mr. le Marquis de Vaudreuil - Aquatint in colours.
Half length, with arms and verse. Engraved by J.
B. Chapoy. Ebonized frame. Plate 12 $\frac{1}{4}$ x 9.
Overall 23 $\frac{1}{2}$ x 18. Excellent.

175.00

HASTINGS

Warren Hastings Esq. Governor General of Bengal,
etc.- Painted by Sir Joshua Reynolds. London,
March 20th 1777. Engraved by Thomas Watson.
Aquatint. Hogarth frame. Three quarter length.
Plate and frame. 20 $\frac{1}{2}$ x 16 $\frac{1}{2}$. Very good but margins
show wear.

300.00

MONCKTON.

The Honourable Robert Monckton Brigadier General,
Governor of Anapolis, Lieut. Gov. of Nova Scotia,
etc. - Mezzotint Engraved by J. McArdeil after
J. Hudson. Three quarter length. Plate size 16
x 11. Frame 28 x 21 $\frac{1}{2}$. Black & gilt. Brilliant
and excellent.

225.00

HOWE

The Right Honourable Earl Howe. Painted by J. S.
Copley, R.A. Engraved by R. Dunkarton. London,
Published Sept. 10, 1794 by J. S. Copley, George
Street, Hanover Square - Mezzotint. Half length.
Plate 20x14. Hogarth frame 28 x 22 $\frac{1}{2}$. Brilliant
Excellent.

90.00

PEACHEY

Three water colour drawings ascribed to Capt.
Peachey.

1. Montmorency Falls in winter, figures in foreground.
Black and gold frame 21 x 26. 75.00
2. Sleighs in the Place d'Armes, Quebec.
Perspective faulty (probably not by Peachey).
Lower edge badly frayed, with part of list of
numbered sleighs missing. Size of drawing
12 $\frac{1}{4}$ x 17 $\frac{1}{2}$. Ebony frame 125.00
3. Meet of the Quebec Driving Club, tandem
sleighs, in the environs of Quebec. Black and
gold frame 125.00

AMHERST

General Amherst (in armour) - Three quarter length, with map of Montreal under helmet. Mezzotint, probably proof before all letters, but mount comes up to picture edge. Inside mount $15\frac{1}{2}$ x $12\frac{1}{2}$. Ebony and gilt frame 24 x 21. Very bright. Probably engraved by James Watson after Reynolds.

75.00

BRANT

Joseph Brant in Chief's costume. Three quarter length Possibly proof before letters but mount comes up to picture edge. Inside mount $16\frac{1}{4}$ x $12\frac{1}{4}$. Hogarth frame 22 x $18\frac{1}{4}$. After Romney's painting. Bright. Good.

40.00

SAUNDERS

Charles Saunders, Esq. Vice Adm. of the Blue, etc.- Three quarter length. Mezzotint. Engraved by J. McArdell after Reynolds. Plate and inside mount. 16 x $11\frac{1}{2}$. Ebony and gilt frame $22\frac{1}{4}$ x 18. Very bright Excellent.

75.00

FRASER

Brigadier General Simon Fraser who fell at Saratoga 1777, etc- Mezzotint. Engraved by James Watson after Scouter. Published London 1778 by Mrs. Robinson, late Worlidge. Half length. Plate and inside mount 15 x 11 . Black and gilt frame $22\frac{1}{2}$ x 18. Bright. Good. With bookplate over mount in corner.

50.00

TOWNSHEND

The Most Noble George Marquis Townshend, etc. Mezzotint by Charles Turner after Reynolds. Published London 1807. Open letter proof. Full length in armour. Plate inside mount. 26 x 15 . Hogarth frame 34 x 23

200.00

BOSCAWEN

The Hon. Edward Boscawen, Admiral of the Blue, etc.- For sale by J. McArdell. Engraved by McArdell after Reynolds. Good print crudely coloured, pasted on glass. Plate 14 x 10 .

10.00

MICMACS

Pastel drawing, signed C and dated 1786 or 1788, with label on reverse reading: A family of the Micmac Indian with their chief, in Nova Scotia 1785. Inside mount $10\frac{1}{2}$ x $14\frac{1}{2}$. Hogarth frame. 100.00

SMITH

Pastel portrait by J. P. Smith, of H. R. aged 88 in 1822. Pensioner (?) of York. $14\frac{1}{2}$ x 18 in frame. 35.00

HERIOT

Two original wash drawings by George Heriot
1. Falls of Poquisquod on St. John River, New Brunswick, July 23, 1807 - 5 x $7\frac{1}{2}$ in mahogany frame. 150.00
2. Natural Steps, Montmorency River, June 21, 1809 - $5\frac{1}{2}$ x 7 in mahogany frame 150.00

BUNNETT

Nine water colour drawings by H. Bunnett of old buildings in Montreal region, various sizes. 4 at 15.00 5 at 10.00 110.00

JULIEN

Un vieux de '37 - Pastel drawing by Henri Julien 14 x $9\frac{1}{2}$ in gilt frame 150.00

UNSIGNED

A Canadian winter scene in oils. Excellent work $9\frac{1}{2}$ x 15. In gilt frame 50.00

STUDIO	Lower Cupboard	376.00
BILLIARD ROOM	Wall Pictures	2,310.00

BILLIARD ROOM

Large Case	1	535.00
Large Case	2	465.00
Large Case	3	1,145.00
Large Case	4	667.50
Large Case	5	355.00
Large Case	6	604.00
Large Case	7	215.50
Large Case	8	948.00
Large Cabinet	9	930.50
Large Cabinet	10	692.00
Large Cabinet	11	703.00
Large Cabinet	12	11.00
Cabinet	13	308.00
Cabinet	14	187.50
Cabinet	15	453.00
Cabinet	16	40.00
Small Cabinet	17	175.00
Small Cabinet	18	865.00

9,300.00

MAPSBILLIARD ROOMLARGE CASE IANVILLE

Canada Louisiane et Terres Angloises. Par le Sr. d'Anville, secretaire du Duc d'Orleans, Novembre 1755. Chez l'Anteur, aux Galeries du Louvre. Line. Uncoloured. Cartouche engraved by De Lafosse, drawn by H. Gravelot. Same map as previously listed but in sheets $22\frac{1}{2} \times 33-34$. Mint.

~~125.00~~
98.00

BELLIN

Carte des Isles de Saint Pierre et Miquelon levee par ordre de M. le Duc de Choiseul, Ministre de la guerre et de la Marine 1763. Par le Sr. Bellin, Ingenieur de la Marine. Large cartouche. Line. Uncoloured. "Depot de la Marine". $25 \times 37\frac{1}{2}$. Very good.

65.00

MOLL

A new map of the North Parts of America claimed by France under ye Names of Louisiana, Mississipi, Canada and New France with ye edjoyning Territories of England and Spain. By Herman Moll, Geographer 1720. Line. Coloured. Dedication in cartouche to Thomas Bromsall. Insets including engraved scene of Indian village of Susquehana. $24\frac{1}{2} \times 40$. Same as listed previously. Fair.

~~15.00~~
5.00

ROBERTS - COOK

Chart of the N.W. Coast of America and the N.E. Coast of Asia explored in the Years 1778 and 1779. Prepared by Lt. Henry Roberts under the immediate inspection of Capt. Cook. Published by Wm. Faden 1784 and 1791. Republished 1808 with notations of Mr. de la Rochette. Line Coloured. $23 \times 31\frac{1}{2}$. Very good, except for fold.

40.00

HOLLAND

River of St. Lawrence, from Chandiere to Lake St. Francis surveyed....for the Lords of Trade by Samuel Holland.- Entered 1781 by J. F. W. Des Barres. $30\frac{1}{2} \times 110$ (five sheets). Line. Uncolored. Poor condition but can be repaired.

25.00

SAUTHIER

A map of the inhabited part of Canada from the French Surveys, with the Frontiers of New York and New England from the Large Survey. By Claude Joseph Sauthier. Engraved by Wm. Faden 1777. Inscribed to Major General John Burgoyne. With cartouche in vignette. Line. $22\frac{1}{2} \times 34\frac{1}{2}$. On canvas. Worn and discoloured.

15.00

HUDSON'S BAY

Paschaarte vande Noorder Zeekusten van America
etc. Title in Dutch but map in English. 1660.
Line. Coloured. Two cartouches brightly coloured,
including gold leaf.
20 x 23 $\frac{1}{4}$. Fair, but tear at fold.

25.00

ARNOLD

The Attack and Defeat of the American Fleet under
Benedict Arnold, by the King's Fleet, commanded
by Sir Guy Carleton, upon Lake Champlain, the 11th
of October 1776. Engraved by Wm. Faden.
Line. Lightly coloured. 14 x 19 $\frac{1}{2}$. Mint.

25.00

Print from same plate on larger sheet with letter
press below, being an account of the British
Expedition upon Lake Champlain. Line Coloured.
19 x 23. Worn and torn.

20.00

JEFFERYS

An exact chart of the River St. Lawrence from
Fort Frontenac to the Island of Anticosti.
Dedication in title cartouch by Thos. Jefferys to
John Montagu, Earl of Sandwich, et al. 1775.
Several insets. Line. Coloured.
25 $\frac{1}{2}$ x 38 $\frac{1}{2}$. Good

35.00

MONTRESOR

Map of Nova Scotia, or Acadia, with the Islands of
Cape Breton, and St. John's. From actual surveys
by Capt. Montresor Eng. 1763. Dedication on
elaborate vignette to John Manners, Marquis of
Granby by John Montresor. Line Coloured. Four
sheets each approx. 24 $\frac{1}{2}$ x 31. Good

65.00

LAHONTAN

Carte generale de Canada, dedice au Roy de Danemark
.... par Lahontan. Line engraving coloured.
Folding map from book, damaged at folds but skillfully
repaired and mounted flat. 17 x 22. Fair.

20.00

MAPSBILLIARD ROOMLARGE CASE 2BOUCHETTE

Large map of Lower Canada in six sheets. Untitled and unsigned. (Appendix of two sheets signed by Bouchette) Published London 1815 by Wm. Faden. Line. Division lines coloured. Six sheets approx. 31 x 28 Mounted on canvas. Good but some discoloration. Inset: Three Rivers 200.00

Appendix to above being map of Lower St. Lawrence region. Untitled and unsigned, but five inset engravings are signed by Jos. Bouchette. Published London 1815 Wm. Faden. Lower two sheets of this appendix missing. Two sheets each 31 x 28½. Mounted on canvas. Good 50.00

Another copy Appendix with all four sheets, mounted together on canvas. Title in scenic vignette serves for all time sheets and reads: Topographical map of Lower Canada, shewing its division into Districts, Counties, Seigniories and Townships... by Joseph Bouchette, His Majesty's Surveyor General of the Province and Lieut. Colonel C.M. Dedicated to the Prince Regent. Plans of Quebec and Montreal inset. Line. Approx. 55½ x 52. Very poor condition Engraved by J. Walker & Sons, London. 15.00

Plan of the District of Gaspé by Joseph Bouchette, Surveyor General, engraved by J. Walker, published by Wm. Faden, London 1815. Mounted on Canvas, with stamp of British Ordnance. Line. Uncoloured. 18 x 21½. Very good with repaired tear. 15.00

Another copy mounted on board 16¾ x 19½ Considerably discoloured. 5.00

A plan of the Route from Halifax to the River du Loup on the St. Lawrence, by Joseph Bouchette. J. Walker, engraver. Published by W. Faden, London 1815. 23 x 11½. Line. Coloured. Very Good. 20.00

Manuscript map of Huntingdon County maid (sic) by Joseph Bouchette, Junior. Coloured. 16¾ x 21½ 5.00

BOUCHETTE

Engraved portrait of Joseph Bouchette, Senior,
 painted by I. D. Engleheart, engraved by F.
 Engleheart. Line. Bright impression but
 trimmed to shape $7\frac{3}{4} \times 3\frac{1}{2}$

5.00

Set of four water colours, signed Joseph Bouchette
 of scenery near the head waters of the Restigouche
 River. 1817.

1. Ridge of Highlands from Mars Hills to
 Mt. Katchdan (Katahdan) $7 \times 22\frac{1}{2}$
2. Mars Hill $7 \times 13\frac{1}{2}$
3. Commissioners Island - Ristook River
 $6\frac{1}{2} \times 9\frac{1}{2}$
4. Parks Hse - Houlton Town $6\frac{1}{4} \times 9\frac{1}{4}$

150.00

 465.00

BILLIARD ROOMCASE NO. 3JARDINE

Set of 7 (should be 10) aquatint plates in colour illustrating the varieties of trout and salmon. Drawn by Sir Wm. Jardine, Bart, engraved by W. H. Lizars. Each plate is accompanied by a sheet of text. 20 x 27.
Missing Plates 6-7-8, Texts 6 & 8. Good

50.00

GRAY

Set of 5 (should be 12) aquatints in colour, of Quebec, Montmorency, Kingston, Niagara. Drawn by James Gray, an aquatinted by J. Gleadah. Set made up of uneven prints as to size, impression and condition. Plate size $13\frac{1}{2}$ x $23\frac{1}{2}$. Published London 1828 by Willett & Blanford. Tears and discoloration in margins but actual plates and colours, almost all good.

- 505 1. Quebec from Point Levi
W55 2. Falls of Montmorenci from the East Bank
504 3. Kingston from Fort Henery (sic)
506 4. General View of Niagara
507 5. Horse Shoe Falls

150.00

EDY

Set of 3 (should be 6) views of Quebec and environs. Drawn by G. B. Fisher, aquatinted in colours by J. W. Edy. Published by Edy London 1795. Plate size $18\frac{1}{2}$ x $26\frac{1}{2}$.

- 399 1. Views of the River St. Lawrence, Falls of Montmorency from the Island of Orleans. 19 x $29\frac{1}{2}$.
397 2. Fall of Montmorenci 246 perpendicular feet. 23 x $34\frac{1}{2}$ full sheet.
395 3. View of the Falls of Chaudière $18\frac{1}{2}$ x 36.

All brilliant impressions, subdued colours, exceptional condition. Lacks title page to portfolio and 6 pages of text.

195.00

PARKYNS

Set of 2 (should be 3 or more) aquatints in color. By G. I. Parkyns. Published 1801.

- No. 2. View of Halifax from Davies mill.
No. 3. View of Halifax from George's Island. $15\frac{1}{2}$ x $23\frac{1}{2}$. Exceptionally fine

150.00

CASE NO. 3

Page 2

COCKBURN

Partial sets of 6 views of Quebec by Lt. Col. James Fattison Cockburn. Aquatints in colours and black and white by Charles Hunt and others. Published 1833 by Ackermann & Co. Prints in this collection are listed separately below. Plate size 20 $\frac{3}{4}$ x 28.

<u>PLATE I:</u> Cape Diamond and Wolfe's Cove from Point a Pizeau. Eng. by C. Hunt. <u>Aquatint in colours</u> , marked Plate I, Bright but marginal damage	125.00
Aquatint in colours, no plate line, brilliant, probably <u>reprint</u> .	55.00
<u>PLATE II:</u> The Ice Front between Quebec & Point Levi. Eng. by James Stewart. <u>Aquatint uncoloured</u> , no plate mark, dull and poor.	15.00
<u>PLATE III:</u> Quebec from below Aubigny Church. Eng. by H. Fyall. <u>Aquatint in colours</u> , marked Plate 3, Bright. Good	135.00
<u>Aquatint in colours</u> , no plate mark, Bright and clean. Possibly Reprint.	75.00
<u>Aquatint uncoloured</u> , marked Plate 3, Bright but stained	20.00
<u>PLATE IV:</u> Falls of Montmorency, Quebec in distance. Eng. by C. Hunt. <u>Aquatint in colours</u> , marked Plate 4, Very bright. Exceptional	150.00
<u>PLATE V:</u> The Cove of Montmorency in winter. Eng. by Charles Bentley <u>No print in this collection</u> .	
<u>PLATE VI:</u> Lower City of Quebec from the parapet of Upper City. Eng. by C. Hunt. <u>Aquatint uncoloured</u> , marked Plate 6. Very bright but stained.	25.00

1145.00

BILLIARD ROOMCASE NO. 4AUGSBURG

Set of four plates of Quebec views purely imaginary and foreign to Canadian scenery. Copper line. Brightly coloured. "Collection des Prospects" Caption in German and French. Engraved by Francois Xavier Habermann.

1. Vue de la Basse Ville a Quebec vers le Fleuve St. Laurent.
2. Vue de la haute Ville a Quebec avec la Place pour aller a Cavalier du Moulin.
3. Vue de la Place capitale dans la Ville basse a Quebec.
4. Vue de la Rue des Recolets dans la haute Ville de Quebec.

Sheet size 14 x 18½ Very good.

40.00

Another set, not so carefully coloured, margins trimmed to plate size 12 x 16¾

25.00

A single plate of the "Collection des Prospects". Quebec "une ville de Canada"...etc. Engraved by Balthazar Frederic Leizelt. 15 x 19½ Good. Coloured

12.50

Another print from the "Collection des Prospects" "La Forteresse Gibraltar enferme des Espagnoles" engraved by B. F. Leizel (sic). Brightly coloured. Imaginary view. Full sheet. 16 x 19½. Good

10.00

Another print of same collection. "La premiere representation de les Batteries Flotantes.... devant Gibraltar" en 1782". 13½ x 15¾ Dull

7.50

JACQUES CARTIER

Line engraving, state before printer's name. Skillfully coloured. Painted by Gudin, engraved by Chavane. 12¾ x 18½. Very Good.

20.00

Later state of same plate, with printer's name added. 16¾ x 23¾. Brilliant impression. Uncoloured. Almost mint.

17.50

CASE NO. 4

Page 2.

JACQUES CARTIER

Five litho prints, of which two are of his house at St. Malo, and three of his contacts with the Indians. All are engraved by Et. David, one of the Indian scenes being after Gudin, a reproduction of the Cartier line engraving above. All prints are printed by Lemercier.
9½ x 12½. All very good. Dated 1858.

12.50

CAPTAIN BUZBIE

Set of five chromo prints mounted on bristol board with lettering on board. "A picnic to Montmerenci". Drawn by August Kollner - Roberts & Reinhold, Chromo-Lith, Montreal. Published by George E. Desbarats, Ottawa. 1868. 8¾ x 12¾ on 14½ x 18½. No. 1 is 11½ x 15¾. Some foxing and discoloration

85.00

An extra print of No. 3, lettering trimmed off. Discoloured at repaired tear.
10¾ x 14. Poor Ccndition.

6.00

WINTER SPORTS

Three chromo prints of a larger set. Coloured. Signed monogram HBL or LHB.
1. Sailing ice boat.
2. Toboggining (sic) at P.E.I. - The Start.
3. Toboggining in Upper Canada.
11½ x 14½ Fair

22.50

BOURNE REPRINTS

Six chromo prints republished by Adolphus Bourne, Montreal 1871 from drawings by R. A. Sproule in 1830. Engraved by W. L. Leney & A. Bourne. Chromo Lith by Leggo, Montreal. 15½ x 22. Lithoed in colour.
1. Montreal from St. Helen's in 1830.
2. Harbour of Montreal in 1830.
3. Place d'Armes in 1830.
4. Notre Dame Street in 1830.
5. Champ de Mars in 1830.
6. St. James Street in 1830.
Sheet edges frayed, otherwise very good.

180.00

CASE NO. 4

Page 3

BOURNE REPRINTS

Five chromo prints of Quebec in 1832. Published by Adolphus Bourne, from drawings by R.A. Sproule and James Duncan, printed by C. G. Crehen.

1. Quebec from Point Levi 1832.
2. Modern street view of Point Levi (Duncan)
3. Place d'Armes, Quebec 1832.
4. Market Place, Quebec 1832.
5. Esplanade, Quebec 1832.

Chromo prints mounted on boards, lettering printed on boards. 10½ x 15 on 14 x 18. Prints excellent, boards chipped at edges.

125.00

Four of above Quebec set. "Market Place" missing. Water stains on boards, somewhat affecting prints.

70.00

Three chromo prints published as Supplement to the Standard, Montreal. 14 x 18. Colours bright.

1. Champ de Mars
2. Esplanade - Two copies

25.00

Chromo print of Esplanade as for The Standard above, with variation in the lettering which omits any reference to The Standard, and other charges.

14 x 17½. Fair. Margin tears.

9.00

\$667.50

Republished
1874

See document 12 Librarian

BILLIARD ROOMCASE NO. 5CURRIER & IVES

- Large print lithographed in colour, by Currier & Ives, 152 Nassau Street, New York 1858. "Trotting Tracks" on the snow. Drawn and engraved by L. Maurer. 21 $\frac{1}{4}$ x 31. Brilliant impression. Exceptional condition. 175.00
- Hand coloured litho print by Currier & Ives, 185 Nassau Street, New York. "Canadian Voyageurs. Walking a canoe up a rapid". 12 $\frac{1}{2}$ x 16 $\frac{1}{2}$. Bright colours. Almost mint on face. 35.00

BUFFALO HUNT

- Large litho print in colours "La Chasse au Bison, Amérique." Drawn and engraved by V. Adam. Printed by H. Cache. 22 $\frac{1}{2}$ x 28. Bright and good. 25.00

EXHIBITION

- Canada section at London Exhibition of 1851-52. Litho print in colour, retouched by hand. Drawn by J. N. 1852. Published by Dickenson Bros. London. 17 $\frac{3}{4}$ x 23 $\frac{1}{2}$. Bright. Marginal tears. 20.00

CANADIAN MARTYRS

- Litho print in colours engraved by Et. David, printed by Lemercier. "Mort héroïque de quelques peres de la Compagnie de Jesus". Picture based on the engraving in Du Creux. 17 $\frac{1}{2}$ x 23 $\frac{1}{4}$. Very bright. Mint. 17.50

THE GREAT BELL

- Litho print of The Great Bell of Montreal cast by Chas. & Geo. Mears Bell Foundry, Whitechapel 1847. Drawn, engraved and printed by Thos. Turner. 22 x 14 $\frac{3}{4}$. Good. 10.00

WINTER SCENES

- Litho print in colour "British Troops on the March - Canada." Supplement to the Illustrated London News, March 1852. Signed Leighton Brothers. 16 $\frac{3}{4}$ x 23. Very bright and very good condition. 7.50

CASE NO. 5

Page 2

WINTER SCENES

Litho print in colours, by Kronheim & Co. London. Published by the Church Missionary Society. "The Missionary arriving at an Indian Camp (in winter)"
14½ x 18½. Bright, Fair Condition.

6.00

Aquatint in colours. Unsigned. Titled in pen and ink "Winter Scene on the River St. Lawrence 1844". Possibly an artist's proof before the letter.
14½ x 20. Bright & charming. Mint

20.00

STEEPLE CHASE

Aquatint print in colours. "Grand Military Steeple Chase, at London, Canada West, 9th May 1843". Drawn by Lady Alexander. Engraved by J. Harris. Margins trimmed tight and repaired. Last line of lettering trimmed off.
15½ x 21. Plate very bright, clean and intact.

35.00

ARMS OF CANADA

2 Offset reproductions of the Arms of Canada granted in 1921. Two sheets 28 x 21¾.
Two boards 18½ x 12½. Mint.

4.00

 \$ 355.00

BILLIARD RCCMCASE NO. 6FISHING

Very large mezzotint proof, before the title.
 Painted by Garnerey. Engraved by Jazet.
 "Pêche d'un Fletan. Flate size 26 x 34.
 Sheet 30½ x 41½. Bright impression. Good
 except tear at top margin extending one inch
 in impression

17.50

BROADSIDE

A poster announcing sailing arrangements for the
 Steamboat United States between Ogdensburgh and
 Niagara for 1834. Text is letterpress; upper
 half of poster is occupied by a litho print in
 colours, drawn by M. Surett, lithoed by Endicott &
 Surett. Print size 9½ x 14½. Overall 21½ x 17½.
 Foxed

20.00

MOHICANS

Print from an early gravure process. The subject
 is an episode from "The Last of the Mohicans", the
 defence by Major Heywood of Alice and Cora, the
 daughters of Colonel Munro against the Hurons.
 Fainted by Vanden Berghe, engraved by F. Girard.
 Printed by Chardon in Paris.
 19½ x 24½ - Very bright. Excellent.

18.00

PERROT

Two of Ferdinand Ferrot's "Etudes de Marine".
 Painted and engraved by Perrot. Lithographs in
 colours.
 No. 31 - Combat naval 16½ x 22½.
 No. 33 - Episode de la guerre d'Independance
 13½ x 18
 Bright colours. First rate condition

25.00

NAVAL

Aquatint in colours. A British fleet at sea.
 Painted by N. Pocock, engraved by R. Pollard,
 aquatinted by J. Wells. Title trimmed off.
 16½ x 24. Good

40.00

CASE NO. 6.

Page 2

NAVAL

- Magnificent aquatint in colours of ships in battle. Trimmed to blend. Mounted. Pencil note supplies title of Bridport's Victory off l'Orient, June 23, 1795. Possibly engraved by R. Follard. 22 x 30½. Brilliant. Almost mint. 40.00
- Offset in colours. Sailing ship and row boat. No caption. Trimmed to blend. Mounted. 11½ x 21 3.00

WASHINGTON

- Litho print uncoloured. Washington at the Monangahela, part of a series "Life of George Washington" 1854. Painted by Stearns, litho by Regnier. Printed in Paris by Lemerrier. Published in New York by Knoedler for Goupil. 23 x 29½. Bright. Good. Scene is entirely fanciful. 20.00

WOLFE

- Line engraving. The painting by Benjamin West engraved by Wm. Woollett. Published London 1776 by Woollett, Boydell & Ryland. Possibly a restrike. Uncoloured. 18½ x 24½. Bright. Almost mint. 60.00
- A very early engraver's proof "before the bite" of above plate. No lettering and plate not advanced beyond the graver's tooling. Pencil signature of S. Ashans (?) 19¼ x 24¼. Fair 40.00
- Note: This proof is from plate ¼ inch narrower than finished print above.

S H I P STHE GREAT HARRY

- Line engraving of "this Capital Ship" built at Woolwich in 1514, and named for Henry VIII and burned in 1553. Drawn from an original of Hans Holbein by T. Allen. Published London 1756. Engraved by P. C. Canot. 19½ x 25½. Brilliant. Excellent but trimmed close. 85.00

CASE NO. 6.

Page 3

THE GREAT HARRY

Litho print "The Marlborough East Indiamen."
 Drawn and litho by T. G. Dutton, printed Day
 & Son.
 15 x 22. Fair 5.00

Litho print of the Canadian and Indian steam-
 ships built by Wm. Denny. Painted by Wm. Clark.
 Litho T. G. Dutton. Published London 1855.
 18 x 24. Fair 16.00

PRENTICE, ENSIGN

Aquatint of "The Departure of S. W. Prentice,
 Ensign of 84th Regiment", shipwrecked off Cape
 Breton in the Winter of 1781, on his way from
 Quebec to New York, with despatches from Sir
 Frederick Haldimand to Sir Henry Clinton. --
 Painted by Robert Smirke - Aquatinted by
 F. Jukes - Engraved and published by Robert
 Pollard, London 1784 - See Ensign Prentice's
 Narrative in Reford Library 17 x 22. Good
 impression. Very good condition. 25.00

LOUISBOURG

Line engraving - Admiral Boscawen taking the
 Bienfaisant in Louisbourg Harbour in 1758.
 Painted by Richard Paton. Engraved by F. C.
 Canot - Published 1771 by John Boydell.
 16¹/₂ x 24. Very bright. Excellent condition. 45.00

FRASER

Stipple engraving of the Burial of General Fraser.
 Painted by J. Graham - Engraved by Wm. Nutter -
 Published 1794 by John Jeffryes. Inscribed to
 the Earl of Harrington. 19 x 24. Bright.
 Almost mint. 45.00

CASE NO. 6.

Page 4.

WOLFE

Copper line engraving. A View of the Taking of Quebec by the English Forces commanded by Gen'l Wolfe Sept. 13, 1759. Unsigned but "For the London Magazine 1760".
8 x 10 $\frac{3}{4}$. Very bright. Excellent 12.00

Line engraving from another plate very similar to above. Captions in English and French. Printed for Sayer and Bennett, 53 Fleet Street. 6 $\frac{1}{2}$ x 10 $\frac{1}{2}$. One plate probably adapted from the other. Bright. Excellent. Trimmed to blend and mounted. 10.00

Line engraving of same scene on large plate. Unsigned. Both languages. Published 1st November 1797.
14 $\frac{3}{4}$ x 21 $\frac{1}{4}$. Very bright. Mint 25.00

Line engraving from the same plate as last, to which have been added name and address of Publisher Laurie and Whittle, 53 Fleet St.
13 $\frac{1}{2}$ x 18 $\frac{1}{2}$. Fair. Mounted on linen. 17.50

QUEENSTON BATTLE

Aquatint in colours: The Battle of Queenston 1813. Drawn by Major J. B. Dennis (Sir James Dennis) - Engraved by Thomas Sutherland - Published London 1836 for I. W. Laird's Martial Achievements - 15 $\frac{1}{2}$ x 22. Bright colours. Very good. 30.00

FAMOUS SHIPS

Set of 12 photoengraved prints of famous vessels and racing yachts. Quadri-colour. 14 x 18. Apparently from a calendar. Very good condition.

5.00

 604.00

BILLIARD ROOMCASE NO. 7TORONTO BY WHITEFIELD

Litho print in colour. Toronto, Canada West, from the top of the Jail. Drawn by Edwin Whitefield. Printed by Endicott & Co., N.Y. - Published 1854 by Whitefield. No.30 in Whitefield's Original Views of North American Cities - 37 prints. 23 x 38. Good impression and condition. Mounted linen

25.00

QUEBEC FIRE OF 1845

Litho print in colours. View of Quebec, Canada, shewing the conflagration of June 28, 1845. Drawn on stone by O. T. Sanford from a sketch by John Murray. Printed by Endicott, N.Y. Published in Montreal by A. Bourne, engraver. 19 x 24. Good

17.50

QUEBEC IN 1862

Litho print in colours supplement to the Illustrated London News, March 1862. Quebec from Levis. Drawing by R. R. Leitch. Engraved by Leighton Bros. 16 $\frac{1}{4}$ x 22. Fair

7.50

SIEGE OF QUEBEC

Line engraving - imaginary scene in highly ornamental frame. Drawn by Chartres - Engraved by Francis Chesam for Russel's History of England. 13 x 7 $\frac{1}{2}$. Excellent

5.00

Line engraving - A view of Quebec - Engraved, with decorative frame, by Roberts, for Millar's.... System of Geography. 9 $\frac{1}{2}$ x 15. Good

7.50

DUBERGER

Photograph of the model of Quebec City in 1800 made by Jean Baptiste Duberger, restored by Father P.M. O'Leary. 10 $\frac{1}{2}$ x 16 $\frac{1}{4}$.

5.00

QUEBEC

Litho print - proposed new St. Andrew's Church, Quebec - Drawn by John Murray. 20 $\frac{1}{4}$ x 17 $\frac{1}{4}$. Poor. Tear across face.

5.00

CASE NO. 7

Page 2

HERIOT

Aquatint in colours - Quebec from Point Levi -
 Painted by George Heriot - Engraved by J. C.
 Stadler. Being the folding frontis from
 Heriot's Travels - Folds skilfully repaired -
 Mounted $10\frac{1}{4}$ x $20\frac{1}{2}$. Brilliant copy. 18.00

CHRIST CHURCH

Ten copies of a litho print in black and bistre
 Christ Church Cathedral, Montreal, Canada East
 F. Wills and T. S. Scott, Architects, A. Newman
 lith. Published Montreal by Hill & Martin
 18 x 25. All copies poor, with water stains. 20.00

VICTORIA BRIDGE

Litho print - Victoria Bridge - black & bistre -
 Drawn by S. Russel - Published London 1860 by
 John Weale. 17 x 23. Fair. 8.00

MONTREAL

Litho print in colours - Montreal from the
 Mountain - Drawn by Joseph Bouchette, Jr. - On
 stone by L. Haghe. $10\frac{1}{2}$ x $17\frac{1}{2}$. Fold repaired.
 Mounted on linen. 8.50

Chromo-litho print in colours - City and Harbour
 of Montreal - Drawn by Roberts & Reinhold, Montreal
 Published by E. E. Grafton. Montreal
 $14\frac{1}{4}$ x $22\frac{1}{4}$. Fair 8.50

NOTRE DAME

Litho print in black - French Church, Place d'Armes
 Drawn by C. Kriechoff - Litho Sarony & Major,
 New York - $20\frac{3}{4}$ x $14\frac{1}{4}$ - Poor condition. Tear across
 face. Rare 10.00

Litho print, black and white - L'Eglise de Notre
 Dame de Montreal - Drawn on stone by Jno Murray.
 $19\frac{1}{2}$ x $13\frac{3}{4}$. Brilliant impression. Trimmed to blend.
 Otherwise good. 25.00

CASE NO. 7

Page 3

MONTREAL

Large wood cut print - City of Montreal with
the Victoria Bridge (from the Mountain) -
Wood cut by J. Walker, Montreal.
18 x 26. Very bright and excellent.

25.00

NOTRE DAME

Line engraving on copper with lines deeply
etched - New Roman Catholic Church, Montreal,
Consecrated July 1829 - Drawn by John Okill -
17 $\frac{3}{4}$ x 22 $\frac{1}{4}$. Fine impression, like an etching.
Water stain. Otherwise excellent.

20.00

\$215.50

BILLIARD ROOM

CASE NO. 8

SAINT JOHN, N.B.

Large litho print in colours on a brown tinted background - View of Saint John, N.B. 1851. Drawn by J. W. Hill, on stone by Napoleon Sarcny, painted by Sarcny and Major, N.Y. Published by Francis Smith and Co., N.Y.

Consisting of a large view 19 x 39, with four small views beneath:

1. Indian Town $5\frac{1}{4} \times 9$
2. King's Square $5\frac{1}{4} \times 8\frac{1}{2}$
3. King Street $5\frac{1}{4} \times 8\frac{1}{2}$
4. Falls at High Water $5\frac{1}{4} \times 9$

Sheet over all $30\frac{1}{2} \times 40\frac{1}{2}$. Mounted on linen. Very good impression. Somewhat damaged toward edges, but essential parts good.

30.00

CHAUDIÈRE FALLS

Large water colour, unsigned and undated. Pen notation on reverse - Chaudiere Falls (Canada) 9 miles above Quebec - $26\frac{1}{2} \times 39$. Mint condition.

80.00

FORT GARRY

Litho print in colours - Interior of Fort Garry - Drawn and published by H. A. Strong, Winnipeg 1884. Litho by Burland, Montreal. $23\frac{1}{2} \times 36$. Bright impression. Good condition.

15.00

VICTORIA, B.C.

Large litho print, tinted background. Bird's eye view of Victoria 1869, with names of streets. Published by Ellis & Co. $28\frac{1}{2} \times 42\frac{1}{2}$. Poor.

12.00

Litho print in colours - View of Victoria, Vancouver Island - Drawn by H. O. Tiedemarn. Litho by T. Ficken. Published by Day & Son, London 1860. Mounted on linen. Trimmed to blend. $10\frac{1}{2} \times 30$. Bright colours. Margins repaired but picture good.

323

25.00

NIAGARA

Line engraving on steel - Niagara. For the subscribers of the New York Albion 1855 - Drawn on the spot, November 1853 by J. D. Wandesforde. Engraved by R. Hinshelwood. $24\frac{1}{2} \times 31$. Poor impression. Fair condition. Linen

301

15.00

CASE NO. 8

Page 2

NIAGARA

Chromo lith print in colours Niagara Falls from the American side. Supplement to the Illustrated London News, October 1860 - From a drawing by our special artist, G. H. Andrews.

Not SS 16½ x 23. Bright colours. Foxed 10.00

TORONTO

Litho print in colours - Sleigh scene, Toronto Bay, Canada West. - Painted by J. T. Downman. Litho E. Walker. Private Plate. Published for the proprietor by Ackermann.

300 24 x 32, Bright, Marginal tears. Foxing. 30.00

SACKETTS HARBOUR

Aquatint coloured by hand - Sacketts Harbour on Lake Ontario - Drawn by Juvenal. Engraved by James Bailly. Published by J. Gold, London 1818. For a book or magazine

NSS 6 x 9½. Fair 10.00

HUDSON RIVER

Line engraving on copper - A view of Hudson's River of the Entrance of what is called the Topan Sea - Sketched on the spot by his Excellency Governor Pownall. Painted by Paul Sandex. Engraved by Paul Benazech. Published 1761 by Thos. Jefferys.

66 18½ x 23½. Bright impression. Excellent condition. 25.00

LOUISBOURG

Line on copper - A view of Louisburg, taken near the Lighthouse when that City was besieged in 1758 - Drawn on the spot by Capt. Ince of the 35th Regt. Engraved by Pierre Canot. (Published by Thos. Jefferys 1762) Printed for John Bowles, Robert Sayer, Thos Jefferys, Carington Bowles & Henry Parker. This print, marked b2 in lower right corner, differs from some other prints of the same plate, in the names and addresses of the dealers, instead of the copyright line in Jefferys' name.

15 14½ x 21½. Brilliant impression. One corner skillfully repaired, otherwise excellent. 55.00

CASE NO. 8

Page 3

ATLANTIC NEPTUNE (?)

- 774 Aquatint in sepia - The Entrance of Louisbourg Harbour, on the Island of Cape Breton - Published 1779 by J. E. W. Des Barres. No other signature. 18½ x 31½. Good impression. Marginal tears but picture not affected. 20.00
- NSS Aquatint in sepia - A view of the Entrance of Petit Passage (between Bay of Fundy and St. Mary Bay) - Unsigned but unquestionably by the same artist and engraver as above - Very faint: Published 1779. 19¼ x 22. Good impression. Fold reinforced, otherwise Mint. 20.00
- Aquatint in sepia - View of the Shore Westward of St. John's River etc. - Unsigned and undated but from the same hands as previous two aquatints 5 x 28. Brilliant. Almost Mint. 27.50

CAMPO BELLO

- NSS Line engraving on copper, hand coloured - A view of Campo Bello at the Entrance of Passamaquady Bay Unsigned and undated. 15½ x 17¾. Fold and margin repaired. Rare 32.50

HALIFAX

- NSS Litho print in colours - Camps of the 79th and Artillery at Mt. Pleasant, Halifax, August 11th, 1855 - By J. Schutz. Litho by T. W. Strong, 98 Nassau St., N.Y. 8¼ x 22½. Fair 8.50

NEWFOUNDLAND

- NSS Litho print in colours - This drawing taken 16th March 1838, during a severe frost, contains a South View of St. John's Harbour, Newfoundlang, together with the Vessels of that Port bound to the Seal Fishery preparing to depart by means of Ice Channels - Unsigned, but dedicated to Governor Henry Prescott by William Gosse, 12 x 25. Excellent. Rare 35.00

CASE NO. 8

Page 4

ST. LAWRENCE RIVER

Watercolour painting - Unsigned but pen notation on reverse reads:- Canadian Views No. 56 - From the Mill at Petite Riviere looking down the St. Lawrence towards St. Paul's Bay - the J. aux Doudres on the Rt., Les Eboulimens in the distance. July 1823. 13 x 17½. Trimmed to blend.

NSS

50.00

MIRAMICHI

Line engraving on copper: proof before the letters - A view of Miramichi. A French Settlement in the Gulf of St. Lawrence, destroyed by Brigadier Murray detached for that purpose, from the Bay of Gaspe. Drawn on the spot by Capt. Hervey Smyth, Etched by Paul Sandey, Retouched by P. Benazech. Published London 1760 by Thos. Jefferys. 13½ x 20½. Brilliant. Mint.

40

75.00

 \$ 575.50

PORTRAITSBILLIARD ROOMLARGE CABINET NO. 9FRANKLIN

Stipple engraving - Capt'n Franklin, R.N.,
F.R.S. Commander of the Land Arctic Expedition
with Fort Enterprise in the background - Drawn
by G. R. Lewis. Engraved by F. C. Lewis.
Published by Hurst & Robinson for G. Lewis
1824.

NSS 15½ x 11½. Very good impression. Very slightly
foxed. Three-quarter length. 15.00

ATKINSON

Mezzotint - (Mr. Atkinson, father of the engraver)
Painted by Margaret Carpenter. Engraved by
T. L. Atkinson. 11 x 9. Good impression.

NSS One spot foxing on face. Half length 7.50

RICHMOND

Line and stipple engraving on copper - (Fencil
notation: Duke of Richmond, Governor General of
Canada) - Early proof before letters.
15 x 11½. Very bright for these media. Excellent

NSS condition. Rare. Half length. 35.00

BATH

Aquatint - Wm. Fultney, Earl of Bath - Painted
by Sir Joshua Reynolds - Engraved by S. W. Reynolds.
Three-quarter length. 10 x 7½. Excellent

NSS impression and condition. 17.50

FITT

Stipple engraving vignettted - The Right Hon.
William Pitt, from an original Picture by I.
Hopner, etc. - Drawn by I. Jackson. Engraved by
Henry Meyer. Published 1810 by T. Cadell & W.
Davies. Half length. 14½ x 12½. Excellent
impression. Skillful repair in corner.

15.00

BOND HEAD

Mezzotint - His Excellency, Sir Francis Bond Head,
Bart. K.C.H. Lieutenant Governor of Upper Canada -
Painted by Nelson Cook. Engraved by Charles Turner.
Published 1837 by Fred Chase Capreol, Toronto.

241 15½ x 11½. Brilliant. Excellent. 35.00

LARGE CABINET NO. 9.

Page 2

BOND HEAD

Another copy of the same print - Bright.
241 Slight foxing. 22.50

BAGOT

Litho print - Portrait of the late Sir Chas.
Bagot KCB, late Governor of Canada - Painted by
H. W. Pickersgill. Litho by J. H. Lynch. Three
quarter length. Very bright. Margins soiled,
NSS with tears. 21½ x 15 6.50

GAMBIER

Stipple engraving vignettted - James, Lord Gambier,
Admiral of the Blue, from Sir William Beechey -
Drawn by W. Evans - Engraved by G. Bartolozzi.
Published 1810 for Cadell & Davies.
NSS 22½ x 15¼. Fair impression. Frayed edges. 7.50

WHITEFOORD

Aquatint vignettted - Caleb Whitefoord - Drawn by
George Dance 1795. Engraved and Published by
William Daniell 1809. 19 x 12¼. Bright. Mint.
NSS Half length 12.00

PERCY

Mezzotint - Hugh, Earl Percy....Lieut General now
serving in America 1777...etc. - Engraved, printed
and published 1777 by Valentine Green. Half
length. 20 x 15. Good impression. Edges skill-
556 fully repaired. 25.00

HAMILTON

Mezzotint - Alexander Hamilton - Proof before any
letters. Artist's pencil note states the engraving
is from Trumbull portrait in the New York Chamber
of Commerce. Pencil signature F.S. King. Half
NSS length. 21¼ x 16. Bright. Mint. 45.00

LARGE CABINET NO. (9)

Page 3

NELSON

Litho print in colours vignetted - Nelson -
Engraved on stone by H. Grevedon 1826. Litho by
C. Motte. Half length. $20\frac{1}{2} \times 14\frac{1}{4}$. Bright
colours. Excellent. NSS 20.50

BRIDFORD

Mezzotint - The Right Hon. Alexander, Lord
Bridport, K.B., Admiral of the White and Vice-
Admiral of England - Painted by L. F. Abbott.
Engraved by Valentine Green. Published by
L. F. Abbott 1791. Three quarter length. Final
proof. $23\frac{1}{4} \times 15\frac{1}{4}$. Very bright impression.
Mint. NSS 85.00

FREVOST

Mezzotint - Lieut General Sir George Prevost,
Bart - Engraved and published by S. W. Reynolds.
1818. Full length. Open letter proof, before
inscription. $25\frac{1}{2} \times 16$. Good. Almost mint. 94 35.00

Line engraving on copper, hand coloured - Sir
George Prevost, Governor of Canada - Published by
T. Falser, London. Caricature of Prevost on a
horse. $13 \times 9\frac{1}{2}$. Tears in margins, not affecting
picture. 20.00

AMHERST

Aquatint - Jeffrey, Lord Amherst, from a sketch -
from Sir Joshua Reynolds. Engraved by S. W.
Reynolds. Published 1835. In armour, on a
charging horse. $12 \times 8\frac{3}{4}$. Good impression. Some
foxing. NSS 12.00

MAFS - Pasted on reverse of mount for above:

1. Line engraving - a particular map to illustrate
Gen. Amherst's Expedition to Montreal..etc. -
 $7\frac{1}{2} \times 9\frac{1}{2}$. From a book. 3.50
2. Line cut modern - The Six Nations - To William
Tryon, Captain General and Governor in Chief of
the Province of New York...inscribed by Guy
Johnson 1771 - Copied from the original manuscript
map in the State Library - Engraved and printed by
J. E. Gavatt, Albany. $8\frac{1}{2} \times 12\frac{1}{4}$. 5.00

LARGE CABINET NO. 9

Page 4

WALKER

Line engraving on copper - The Reverend and Valiant Mr. George Walker, Governor of London Derry - Fainted from life by Geoffrey Kneller, Engraved, printed by Pete Vandrebanc 1689. Half length oval in frame of laurel. 16 x 12. Brilliant. Excellent.

40.00

DRAKE

Line engraving on copper - Sir Francis Drake - Half length in oval in an elaborate design including a vignette scene of a naval battle in cartouche. Engraved by Jacobus Houtraken. Amsterdam. 17 $\frac{1}{4}$ x 11 $\frac{1}{4}$. Brilliant. Excellent. Two folds ironed out.

NSS

20.00

CONNAUGHT

Half-tone in colours - H.R.H. The Duke of Cornwall Governor of Canada 1911 - Drawn by Cecil Cutler. Published London 1912. 18 x 11 $\frac{1}{2}$. Two copies. (the two) 3.50

DALHOUSIE

Photograph of a painting of the Earl of Dalhousie 9 $\frac{1}{2}$ x 7

3.00

BARRE

Line Engraving on copper - The Right Hon. Isaac Barre - Painted by C. G. Stuart 1785. Engraved by John Hall. Published 1787 by J. Hall. Half length. 16 $\frac{1}{4}$ x 12 $\frac{1}{4}$. Fair imp. and condition.

700

10.00

PAUL JONES

Mezzotint - John Paul Jones, Commander of a Squadron in the service of the Thirteen United States of North America 1779 - Engraved and printed by Johann Lorenz Rugendas, Augsburg. Accompanying above is a half tone print of original painting of John Paul Jones from which the Rugendas plate was engraved. 16 $\frac{1}{4}$ x 11 $\frac{1}{2}$. Good impression and condition. This Rugendas print is before inscription of copyright in England by Thos. Hart 1776.

NSS

25.00

LARGE CABINET NO. 9

Page 5

ROGERS

Mezzotint - Major Robert Rogers, Commander in Chief of the Indians in the Back Settlements of America - Engraved by Johann Lorenz Rugendas, but this print bears only reference to Printing by Johann Martin Will, Augsburg. Published by Thos Hart, London 1776.
 383 16 x 11 $\frac{1}{4}$. Good. 20.00

ELLIOT

Mezzotint - Georg August Elliot (German legend relating to the command of Gibraltar) - Drawn by Corbutt. "Le vend chez J. M. Will à Augsbourg". Published London by John Morris 1782.
 NSS 16 $\frac{1}{2}$ x 12. Good 10.00

BARRINGTON

Stipple engraving vignettted - The Hon. Samuel Barrington, Admiral of the White, etc. - Drawn by W. Evans after A. G. Stuart. Engraved by G. Bartolozzi. Published London 1812. 15 $\frac{1}{2}$ x 12 $\frac{1}{2}$. Good 8.00

CURRAN

Mezzotint - The Rt. Hon. J. P. Curran - Engraved by Edward McInnes, after Sir Thomas Lawrence. Published London 1842. Half length. Striking face. 16 x 10 $\frac{1}{4}$. Brilliant. Mint. 20.00

DURHAM

Mezzotint - The Right Hon. Earl of Durham - Engraved by H. B. Hall from a drawing by Stewart. 13 $\frac{1}{2}$ x 9 Poor. 2.00

Litho print - The Earl of Durham - Profile, vignettted. Signed D'Orsay. 1834. 15 x 10. Poor. 2.50

ELGIN

Mezzotint - The Right Hon. The Earl of Elgin - Engraved by D. J. Found from a photo. Part of a series issued by the Illustrated News of the World. 15 $\frac{1}{4}$ x 10 $\frac{1}{2}$. Poor. 5.00

LARGE CABINET NO. 9.

Page 6

HALIBURTON - Sam Slick

Mezzotint - The Hon. Mr. Justice Haliburton -
Engraved by D. J. Fould from a photo. Proof
before title, almost an etching. Part of
collection as previous item. $15\frac{1}{2}$ x 12. Very
bright. 20.00

HOOD

Stipple engraving - Admiral Lord Viscount Hood -
Drawn by W. Evans after F. Abbot. Engraved by
Charles Ficart. Published 1809 by Cadell &
Davies. 15 x $12\frac{3}{4}$. Good 9.00

ARNOLD

Line engraving - Le Général Arnold déserté de
l'Armée des Etats-Unis le 3 octobre 1780 -
Drawn from the life by Du Simifier in Philadelphia
Engraved by E. L. Prevost at Paris. $6\frac{3}{4}$ x $4\frac{3}{4}$.
Fair. 15.00

PAGET

Stipple engraving - Major Gen. Lord Paget -
Engraved by Page. From a book or magazine.
 $5\frac{3}{4}$ x $3\frac{1}{2}$. Good 4.00

SYDENHAM

Mezzotint - C. Foulett Thomson (Lord Sydenham)
From a portrait by George Hayter. Engraved by
W. H. Mote. $17\frac{1}{4}$ x $11\frac{1}{2}$. Good 6.00

ABERNETHY

Mezzotint - John Abernethy Esq. F.R.S. - Engraved
by Edward McInnis after Sir Thomas Lawrence.
Published 1842. $16\frac{1}{4}$ x 11. Very bright. Almost
mint. 15.00

ASHEURTON

Mezzotint - Lord Ashburton - Open letter proof.
Engraved by C. E. Wagstaff after Sir Thos. Lawrence.
Published 1837. $16\frac{1}{2}$ x 11. Bright. Excellent. 12.00
Another copy 16 x $10\frac{1}{2}$ 10.00

LARGE CABINET NO. 9

Page 7

FARRY

Stipple engraving vignettted - Capt. Farry, the Arctic explorer (in pencil) - proof before all letters. 12 x 9½. Very good. 18.00

KEFFEL

Stipple engraving on marble in sepia - Lord Viscount Keffel - open letter proof. Engraved by Mercuard, pupil to Mr. Bartolozzi. Cut in marble by Cirachi. 11½ x 8½. Picture excellent. 25.00

SHERBROCKE

Line engraving on copper - Lt. Gen. Sir John Cochrane, Sherbrooke, G.C.B., Gov. Gen. & Commander of the Forces in British N. America - Fainted, Engraved and Published by Robert Field, Halifax N.S. 24 June 1816 - Full length. 15½ x 9¾. Better than fair. Excessively rare 90.00

KINGSLEY

Mezzotint - William Kingsley, Esq., Major General and Governor of Fort William in North Britain - Engraved 1760. by Richard Houston after Sir Joshua Reynolds. 15½ x 11. Good 25.00

GARRICK

Mezzotint - Mr. Garrick in the character of Kitely - Engraved by John Finlayson 1769 after Sir Joshua Reynolds. 15½ x 11½. 35.00

REYNOLDS.

Line engraving on copper - Sir Joshua Reynolds Kt - Engraved by J. K. Sherwin after a self portrait by Reynolds. 13¼ x 11. Good but small hole in paper. 10.00

LARGE CABINET NO. (9)

Page 8

WELLINGTON

Mezzotint - Duke of Wellington - Proof before all
letters - No indication of engraver or painter.
Half length. $16\frac{3}{4}$ x $14\frac{1}{4}$. Brilliant. Mint.

35.00

Litho print hand coloured - Wellington - Full
length profile. $16\frac{1}{4}$ x 10.

8.00

8 930.50

LARGE CABINET NO. 10BILLIARD ROOMPORTRAITSBRANT

Mezzotint in colours - (in picture) Thayera
 danegaa, Joseph Brant, the Mohawk Chief - Proof
 in colours before title and engraver's name.
 After the protrait by Romney. Modern "Burlington
 Proof". 23 x 22. Brilliant. Mint.
 Published 1918. London.

70.00

Photographic print of portrait oil painting.
 No indication of subject or artist. 30½ x 25

5.00

STUART

Mezzotint - M. General James Stuart (pencil note:
 With Wolfe at Quebec) Engraved by C. H. Hodges
 after George Romney. Published 1789 by John &
 Josiah Boydell. 33½ x 23. Bright. Good. Rare

55.00

NELSON

Stipple engraving, modern plate. Admiral Lord
 Nelson - Proof before any letters. Full length
 29 x 20¼. Bright & fine but probably modern plate.
 Matches, except in size, stipple engraving by
 Henry Meyer after Hoppner, Published 1805.
 Plate size 20 x 12¾. This one 23½ x 15¾.

40.00

O'CONNELL

Litho print - Daniel O'Connell, The Great Irish
 Liberator - Printed and published 1874 by Th. Kelly.
 Engraved "Proof" 29¼ x 23¼. Linen back. fair.
 Half length

15.00

GEORGE III (?)

Mezzotint - Trimmed and mounted to blend, i.e.
 no legend. Numerous tears repaired in mounting.
 23 x 16½. Very much scuffed and torn.

5.00

ARNOLD

Crayon drawing - Le General Arnold par Armand
 Dumasq 13¼ x 9½. (possibly litho reproduction.)

35.00

LARGE CABINET NO. 10

Page 2

HOOD

Stipple engraving - The Rt. Hon. Lord Hood, Vice
Admiral of the Red & Commander in Chief of the
Mediterranean - Painted by J. Northcote. Engraved
by G. Fiesinger 1793. Open letter proof.
17 $\frac{3}{4}$ x 12 $\frac{1}{2}$

18.00

BANKS

Line engraving - Sir Joseph Banks, Bart. - Open
letter proof on India before engraver's name.
Engraved by Luigi Schiavonetti after T. Phillips
Published 1810. 14 $\frac{1}{2}$ x 14 $\frac{3}{4}$. Very Good.

22.50

DAVISON

Mezzotint - Alexander Davison Esq. (of the
Legislative Council of Quebec) - Painted by L. F.
Abbott 1797. Engraved by Wm. Barnard. Published
London 1804 by G. Andrews. Half length.
20 $\frac{1}{2}$ x 14 $\frac{3}{4}$. Very bright. Mint. Very rare.

25.00

TOWNSHEND

Mezzotint - The Hon. Col. Townshend - Painted by
Thos. Hudson. Engraved by James McArdell. Sold
by McArdell. 16 x 11. Brilliant. Almost mint.
Very rare.

60.00

PITT

Line engraving - The Right Hon. William Pitt -
Engraved by J. K. Sherwin after T. Gainsborough.
19 x 13 $\frac{1}{2}$. Scuffed and damaged. Publisher's line
hidden by mount.

9.50

CLIVE

Stipple engraving on copper - Lord Clive (with arms)
Painted by Nathaniel Dance. Engraved by F. Bartolozzi
1788. Three quarter length. Bright. Fine. Rare.
20 $\frac{3}{4}$ x 14 $\frac{3}{4}$

55.00

LARGE CABINET NO. 10

Page 3

PUTNAM

Stipple engraving - Israel Putnam Esq.
Major General of the Connecticut Forces,
and Commander in Chief at the Engagement
on Bunkers Hill near Boston, 17 June, 1775.
Painted by J. Wilkinson. No engraver's
name. Published London 1775 by C. Shepherd.
380 19 x 12 $\frac{1}{4}$. Good impression and condition. 50.00

COCK

Line engraving on copper - No title but portrait
of Captain James Cook, three quarter length,
sitting with right hand on map - Painted by
Nathaniel Dance. Engraved by J. K. Sherwin.
(These two names are engraved lightly in the
frame. Proof before titling. 12 x 10 $\frac{1}{2}$.
Very bright and clean. Mint. 80.00

DURHAM

Mezzotint - The Earl of Durham, G.C.B. - Painted
by Sir Thomas Lawrence, F.R.A. Engraved by
Samuel Cousins, A.R.A. Proof "en lettres grises"
marked Proof in corner of plate, lightly. Half
length. 23 $\frac{1}{2}$ x 16 $\frac{1}{2}$. Brilliant impression. Mint
condition. 55.00

DUKE OF KENT

Line engraving - H.R.H. Prince Edward, Duke of Kent
and StrathearnGovernor of Gibraltar...etc. -
Painted by Sir Wm. Beechey. Engraved by Wm. Skelton.
Published by Shelton 1815 - 18 $\frac{1}{2}$ x 14. Fair. Good 35.00

SCHANK

Mezzotint - Captn. Schank, Royal Navy - Painted by
I. J. Masguerier. Engraved by Charles Turner.
Published 1799 by Turner. Final proof before
retouching letters. 20 x 15 $\frac{1}{2}$. Good. Foxed. 40.00

LARGE CABINET NO. 10

Page 4

FRANKLIN

Stipple engraving - Sir John Franklin, R.N.
Engraved by Thomson after Derby. Published
1830. 9-1/3 x 6 1/2. Foxed.

5.00

Accompanied by an autograph signed letter from
Franklin to John Murray, 28 July 1823.

12.00

8692.00

PORTRAITSBILLIARD ROOMLARGE CABINET NO. 11

Page 1

VOLTAIRE

Fassepartout mount containing effigies of Voltaire, as follows:

- | | | |
|--|-------------|-------|
| 1. Line engraving - Il ote aux nations le bandeau de l'erreur Henriade - Drawn after Houdon's bust by J. M. Moreau le Jeune. Engraved by P. Alex. Tardieu 1784. $11\frac{1}{2} \times 8\frac{1}{2}$. Excellent. | 10.00 | |
| 2. Fine engraving of unusual technique. Trimmed close, unsigned, but pencil notation on reverse tentatively attributes plate to Coylus. $6\frac{1}{2} \times 5\frac{3}{4}$. Good. Unusual. | 10.00 | |
| 3. Pencil drawing of - M. de Voltaire - No signature. $3\frac{1}{4} \times 6\frac{1}{2}$. | 10.00 | |
| 4. Line engraving - Voltaire - Drawn by Vincent after the bust by Houdon. Engraved and published by S. C. Miger. $8\frac{3}{4} \times 6\frac{1}{2}$. | 7.50 | |
| 5. Half tone reproduction of Houdon bust at Versailles | <u>2.00</u> | 39.50 |

LAVAL

Line engraving, with stiple on face - Franciscus de Laval, primus episcopus Quebecensis. Les Maison de Laval et de Montmorency - Half length in oval. Engraved by Claude Duflos. $8\frac{1}{2} \times 6\frac{1}{2}$. Good impression. Excellent condition.

15.00

PHYSIONOTRACE

Six miniature aquatints in colours. Proof before titling. Drawn and engraved by various artists using the "Physionotrace" invented by P. Chrétien. Brilliant colours in circles 2 to $2\frac{1}{4}$ diameter, plate size approx. $3 \times 2\frac{1}{2}$. Mounted on one sheet. Excellent condition. Three of the subjects identified in pencil.

45.00

LARGE CABINET NO. 11

Page 2

DESTRADES

Mezzotint - le Comte Destrades, Mareschal de France...Viceroy de l'Amérique...premier ambassadeur...pour les traités de Paix à Nimegue - Drawn, engraved and printed by Hermann Hendrik Quiter, et Nimiguen 1678-9. 11 x 12½. Poor impression. 15.00

MONTMORENCY

Line engraving - Henricus Ludovicus Habert de Montmor Joann Fil - Drawn and engraved by Claude Mellan 1640. Was a member of the Society of Notre Dame de Montréal, as also of the Hundred Associates. 13½ x 9. Brilliant impression of plate in Mellan's earlier manner. Excellent condition, trimmed close. 25.00

HARLAY

Line engraving on copper - Pen notation: Franciscus De Harlay, Archeveque de Paris 1653 - Proof before letters - Drawn from life and engraved by Pieter Van Schuppen 1659. Half length in frame of oak leaves. 15½ x 10½. Bright. Small stain. Trimmed to plate. 25.00

Line engraving - Francois de Harlay, Archbishop of Paris but no indication as titling space at foot of plate has been trimmed off. 15½ x 12½. Good impression and condition. May be proof before letters. Painted from life and engraved by Robert Nanteuil 1671 and printed. 25.00

Line engraving - Franciscus de Harlay Arch Parisiensis, etc - (on oval band) - Painted from life, engraved and printed by Robert Nanteuil 1673. Decicated by Franciscus Barbier 21 x 17½. Very good print. Exceptional condition. 35.00

Line engraving - (Pencil notation Francois de Harlay, administrateur religieux du Canada) Archeveque de Rouen. Proof before all letters. Half length. Much later than previous prints. Ascribed to Michel Lasne. 12¾ x 8½. Bright proof, excellent condition. 30.00

LARGE CABINET NO. 11

Page 3

D'ESTREES

Line engraving (combined with etching)
 Victor-Marie d'Estrées, Maréchal de France -
 Proof of early state, before titling on oval
 band. Painted by Nicolas Larquilliere.
 Engraved by Jean Audran
 12 $\frac{3}{4}$ x 8 $\frac{3}{4}$. Bright. Very Good. 17.50

DE L'ISLE

Line engraving - (Pencil: Beaussier De L'Isle,
 Comander-in-Chief in naval battle July 27, 1756
 near Louisbourg - Proof before all letters. No
 indication of engraver. Plate size 6 $\frac{1}{2}$ x 4.
 Sheet size 17 $\frac{1}{4}$ x 12 $\frac{1}{4}$. Brilliant proof. Mint. 25.00

DU QUESNE

Mezzotint in colours - Abraham, Marquis du Quesne,
 Lieutenant General des Armées Navales ...1610-33 -
 Engraved by Ridé after Sergeant 1737. No. 17 in
 the series of coloured "taille douce" published by
 Blin of Paris. This du Quesne is not the Canadian
 10 $\frac{3}{4}$ x 6. Fair. 15.00

CONDE

Line engraving - Henry de Bourlon, Prince de Condé,
 Duc d'Anguien...etc. (et vice roi de la Nouvelle
 France) - Engraved by Michel Lasne. Printed by
 Mariette 1632.
 16 $\frac{3}{4}$ x 11 $\frac{3}{4}$. Good 12.00

LÉVIS

Line engraving on steel - Francois Gaston, Due de
 Lévis. Engraved by J. Porreau. 6 $\frac{1}{2}$ x 6 $\frac{1}{4}$.
 Brilliant. Mint. Modern 10.00

MONTCALM

Line and stipple etching - Marquis de Montcalm
 de St. Veran. Engraved by Adolphe Varin after
 Sergeant. 12 x 8 $\frac{3}{4}$. Bright in bistre. Mint.
 Modern. 7.50

LARGE CABINET NO. 11

Page 4

BOUGAINVILLE

Aquatint in colours - L. A. Bougainville,
Comte de l'Empire...etc. - Engraved by and
published by Forget, Paris.
10 x 6 $\frac{1}{2}$. Bright colours. Foxed in margins 6.00

VAUDREUIL

Line and stipple engraving - L. Ph. de Rigault,
Marquis de Vaudreuil, Lieut Général des Armées
Navales....Député de Castelnaudary aux Etats Généraux
de 1769 - Engraved by Le Tellier after Labadye.
No. 153 in a collection published by Sieur
Dejabin at Paris.
8 $\frac{1}{2}$ x 5 $\frac{1}{2}$. Good impression and good condition. 12.00

VENDOME

Line engraving - César, Duc de Vendome, Premier
fils de Gabrielle destrées, Duchesse de Beaufort..
etc. (et vice roi de la Nouvelle France) - Engraved
by Jacques Grignon, after Mignard, and ornamental
decorations after Francois Chauvean.
17 x 14 $\frac{1}{4}$. Good, in good condition. 20.00

Line engraving - Later state of same plate is with
a variant legend all in one line, immediately
below the picture.
15 x 14 $\frac{1}{4}$. Poorer print but still good. 15.00

VIGER

2 Litho prints - L'Hon. D. B. Viger, Member du
Conseil Législatif du Bas Canada...etc. - Loudres,
publie par a Bourne: Montréal chez E. R. Fabre
et chez A. Bourne, Graveur. Lithographie de C.
Hillmandel. C. Hamburger lithog. d'après nature.
17 $\frac{1}{2}$ x 11 $\frac{1}{4}$. Good impression. Water stains.
2 prints. 15.00

FONTCHARTRAIN

Line engraving on copper - Paul Phelipaux Seigneur
de Fontchartrain Secrétaire d'Etat - Engraved by
Gérard Edelinck. 17 x 11 $\frac{1}{4}$. Brilliant impression
of a fine plate in the manner of Edelinck's best
work. Excellent condition. 85.00

LARGE CABINET NO. 11

Page 5

PONTCHARTRAIN

Line engraving in colours - Monseigneur de Pontchartrain, Chancelier de France - chez N. Bonnart. Popular engraving hand coloured. (Note - This is not the same statesman as above. A pencil note identifies this member of the family as Louis Philipaux, contrôleur général des finances et ministre de la marine. 11½ x 8. Good

25.00

LÉRY

Line and stipple engraving in colours - Joseph Léry, Baron de L'Empire...etc. (né à Québec) Drawn by "M". Engraved by J. Cassaert. Published Paris "chez l'anteur". 8½ x 5½. Good

17.50

ORANGE

Line engraving on copper - Frederico Henrico (of the House of Orange, pencil note) - No indication of engraver or painter. Full length in armour with elaborate symbolic ornamentation and lengthy legend. A map of North and South America lies unrolled at his feet. 8½ x 6½. Good

15.00

FRANÇOIS I

Line engraving on copper - Portrait de Francois I d'après le Tableau du Titien, qui est dans le Cabinet du Roy - Gravé par Gilles Edme Petit 16½ x 12½. Good

18.00

BOUGAINVILLE

Litho print in colours, vignette - L'is A'ne de Bougainville - Lithographed by Delpech from a drawing of Belliard. From the series of 110 Portraits de Personnages les plus illustres de France published by Francois Seraphin Delpech in Paris. 18½ x 12½. Very good, bright and clean.

5.00

LARGE CABINET NO. 11

Page 6

LA ROCHE FOUCAULT

Litho print in colours, vignettted - Laroche
foucault - Liencourt - by Delpech, after Billiard.
16 $\frac{1}{2}$ x 12 $\frac{1}{4}$. Good 8.00

Litho proof in colours, vignettted - Proof before
letters. Exactly same subject as above, looking
to right instead of left, drawn by Mauraisse.
14 $\frac{1}{4}$ x 10 $\frac{1}{4}$. Brighter than above. 12.00

LA PERCUSE

Litho print in colours, vignettted - Laperouse -
by Delpech after Maurin.
16 $\frac{1}{4}$ x 12 $\frac{1}{4}$. Fair. 3.50

DU QUESNE

Litho print in colours, vignettted - Du Quesne,
Tiré du Château d'Eu - by Delpech after Maurin.
This subject is the great naval commander, not
the governor of New France. (see below)
19 x 12 $\frac{1}{4}$. Fair 12.00

DU QUESNE

Line engraving on copper - Abraham du Quesne.
Lieutenant General des Armees Navales du Roy. -
Engraved by Edelinck. Brilliant impression from
a typical plate by Gerard Edelinck.
17 x 11. Excellent. 85.00

ARMENOVILLE

Line engraving - Jos. Jo. Bap. Fleriau D'Armenoville
Eques. Commendator - Engraved by Jean François Cars
after Rigaud. 14 $\frac{1}{2}$ x 9 $\frac{3}{4}$. Fair. Good condition. 7.50

5963.00

REPRODUCTIONSLARGE CABINET NO. 12DODD-SIMPSON

15 half tone reproductions of paintings or prints by Bartlett, Scurne, John Murray, Duncan and others. No attributions. - Compliments of Dodd Simpson Press Ltd., Montreal - 11 $\frac{1}{2}$ x 17. Reproductions not very good.

The set 3.00

NOTMAN

9 Photographic prints mounted, part of a large series of W. Notman:

No. 16 - Two copies - Citadel Quebec from Point Levis (showing paddle steamer J. McKenzie at Levis wharf.

No. 25 - Montmorency Falls

No. 13 - Lcrette Falls

No. 27 - Emigrants Pioneering West, painted by O. R. Jacobi.

No. 12 - Pen and Ink Sketch by E. Verboeckhoven.

No. 41 - Sunset at sea.

No. 14 - New England Hay Harvest

No. 36 - Under the Ash Trees

Mounted - 13 $\frac{1}{2}$ x 18 $\frac{1}{2}$

The set 8.00

\$11.00

REPRODUCTIONSCABINET NO. 13QUEBEC ENVIRONS

Set of 16, plus 2 extra, litho prints in colour, of summer and winter scenes in and about Quebec. Reproductions of water colours or pastel crayons. Title in red type below pictures but no indications whatever of painter, engraver, lithographer, printer or publisher. One extra print has blind die stamp of Royal Artillery Library, Woolwich. The year 1860 is pencilled on some of the prints. $10\frac{1}{2} \times 14\frac{1}{4}$. Very good condition. The artist seems to be an able amateur; possibly also the lithographer.

90.00

MILBERT'S VIEWS OF NEW YORK

Set of 10 litho prints in black and white of New York environs towards the North. All views painted by C. Milbert. Six were lithographed by Mademoiselle Formentin, four by C. Motte $12\frac{1}{2} \times 18\frac{1}{2}$. Good, clean, some slight marginal foxing. These drawings were probably designed for Milbert's views illustrating Voyages in North America, in French. Milbert was in America from 1815 to 1822.

150.00

MILBERT'S VIEWS

Litho print in colours - White Hall, Lake Champlain (Titles in four languages) - Painted from nature by J. Milbert. Litho by Eichebois and V. Adam. Printed by E. Ardet. No. 21. 6e livraison Amérique Septentrionale. $12\frac{1}{2} \times 19$. Bright. Very Good.

20.00

Litho print uncoloured - Military post, Sackett's Harbour - Drawn by Milbert. Litho by various. $12\frac{1}{2} \times 21$. Fair

5.00

Four litho prints on one sheet - Scenes in New York State - Drawn and litho by J. Milbert $12\frac{1}{2} \times 19$. Fair

3.00

Litho print - Vue du Cours superieur de la riviere Mohawk qui se réunit au fleuve Hudson Drawn by J. Milbert. Litho Langlume. $12\frac{1}{2} \times 17\frac{1}{2}$. Bright. Almost mint.

20.00

REPRODUCTIONSCABINET NO. 13

Page 2

MILBERT'S VIEWS

Litho print - Vue de la Source minérale Union
à Saratoga.- Litho by J. Milbert & Langlume.
12½ x 17½. Bright. Fair.

20.00

\$ 308.00

SMALL PORTRAITSCABINET NO. 14DUCHESS E D'AIGUILLON

- Line engraving - Mme De Combalet (Duchesse d'Aiguillon) - Engraved by Ceroni after Petitot. Open letter proof (lettres grises). Head and bust in small oval. 2-5/8 x 1-7/8. 12½ x 8¾. No. 59 of a series. 3.00
- Line engraving - Duchesse d'Aiguillon - engraved by Ferrot Fils after Deveria. Bust in elaborate symbolic frame 9¾ x 7. Fair impressiön. Fair Condition. 2.50
- Line engraving as above but open letter proof. 14¾ x 10. Fair 5.00
- Line engraving on copper - Très haulte et très puissente dame Dame Marie de Wignerod, Duchesse d'Aiguillon - Early state before arms. Engraved by Balthazar Moncornet. 8 x 5. Good impression. Fair. 10.00

LESDIGUIERES

- Line engraving - Faule DeGoudy, Duchesse De Retz, etc - Engraved by Claude Duflos after A. Fezey. Three quarter length. 9 x 6¼. Bright impression. Excellent. 12.00
- Line engraving - Faule de Goudy Duchesse de Retz Douariere De Lesdiguieres - likeness engraved by Duflos after Fezey. Full length 12½ x 8½. Very bright. Very Good. 17.50
- Line engraving hand coloured - Two copies of a popular print published 1696 by A. Trouvain - Faulle Françoise Marguerite de Goudy Duchesse de Lesdiguières. Full sheet 13¾ x 9¾. Second copy trimmed 11½ x 8½. Popular type. The two copies 20.00

BOUGAINVILLE

- Litho print in colours vignettèd - Bougainville - England after A. Maurin 1833. No engraver's name. Two copies. 12 x 9. Good. The two copies 7.00

CABINET NO. 14.

Page 2

BOUGAINVILLE

- Litho print in colours - Bougainville -
Variation of portrait by A. Maurin 1835.
Printed by Lemercier. $9\frac{1}{2} \times 6\frac{1}{4}$. Good 3.50
- Litho print in colours - L'ies A'ne de
Bougainville - Another variation (younger)
of Maurin portrait, unsigned. Litho by
Delpech. $10\frac{3}{4} \times 7$. Good 4.00
- Aquatint in colours, close cut - L. A. Bou-
gainville Comte de l'Empire...etc. - Engraved
and published by Forget. Two copies
 $7\frac{1}{2} \times 5\frac{1}{2}$. Fair $8\frac{1}{2} \times 5$. Brilliant.
2.50 plus 7.50 10.00
- Aquatint in colours as above but proof
before title. $11\frac{1}{2} \times 8$. Good 12.00
- Aquatint in colours - Bougainville -
Engraved by Wachsmann. Published by Schumann,
Zwickau. Bust profile.
 $8\frac{1}{4} \times 6$. Very good. 10.00
- Line engraving - Bougainville - Engraved by
A. Boilly after J. Boilly.
 $11\frac{1}{2} \times 8\frac{3}{4}$. Very good. 7.00
- Litho print - Bougainville - Engraved by
Emile Lassalle after Maurin. Printed by
Lemercier. $14 \times 9\frac{3}{4}$. Very good. 10.00
- Gravure in sepia - Monsier de Bougainville -
Engraved by James Hyatt from the painting owned
by Comte de Kerallain.
 9×7 . Very good. 5.00
- Two line engravings, being a page from France
Maritime - Bougainville - Vaisseau de 74 désarmé -
 $10\frac{1}{2} \times 7\frac{1}{4}$. Fair 2.00
- Line engraving - Miniature bust A. Bougainville -
IM - $2 \times 1\frac{3}{4}$. Good 3.00

LA PÉROUSE

- Line engraving - Jean François Galaup de la
Pérouse, Chef d'Escadré...etc. - Engraved by Alex
Tardieu from a miniature. 1793.
 $10\frac{3}{4} \times 8\frac{1}{2}$.
Another copy $13\frac{1}{2} \times 10\frac{1}{2}$. Both very good. Two 8.00

CABINET NO. 1A

Page 3

LA PÉROUSE

Litho print in colours, vignitted - La Pérouse - Litho by Delpech. No other indication of artist or engraver. 10½ x 7. Good.	3.00
Aquatint in colours - Jean François Galaup de la Pérouse, Chef d'escadre...etc. - Head and shoulders in oval only in colours. No indications of artist or engraver. 7½ x 5. Bright. Good.	7.00
Line engraving - Jean François Galoup de la Pérouse - Engraved by Jos. Baker (for magazine) 7½ x 5. Poor.	1.50
Stipple and line engraving (aquatint?) - Giovanni Francesco Di Lapérouse celebre navigatre Engraved by D. K. Bonatti. Drawn by G. B. Bosio. Full length. 10¾ x 7. Very bright and very good.	6.00
Two stipple engravings on one plate - Names in Russian? - La Pérouse and Baudin - Unsigned Sheet. 8 x 11½.	2.00
Line engraving vignitted signed Pigeot - Proof before titling. 12¾ x 9¾. Good	4.00
Line engraving - La Pérouse - Engraved by Bovinet. Open letter proof. 11 x 7¾. Good.	7.50
Line engraving - Engraved by Bertonnier. Proof before titling. Miniature portrait 2-1/8 x 1¾. - 8¾ x 6¾. Very good.	5.00

\$157.00

SMALL PORTRAITSCABINET NO. 15CAPTAIN COOK

Stipple and line engraving or aquatint, in colours hand painted - Giacomd Cook - Engraved by Sasso after Bosio. Part of Italian series. 11x8. Bright. Very good.	9.00
Aquatint printed in colours - Captain James Cook - Engraved by W. Holl after a painting by N. Dance. Brilliant. Mint.	20.00
Litho print in colours, vignettted - Cook - Engraved from A. Maurin. 10 $\frac{1}{4}$ x 7. Fair	5.00
Aquatint in colours - Jacques Cook, ne a Marton - etc. - England by Gabriel. 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$. Bright. Good.	9.00
Aquatint - Captain Cook. - Engraved by E. Scriven after Dance. 10 $\frac{1}{4}$ x 7. Fair.	3.00
Line engraving - Captain James Cook, F.R.S. - Painted by Wm. Hodges. Engraved by James Basire. 12 $\frac{1}{4}$ x 9 $\frac{1}{4}$. Very fair.	10.00
Line engraving - Le Capitaine Cook - portrait in oval, over a vignette captioned: Mort Tragique du Capitaine Cook...1779.- No indications of engraver or artist. 9 $\frac{1}{4}$ x 6 $\frac{1}{2}$. Good.	12.00
Line engraving of Capt. Cook - Proof before all letters. 10 $\frac{1}{4}$ x 8. Very bright. Good.	20.00
Line engraving of Capt. Cook - Proof before all letters. 9 $\frac{1}{4}$ x 6 $\frac{1}{4}$. Good.	15.00

PRINCE RUFERT

Line engraving on steel - Rupert de Bavière, duc de Cumberland, Palatin du Rhin - After a painting by Van Dyck. No. 2272 in a French series 12 $\frac{1}{4}$ x 8 $\frac{3}{4}$. Very good.	3.50
Mezzotint - Prince Rupert when young - Engraved by J. W. Cook after G. Honthorst - 1849. 8 $\frac{3}{4}$ x 5 $\frac{3}{4}$. Fair.	2.00

CABINET NO. 15.

Page 2

PRINCE RUFERT

Line engraving - Illustrissimis Princeps Robertus, Comes Palatinus Rheni...etc. - Engraved by Hendrik Snyers after Van Dyck. Printed in Antwerp. Three quarter length. 13 x 9½. Very bright. Almost Mint.	35.00
Line engraving - Robert de Bavieres Prince et Comte Palatin - etc. - Engraved by Moncornet after Van Dyck. Arms in upper left corner coloured. 6½ x 4¾. Bright. Fair.	12.00
Line engraving - Robertus Filius Frederici Comitis Palatini Rheni...etc - Engraved by Pieter De Jode, Jr. after Van Dyck. 6¾ x 5¾. Very bright. Good.	12.00
Line engraving - Rupertus, Comes Palatinus... etc. No indication of engraver or artist. Proof before completion of title band around oval. 7 x 5. Fair.	15.00
Line engraving - No title or signature. Trimmed to blend. Possibly a proof before letters. 4 x 3¾. Good.	5.00

SULPICIAN

A set of line engravings showing head and shoulders in oval with band, Sulpician symbol AM in each of four corners.

TRONSON

Line engraving - Ludovicus Tronson...etc. (died 1700) - Painted from life by N. Guerry. Engraved by Claude Duflos. 13¾ x 10¾. Good.	15.00
---	-------

BRETONVILLIERS

Line engraving - Alexander Le Rageois de Bretonvilliers...etc. (died 1676) Engraved by L. Barbery after Montagne. 13¾ x 10¾. Good.	15.00
--	-------

SULPICIANSCABINET NO. 15.

Page 3

LESCHASSIER

Two copies of line engraving - Franciscus
Leschassier...(died 1725) - Engraved by
Jean Moyreau 1727 after F. André Dominican
14 $\frac{1}{2}$ x 11. Good Two 20.00

LE PELETIER

Two copies of line engraving - Carolus Maritius
Le Peletier...(died 1731) - Engraved by Jean
Moyreau 1734 after N. Lefebvre. 13 x 10 $\frac{1}{2}$.
Good. Two 20.00

COUSTURIER

Two copies of line engraving - Joannes
Cousturier....(died 1770). Engraved 1772 by
Pierre Maleuvre after J. S. Duplessis 1771.
14 $\frac{1}{2}$ x 11 $\frac{1}{4}$. Good. Two 20.00

BOURACHOT

Line engraving - Claudius Bourachot...(died 1777)
Engraved by Pierre Maleuvre after Callet.
13 x 10 $\frac{3}{4}$. Very good. 12.00

OLIER

Line engraving, the face au pointillé - Jean
Jacques Olier. Engraved by Jean Boulanger.
Proof before all letters.
15 $\frac{1}{2}$ x 10 $\frac{3}{4}$. Very bright. Very good. Proof. 45.00

OLIER

Line engraving - Jacques Olier...fondateur de
St. Sulpice...(died 1657). Engraved by
Etienne Desrochers. 9 $\frac{1}{2}$ x 5 $\frac{1}{2}$. Good. 10.00

Mezzotint - J. J. Olier, Fondateur...etc. -
Open letter proof before names of engraver,
artist and publisher. 10 $\frac{1}{2}$ x 7. Fair. Margin
stained. 5.00

FRENCH CLERGY

CABINET NO. 15.

Page 4

OLIER

Litho print - Jean-Jacques Olier...etc. -
Engraved by Carrière after Boulanger
6½ x 4½. Poor. 1.00

HARLAY

Line engraving - Francois de Harlay de
Chanvallon...Archevesque de Paris...etc -
Engraved by Nicolas de l'Amessin 1660.
11 x 8½. Fair. 10.00

Line engraving - hand coloured - Messire
Francois de Harlay Archeveque de Paris...etc -
Engraved and published by Antoine Trouvain
1694. Popular Print, Hand coloured.
11½ x 8. Good. 8.00

Line engraving hand coloured - Francois de
Harlay de Chauvallon Archeveque de Paris...etc -
Engraved by F. Jollain - Early state before
engraver's name and inscription of Notre Dame
Church in background. 12½ x 9.
Popular print in colours. Fair. 10.00

Line engraving hand coloured - Francois de
Harlay ...etc. Exactly as previous with
retouching and engraver's name. F. Jollain.
Colours also vary (with scarlet hands).
14½ x 9½. Poor. 6.00

Line engraving - Francois de Charvalon Archevesque
de Rouen Frimat de Normandie - Proof before final
letters. No indication of engraver.
10½ x 6½. Very bright. Very good. 10.00

AMBOISE

Aquatint in colours - Georges d'Amboise, Cardinal,
Archevesque de Rouen...etc. - Drawn and engraved
by A. F. Sargent 1766. Published by Elin,
imprimeur en taille douce - 11½ x 8. Fair. 7.50

BERNIERES

Line engraving - Messire Jean de Bernières
Louigny...trésorier de France à Caen...etc. -
Engraved by Pierre Landry 1670. 5½ x 3½. Fair. 5.00

CABINET NO. 15.

Page 5

VARLET

Line engraving - Dominicus Maria Varlet
Episcopus Babyloniensis...etc - Engraved
by Jakob Folkema after H. Pethoren
11 x 8 $\frac{1}{2}$. Brilliant impression from deeply
etched lines. Very good condition. 15.00

MORNAY

Line engraving - Le R.P. Francois de Mornay
Capucin Evesque de Quebec...etc - Engraved by
Etienne Desrochers.
6 x 4 $\frac{1}{2}$. Good. Rare 15.00

EMERY

Line engraving - Jacques André Emery, Supérieur
du Séminaire de Paris...etc. - Drawn and
engraved by J. A. Pierron 1811.
7 $\frac{1}{2}$ x 25 $\frac{1}{4}$. Good 5.00

Line engraving - J. A. Emery - Engraved by
Fremy. 7 $\frac{3}{4}$ x 5. Line engraving - Emery (Sup'r)
1 $\frac{1}{2}$ x 1 $\frac{1}{2}$. Good 2.00
1.00

JOGUES

Line engraving - Le R. F. Isaac Jogues...etc -
Engraved by Renatus Decoinces 1792.
5 $\frac{1}{2}$ x 3 $\frac{1}{2}$. Good. 3.00

RICHELIEU

Line engraving - Armand du Flessis Cardinal de
Richelieu - Engraved by Pierre Savart 1774 after
Champagne. 6 $\frac{1}{4}$ x 4 $\frac{1}{2}$. Bright. 5.00

\$453.00

CABINET NO. 16LABELS

Set of five "hat liners" (w Fcnds de Chapeaux")
 used in the inside top of "Beaver Hats". Line
 engravings etched. All Indian subjects. No
 indications of engraver.

Diameter $7\frac{1}{2}$ - $7\frac{3}{4}$ - 8 - 8 - $8\frac{3}{4}$

37.50

One rough proof of a hat line $7\frac{3}{4}$

2.50

Jackets Nos. 17, 18, 19, 20 - Empty

\$40.00

BILLIARD ROOMSMALL CABINETCOKE SMYTH

Portfolio of 23 lithographic prints in colour. The first print with a vignette view bears the title: Sketches in the Canadas by Coke Smyth - litho prints, approximately 11 x 15, bear picture title, and are mounted on boards 17 $\frac{1}{4}$ x 22. Boards are foxed, but litho prints are sound and clean, except Title page which is foxed. Portfolio half bound morocco and buckram. Morocco lettering piece on front cover.

250.00

OLD PHOTOGRAPHS

31 loose boards pasted both sides with old photographic prints and other illustrations of 19th century.

10.00

LABRADOR

Volume titled: Labrador Boundary Canadian Atlas - elephant portfolio oblong, three quarter bound calf and cloth. Containing some 59 maps to support the Canadian claims. Maps are coloured and Mint. Binding lightly scuffed.

150.00

SCRAP BOOK

Scrap book of mid-19th Century photographs. Three quarter bound but binding completely ruined and covers loose. Many old railroad pictures.

10.00

LUCKNOW

Large folio volume titled: Sketches and incidents of the Siege of Lucknow by Lieut. Clifford Henry Meham. London, published 1858 by Day & Son. Bound in buckram. Covers loose. Lithographed illustration.

15.00

NIAGARA

Large folio volume. Chutes du Niagara - Niagara Falls - Sketched from nature in March 1837 by A. Elouet, drawn on stone by C. Remond, Paris, Delpech 1838. Title page with small map, 4 pages of text in French and English, 6 litho prints in black and white. Binding half morocco and marbled boards.

30.00

BILLIARD ROOMSMALL CABINET

Page 2

MONTREAL

Large oblong folio volume entitled: Le Vieux Montreal 1611 - 1803. Published by Honore Beaugrand. Drawings by F. L. Morin. Litho prints including 13 maps of Montreal. Said to have been published in a limited edition of 50 copies. Bound in buckram.

50.00

N. A. PILOT

Large folio volume entitled: The North-American Pilot for Newfoundland, Labradore, the Gulf and River St. Lawrence, being a collection of Sixty accurate Charts and Plans, drawn from original surveys, taken by James Cook and Michael Lane, surveyors, and Joseph Gilbert, and other officers in the King's Service. Published by permission of the Rt. Hon. the Lords Commissioners of the Admiralty. Chiefly engraved by the late Mr. Thomas Jefferys, Geographer to the King, on thirty-six large copper plates. London, Published by R. Sayer and J. Bennett 1775 (N.B. of whom may be had, the Sailing Directions for the above charts. Dedicated by Robert Sayer to Sir Hugh Paliser, Bart, Vice-Admiral of the Blue, Governor of Newfoundland.
Three quarter bound in calf and marbled boards. Front cover sprung. Whole interior of maps in exceptional condition.

350.00

~~8865.00~~8872.50

CANADA ILLUSTRATED

Folio volume entitled: Canada Illustrated 1800 - 1877. Victoria R.I. 1897. Three quarter bound in red Morocco, gray buckram with diamond shaped panel of blue morocco stamped in gold, spine gilt extra. Scrap book of extracts referring to Canada from a London illustrated paper (probably the Illustrated London News. Illustrated with large number of prints of various kinds. Higher than usual interest.

Many of the illustrations are from drawings by G. H. Andrews.

50.00

RED RIVER

Water colour: Red River Expedition - The Troops at last-View on the Winnipeg River from Fort Alexander Aug. 18, 1870 ...etc. - Unsigned. Amateur. $6\frac{1}{2}$ x $9\frac{1}{2}$ in mahogany and gilt frame.

35.00

Sepia wash drawing: Boats running Rapids, Winnipeg River - Unsigned. 7 x 10 framed as above.

45.00

MONTGOMERY

Stipple engraving - Mort du Général Montgomery à l'Attaque de Quebec...en Decembre 1775 - Engraved by F. Zancon after I. Trumbull $11\frac{1}{2}$ x $12\frac{1}{2}$. Hogarth frame

45.00

\$ 175.00

STUDIO

282
Lower Cupboard

MONTREAL

Large folio volume entitled: Atlas of the City and Island of Montreal....etc. by H. W. Hopkins 1879. Containing some 55 maps. Sheet size $17\frac{1}{2} \times 14$. Half bound calf and cloth. 25.00

FAR WEST

Album of Photographs $6\frac{3}{4} \times 10\frac{1}{2}$. Pictures of Fort Simpson, personal photos, large number of untitled photos. 3.00

STEEN

Large folio volume entitled: Abstract of Title of James Steen of Belfast and Skegoneil, merchant.. etc. Manuscript copy of legal papers by George K. Smith. August 1871. $16\frac{1}{4} \times 12\frac{1}{4}$. Binding ruined. Note: 1871 £192/12/0

MONTREAL ISLAND

Karte Von Der Insel Montreal - Line engraving in colour. after N. Bellin 1760 - $9\frac{1}{4} \times 14$ 12.00

AMERICAN REVOLUTION

Large quarto volume of 16 line engravings with accompanying text also engraved. Title: Recueil d'Estampes representant les differents evenemens de la guerre qui a procure l'Independance aux Etats Unis de l'Amerique - Engraved by N. Ponce and F. Godefroy. $10\frac{1}{4} \times 8\frac{1}{2}$. Half bound in morocco and marbled boards. Excellent. 50.00

WITTINGTON

Line and stipple engraving hand coloured - Wittington's Ghost. Sung with great applause by Mr. Blanchard, Theatre Royal, Covent Gardens. $9\frac{1}{2} \times 8\frac{1}{2}$. Political cartoon with text of song. Poor text cut into. 5.00

FASHION

Line and stipple engraving hand coloured - Fashion plate $6\frac{1}{2} \times 4\frac{1}{2}$ unsigned but "a Paris chez l'auteur". Apparently part of series. 8.00

BENGOUGH

14 original drawings by J. W. Bengough (plus 1 by A. G. Racey) for political cartoons in the Montreal Star. Various sizes. 15.00

HUDSON'S BAY

Folio volume - Reprint Hudson's Bay Company. House of Commons 1857 - 547 p.p 13 x 8 $\frac{1}{4}$. Original paper covers. Tremaine 3729. Maps published separately are not present. 25.00

STEAMBOAT

Quarto volume ruled for accounting. Morocco gilt red panel on front cover is titled: Steam Ferry Boat. Ledger - An account for each one of a score of shareholders. Three quarter bound in suede and marbled boards. Index 9 $\frac{1}{4}$ x 7 $\frac{1}{2}$. 10.00

WEYMOUTH

Mezzotint - Weymouth Bay, Dorsetshire - Engraved by David Lucas after John Constable. 11 $\frac{1}{2}$ x 15 $\frac{1}{2}$. Poor margins 1830. 10.00

FULTNEY

Aquatint - General Lord Pultney - Engraved by S. W. Reynolds after Sir Joshua Reynolds 1824 open letter proof. 16 $\frac{1}{2}$ x 11 $\frac{1}{2}$. Very bright. Good. 20.00

BONNE - MAP

Partie du l'Amerique...qui compend Le Canada, la Louisiani, le Labrador...etc. lere feuille. Line engraving in colour. Title in cartouche. 14 $\frac{1}{4}$ x 19 $\frac{1}{4}$. Very good, but one sheet only. Removed to Drawer 7 in library cabinet. 15.00

CANADA COMPANY

Mounted map in draw case - Plan of the Province of Upper Canada and the Adjacent Territories... Compiled by James G. Chewett under the direction of Thomas Ridout, Surveyor General...shewing the Districts, Counties and Townships in which are situated the Lands purchased from the Crown by the Canada Company. Incorporated 1826. Line engraved by I. S. Cox. Outlined in colour. In three folded sheets, mounted on linen, fitted into draw case simulating a full bound volume of black morocco with gilt title on front and spine, gilt coat of arms on front. Maps are in mint condition, leather of case somewhat scuffed. 100.00

LOUISBOURG

Large 8-vo. pamphlet 74 pp. - Louisbourg in 1745. The anonymous Lettre d'un habitant de Louisbourg... edited, with an English translation, by George M. Wrong, Toronto, William Briggs 1897. Paper cover dust soiled, otherwise excellent. Tremaine 198 8.00

CARTIER

Canada: An Exhibition commemorating the 400th anniversary of the Discovery of the St. Lawrence by Jacques Cartier. A catalogue with notes. The New York Public Library - Large 8-vo. 59 pp. 1935. Paper cover 5.00

GUTHRIE'S ATLAS

Folio volume of 25 maps (nearly all of two sheets, some folding) "Engraved for Guthrie's new System of Geography". Published 1785. Three quarter bound in calf and marbled boards. Binding badly worn but maps in good condition. 20.00

KITCHIW'S ATLAS

Kitchiw's General Atlas describing the whole universe....augmented from the last edition of D'Anville and Robert...engraved on 66 plates, comprising 40 maps (the last 6 are of the Americas).. London: Robert Laurie and James Whittle. 1801. Very large folio. 21½ x 15½. Binding ruined. Maps fair. 25.00

DURHAM

Mezzotint of Lord Durham. No indication of engraver or subject. 14 x 11 in Hogarth frame. Proof before all letters. Very fine impression. Billiard room. 20.00

ILLUSTRATIONS

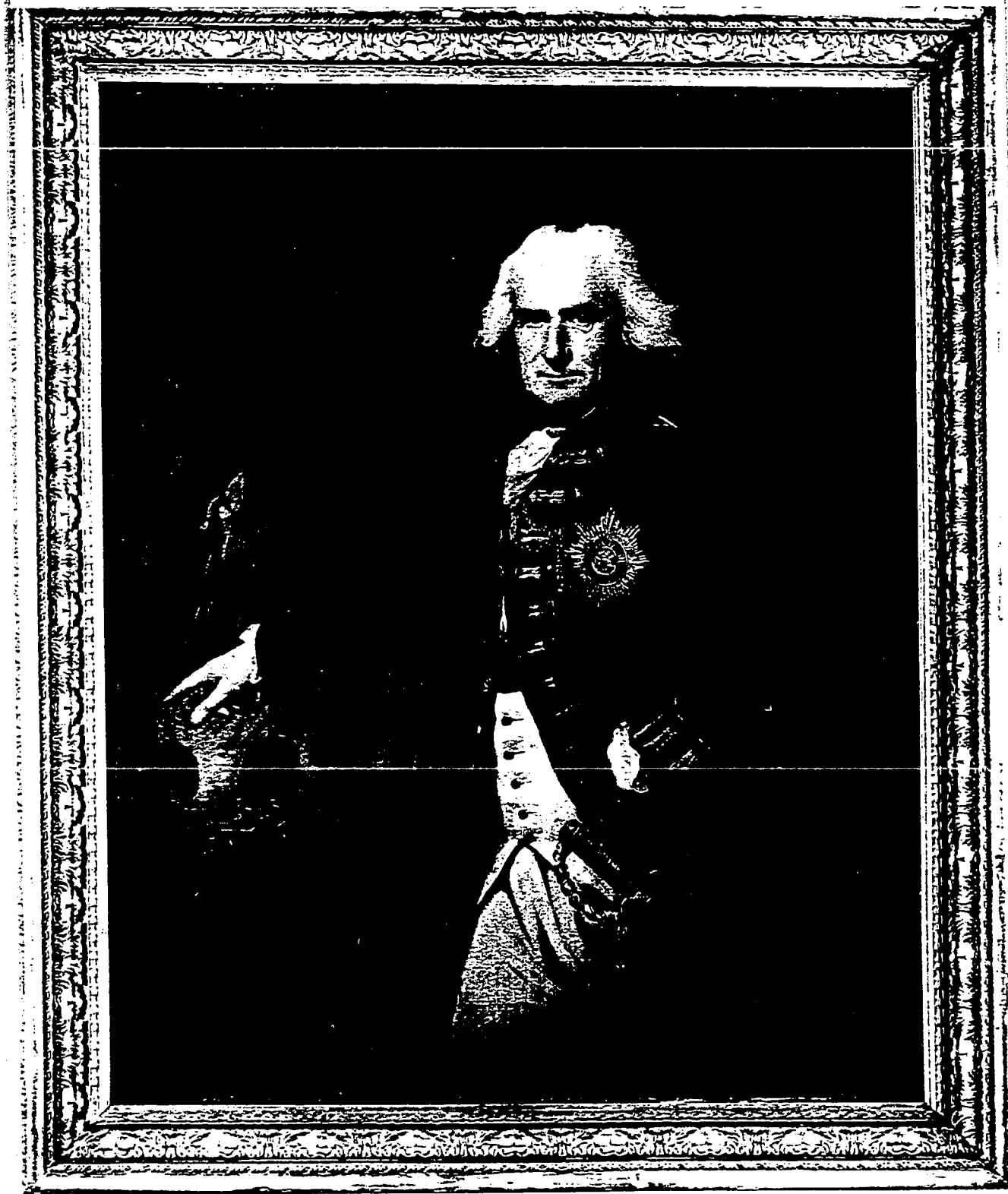


Fig. 1 ABBOTT, L.F., *Portrait of Alexander Hood, 1st Viscount Bridport*



Fig. 2 BONINGTON, Richard Parkes, *A View over the Solent, Isle of Wight*

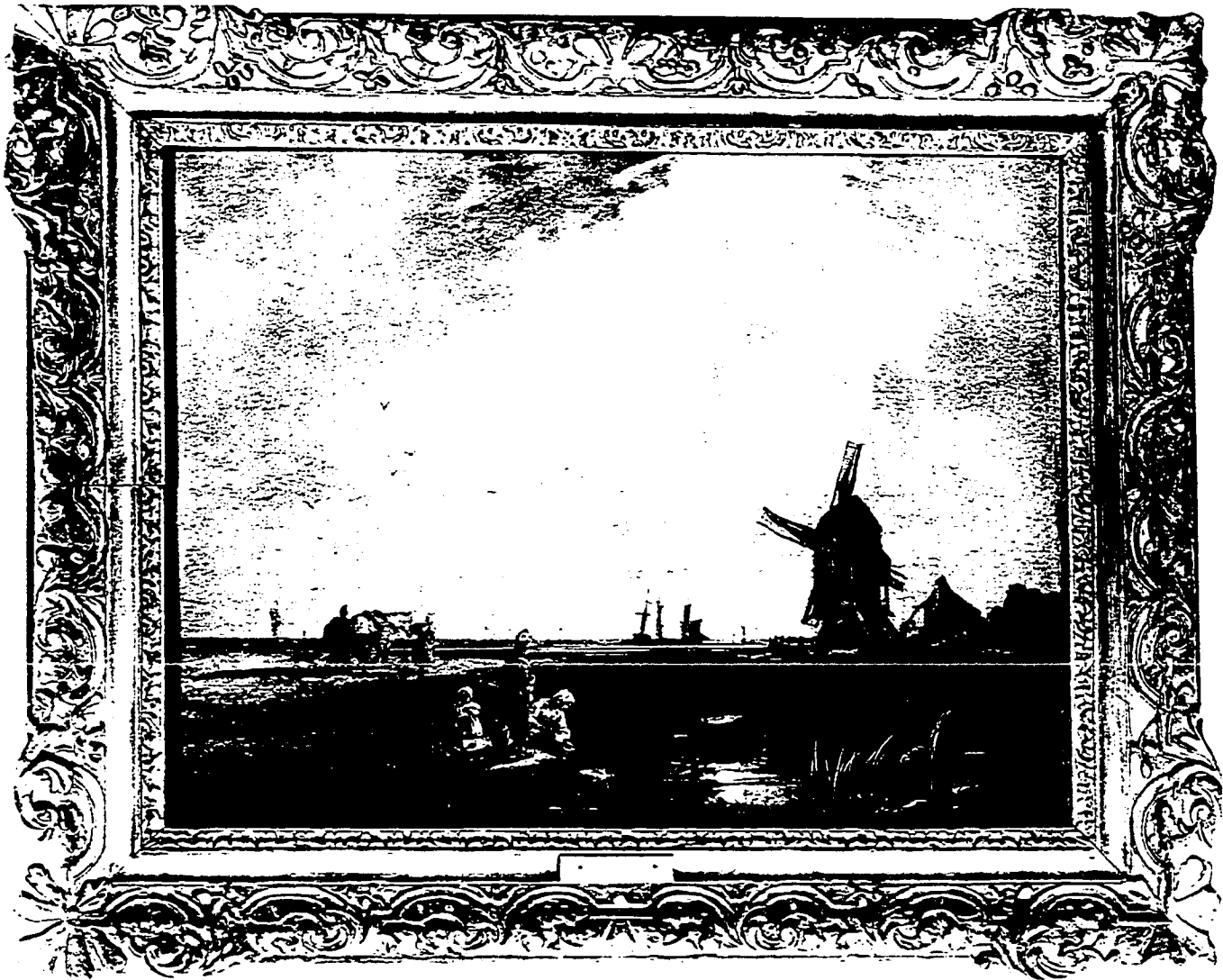


Fig. 3 BONINGTON, Richard Parkes, *Coast Scene with Windmill and Figures*

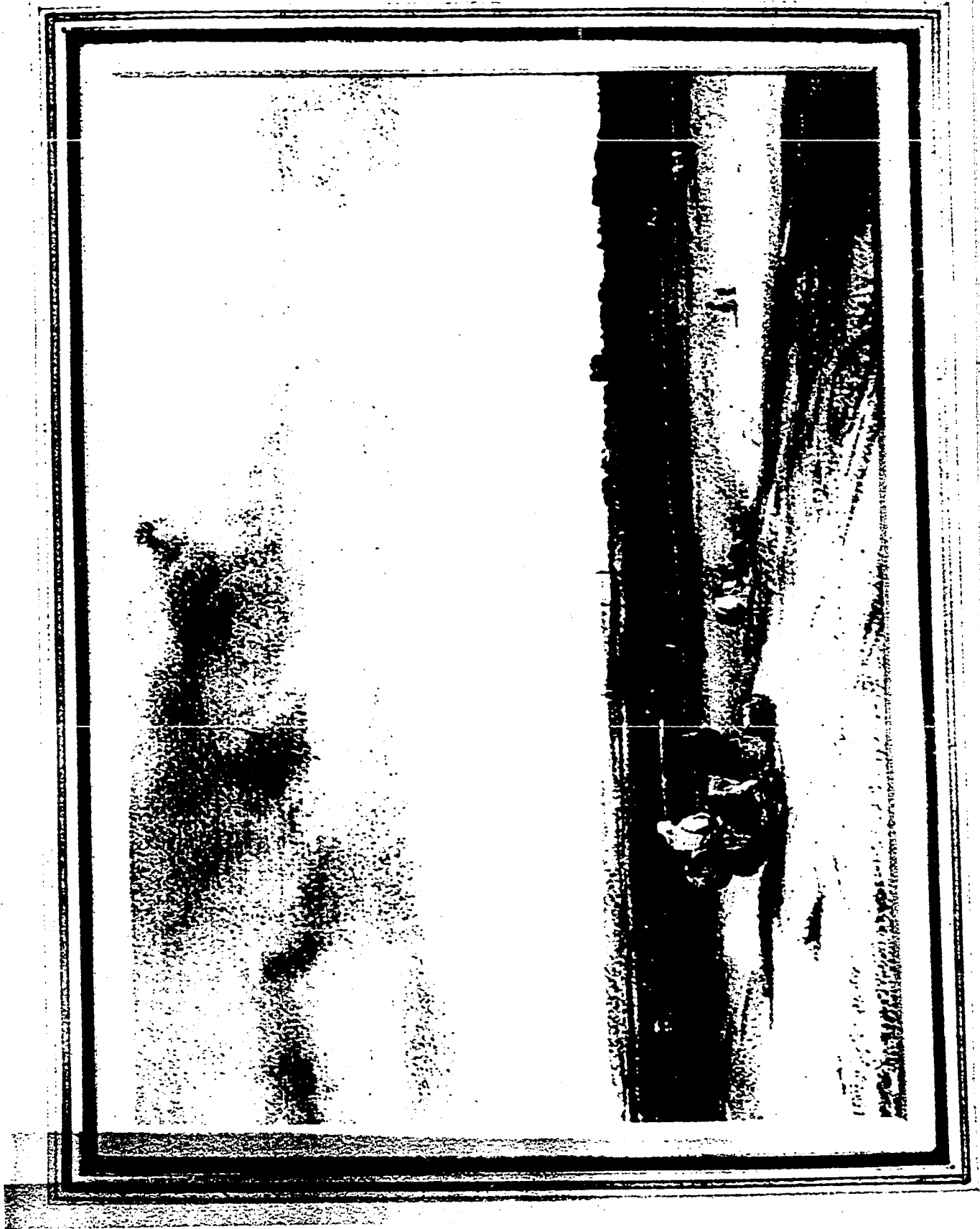


Fig. 4 BONINGTON, Richard Parkes, *Landscape and Figures*



Fig. 5 BONINGTON, Richard Parkes, *An Evening in Venice*



Fig. 6 BONINGTON, Richard Parkes, *Coast-Scene with Figures and Donkey*

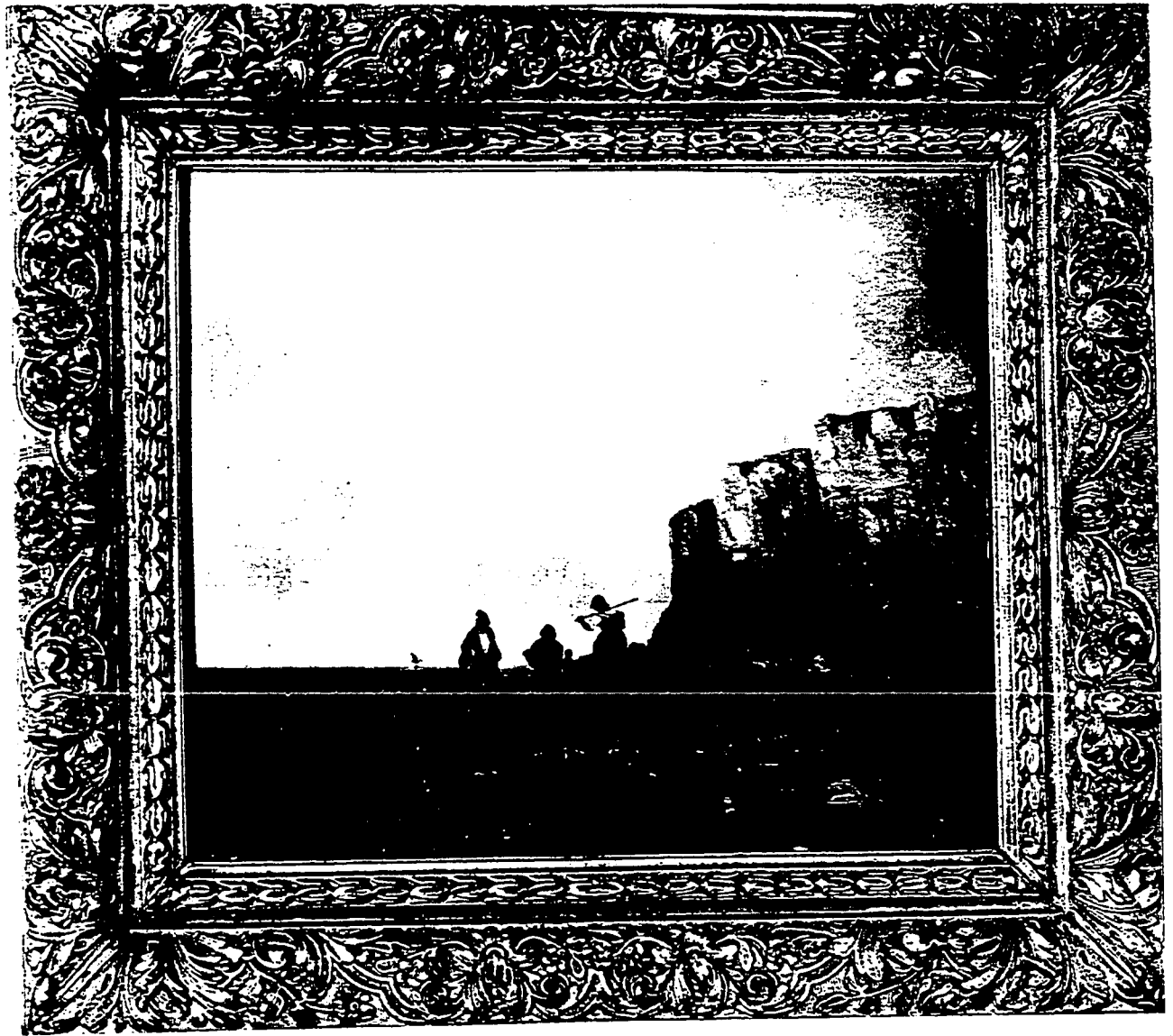


Fig. 7 BONINGTON, Richard Parkes, *Coast-Scene with Figures*

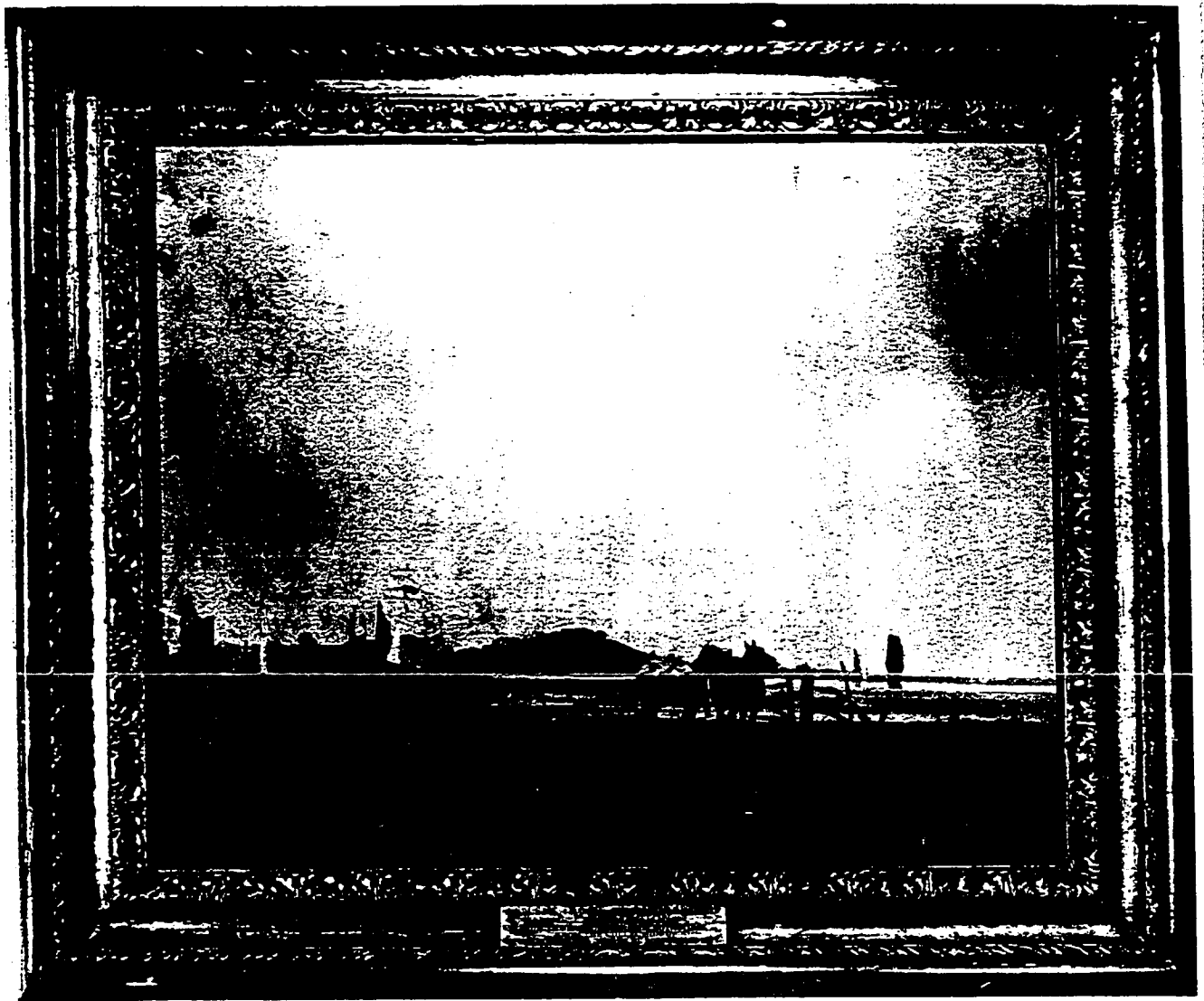


Fig. 8 BONINGTON, Richard Parkes, *Les Environs de Quilleboeuf*

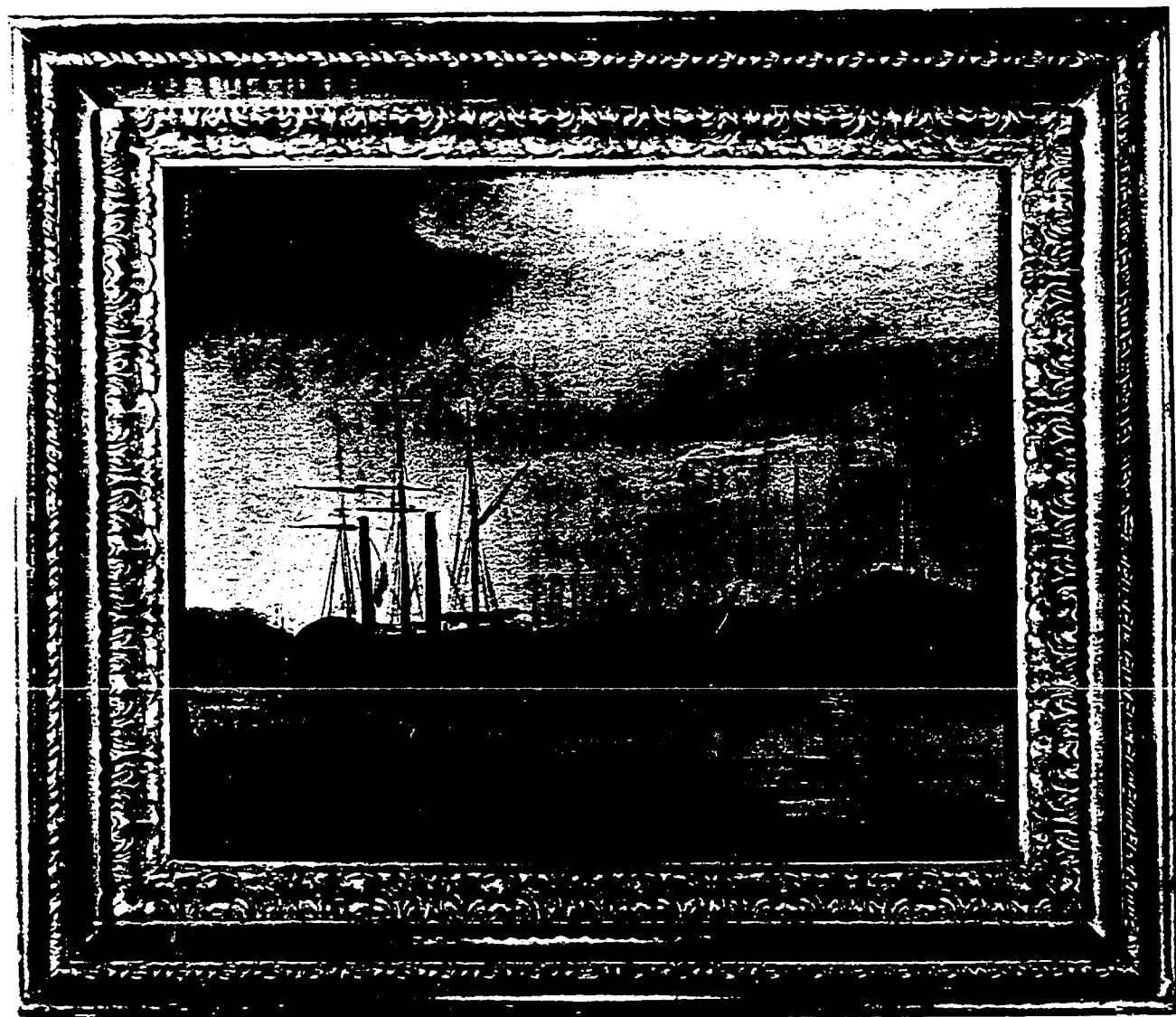


Fig. 9 BONINGTON, Richard Parkes, *Rouen Harbour*



Fig. 10 BONINGTON, Richard Parkes, *Shore Scene with Cliffs*



Fig. 11 BRONZINO, Agnolo, *Portrait of a Young Man, Ferdinand Medici*



Fig. 12 CAMERON, Sir D. Y., *Blackwaterfoot, Isle of Arran*



Fig. 13 CLEVE, Joost van, *Portrait of a Young Patrician Girl*

Downloaded from www.cambridge.org/core. University of Cambridge, on 02 Jun 2016 at 10:00:00, subject to the Cambridge Core terms of use, available at www.cambridge.org/core/terms. http://www.cambridge.org/core/terms. http://dx.doi.org/10.1017/CBO9780511526378.008

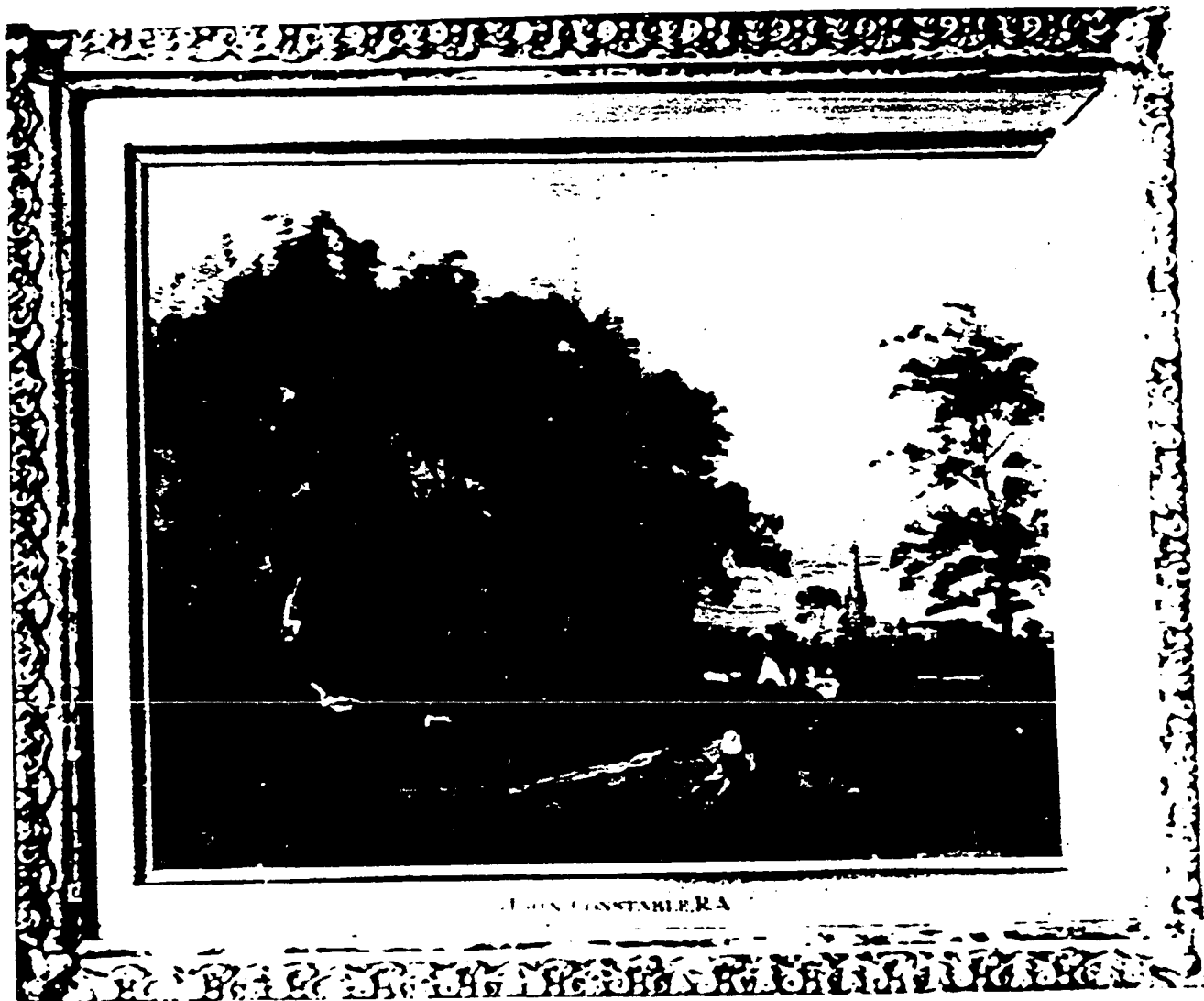


Fig.14 CONSTABLE, John, R.A., *Dedham*



Fig.15 CONSTABLE, John, R.A., *Seascape*

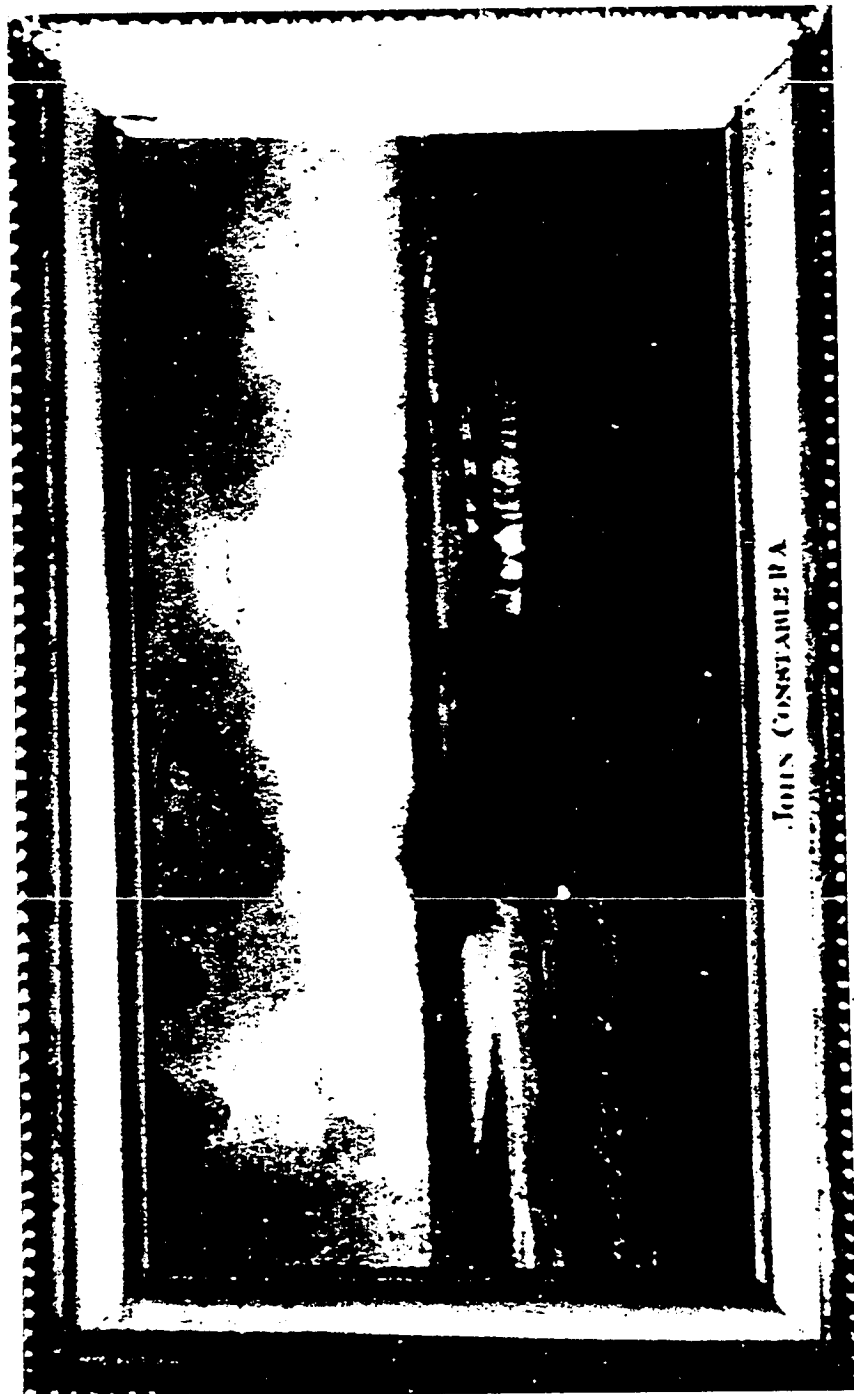


Fig.16 CONSTABLE, John, R.A., *Evening Landscape*



Fig. 17 CUYP, Jacob Gerritzo, *Portrait of a Child*



Fig. 18 FLORIS, Franz, *Virgin and Infant Christ*



Fig. 19 GAINSBOROUGH, Thomas, R.A., *Portrait of Mrs. Lowndes Stone*



Fig. 20 GOYA, Francisco G. y Lucientes, *Portrait of a Bullfighter*



Fig. 21 HALS, Frans, *Portrait of a Gentleman*



Fig. 22 HOPPNER, John, R.A., *Portrait of Miss Selina Beresford*



Fig. 23 KEY, William, *Portrait of a Woman*



Fig. 24 LELY, Sir Peter, *Portrait of Prince Rupert*



Fig. 25 LEONARDO DA VINCI, attributed to, *Madonna of the Yarnwinder*



Fig. 26 MONET, Claude, *Portrait of Madame Monet*



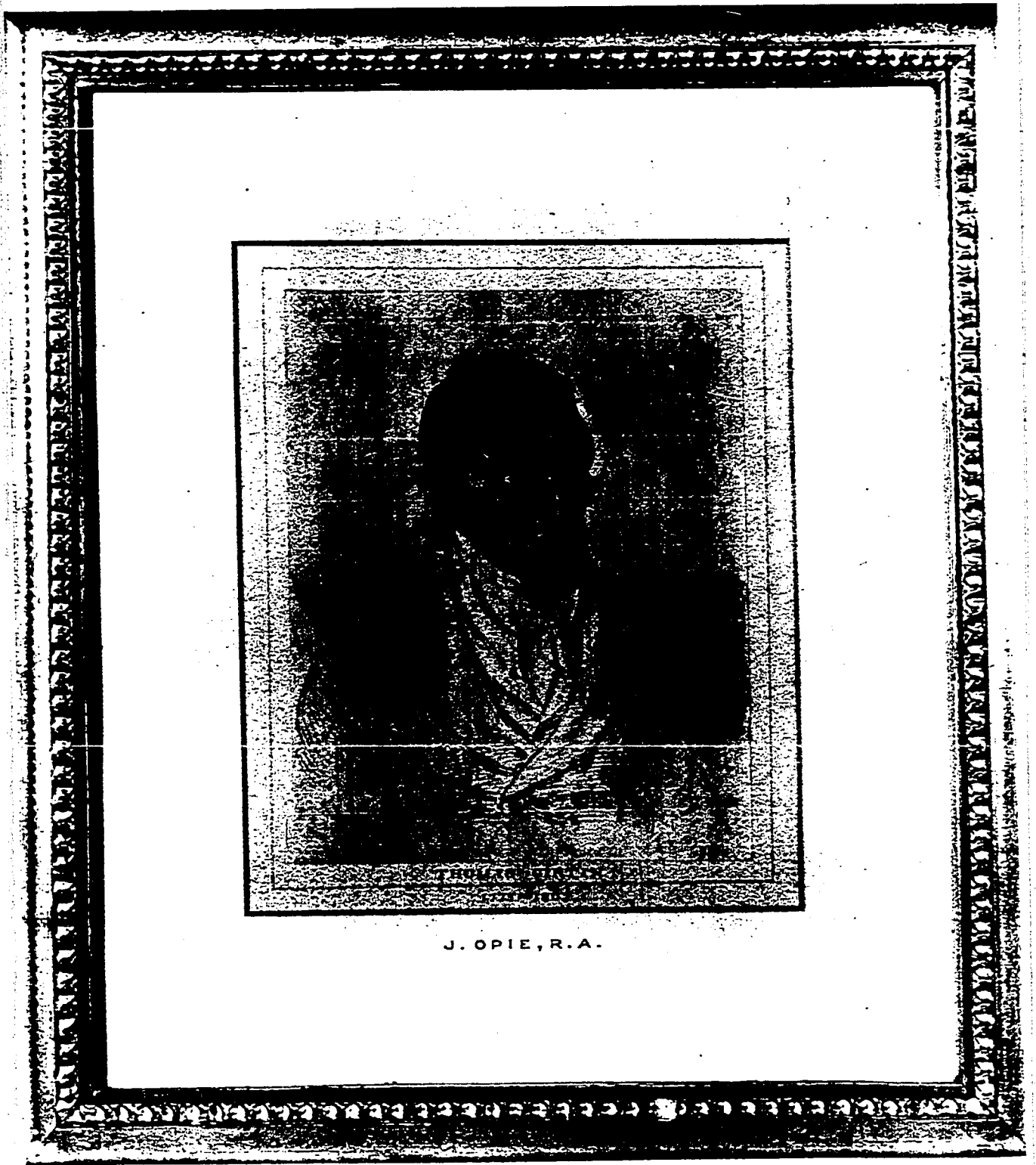
Fig. 27 MONTICELLI, Adolphe, *The Banquet (Wedding Feast)*



Fig. 28 NASMYTH, Patrick, *On the Firth of Forth*



Fig. 29 OPIE, John, R.A., *Portrait of Colonel Donald McLeod of St. Kilda*



J. OPIE, R.A.

Fig. 30 OPIE, John, R.A., *Portrait of Thomas Girtin*



Fig. 31 OPIE, John, R.A., *Self-Portrait*



Fig. 32 PESNE, Antoine, *Portrait of Voltaire*

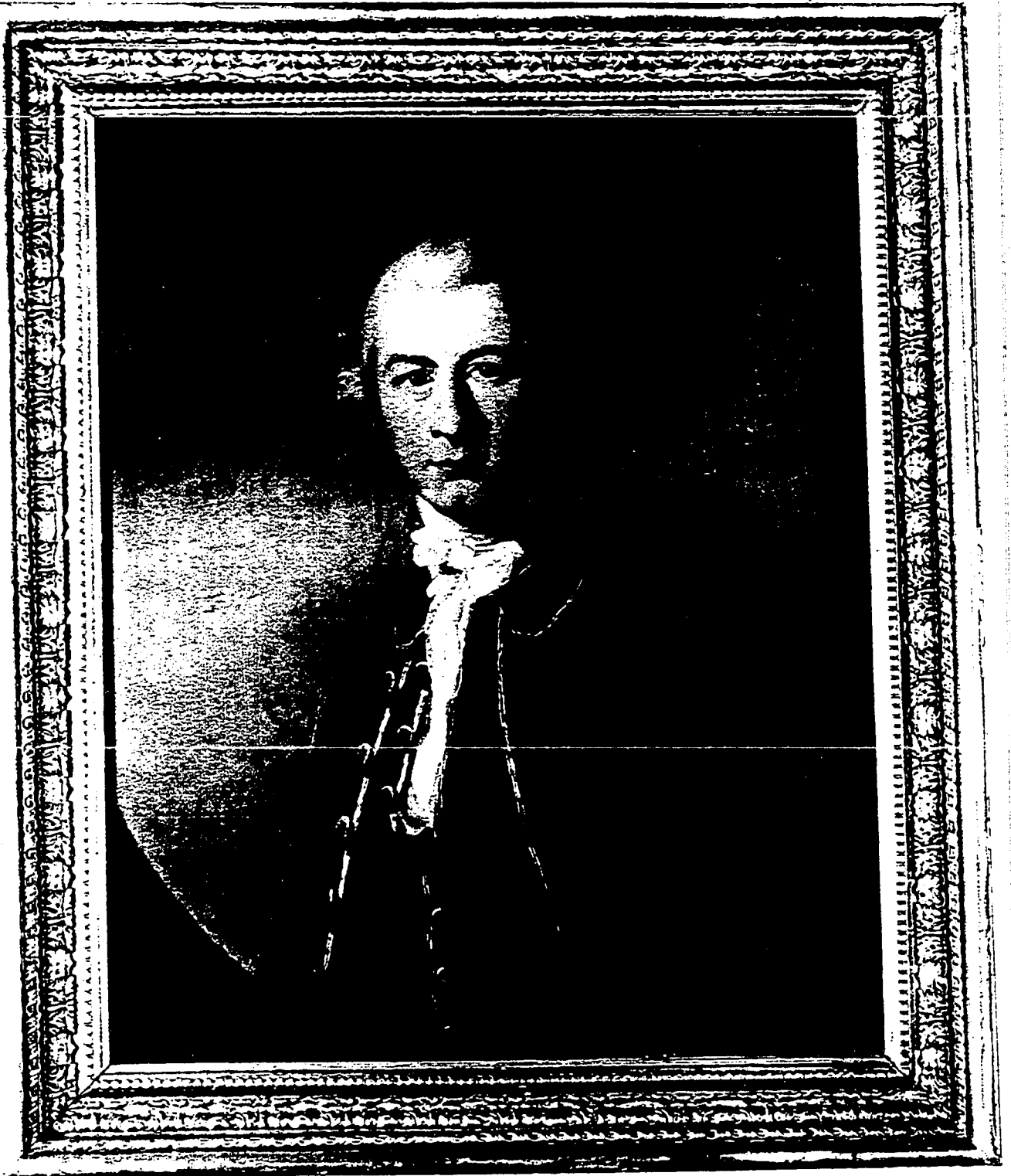


Fig. 33 PETERS, The Rev. Matthew W., *Portrait of Major André*



Fig. 34 RAMSAY, Allen, *Portrait of Margaret Woffington*



Fig. 35 REYNOLDS, Sir Joshua, P.R.A., after, *Portrait of the Artist in D.C.L. Robes*



Fig. 36 REYNOLDS, Sir Joshua, *Portrait of William, Viscount Pulteney*



Fig. 37 ROMNEY, George, *Portrait of James Oliver*



Fig. 38 RUYSDAEL, Jacob van, *Road through a Wood*



Fig. 39 SOEST, Gerard van, *Portrait of the Seventh Earl of Pembroke*



Fig. 40 TENIERS, David, The Younger (II), *The Five Senses, Seeing*



Fig. 41 TENIERS, David, The Younger (II), *The Five Senses, Hearing*



Fig. 42 TENIERS, David, The Younger (II), *The Five Senses, Tasting*



Fig. 43 TENIERS, David, The Younger (II), *The Five Senses, Feeling*



Fig. 44 TENIERS, David, The Younger (II), *The Five Senses, Smelling*



Fig. 45 TERBORCH, Gerard, *Portrait of a Young Girl*



Fig. 46 WALKER, Robert, *Portrait of Oliver Cromwell*

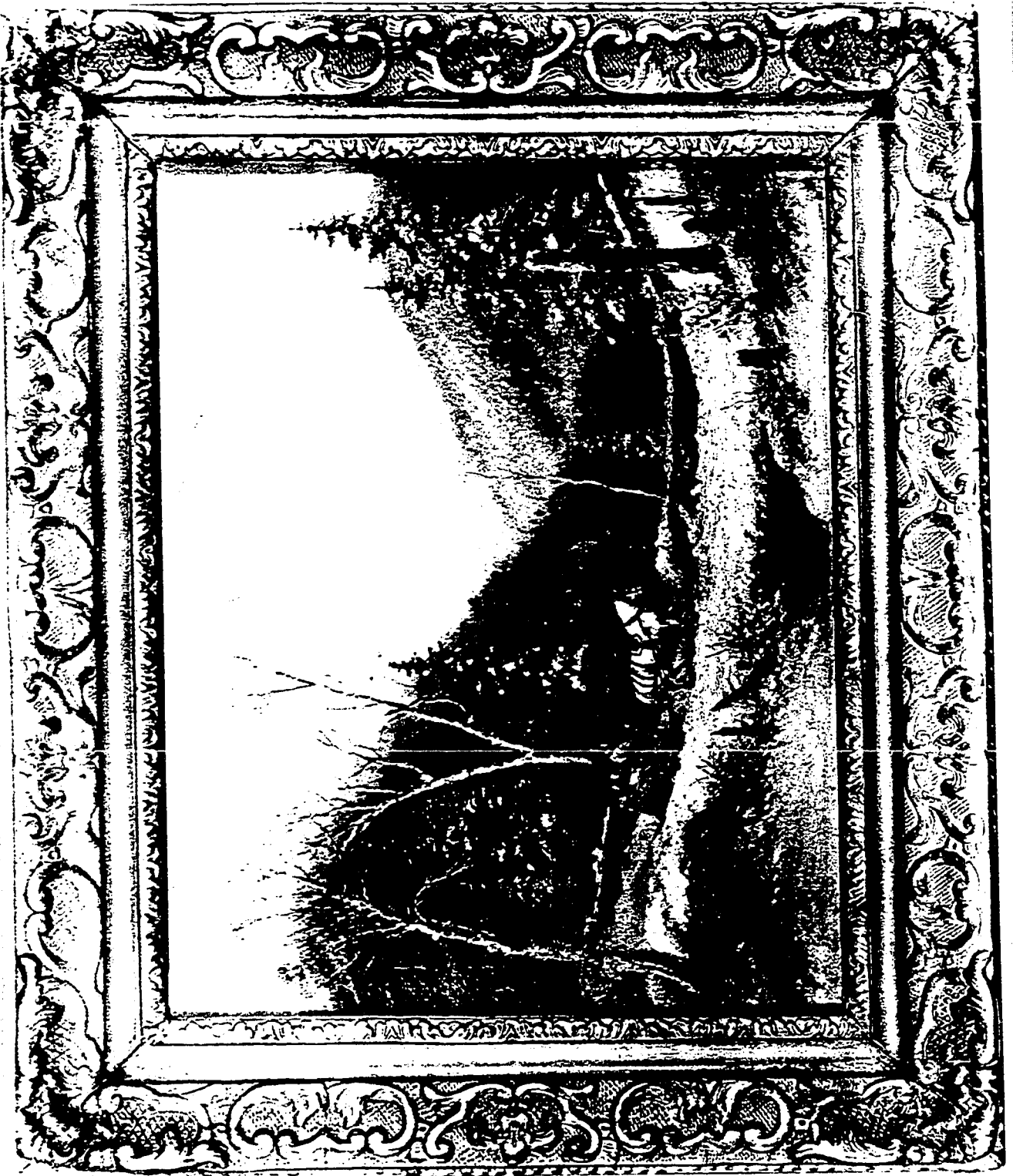


Fig. 47 KREIGHOFF, Cornelius, *Winter Scene*

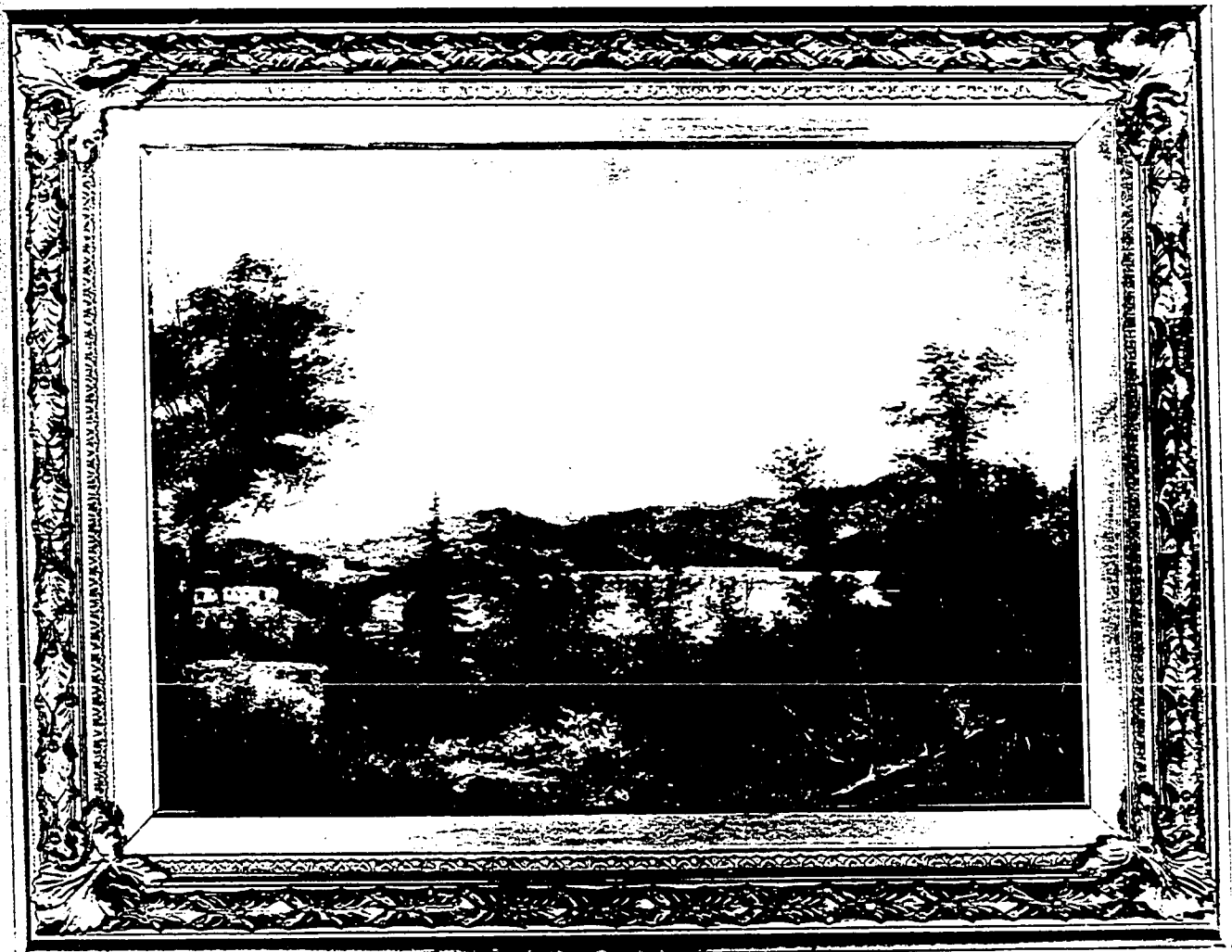


Fig. 48 KRIEGHOFF, Cornelis, *Autumn Scene*



Fig. 49 KRIEGHOFF, Cornelius, *Indian Encampment*

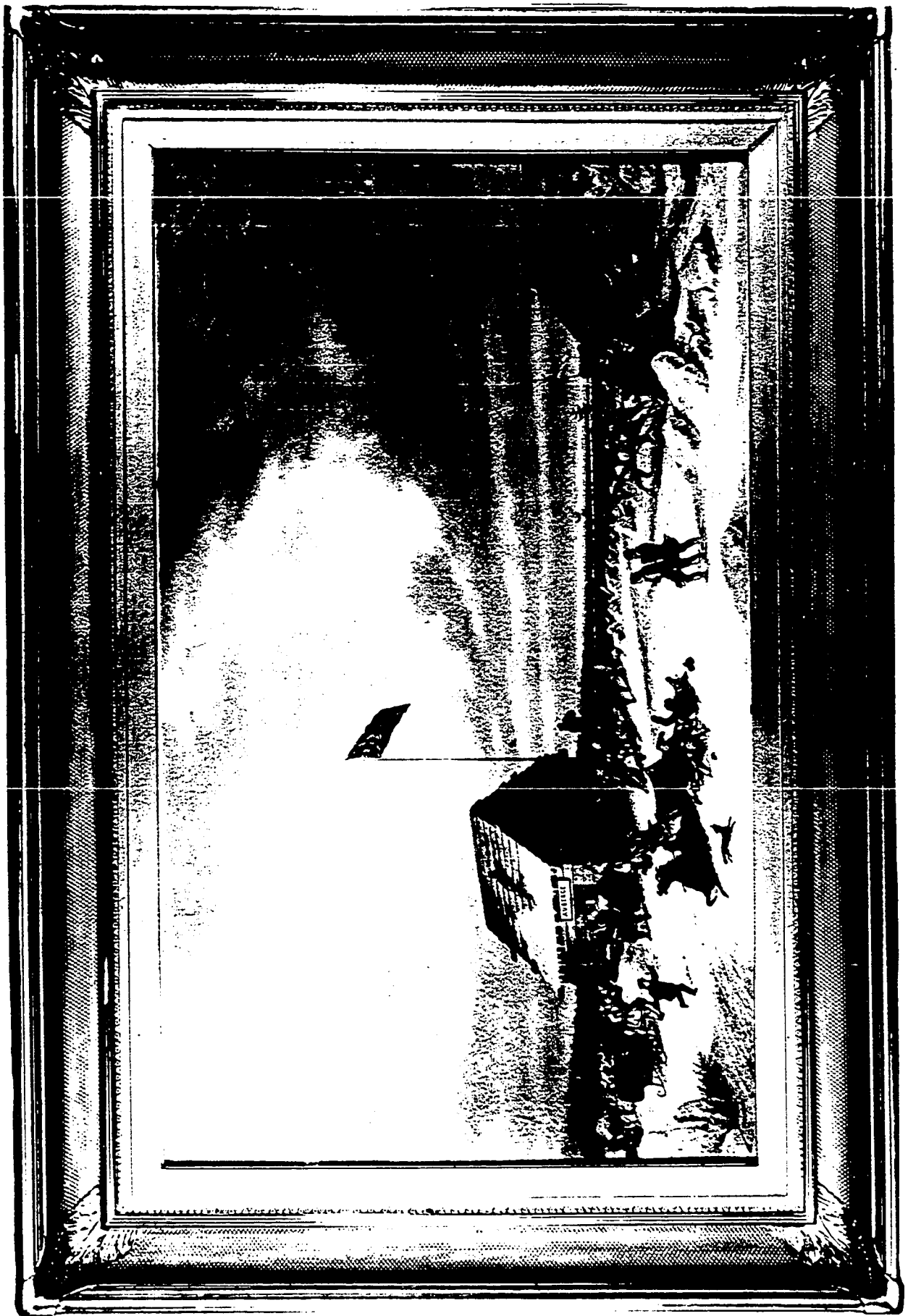


Fig. 50 KRIEGHOFF, Cornelius, *New Year's Day Parade, 1871*



Fig. 51 BAINBRIGGE, Philip John, *Artillery Returning to Montreal*, 1841



Fig. 52 BAINBRIGGE, Philip John, attributed to, *Montreal from the Priest's Farm*, 1939



Fig. 53 BAINBRIGGE, Philip John, attributed to *Montreal from the Hill Behind the Village of the Tanneries on the Road to Lachine, 1840*



Fig. 54 TURNER, J.M.W., *Leeds*, 1816,

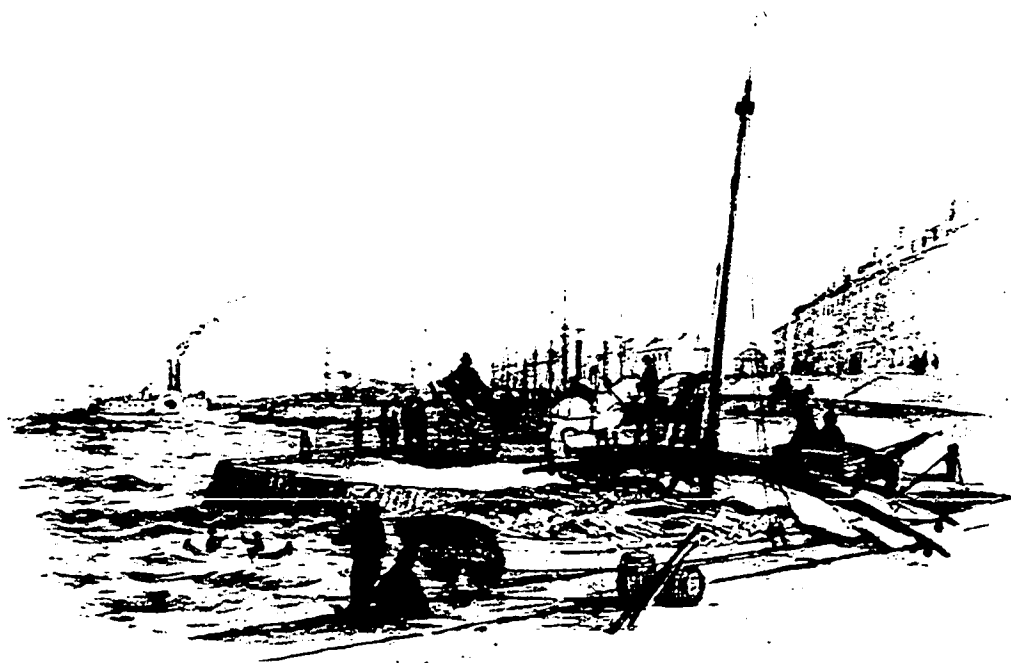


Fig. 55 DUNCAN, James, Canada, an album of water-colour drawings, 1847; *Docks of Montreal*



Fig. 56 DUNCAN, James, *Notre-Dame Street, Montreal*, 1841

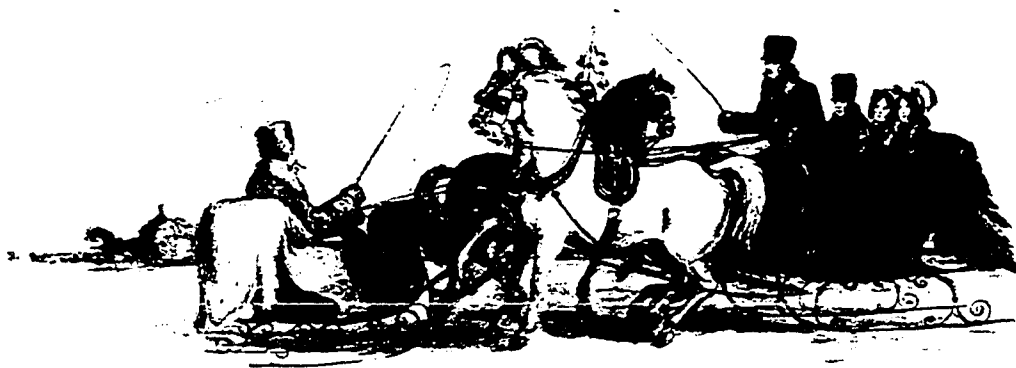


Fig. 57 DUNCAN, James, Canada, an album of water-colour drawings, 1847; *Sleighbing*



Fig. 58 HATTON, W.S., *Haymarket Square*, 1851-1853



Fig. 59 SMITH, J.R., after George Romney, *Joseph Tayadaneega, Captain Brant*