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UMI
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

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ABSTRACT

The European Art and Canadia 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 Canadia. 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

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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. Taylor

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. 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. 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. 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 paralysing stroke, began what was felt to be the "Golden Age" in Old Masters. 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.\\textsuperscript{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.\\textsuperscript{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.\textsuperscript{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.\textsuperscript{15}

Reford’s father was strict, puritanical, and a dominant figure who organized and financially supported many members of his extended family.\textsuperscript{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. He also received strong encouragement from his father to continue to learn and read throughout his life. 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.

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. 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. 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. 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. 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.

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.\textsuperscript{32} Always interested in naval history, Reford "had a special sense of the historical significance of the Montreal Port" and the St. Lawrence River.\textsuperscript{33} He played an important part in the development of the Port and assisted in making it the largest freshwater one in the world.\textsuperscript{34}

Robert and Elsie Reford began building their house at 3510 Drummond Street\textsuperscript{35} 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 \textit{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. 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.

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.\textsuperscript{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, \textit{Portrait of a Young Man}, \textit{Ferdinand Medici} (Fig. 11) in 1927, he was also considering a Giovanni Bellini but did not feel he could afford both.\textsuperscript{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.\textsuperscript{43}
ENDNOTES


11. Watson, p. 130.


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.


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.


20. Reford Family Archives, RWR-5.

21. Reford Family Archives, list of books at 3510 Drummond.


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.)


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.


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.


38. *Ibid*.


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 Relford collection can be divided into two sections. The first, which he himself referred to as his "art collection," 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 Relford's.

While archival material from the earliest years of his collecting — those leading up to 1910 — is sketchy, Relford, 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.
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. Certainly there is evidence that he was purchasing engravings in London and, in his father's words, "investing in art" in 1888. 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. 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. 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. 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.* 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. 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. 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. 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. 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 (1904 and 1906) 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. 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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{20} Reford had fine examples by all of these artists, including what at the time was generally considered an exceptional Reynolds, \textit{Self-Portrait of the Artist in D.C.L. Robes} (Fig. 35),\textsuperscript{21} and a Gainsborough \textit{Portrait of Mrs. Lowndes Stone} (Fig. 19), from the Sully collection. The Hoppner, \textit{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. 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.

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. He stated, "I have specialized in Bonningtons (sic), both watercolours and oils," 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. MacAulay wrote to Reford in February, 1950 after visiting the Reford house where he was "very much taken" with the Bonningtons, 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 Bonningtons 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 Bonningtons 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. 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."

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.

* * *

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. 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. 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, and his Hals, *Portrait of a Gentleman* (Fig. 21), is considered a fake. 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 Hoppnors are currently believed to be autograph.

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. Van Horne bought repeatedly from the Cottier Gallery in New York, where his dealings included the purchase of several Monticellis. 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.\textsuperscript{41} Cottier’s had purchased \textit{The Banquet} in October 1912, from D. Croal Thomson, the eminent writer on the Barbizon School, and, as such, an expert on Monticelli.\textsuperscript{42} It is likely that Reford would not have come into contact with the picture, or the gallery, without Van Horne’s participation.\textsuperscript{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.\textsuperscript{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, \textit{Portrait of William, Viscount Pulteney, Earl of Bath}, from them, also in 1909.\textsuperscript{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.\textsuperscript{46} Obviously, Reford thought highly of their taste and judgement as he entrusted them to view, and subsequently to purchase, the \textit{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.\textsuperscript{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. 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.

Reford maintained a close relationship with Wildenstein & Co., both in Paris and, to a greater extent, in New York. 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. While in Montreal Stransky worked with Reford in
rehanging the collection, ensuring that each of his masters was hung to its best advantage.\textsuperscript{52}

Reford had established a relationship with Thos. Agnew & Sons as early as 1909 when he had purchased the aforementioned \textit{Portrait of Colonel Donald McCleod of St. Kilda} by Opie. He also bought his Bronzino, \textit{Portrait of a Young Man, Ferdinand Medici}, his Veronese, \textit{Portrait of a Boy}, and Gainsborough's \textit{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.\textsuperscript{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.\textsuperscript{54} Reford dealt primarily with Benjamin in their New York galleries. In December 1926 Benjamin sent a letter and brochures for Teniers' \textit{The Five Senses} (Figs. 40-44), and a Gerard Dou, \textit{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. 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 Torontonian Frank P. Wood was to use Duveen as the primary agent in the acquisition of his impressive Old Master collection.
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.\(^6\)

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. 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)." 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. 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. 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.

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. 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." Finally the matter was settled, and the pictured was exhibited under the label "Leonardo and Assistants."

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. 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.
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. 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. 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.

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 *Yarnwinder* ($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." However, Reford was feeling wealthy enough to take delivery of a Willem Key, Portrait of a Lady (Fig. 23), in February of 1930. 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.

* * *

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. 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.

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.
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." 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. He did once pass judgement on Van Gogh in 1939 at the height of the artist's popularity: "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."

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. 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.

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. 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." Including taxes and shipping charges this was to be £16,500. 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*, 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" Mona Lisa.

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."
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.


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.


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).


21. This Reynolds was re-attributed to an unknown artist after Reford’s death.

22. Reford Family Archives, RWR-40.


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.


32. Reford Family Archives, MacAulay to Reford, September 25, 1951.

33. Reford Family Archives, Reford Conservation and Exhibition Files, passim.


35. Watson, p. 221.


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.


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.


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.


64. Reford Family Archives, Reford file: Leonardo, passim.


67. Reford Family Archives, Reford to Valentiner, April 3, 1939.

68. Reford Family Archives, Valentiner to Reford, April 28, 1939.


70. Reford Family Archives: Dispersal File.

71. Reitlinger, pp. 190-206, passim.

73. Reitlinger, pp. 190-206, passim.

74. Reitlinger, pp. 208-209.


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 Canadia.

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.


84. Marta H. Hurdalek, passim.


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 Valentinier, 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.
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.
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 Kriehoffs and Brymnars, 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 Kriehoffs, 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 Kriehoff, Reford rarely discussed them.

However, the collection of Canadiana, excluding the paintings, is well-known to us through an inventory carried out by Louis Carrier 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.

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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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.\textsuperscript{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. 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 imperialism — the imperialism of Anglo-Saxons and other descendants of nordic origins, over more recent immigrants who were predominately from non-English or non-French-speaking origins, and over Natives. And, imperialist Canadians strongly believed that Canada was an equal partner in a greater Imperial union — the British Empire. Reford's views on imperialism and its association with nationalism are not known to us, but the very evidence of his enormous collection of Canadana 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, who said in 1898, "We are Canadian, and in order to be Canadian, we must be British."
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. 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." 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. 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 Canadia. 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."
Reford's early forays into collecting Canadia 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 Canadia twenty years earlier, also began collecting in earnest in the 1880s for his museum. 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." 

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." Literature in late-nineteenth-century Canada contributed greatly to the articulation and clarification of a national consciousness. 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."
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, 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?" The Governor-General went on to say that Canada’s picturesque landscapes were suitable subjects of a national school. 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," 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. 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.  

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.  

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.

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. 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. 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.

Topographical views as an art form can be traced back to eighteenth-century Great Britain and Italy. 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. 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 pictoral document as tangible evidence of British power and expansionism," 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." 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. Bainbrigge, 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. Lawrence 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." 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 anzac voyages to equal this? 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.

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's many years ago, paying something over 1000 (pounds) for it.

In 1936, Reford entertained the idea of selling Cook's chart but nothing came of it. It was sold in 1967 at auction and is now in the National Archives of Canada.

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. 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."  

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. McCord also collected artifacts relating to Major André, reflecting his distrust of Americans and "their habitual bad faith," 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." 

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 Kriehoff'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. 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.

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. 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. 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. McCord, who did feel that his ethnological collecting was a "race against time", sought to acquire older, "traditional, objects presumably representative of aboriginal life before European contact," 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. 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. 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. 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" in 1889 from Notman Studios. 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. 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 snapshotter." Reford was an early member of a new group of photographers, who are now commonly referred to as New Amateurs. 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, 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. Reford took "some five hundred or more pictures a year" and developed his own photographs in a darkroom built onto his dressing room in the house on Drummond Street. 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. However, unlike Reford, McCord did not take many pictures himself, preferring to commission the firms of William Notman and Alexander Henderson.

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, 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, 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.

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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 Canadiana standpoint." 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."

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, and the
accompanying letter suggests that he wished to sell more works from his collection but was too late in sending them to Toronto.\textsuperscript{89} \textit{Settler's Log House} was sold to the Art Gallery of Toronto\textsuperscript{90} 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.\textsuperscript{91} He eventually sold \textit{New Year's Day} to The Canadian Steamship Lines Limited in December, 1940 for $4,000.\textsuperscript{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 Canadi
d 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,"\textsuperscript{93} and his wife, Lucille, were good friends of the Refords'. Reford and Gagnon fished together, and the Gagnons frequently dined at the Refords'.\textsuperscript{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. Letters from Gagnon indicate that he accepted, and was most enthusiastic, thanking Reford profusely for arranging the matter. 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, and the Brymners also came to dinner. 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.

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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
example— 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-Bernet 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 museum 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. 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. 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. Finally, Reford was familiar with the Canadiana collection belonging to John Ross Robertson, the Toronto journalist, and he visited Robertson in April 1911.

John Clarence Webster also sat on the McCord Museum Committee as an advisor, corresponding with Reford from his home in Shadiac, 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. 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." 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.\textsuperscript{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."\textsuperscript{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."\textsuperscript{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."\textsuperscript{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,\textsuperscript{115} he does not appear to have considered giving it to the McCord Museum\textsuperscript{116} 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. 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. 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."\textsuperscript{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" President\textsuperscript{120} 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."\textsuperscript{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.


6. Ibid., p. 85.


8. Cook and Brown, p. 3.


27. Miller, in Miller *et al.*, p. 85.


29. E. H. Dewart (ed.), *Selection from Canadian Poets* (Montreal, 1864), pp. ix-x.


32. Dennis Reid, *Our Own Country Canada* (Ottawa: National Gallery of Canada, 1979), passim.

33. Reid, p. 275.

34. Reid, p. 273.

36. Ibid., p. 51.


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.


42. Sotheby's, May 27-29, 1968, lot 142.


44. Ibid.


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.


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.


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.


58.  Wright, in Miller *et al.*, p. 89.


60.  Wright, in Miller *et al.*, p. 95.


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.


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.


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.


76. Ibid.


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 Valenter, 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


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 Canadia 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 as 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 Canadiiana housed at Manoir Richelieu which included an abridged index. Both men understood the "scarcity of information available to the public on this subject (Canadiiana)." 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 Canadiiana 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.


112. Reford Family Archives, Reford to Carter, April 21, 1951.

113. Ibid.


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.


118. My thanks to Mrs. Arnold-Forster for providing me with this information.


120. McGill University has never had presidents: Webster is referring to the Principal.

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 undoubtably 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 Canadianda dealers was a tenuous one, and little correspondence pertaining to his Canadianda 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 Canadianda, 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." 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.
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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


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.


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


Montreal, McCord Museum of Canadian History, Archives.


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.
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 preceeds width.

Medium and support are only noted where they are known.
1.
ABBOTT, L. F.
English, 1760-1803

*Portraits 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  

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

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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 pettys 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 Refford'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 Hofslede de Groos, March 1924
62.
DANLOUX, H.P. (attributed to)
French, 1753-1809

Portait 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

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.
HOPPNER, 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

PUBLICATIONS

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.
JANSSSENS, 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

_Portion 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

_Portion 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. Bührle 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° 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, Hinchingbrooke
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 preceeds 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 Wilson 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. Canadians 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 drawers and cartons. Some drawings were set aside for protective framing. The Hind drawings were valued en bloc: no check was made against the typed 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. Conant'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.
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 insistence 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,

[Signature]

Louis Carrier
**THE ROBERT REFORD COMPANY LIMITED**

**DATE**

**MEMO TO**

**FROM**

**YOUR FILE**

**OUR FILE**

**TOTALS OF PRINTS:**

<table>
<thead>
<tr>
<th>Location</th>
<th>Description</th>
<th>Amount</th>
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</thead>
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<tr>
<td>STUDIO</td>
<td>Lower Cupboard</td>
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<tr>
<td>BILLIARD ROOM</td>
<td>Wall Pictures</td>
<td>$2,310.00</td>
</tr>
<tr>
<td>LIBRARY</td>
<td>Prints in Cabinet</td>
<td>$28,958.00</td>
</tr>
<tr>
<td>BILLIARD ROOM</td>
<td>Prints</td>
<td>$9,300.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<td><strong>$40,944.00</strong></td>
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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:**

<table>
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<th>Drawer</th>
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<tr>
<td>14</td>
<td>1,735.50</td>
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<tr>
<td>15</td>
<td>603.00</td>
</tr>
</tbody>
</table>

**Total:** $28,958.00
LIBRARY CABINET -

ADMARITY CHART - JEFFERIS

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.

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

Line engraving. Complete. Mint condition, except for two marginal tears. $3.50

HERIOT

Travels through the Canadas by George Heriot.

Complete suite of illustrations (aquatints colored by hand)—including frontis 18¼ 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 in 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 12 ins.

Lithographed by Day & Haghe. Excellent. $10.00
CABINET IN LIBRARY - First Drawer

WOLFE, James

Portrait, restrike of a mezzotint by Spooner after H. Smith. Plate size 6 x 4 1/2, good margins, 12 x 9 1/2 in. Very good impression. 10.00

Portrait, gravure by James Hyatt after Highmore in the National Gallery. Plate size 6 x 4 1/2, margins 9 x 7 in. Good impression. 3.00

Portrait, oval copper plate by T. Chambers. Plate size 4 1/2 x 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 x 4 1/2, narrow margins. Bright impression 10.00

MACKENZIE, Sir Alexander

Portrait in oval, Alessandrine by Conde after Sir Thomas Lawrence. First proof before lettering. This portrait served as frontispiece to Mackenzie's Travels. 65.00
Plate size 10 1/2 x 7 1/2 (oval 4 1/2 x 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 1/2 x 8 1/2. 2.00

HEARNE, Samuel

Portrait, oval stippled engraving, published 1796. Plate size 8 x 4 1/2. Extract from the European Magazine 2.00

MONGKTON, Robert

Portrait, oval, copper engraving by Miller. Plate size 4 1/2 x 3 1/2. Extract from magazine 1.50
PITT, William

Portait, oval, stippled copper engraving
by Halk after William Owen.
Plate size 6 3/8 x 5, 7 x 5 1/2 w m.
Proof before titling, very bright.  45.00

TOWNSEND, Viscountess

Portrait, oval in frame, copper engraving.
Plate size 7 1/4.
Extract from magazine  1.50

CARLETON, Sir Guy

Portrait, oval, copper engraving, hand
colored.
Plate size 7 1/2 x 4.
Published 1782. Extract from magazine  7.50

SIDDONS, Mrs.

Portrait, tinted aquatint, printed in colors
Plate size 8 x 6 3/8, 10 x 8 w m. (4 1/2 x 3 1/2
portrait), engraved by T. Pannier after Gainsborough.
Proof after lettering on board  65.00

MONTREAL, Jean de

Portrait, line engraving on copper.
Plate size 7 x 5 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 x 6 1/2  3.50

NELSON, Horatio, Lord

Portrait, oval, copper engraving, hand
colored, by D. Orme.
Plate size 5 x 3 1/2, trimmed close.
Bright impression, carefully coloured.  15.00

DUNLOP, William

Portrait, full length, line engraving.
Plate size 9 x 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 8½ x 5.
Published 1807            2.00

Portrait, Vignette, coloured lithograph by Hauvin.
Plate size 7 x 5, 10½ x 6½ in.

Portrait, full length, coloured line and stipple, by Rinaldi after G. B. Bosio.
Plate size 8⅔ x 6, 11¼ x 8 in.
A crude but interesting engraving.

Portrait oval in frame.
Plate size 6¼ x 3½.
Extract from magazine, no margins.

BRIDPORT, Alex Hood, Lord

Portrait, three-quarter, mezzotint by S. Freeman after F. L. Abbott.
Plate size 8 x 5½.
Published 1827. Brilliant            5.00

JOHNSTON, Sir William

Portrait oval in frame, copper line engraving.
Plate size 7 x 4½.
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 7½ x 4.

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

MARY, Queen of Scots.

Portrait, mezzotint by J. Thomson.
Plate size 10 x 7.
Published 1824. Very bright.

Portrait, mezzotint "from the painting in the Bodleian Library".
Plate size 9½ x 7.
19th Century.

MARY, Queen of Scots.
HERIOT, George.

Photostat of silhouette inscribed George Heriot 1810.
Plate size 6½ x 4.
1.00

QUEBEC

From the River, hand colored woodcut.
2½ x 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 x 8½ w.m.
5.00

Cathedrale de Montreal (exterior of Notre Dame Church) No. 9 of Lemaitre series
5 x 8½.
5.00

Pensionat de la Congregation de Notre Dame.
Two litho views by Charles Magnus.
5 x 7½ w.m.
7.50

QUEBEC

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

ONTARIO

Set of six woodcuts of Ontario sites, crudely hand coloured.
5 x 8½ w.m.
12.00
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, Facker. Symbolic figures and decorations with vignette of Montreal from the Harbour.
5 x 9½
5.00

FRANKLIN, Sir John

Portrait, mezzotint by Thomas after Derby.
11¼ x 7¼ 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.
3¼ x 4¼ Mat to blend.
Black and gold frame 60.00
Taken by Mrs Regard
AUTOGRAFHS.

GEORGE III
To Postmaster General authorising payment for victualling forces in Canada. Signed
NORMA. BEAUCHAMP.
PAIMEMENT
1st July 1779

30.00

GEORGE CUNNING
A personal letter dated 15th August, 1813
to someone in England an being posted
with his Regiment from Malta to Halifax
and Quebec.

30.00

JOHN CMXSTON
1/10th April 1763. Signed letter notifying
M. De Leunander of his nomination to the
Legislative Council of the Province of Quebec
(see Magge Report)

85.00

J. CARDELL
Parchment, dated 8th November 1199,
Appointing Seimeunt 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 13th June 1728

85.00

HENRY Wm. BAYFIELD
Admiral Royal Navy, Nautical Surveyor. A letter from
Quebec c. 29th April 1821 to the wife of
Adam Smith E.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, 1300 to
Mr Price of Newton Abbot, Devon, ordering
two pairs of breeches.

25.00

DUSQUEXNE
Letter of thanks of 1,1/2, p.d. Paris
March 1756. Marquis Dusquesnes de Menneville
Governor of the New France 1752 - 1755
(see Magge's Report)

40.00

DU CHEGNEAU, GODEFROY DE NORMANVILLE
Intendant of Canada 1679

65.00

GRENVILLE
Letter to the Duke of Wellington re tythes
in Canada.

35.00
<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cautius, Duke of Cambridge</td>
<td>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 Meritorious Service Medal</td>
<td>20.00</td>
</tr>
<tr>
<td></td>
<td>Also an appointment of John Lilley to a Captain's Commission in the Army.</td>
<td>15.00</td>
</tr>
<tr>
<td>Sir John Barrow</td>
<td>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.</td>
<td>30.00</td>
</tr>
<tr>
<td>Hudson</td>
<td>Sir Frederick Philips, Lieutenant Governor of Upper Canada. An order to the Receiver General granting an additional allowance for the enlistment to a Militiaman.</td>
<td>20.00</td>
</tr>
<tr>
<td>Hanlon</td>
<td>John (famous surgeon) A professional to Thomas Bowes, a patient A prescription A signed Receipt A brilliant engraving</td>
<td>15.00</td>
</tr>
<tr>
<td>Hauy</td>
<td>Captain Basil, at one time Captain of H.M.S. Endymion</td>
<td>10.00</td>
</tr>
<tr>
<td>Pauliser</td>
<td>John, Letter to one Higgins, a friend, asking him to use his influence to obtain early decision from the Colonial Office as to Pauliser's further instructions, a short tale of a punitive attack by the Blackfoot upon a band of Young Cree who had stolen their horses.</td>
<td>10.00</td>
</tr>
<tr>
<td>Amherst</td>
<td>Jeffrey, Baron Amherst. Receipt for stores at Chatham Stn. December 1710 Signature; Jeff Amherst</td>
<td>20.00</td>
</tr>
<tr>
<td>Dalhousie</td>
<td>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 Ramsey motto.</td>
<td>8.00</td>
</tr>
<tr>
<td>Paineau</td>
<td>Louis Joseph, Address to Le General Comte de Chassenon in France 5 full pages large quarto. Paris 6th October, 1842 Expressing his opinion on the state of affairs existing between Britain and Canada.</td>
<td>30.00</td>
</tr>
</tbody>
</table>
FRANKLIN
Captain Sir John, Esq.
large quarto. A business letter to his bankers
Esq. Stiwell, Patna. 20th November 1832

FRONTENAC
Louis de Bunde, Count of Frontenac.
Governor General of Canada. 8vo. 1 page, folio.
Quebec March 12th 1890
Very fine wax seal
See Maggs Report

MICHEL DE LA ROUILLER
Commissioner of Marine at Quebec. D.S. being a
certificate of identification in favour of one
Pierre Core. Also signed by Francois and others
2pp. 8vo. Quebec 15th May 1737
A very fine impression of personal wax seal
of Rouilliare. See Maggs Report

RAMSAI, M. DE
Governor of Montreal. A.L.Sc. 2pp
Montreal 23rd May 1740. Very Rare.
Giving the latest news from Europe. See Maggs Report

BEGON
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 Report

BAILIERS
Louis.
Deposition of the above engaging as voyageur
with McTavish Froshier and Co.
Masquinonge 7th May 1802

BAGG
Stanley.
Letter ordering some kegs of liquor from Wm. Hutchison
merchant, Milly End. 17th March 1815.
Letter to S. Bagg from Dun. Forbes at Vaudreuil.
Letter to R. S. C. Bagg in pencil from J. C. Villeneuve.
Some notes about the Bagg family unsigned.

BEGOT
Intendant de la Nouvelle France.
Draft on Paris, Treasurer General for the Colonies
in favour of M. Chateauneuf.
dated: October 1759 from Montreal, Signed La Rochette

LAJOQUIER, BIGOT, SAINT-SAUVIER, DUCHENEAUX
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.

STUART
Sir John
25th May 1812 re Col. Brooke being and Esquire and the enti
entitlement of Knights to tickets at the Abbey.
To Sir Isaac Herd at the College of Arms

MURRAY
James, Brigadier at Colonel
Certificate appointing Mr. Paten and Saillantof
official Notaries. D.S. J.A. Murray and countersigned
by his secretary H.T. Cramboth. Quebec 19th October 1761.
BILL  of Exchange for £51.12.8 to George Ross Esq. Conduit Street London. D.S. Quebec 25th August 1764  12.00

FINLAY  Hugh Taitred 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.D.S. to Lt. Col. Cockburn, Comander 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 2 x 5" encl.  20.00

COOK  James, D.S. as Master of H.M.S. Pembroke, August 16th 1758. Signed by Admirol Edward Boscawen  Portrait 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. Ripple engraving of Genl. James Wolfe encl.  20.00

DESAULLES  Marquise de  A certificate of good conduct to the Sieur de la Valteryse, a Lieutenant in the Regiment of Caugigan. 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. Grey, 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
MINGAN

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 former's share in the house of the King's Posts, on the North Shore of the St Lawrence, seigniory of MILLÉ VAGIS, seigniory of MINGAN, ANTOICORI, etc, the other partners being Alexander DAVisON and Francois BABY, £10,000 Feb 1st, 1792. Vellum with signature and wax seal of George DAVisON.

20.00

HUNTER

Grant to 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.

10.00

STEAMBOATS

Bills of Lading for the Steam-Boats Car of Commerce and New Swiftness, 1819

5.00

PEEL


18.00
CABINET IN LIBRARY — Second Drawer.

KING EDWARD VII

Litho print by W. Long 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 1/2 x 4 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 1/2 x 4 1/2. on white paper. Very bright. 12.00

Line and stipple engraving, unsigned, published by
Bown. Titled: (at top) American Variety (below)
Thay Endaneega.
Size 7 1/2 x 5. Good 10.00

Line engraving by W. L. Ormsby after John L. Norton,
engraved expressly for the Columbian Magazine: Gen
Scott and John Brant.
Size 6 x 8 1/2. Very bright. 8.50

Line and stipple by Parker, after Hoxie, with
Brant's handwriting and signature in facsimile
Size 8 1/2 x 5 1/2

Set of five litho prints by various artists, Canadian
Scenes, probably engraved for the Canadian
Illustrated News, and printed separately
Size 13 1/2 x 9 1/2 10.00

CANADIAN ILLUSTRATED NEWS

Four proofs on board from woodcuts 1872 15.00

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69.00
BARTLETT, W. H.

Ten litho prints, by various artists from drawings by Bartlett for his Canadian Scenery, skillfully coloured by hand.
Size 6½ x 9½. Excellent

Seven litho prints from Bartlett, uncoloured
Size 9 x 11½. Poor.

Four Bartlett Litho prints of Quebec from opposite shore.
1. Two finished plates 9 x 11½ by H. Griffiths
2. An early proof without artists names and "Quebec" in roman instead of script.
Size 6½ x 9½ coloured.
3. Transfer proof on India, before the letter.
Size 4½ x 6½.

MAGNUS, Charles

Two litho prints of Prescott from Ogdensburgh, one hand coloured
Size 6 x 9½ - 4½ x 7½

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 8½ x 10½. Good

CANADIAN

Seven odd prints, mostly from books.

LAMBERT, John

Set of eight aquatints, plus three doubles, drawn by J. Lambert for his Travels in Lower Canada
Size 5½ x 8½,
Printed on bistre tint. Good

QUEBEC

Litho letter head, hand coloured, unsigned.
Quebec driving Club, Patron His Excellency Matthew Lord Aylmer, K.C.B.Fc
Size 8 x 9½ on double sheet. Amateur.
PEACE OF 1763

Line engraving by J. B. Tiliard, from a drawing by Monnet. Published by Veuve F. Cheveau, Paris. Fax reddita 1763.
Size 16\(\frac{1}{2}\) x 12\(\frac{1}{2}\) Brilliant.
20.00

MONTMORENCY

Litho print from stone, unsigned, titled in corner of drawing.
Size 14 x 21\(\frac{1}{2}\). Good impression and very good condition.
Falls of Montmorency
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 11\(\frac{1}{2}\) 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 16\(\frac{1}{2}\). Signed G. Bradbury.
75.00

MONTMORENCY

Litho print unsigned and untitled. Montmorency Falls & Cove. Pencilled date of 1794, incorrect.
Size 5\(\frac{1}{4}\) x 7\(\frac{1}{2}\)
1.50

Line engraving by S. S. Jocelyn from D. Wadsworth Lumber establishment at Montmorency 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 7\(\frac{1}{2}\) x 9
Litho print unsigned, printed from above.
Size 4 x 6\(\frac{1}{2}\)
2.00
BOUCHETTE, Jos. Jr. & R.S.N.

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 More
Size 11½ x 8½. Excellent. From book.
8.50

Aquatint by J. & C. Walker after Col. Bouchette:
Fort Chambly
15.00

CHAMBLEY

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 6½ x 10. Dull
5.00

Three Heriot litho prints by F. C. Lewis after
sketches by George Heriot for his travels.
Size 7½ x 9½. Fair
12.00

GALILE, Phillip

Line engraving by Phillip Calle after Jean Stradanus
one of a series of four entitled Americae Retectio
Size 8 x 10½ 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.
10.00

DECLARATION OF WAR

Broadside of Proclamation of War against the
French King 17 May, 1756. Printed London 1756
by Thomas Baskett.
Size 20¼ 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
2 May 1766
1 August 1766
14 October 1767
14 October 1767

50.00

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 1/4 x 13 1/4. Fair

10.00

Guenéville

Three engraved sheets of two pages each, illustrating Indian customs. Taken from Guenéville 1719. 18 x 10 1/4 and less.

10.00
CABINET IN LIBRARY — Fourth Drawer

GOUPL PRINTS

Six litho prints in colours by DeRoy from
August Kollner, published 1831 by Goupil & Co.
No. 49 Quebec & Fort — 13 x 16 — Mint 15.00
No. 49 Same plate uncoloured 13½ x 18½ Good 8.00
No. 53 Montreal (from Mount Pleasant)
uncoloured — 14 x 18½. Very Good 10.00
No. 50 Montmorency River — 12½ x 16½ Good 10.00
No. 51 Toronto Mat 9¾ x 13¾. 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 13¼ 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 19½ x 13¾
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 19½ 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 14½ x 14½ 35.00

CARICATURES

Pair of Aquatints in colour, open letter proofs
before the signatures: Outward-Bound (Dublin).
Homeward-Bound (New York).
Size 14½ x 11⅝. Light foxing in margins, other-
wise very good. 25.00
DAUMIER, Honoré

Litho print of Daumier, colored, Imp. d'Aubert & Cie. Two lawyers.
Size 8½ x 11. Mint
$25.00

Another litho print by Daumier, same printer, full colours, trimmed close to top.
Size 8 x 10½. Very good. Servant
$20.00

Letter-press print by Daumier, from newspaper
Le Charivari
Size 12¼ x 9½. 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 9½ x 15½
$2.00

Line engraving, roughly coloured: La Ville de Richelieu en Foitou a Paris chez Basset
Size 10¼ x 18½
$3.00

Litho print by Villeneuve 1833 from de Besse, litho by Engelmann. Chateau de la Reine des Caniseris.
Size 12½ x 17¼ from series No. 286

Litho print from same series No. 297.
Size 11 x 13½
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
Size 13 x 19
$125.00

Uncoloured print, trimmed to bleed all round, probably an artist's proof before the litho
Size 9 x 15½
$90.00
Hudson'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

British Columbia

Water colour by Frederick Wynnperi. Fort Yale, B.C. Size 7 x 9. 35.00

Arctic

Baxter print. "View in the Arctic Regions" With George Baxter's signature and label impressed in the mat. Size 6½ 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 Ralph Smith & Co., Toronto. Published by H. S. Donaldson & Bro., Winnipeg. Size 11½ x 14½. Neat Copy. 8.00

Newfoundland


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 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
35.00

Litho by W. Spreat after W. B. Best.
"St. John's from the Domain of Government House, looking west".
Size 12 x 17
25.00
10.00

Watercolor unsigned - St. John's seen through the Narrows.
Size 10 x 14½.

Litho by W. Spreat after F. Fumagalli
Lithograph hand coloured by F. Fumagalli
from Bramati with pencilled inscription "Newfoundland Fisheries", probably from a book (No. 36)
Size 10 x 15 - interesting plate 30.00
17.00

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. John's"
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 8½ (from a book) 3.00
CABINET IN LIBRARY - Sixth Drawer

NORTH AMERICA

Size 11 x 13. Bright colours, brilliant impressions. (retouched by hand) 300.00

Extra copy of No. 3 15.00

Extra copy of No. framed 12.00

HALIFAX

Coloured litho, oval in embossed frame "3 mile house and Bedford Basin" by I. E. Davis.
Size 6 x 7½ 3.50

Greysan drawing by Mr. Smith "Melville"
Admiral's House, Halifax.
Size 6½ x 9½ 12.00

Pasted on verso of above: VON BOUTHVEN
Line cut of goat, signed Eugene Vombarshoven
Size 4 x 5½ (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 2½ 2.00

YORKTOWN

Copper engraving "en taille douce", hand coloured (restrick?) by J. M. Fontaine after Conder.
Size 14½ x 17½ w.m. Bright colours Rochemboeuf, Washington & Lafayette at Yorktown 60.00

WOLFE, James

Litho engraving "Quebec House "Westerham"
extract from Dugdale's "England & Wales"
Size 5½ x 8½ 2.00
Another copy 5 x 7 1.50
AMHERST, Jeffery, Lord

Copper engraving by Royce.

"Montreal, Seat of Lord Amherst"
7½ x 10 folding plate from book (with map) 3.50
Another copy (brighter) 3.50

CANADA

Stipple engraving, printed in sepia, by
W. Dickenman. 1783, after H. Bunbury,
entitled "Affliction" with verse by
Langhorne beginning "Cold on Canadian hills
or Hinden Plain", stricken soldier and
desolate wife suckling child.
Size 15½ 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 13½ x 20½
Another copy. Size 12½ x 18½ 5.00
Another copy. Size 12½ x 17 4.50

LUBECK

Wood cut from first (?) book published in
Lubeck 1496. View of the town from outside
the walls.
Size 3½ x 7½ 2.00

PRINTING

Wood cut town of Freyenstadt, printed in two
sections pasted together. 16th Century.
Size 3½ x 12 2.50

SEA PORTS of FRANCE

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

Baye. Size 9 x 11½, poor condition.

Rouen. Second view (first missing)
Size 10 x 12½.

Quillebeuf. Size 10½ x 14½.

Biaritz. Size 13½ x 17½.

Dieppe. Size 12½ x 19.

Nantes. Size 12½ x 18½.

Bordeaux. First. Size 12½ x 18½.

Bordeaux. Second. Size 12½ x 18½.

All bright colours except first. 40.00
ORLEANS, Philippe Duc d'1

Copper plate by Bernard Picart dated 1720.
Symbolic scene surrounding portrait of the Regent.
Size 5 x 7½. Canada figures in picture. 5.00

QUILLEREU, France.

Copper plate coloured, by T. Sutherland after J. Gendall.
Size 10½ 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.
Size 10¼ x 14¼. Good impression. 75.00

STIRLING CASTLE

Copper engraving, hand coloured. London printed for Robt. Seyer. "East view of Stirling Castle" Size 12¾ x 17½ (No. 106 in series) 10.00

BARON KENFREY

Coloured litho by S. Vowles after M. Young.
"The largest ship ever built" depicted as she was (1825) abandoned by her crew.
Size 9½ 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

COLUMBIA

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 H. Van Ggg. Size 9 x 9¼. Quebec 1824 Launching. 5.00

Coloured litho by S. Vowles after M. Young
Size 10¾ x 15¼. First voyage. 5.00

Coloured litho
Size 11 x 15½. Published London 1824. 10.00
COLOURED

Coloured litho by S. Vowles after Jos. L. Harwood.
Size 10½ x 16½. Full sail.

10.00

NAVAL ENGAGEMENTS - Quebec.

Set of 12 copper plates, depicting sea engagements from 1757 to 1761. Published by Carington Bowles. Six of the plates are from drawings by F. Swaine; the others by J. Hood, Philip Caxton, R. Short, Arch. Campbell and H. Smith. The last plate, by Captain Hervey Smith, is the taking of Quebec.
Size 9½ x 15½
Good impressions, original margins, clean & crisp.

150.00

A coloured print of No. 12 above 5½ x 10½ trimmed close.

10.00

Another uncoloured print of same.
Size 8½ x 12½

10.00

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 11½ x 16½

50.00

WOLFE, James

Copper engraving of Death of Wolfe, no signatures, oval framed, with caption giving date of September 14.

5.00

Another plate of same version of the Death.
Extract from book.
Size 7½ x 9½ by Grainger after Hamilton.
Published 1802.

2.00

Another print of the last plate, hand coloured.
Size 8½ x 10½.

2.50

QUEBEC

Copper plate of Wolfe's attack on Montmorency
No. 2 in a set. Apparently proof before signatures. Published by Carington Bowles March 3rd.
Size 9½ x 15. Set of 12 Naval Engagements above.

10.00
WOLFE, James

Copper plate in colours by I. F. Ingal
(Berlin 1792) after painting by Benjamin West,
of Death of Wolfe.
Size 14 x 18 Clear impression, good colors. 12 5.00
Some marginal tears, skillfully repaired 6 5.00

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 Edward
Jr. 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 x 18. Bright colours. 17 5.00
13 5.00

MONTCAIN

Taille douce. 9 colours
Copper plate hand coloured by Mezzotint after
Desfontaines.
6 x 8 1/2 cut from book. Good impression and
colours. 15.00
5.00

MONTGOMERY

Engraving, printed in colours and re touched
Coloured litho of Montgomery's death at Quebec
by F. Lancon after J. Trumbull.
Size 11 x 14 1/2
45.00
35.00

QUEBEC - BARRIE

Crude
tome etching published 1792 by Charles Brotherton,
London. Caricature of Sir Isaac Barrre accepting
a pension of 3000 pounds.
Size 16 x 12 1/2
50.00
30.00

MONTCAIN

Line engraving
Copper plate en-taille-dure by Mlle Godfroid
under Le Bas from a painting by Dumont of the
five works ordered by the City of Paris to
celebrate the victory of Carillon in 1758.
Size 13 1/2 x 20 1/2. Bright impression, clean & crisp. 60.00
50.00

GULF OF ST. LAWRENCE

Line engraving on copper, hand coloured, depicting
the French Fleet Squadron in a violent storm on
the St. Lawrence and the burning of the flagship
from lightning. Published Paris by Beuvaux.
Size 13 1/2 x 20. 17.50

WAR OF 1812

Gravure captioned "Lundy's Lane" no signatures
Size 6 x 8 1/2 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

Vignette 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

LOUISBORG

Copper plate coloured with inset map and caption scroll in German.
Size 8 x 12½.
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

Size 9½ x 12½.
2.00

PONTIAC

Gravure by John Rogers after John H. Geater.
"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 8½ from a book.
3.00

Size 5½ x 8½ from a book.
3.00
NAVAL ENGAGEMENTS

Line engraving, no signatures. Defeat of Marshal Conflans by Sir Edward Hawke 1759. Published 1781.
Size 7¾ x 9¾. Very bright print. 8.50

Size 7¼ x 10 7.00

COOK, Captain

Litho by Leleux, from the series France Maritime, captioned Vaisseau monté par le Capitaine Cook dans son de dernier voyage.
Size 7¾ x 11½ 1.50

Line engraving produced by Benard, entitled Hert de Cook.
Size 11½ x 17. Bright print 25.00 25.00

SHIPS

Line engraving by Pardinal from Lorentz. Cardinal d’Amboise as Admiral of France setting out to board his flagship. From France Maritime.
Size 7½ x 9¼ 1.50

Copper engraving, en taille douce, colored by Moret after Desfontaines 1789. Text engraved in plate. From a portfolio.
Size 11½ x 8½ 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 9½ 2.50

Litho hand coloured by Lemercier after R. Ferrot. Fregate des Etats-Unis (in battle)
Size 9½ x 13. Bright 6.50

Tinted Litho by Sarony, Major & Knapp. Music frontis published 1835, entitled The Leviathan. Galop par Charles d’Albert
Size 9½ x 13 impressed with die of A & S. Northeimer 8.50
Large map of Quebec City, copper line engraving.

Size 21 x 27½.

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
ANVILLE 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 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 1/4 x 51 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 Septentrionale...à Amsterdam chez R. et J. Ottens, Géographes (1755?) Title in French and Dutch. Line on copper. Map tinted. Size 23 3/4 x 23. Very good, small fold tear in top margin. 35.00

JEFFREY MAP

A general map of North America...Engraved by Jno Lodge from the late Mr. Jefferys...Printed 1777. Line engraving. Size 12 1/2 x 16. Good 10.00

CARVER MAP

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 1/4 x 29 3/4. 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 Quebec.
Lower part: 3 - Plan of the Town of Halifax Line on copper. Skillfully coloured.
Size 20 x 24. Excellent.
Another copy of the same, a little frayed Size 19 x 22

25.00
15.00

FADEN (American Revolution)

Plan of the City and Environs of Quebec with its Siege and Blockade by the Americans 1775-76. Engraved by Mr. Faden (successor to Thos. Jefferys) London 1776. Coloured.
Size 21½ x 29½. Marginal tear. Excellent

37.00
25.00

TURPIN (Rebellion of 1837)

To Colonel George Angustus 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.

35.00

CAKLEY (Quebec 1759)

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 13½ x 21½. Hint. Insets.
Published 1759 by E. Cakley & Sold by J. Rocque in the Strand.

30.00

QUEBEC (Philippe Siege in 1690)

Quebec, Ville de l'Amérique Septentionale en la Nouvelle France,...Assiégée par les Anglois...l'An 1670 (sic). Mons. de Frontenac leur fit honteusement leve le Siege. Line engraving.
Unusual view of Town & Harbour from the West.

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 10½ x 16.

20.00

JEFFREYS (Siege of Quebec 1759.)

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 15½ x 21½. Insets. Coloured. Excellent

35.00
18.00
JEFFREYS (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 Tiss Jefferys.
Line. Coloured. Size 21 x 27 1/2. Mint. 45.00

SAYER (Gulf of St. Lawrence)


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

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 1/4 x 29 1/4. Coloured. Almost mint. 50.00

JEFFREYS

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 1/4 x 29. Excellent Cartouche
Apparently from the 1755 plate.

REGAUDIERES (Louisbourg)

Fort de Louisbourg Leve par le Ch.er de la Regaudiere Lieut. de Vaisbeaux du Roy. A Paris chez le Sr. Le Rouge (prior to 1758).
Size 21 1/4 x 29 1/4. Almost mint. 35.00

Later state of same plate, with additional legends concerning the operations of 1758 and an inset map of l'Ila Roayle (Cape Breton) plus the engraved name of the Conts d. Raymond in upper right corner. Line. Uncoloured.
Size 20 x 24. Excellent. 25.00

MANUSCRIPT MAPS (Louisbourg)

Plan du Fort de Louisbourg et de ses batteries. Drawn and coloured by hand. Unsigned (1756).
Size 17 1/4 x 22 1/2. Good but folds worn. 35.00
MANUSCRIPT MAPS (Louisbourg)

Plan du Fort et Ville de Louis Bourg dans l'Isle Royale.
Drawn and coloured by the same hand, with greater care. Unsigned. Size 10 x 14 1/2.
Excellent. 22.50

LOUISBOURG

Fort de Louisbourg dans l'Isle Royale.
Unsigned. Coloured.
Size 12 1/4 x 17. Almost mint. From an atlas. 10.00

Plan de la Ville de Louisbourg dans l'Isle Royale. Unsigned. Coloured.
Size 12 1/4 x 18 1/4 Mint from atlas. 7.50

BLACKMORE (Annapolis Royal 1712)

Size 9 1/2 x 16 1/2 Mint. 35.00

MOLL

Newfoundland St. Laurence Bay, The Fishing Sacks, Acadia, and Part of New Scotland.
By H. Moll, Geographer (1730?)
Size 9 1/2 x 13 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 1/4 x 14. Line Coloured. Almost mint. 8.00

WALKER

A sketch of the Battle of La Fouche or Chasteauguay - 1613. By J. Walker. Published by W. Faden 1815.
Size 6 x 9 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 1/4 x 9 1/2. Line From a book. 3.50
SAULT ST. MARIE

A plan of the Straits of St. Mary, and Michilimakinac, to show the Situation and Importance of the two Westernmost Settlements of Canada for the Fur Trade. Size 11 x 14. Line. Unsigned. Very Good. 8.00

MONTREAL

The Isles of Montreal, as they have been Surveyed by the French Engineers. Line. Unsigned. Matches previous map. One print. Size 12 x 14 on thin paper, from book. 4.00

Another print Size 11 x 14 on chart paper 8.00

JOBIN

Carte de I'ile de Montreal . . . faite en 1694 par Andre Jobin. Litho on India, original three sheets (two 21 x 14 - the third 21 x 12) Good except one sheet worn at folds. 7.50

DE LERY (Wes 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 x 35. Excellent, a little worn at folds. 500.00

VIGER, Jacques (Election Riots)

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 x 11. 7.50

MONTREAL

COLE

A plan of the Town and Fortifications of Montreal or Ville Marie in Canada (1760?). Line by B. Cole. Size 5 x 8. From a book. 2.00
Bennett

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 8½ x 10½ Bright

Another plate unsigned, apparently pirated from the above, for the London Magazine 5.00

Matthews

Plan de Villancarre en 1685 Litho by G. Matthews, Montreal (about 1850)
Size 5½ x 8½

3.00

Doughty

Two litho prints: Kay of Quebec, engraved for
The Cradle of New France, by A. G. Doughty 1508.
One print 11¾ x 21½ in colours on thin paper
A proof 14½ x 26¼ uncoloured on thick paper 3.50

Larue

Plan of the City of Quebec, drawn and compiled
from original plans by A. Larue. Published by
Y. Cowan & Son, Quebec 1842. With manuscript
note of the two disastrous fires of 1845 with
areas of fires coloured. Lithoed in Glasgow.
Size 12 x 22½

8.50

Montreal

Plan of the Town and Fortifications of Montreal or Ville Marie in Canada Line (1760) Inscribed
Apparently pirated from Cole's map.
Size 10½ x 15. From book. 2.00

Quebec

An Amerique Quebec. Small map of the town,
probably an inset in larger map
Size 3 x 3½ Line 2.00

Lambert

Quebec and its environs with the operation of the
Siege. Line by Cooper after J. Lambert. Published
1810.
Size 4½ x 6½. Trimmed close. Coloured 6.00
QUEBEC

(Dutch Map)

Quebek de Hollandia van Canada (1760?)
(The Siege in 1759) Line. Coloured.
Hind.
Size 17½ x 21½

A plan of Quebec. Unsigned. Line
printed for J. Hinton from the Universal
Magazine.
Size 8½ x 10. Bright

6.00

NOIL

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. Noil, Geographer.

15.00

GIBSON

A particular Map, to illustrate Gen. Amherst's
Expedition to Montreal, &c. Line by
J. Gibson.
Size 8 x 10½

Two copies. From the Gentleman's Magazine

6.00

Gautier

Carte abregé du Canada, levée sur les lieux
par M....ressent à Quebec année 1754. Gravée
par Gautier fils. Obs. de M. Gautier année 1755.
Line Coloured.
Size 10½ x 13½ from an atlas

12.00

GIBSON

North America Plate 226 from the Universal
Traveller. Line by J. Gibson,
Size 14½ x 17½. Bright

6.00

JEFFERS, Noithay

Carte nouvelle des possessions angloises en
Amérique, dessée pour l'intelligence de la guerre
présente et divisée suivant les pretentions de
Anglois. Traduite de l'Anglois d'apres Tho's
Gaffey or Gaffers (sic), revoe et corrigée par M. Noithay,
ingénieur geographe du Roi, publiquée le 15 avril
Carnouch.
Size 22½ x 29. Good

45.00
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
1730? Large engraving of Newfoundland Cod
Drying. Large map and inset maps coloured.
Size 24½ x 39. Worn through at folds.
40.00

CROWN POINT

A map of the British and French Settlements
Newgate Street. With inset of Fort Frederick
at Crown Point built by the French 1731.
Size 13½ x 15½. Line. Coloured. Unsigned. Torn
4.00

NEW FRANCE

La Nouvelle France au Canada. Line. Unsigned.
Uncoloured.
Size 12½ x 17½. 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 21½ x 28½. 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)
Size 21½ x 23½. Fine but water stain in corner.
25.00

COLONIES

The British Colonies in North America, from the
Fine. Size 14½ 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
1735 With inset. Supplément pour les Lacs du
Canada - Magnificent map with most elaborate
65.00
(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 26th, 1774.
Published by Thos. Jefferys. Magnificent map, with most elaborate cartouche depicting the Pilgrims Landing at Plymouth. Line Coloured.
Kirt. Size 21 1/4 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...à Amsterdam chez Jean Covens et Cornelle Mortier, Geographers...
Excellent map with fine cartouche. Line Brightly coloured. Very good.
Size 21 x 23 circa 1703.  
65.00

Another print from a later and larger plate.
70.00

BOER

(New England in 1798)

Maine entworfen von D. F. Sottnann. Hamburg bay Carl Ernst Fohn 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 1/2. Excellent.
No cartouche  
45.00

DELMARCHE

(U.S. in 1785)

85.00

JAILLOT

Le Canada ou partie de la Nouvelle France...continuant la Terre de Labrador, la Nouvelle France, les Isles de Terre Neuve, de Nostre Dame etc. à l'usage...le Duc de Bourgogne. Par H. Taillot, Paris 1696. Line Brightly coloured. Brilliant Cartouche.
Size 21 x 25. Very good.  
145.00
NEW FRANCE
(Canada & U.S.)
Carte de la Nouvelle France, ou se voit la
Cours des Grandes Riveres de S. Laurens
et de Missisipi aujour d'hui S. Louis...
dessue sur les memoires recueillis pour
l'Etablissement de la Compagnie Françoise
Accident...
Line, in full colours. Unsigned. Insets:
including View of Quebec.
Size 21 x 22. Excellent.

CORONELLI
(Italian Map)
Canada Orientale nell'i... descritta del P.
M.o. Coronelli... Gulf of St. Lawrence, end
of 17th century. Line. Brightly tinted
Two magnificently coloured cartouches.
20½ x 25½
Very Good

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 cartouches to the
Hon. Walter Duglass, Captain General and
Chief Governor of all the Leeward Islands.
Several insets including engraving 8 x 8½ of
Beavers at work with Niagara Falls in background.
Size 40½ x 24½. Line Coloured. Very good.

NEW HAMPSHIRE
(N. 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 21½ x 40½. Line Coloured. Almost Mint.

CARY
A new map of part of the United States of
North America... By John Cary, Engraver. 1806.
Hatches Thosen map above.
Size 26½ x 26½. Line Coloured. Mint.

GERMAN
(St. Lawrence 1737)
Karte von dem Laufe des Flusses St. Laurentz...
von M. B. Ing de la Ms 1737. Line Uncoloured.
Size 9½ x 13½. Good from a book.
L'Amérique Septentionale divisée en ses principaux états Par le St. Janvier, Geographe. A Paris chez Battie 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 Septentionale dessinée sur les Relations les plus modernes des Voyageurs et Navigateurs... Par le St. Robert de Vaugondy 1750. Line Coloured. Cartouche. Size 21½ x 29. Good 25.00
(same beginning as above) ...ou se remarquent les États-Unis...Publicé en 1785 et Corrigés en 1787. Par le St. Robert de Vaugondy. Cartouche signed I. Naida. Size 21½ x 26½. Line. Coloured Almost Mint. 35.00

AMERICA

(1763)


DE WIT

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

BONHEUR

Amérique Septentionale - Small map in colours, in frame of three mezzotints, bright - Illustree par Raymond Bonjour, gravé par Langilermie. From Atlas Universal Illustre - 14½ x 20½ Mint. 15.00
**HERCATOR**

Size 16¼ x 18⅜. Good

Line engraving unsigned, with half-length portraits of Gerard Mercato and Judocus Hondius, the engraver, with printing on back in Latin.
Size 16¼ x 21¼.

**25.00**

Americae nova tabula Auct. Guilielmus Haeuw. Brightly coloured map of North & South America in frame of ten aboriginal figures and six fortified places. Cartouche.
Size 21½ x 24¼. 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 21½

**35.00**
DRAWINGS - Eighth Drawer

Watercolour, scenic, rocks in foreground.
Signature very faint on mount. Mat.
Size 9½ x 13½

Watercolour of a fortified seaport somewhat in the style of Jos. Vernet. No signature. Mat
Size 5½ x 11

PEACHES, Captain

Wash and Watercolour Montmorency Falls in Winter
Size 12½ x 18½ Mat "Drawn by Capt. Peachey, Royal Fusiliers.

Wash and watercolour sketch for above.
Size 12½ x 15½ Unsigned, Fold mark

CONOR, Wm.

Crayon drawing Curved sailor. Signed William Conor 1827.
Size 13½ x 10

ROWLANDSON, Thomas

Set of 10 photostats of officers and crew, published 1799 by Ackermann as aquatints by Henri Merke, after Rowlandson
Size 9½ x 7½. Exceptional reproduction

HALIFAX

Watercolour Transport Lady Hamilton leaving Halifax Harbour. Unsigned Consul
Size 9½ x 12½

Watercolour to match above Lady Hamilton on shore (in the ice) off Charles River 1816.
Unsigned.
Size 9½ x 12½

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 x 8½ or 7 x 9 in a mat marked "original sketches. Very light impressions from stone."

Litho print by Finden after Lieut. Hood matching above. Lettering complete.
Size 7¼ x 9½ Poor.

Another litho print or proof, Martin Lake by Lt. Hood.
BAKER, Walter

Water colour Recollet Convent, Montreal, demolished 1867.
Size 7 x 9½
10.00
750

Water colour Ferme St. Gabriel, Montreal.
Size 7 x 9½
10.00
750

Water colour Dorchester Street Toll Gate, abolished 1853.
Size 7 x 9½ signed.
20.00
15.00

Water colour Horse drawn winter vehicle with three persons.
Mat 3 x 4½ unsigned.
15.00
12.50

CANADIAN WINTER SCENES

Water colour, fashionable sledges crossing on road, one two horses as pair, the other tandem.
Size 6½ x 10¼. Pleasing.
25.00

Water colour by the same artist, country conveyance called a "berline"
Size 7½ x 11½.
The artist might be Duncan or Baker.
12.50

CANADIAN SEA SCENES

Aquatint. Cape Blomidon. unsigned
Size 6½ x 9½ Good print.
10.00

Aquatint. Cape Egmont and Winter Rock, printed on two sheets pasted together.
Size 5½ x 19½
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 8½ 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 Chisette Inlet 4 leagues from Halifax. Both poorly hand coloured. Together
Size 14½ x 25.
10.00

DE KONING

Aquatint: Turkish Lords and a soldier.
6½ x 7½ mounted.
6.00

153.50
CANADIAN SCENES.

Pencil sketch by M. C. Gibb 1855. Old Notre Dame Church, Place d'Armes
Size 9 x 6
7.50

Pencil sketch: Visit to Indian encampment. no signature. Amateur.
Size 6½ x 8
5.00

Wash drawing. Winter view from Cape Diamond Quebec. no signature amateur
Size 8 x 11½ dated 1812
15.00

Water colour Men of War in Esquimalt Harbour. unsigned, excellent.
Size 7 x 10
50.00

Pen & ink sketch: Chateau de Ramezay about 1915 signed C.A.
Size 11½ x 18½
6.00

Pen and ink sketch of ice cutting in the River of St. Charles in 1833. Lord Aylmer and aides identified, unsigned.
Size 5½ x 8½
15.00

Set of five views of Quebec environs in water colour.
2. Isle of Orleans and Pointe-Levy
3. Part of Levis shore.
4. Village of Ambigny (Levis)
5. Montmorency Falls
Unsigned. Capable work
Size 11½ x 17½
200.00

Set of four sketches in sepia and gouache
Unsigned by able artist.
1. Nelson's Monument, Montreal
2. Montreal waterfront (unfinished)
3. Prescott Gate, Quebec.
4. Wolfe & Montcalm Monument, Quebec.
Size 8½ x 12½
125.00

WULF, H. P.

Litho print of Chateau St. Louis, Quebec, 1834.
Signed H.P.W.
Size 8½ x 10½
15.00
Proof print of same Size 6 x 9½
5.00

Water colour by Wulf signed H.P.W. 1834
Esplanade in winter, Quebec
Size 5½ x 7½
15.00
ARMSTRONG, W.

Water colour: Lake Nipigon 1880 Signed.
Size 4½ x 8½
$25.00

Water colour: Black Bay, Lake Superior 1885
Size 6½ x 12½
$45.00

HOUGHTON, Frank

Water colour: Metis Bridge 1896
Size 7 x 10
$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.
$55.00

Water colour and pachas: Thunder Bay 1882
10½ x 14½ signed.
$175.00

COKEBURN

Water colour: Montreal from the Priests' Farm 1839
Size 10 x 13½ magnificent painting, unsigned.
$5.00

SIMPSON, J. R.

Water colour: Winnipeg Fort Garry & St. Boniface
in 1871 with pen and ink key to locations in
French and English
Size 20¼ x 27
$65.00

ONTWELL, John (Ostell) (H. S. Weir?)

Architect's pencil drawing of facade of Notre Dame
Church, completed by Ostell in 1812
Size 19½ 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 $25.50
MURRAY, John

Original water colour signed John Murray 1838 (sic): South West view, Notre Dame Street, Montreal.
Size 10½ x 13½.

11 line engravings by Bourne from drawings by John Murray, of four views as follows,
Size 11½ x 12½, 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

$15.00  $25.00  $45.00
INDIANS

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 8½ x 11

10.00

Size 15½ x 20½ (see Mandan item)

10.00

CATLIN, G.

Litho in colours by McGahey after G. Catlin: O-jib-be-ways
Size 13 x 16½

20.00

Litho in colours from a drawing by Henry-Bey "dessine d'apres nature 1865": Costumes et danses des Indiens Ioways. "presentes au Roi par Mr. Catlin"
Size 9½ x 11½ Bright colours

15.00

INDIANS

Copper engraving by Ch. Geoffroy after Ch. Bodmer ("dessine d'apres nature") published by Bodmer in Paris: Dance of the Mandan Women. Final proof as certified by Bodmer 1840
Size 11 x 15

18.00

Acuatint in colours by G. Gallina: Indians DANCING 10 x 14½. Bright plate and colours.

15.00

CANADIAN

Coloured litho print: Case Canadien (cis) unsigned. Size 5½ 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. Copper plate covers
Size 12 x 9¼ and various coloured tissues

250.00

IN 8 1/2
TENTH DRAWER

ONTARIO

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 1/4 x 13 1/2 unsigned 12.50

OTTAWA

Acquatint by Laurent: Parliamentary Library 
Size 10 1/2 x 14 (from a French Architectural portfolio for 1888) 3.00

ONTARIO

Acquatint hand coloured: Queenston. Unsigned; published by Ackermann 1814
Size 5 1/2 x 8 1/2 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 1/4 x 9 3.50

Litho print from a drawing by W. R. Collingston from a survey made in 1837. Bird's eyeview of Niagara River (Burning of the Caroline)
Size 8 1/2 x 13 1/2 poor condition 2.50

LOUISBURG

Acquatint by G. Haines: Prospect of Louisbourg, taken from the N.E. Harbour in the year 1749 399.50
Size 17 x 30. Clear & crisp 28.00

767.00
ELEVENTH DRAWER

Sheets

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
660.00 -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. Bénazech. Size 15 x 20 in poor condition

15.00
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
50.00

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

150.00
75.00

2. Halifax from the hill, looking down Prince Street. Line engraving in colours by James Mason after D. Serves. Size 14 x 20 in mat. Excellent but fold mark

150.00
90.00


100.00
50.00

3B. Another print of last above. Size 15 1/4. Not quite so bright

90.00
75.00

4. Governor’s House & St. Matthew’s Church. Line engraving by P. Bénazech after D. Serves. Size 15 1/4 x 22 Bright impression & crisp

180.00
100.00

All of above prints published by John Boydell 1797

SMITH

Sheets

Line engraving by P. Bénazech 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.

95.00
50.00

20 5 0
SMITH, Hervey

Line engraving by Wm. Elliot after Hervey
Smyth. Montmorency Falls & Wolfe's attack in
1759. Published by Thomas Jefferys 1760
Size 14½ x 21. Poor condition. 25.00

Line engraving by Peter Mazall after Hervey
Smyth. Cape Rouge, nine miles above the City of
Quebec. No. 3 in series
Size 17½ x 23½. Brilliant impression. Perfect. 99.00

Line engraving by Pierre Canot after Hervey
Smyth. Perce Rock, two leagues from Gaspe.
No. 6 in series.
Size 17¼ x 21. Brilliant. Perfect. 150.00

Line engraving by Peter Mazall after Hervey
Smyth. Published by Jefferys 1760.
Gaspe Bay
Size 13¼ x 20. Very bright. 135.00

Line engraving by Pierre Charles Canot after
Hervey Smith (six) and Francis Swaine; Quebec
from the Basin.
Size 12½ x 18½. Coloured. Poor condition. 15.00

Another print of last item, trimmed to plate,
no caption.
Size 11 x 18½ 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 10½. Bright impression. 6.00

Line engraving unsigned, pirated from Canot's
plate of Smyth's Quebec from the Basin. Magazine
Illustration.
Size 7 x 10½. Poor plate. 2.50

Line engraving unsigned, pirated from Senach's
plate of Smyth's View of Quebec, the Capital of
Canada. Extract from the Universal Magazine.
Coloured.
Size 6½ x 11½ Poor. 2.00

Another print uncoloured, better. 8 x 12½. 2.00
QUEBEC PERSPECTIVES

Size 9½ x 12. Tinted. Good 10.00

Line engraving unsigned, pirated from last item above. Text in French. Brightly colored.
Size 8½ 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 10½ 7.50

Line engraving from an apocryphal drawing by Vernet: Entrée au Fort de Quebec
Size 10 x 14 Good 8.00

Line engraving by P. Hortier. Apocryphal view of Quebec
Size 10 x 12 Fine 10.00

Quebec in 1874
Size 9½ x 12¼ 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 9½ x 13 Good 7.50

Etching by Roberts, published by C. Smith, N. York, View of Quebec
Size 4½ x 7½ Good 12.00

Line engraving by Jayers after J.C. - Quebec from the Old Mill, River St. Charles
Size 6½ x 10 15.00

Litho print by Bonarque Freres - Defence de Quebec par Mr. de Frontenac 1690 - imaginative
Size 6¼ x 7½ 5.00

Two line engravings - no signatures - Quebec from Levis - Montreal, Place d'Armes - Each 2 x 3½ 7.50

Litho print, hand coloured, no signatures showing - Quebec from Point Levy, near Indian Cove - 10½ x 13½ trimmed to fit, poor 15.00
QUEBEC, Views of

11 Litho prints coloured by Sarony & Major,
New York. Approximately 9½ x 12 mostly poor

3 - Parliament Buildings
1 - View from Parliament
2 - Wolfe & Montcalm Monument
3 - St. John's Gate
1 - French Cathedral
1 - View from Esplanade

Woodcut 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

55.00

15.00

75.00
LABRADOR

Original paintings and drawings of scenes in Labrador and Ungava by A.McG.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 DRAWER

MONTREAL CAPITOL

Photographic print of a montage by Wm. Notman & Son of Carnical scenes in 1884

BOURNE Views of Quebec


All plates below are open letter proofs, some skillfully coloured.

1. Market Place 14 1/2 x 19 1/2 marginal tear affecting caption, otherwise perfect 50.00
2. Place d'Armes 14 1/2 x 20 1/2 margins slightly soiled, a little limp 50.00
3. Place d'Armes, in full colour, 13 1/2 x 16 1/2 fine, crisp 125.00
4. Esplanade 14 x 17 1/2, Bright, in full color. Crisp 125.00

BOURNE Views of Montreal

Set of six (plate marks indicate copper plates, line engraving). Engraved by Wm. L. Lengay, 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 1/2 x 21 1/2.
3. Place d'Armes 14 1/2 x 21 1/2
4. Champ de Mars 14 1/2 x 21 1/2
5. Notre Dame Street 14 1/2 x 21 1/2
6. Saint James' Street 14 1/2 x 21 1/2

Extra Prints:
1. View of Montreal as above, 15 x 21 1/2 coloured, Margins stained 100.00
2. View of Montreal as above 15 x 21 1/2 uncoloured, limp, margin tear 45.00
3. Harbour 11 1/2 x 15 coloured repair slight 50.00
4. Place d'Armes 14 1/2 x 21 1/2 Very bright, crisp 125.00
5. Notre Dame St. 14 1/2 x 21 1/2 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
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.

$500.00
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, 4 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 ground, 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 birch bark.
22. 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.
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, (Felsper rock)
32a. Ditto.
33. Cold Water river.
34. First Lake (Ks-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. Conjuror in vapour bath, Medicine Lodge, Table-land.
39. Top of the ridge Lake.
40. Ojiapiatisagan, or Top of the ridge Portage, First level (18 x 10).
41. Indians killing a caribou, view from summit of the Ojiapiatisagan (18 x 10).
42. North end of the mountain Portage.
43. Lake Ka-jib-we-te-ka-pas.
44. Trout Lake.
45. Lichens on the rocks.
46. A Masquepoo "Up".
47. Portage near Lake Nipisig.
49. Mosquito lake.
50. A Labrador Trout-stream.
51. Lake Nipisig.
52. Masquepoo fish hooks of copper and iron.
Nipisig river
Escape from a fire on the Portage
Fall on the Nipisis river
Rapids on the Nipisis
Bear Lake; Labrador Tea plant; Pigeon berry (Blossom July 6th)
Nipisis on border of burnt country
The Nipisis in the burnt country
Caribou Lake near the Table land
Voyageurs dining on Iashnameaskow Lake
Lonely lake
Muskaig lake
Almost an accident
Pierre, the Abenquis
Morning scene on lake
An escape at the Fourth rapid, Moisie river
Steep rock Portage on Fifth rapid
Cutting out a road
Cooking in the woods
Eskimaux fishing; Spoons of bone
Montagnais & Masquapee Lodges at Seven Islands.
A visit to Oteline in his lodge
A Montagnais squaw
Dominique, Chief of the Montagnais of Lake Ashwanipi
Roman Catholic procession of Montagnais and Masquapees at the Mission of Seven Islands.
Oteline's Dream
Masquapees: Oteline, the Tongue; Arkaskha, the Arrow.
Descending the Nipisis
Third Rapid on the Moisie
Going round third Rapid, Moisie.
To the Burying Ground

Views in Labrador, No. 2

Seal hunting on the Moisie
Ditto
Indians Seal hunting
Masquapees on the Moisie
Beach near mouth of Moisie, Seven Islands in the distance
Louelon Snowshoe, Louelon Chief (in pencil) Mackenzie River
Montagnais Lodges & canoe. Eskimaux spectators
Our camp Seven Islands
Building canoe — Squaws stretching Birch bark
On board the schooner
Whales on the North shore
Long Point.
Fishermen at Long Point
Montagnais' Lodge, Mingan
A sudden rise
Chief of Montagnais of the Moisie, hair cropped
E. B. Co's Post, Mingan
Masquapee Indians at ditto
Montagnais' camp at Mingan
Montagnais Indians
Return from hunting
Moving camp
The Winding sheet
Junction of the Manitou and Mingan river
Falls of the Manitou river
Mingan Falls (pencil sketch)
Codfishing off Esquimalt Point
Watching for seals, Moisie River
Creeping up the first Gorge
Salmon leaping up the Falls, Mongan
Cu-na-ne-ne or Grand river falling into sea
Last Falls on the Ounamene river
Esquimaux Point looking West
Ditto looking East
View of Esquimaux Point from Walrus Isld
Puffins on Walrus Isld
View of Mingan, looking West
East coast of St. Charles Island
Mission Church, Seven Islands
Coasting on the North Shore
Killing a bear
Going around the Third Rapids, Moisie
View at Anticosti from Mingan Island
Montagnais Camp on one of the Mingan Islands
Montagnais Lodge
Seal Hunting in the Gulf
At anchor for the night at Batchewana
Seal Hunters frozen on an Ice floe in the Gulf
Montagnais Pipe
Whiskey Jacks
FOURTEENTH DRAWER

KRIEGHOFF, Cornelius

Litho print in colours of painting by C. Kriehoff: 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. £35.00

Litho print uncoloured of painting by C. Kriehoff 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: Habitants playing at cards. Coloured. Size 17 x 21½. Thin, brittle sheet. Tear in corner. £20.00

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


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 Kriehoff painting, by Al. 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. £37.50.
COCKBURN, James

Three litho facsimile reproductions in color, published by Ward Pittfield 1829.
Size 15 x 21½ on parchment paper.
1. Kingston Church, Upper Canada 1829.
2. Tête du Fort, 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 1829.
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. Chap de Mars, Montreal 1829.
7. St. James Street, Montreal 1829

700.00

SMITH, Coke

Ten litho prints (out of set of 23?) 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) — — — 10.00
5. Rapids of St. Lawrence — — — — — — — 13.00
6. Engagement in the Thousand Islands — — — — — — 15.00
(tears in lower margin)
7. Attack and defeat of rebels, Dickinson — — — — 20.00
Landing.
8. American Fort, Niagara River (tear in — — — — — 10.00
margin).
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 Kriehoff.
Size 9½ x 11.
1. Indian calling moose.
2. Hunter on snow shoes.

15.00
ANDRE, Major John

Reproductions of pictorial material concerning Major Andre re-struck or laid in large sheets of Whatman paper with watermark of 1893.
Size 21 1/2 x 16 1/2
Five sheets with eight illustrations 15.00

Stipple engraving in sepia by Joshua Baldrey, after E. Vaughan: Major Andre. Published by Vaughan 1784.
Size 8 1/2 x 6. Very fine print. Excellent condition. 30.00

Mezzotint: Major Andre, engraved by W. S. Jackman, India paper proof.
Size 8 1/2 x 5 1/2. Brilliant. Mint. 15.00

Photostat reproduction of an autographic letter of Major Andre, below self portrait sketch.
Size 8 1/2 x 6 1/2 3.00
GRATELOUP, Jean-Baptiste

Engraving in mixed media peculiar to Grate Loup; John Dryden after Kneller.
Size 5 x 3½. Brilliant proof of the first state, before any letters, in frame

MONTREAL, Views of

22 Views of Montreal, litho or line

Line engraving unsigned: Perspective View of Montreal, Engraved for the Universal Magazine
Size 8 x 12¼ – foldmarks

Line engraving by B. Cole: Perspective view of the town and fortification, engraved for the royal Magazine.
Size 8 x 10¼ fold marks

Litho print unsigned, titled Montreal, Steam boat Highlander, in front of city
Size 5½ x 12

Line engraving, Montreal from the Mountain, drawing by de Sainson, coloured.
Size 7 x 11 from book

Litho print tinted, unsigned: East Ward of Montreal after the fire of June 1832.

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 8¼ x 10

Two litho prints, hand coloured, from a drawing by F. F. de Roos: Notre Dame Street near Nelson column.
Size 8 x 5 (1827?)

Litho print coloured, by S. Davenport, published Thomas Kelly, London. Montreal from Mountain
Size 8¼ x 10¼

Etching by Hansey Fletcher: St. James Street 1831.
Size 8¼ x 12

Etching by Roland J. H. Chalmers: Old Custom House, No. 1 of 250, double signature
Size 7½ x 9½

65.00

20.00

1.50

3.50

2.50

1.50

2.00

5.00

5.00

5.00

5.00

2.00
MONTRÉAL Views

Etching by Roland J. A. Chalmers:
Château de Ramezay: scumbled signed.
No. 1 of 250.
Size 8½ x 11½ 15.00

Set of six litho prints from photographs
by Notman, printed by Rell Bros., published
by John Wesley, London 1860.
Views of Victoria Bridge building
Size 10½ x 14½ Good.
1. Bridge from tower of Cathedral
2. Railway bridge over rapids of St. Anne's
3. Shovng of ice upon No. 9 pier, 1856
4. Staging for Centre tube.
5. Temporary locomotive, workmen's hourse
   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 12.00
3. Notre Dame Street East 8.00
4. Water front
5. Caughnawaga Indians

HALIFAX VIEWS

WOODWARD, J. E.

Acuatint "drawn and etched by J. E. Woodward.
"Published at Halifax 1819. Government House
from the S.W.
Size 9½ x 14, carefully coloured. Excellent.
Small tear. 50.00

Line engraving by J. Gollay, Edinburgh, after
Wm. Eager, Halifax: Halifax from Eastern
Passage. Coloured.
Size 10½ x 13½ Good 5.00

Line engraving as last above: Halifax from
Fort Needham.
Size 9½ x 11. Very bright 6.00

Litho print by L. Haghe: Halifax from Dartmouth
Cove. Size 6½ x 11½ 3.00

10.4.00
HALIFAX VIEWS

WOODWARD, J. E.

Litho print by Wm. Eager: Halifax from McNab's Island. T. Moore, Litho, Boston
Size 9 3/4 x 12 1/4

Eight prints of Halifax, mostly from books.

NEW BRUNSWICK

Large litho print by Day & Son from photo by Bowron & Cox, in three hinged panels, each
15 x 15 1/2. Fair

Litho print unsigned, trimmed to blend.
Fredericton in Winter
Size 10 x 17 1/2. Poor

Litho print by G. Folten: City of Saint John
Size 8 1/2 x 9 1/2. Bright

Line engraving unsigned: Front Street of Windsor
Size 5 x 7 1/2. Good

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 x 17 1/2. Fold marks and poor.
From a book.

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. F. Kay.
Size 15 x 11 1/2, with 4pp. text, title pages and
original wrappers. (36 guineas)

Two extra prints of above No. 10 & No. 12,
litho coloured.

221

Page 3.
Explorations in the interior of Labrador Peninsula
the country of the MONTAGNAIS and NASQUAPEE Indians
2 volumes in de luxe binding

Tremaine 4069
VAUDREUIL

Mr. le Marquis de Vaudreuil – Aquatint in colours. Half length, with arms and verse. Engraved by J. B. Chapoy. Ebonized frame. Plate 12¼ x 9. Overall 23½ x 18. Excellent. 175.00

HASTINGS


MONCKTON


HOWE


PEACHEY

Three water colour drawings ascribed to Capt. Pecheay.
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 Peacheay). Lower edge badly frayed, with part of list of numbered sleighs missing. Size of drawing 12½ x 17½. 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 1½ x 12½. 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 16½ x 12½. Hogarth frame 22 x 18½. 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. Mc Ardell after Reynolds. Plate and inside mount. 16 x 11½. Ebony and gilt frame 22½ x 18. Very bright Excellent. 75.00

FRASER


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. Mc Ardell. Engraved by Mc Ardell 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 10½ x 14½. Hogarth frame.  100.00

SMITH

Pastel portrait by J. P. Smith, of H. R. aged 88 in 1822. Pensioner (?) of York. 14½ 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 7½ in mahogany frame.  150.00
2. Natural Steps, Montmorency River, June 21, 1809 - 5½ 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 9½ in gilt frame  150.00

UNSIGNED

A Canadian winter scene in oils. Excellent work 9½ x 15. In gilt frame  50.00
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<td>Lower Cupboard</td>
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<td>BILLIARD ROOM</td>
<td>Wall Pictures</td>
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**BILLIARD ROOM**

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**Total** 9,300.00
MAPS

BILLSROOM

LARGE CASE I

ANVILLE

Canada Louisiane et Terres Angloises. Par le
Sr. d'Anville, secrétaire du Duc d'Orléans,
Novembre 1755. Chez l'Anteur, aux Galeries
du Louvre. Line. Uncoloured. Cartouche
engraved by De L'afosse, drawn by H. Gravelot.
Same map as previously listed but in sheets
22½ x 33-34. Mint.

FILLIN

Carte des Isles de Saint Pierre et Miquelon
levée 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 x 37½. Very good.

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 adjoining 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.
2½ x 4½. Same as listed previously. Fair.

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
1780 and 1791. Republished 1808 with notations
of Mr. de la Rochette. Line. Coloured.
23 x 31½. Very good, except for fold.

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. 30½ x 110 (five sheets). Line. Uncolored.
Poor condition but can be repaired.

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. 22½ x 34½. On canvas. Worn and
discoloured.

15.00
HUDSON'S BAY

Pascaraete 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 23½. 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 19½. 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

JEFFREYS


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. 24½ x 31. Good 65.00

LABONTAN

Carte générale de Canada, dedice au Roy de Danemark .... par Labontan. Line engraving coloured. Folding map from book, damaged at folds but skillfully repaired and mounted flat. 17 x 22. Fair. 20.00
BOUCHETTE

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 28¼ 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, showing its division into Districts, Counties, Seignories 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


Another copy mounted on board 16½ x 19¼. Considerably discoloured. 5.00


Manuscript map of Huntingdon County made (sic) by Joseph Bouchette, Junior. Coloured. 16¼ x 21¼ 5.00
Engraved portrait of Joseph Bouchette, Senior, painted by I. D. Engleheart, engraved by F. Engleheart. Line. Bright impression but trimmed to shape 7 1/2 x 3 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. Katahdan (Katahdan) 7 x 22 1/2
2. Mars Hill 7 x 13 1/2
3. Commissioners Island - Ristock River 6 1/2 x 9 1/2
4. Parks Hse - Houlton Town 6 1/2 x 9 1/2

150.00

465.00
BILLIARD BOOK

JARDINE

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

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 1/2 x 23 1/2. Published London 1828 by Willett & Blandford. Tears and discoloration in margins but actual plates and colours, almost all good.
505 1. Quebec from Point Levi
505 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

EDY

Set of 2 (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 1/2 x 24 1/2.
399 1. Views of the River St. Lawrence, Falls of Montmorency from the Island of Orleans. 19 x 29 1/2.
397 2. Fall of Montmorenci 24 6 perpendicular feet. 23 x 34 1/2 full sheet.
395 3. View of the Falls of Chaudière 18 1/2 x 36.
All brilliant impressions, subdued colours, exceptional condition. Lacks title page to portfolio and 6 pages of text.

FARKYNES

Set of 2 (should be 3 or more) aquatints in color. By G. I. Farkynes. Published 1801.
No. 2. View of Halifax from Davies mill.
No. 3. View of Halifax from George's Island. 15 1/2 x 29 1/2. Exceptionally fine

50.00

150.00

195.00

150.00

PLATE I: Cape Diamond and Wolfe’s Cove from Point a Pizeau. Eng. by C. Hunt. Aquatint in colours, marked Plate I, bright but marginal damage. 125.00
Aquatint in colours, no plate line, brilliant, probably reprint. 55.00

PLATE II: The Ice Font between Quebec & Point Levi. Eng. by James Stewart. Aquatint uncoloured, no plate mark, dull and poor. 15.00

PLATE III: Quebec from below Aubigny Church. Eng. by H. Fyall. Aquatint in colours, marked Plate 3, bright. Good. 135.00
Aquatint in colours, no plate mark, bright and clean. Possibly Reprint. 75.00
Aquatint uncoloured, marked Plate 3, bright but stained 20.00

PLATE IV: Falls of Montmorency, Quebec in distance. Eng. by C. Hunt. Aquatint in colours, marked Plate 4, very bright. Exceptional. 150.00


PLATE VI: Lower City of Quebec from the parapet of Upper City. Eng. by C. Hunt. Aquatint uncoloured, marked Plate 6, very bright but stained. 25.00
BILLIARD ROOM

CASE NO. 4

AUGSBURG

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 Flace pour alle a Cavalier du Moulin.
3. Vue de la Flace 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 16½ 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 Espagnioles" engraved by E. 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 15½. Bull 7.50

JACQUES CARTIER

Line engraving, state before printer's name. Skillfully coloured. Painted by Gudin, engraved by Chavane. 12½ x 18½. Very Good. 20.00

Later state of same plate, with printer's name added. 16½ x 23½. Brilliant impression. Uncoloured. Almost mint. 17.50
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 Lemerrier.
$\frac{9}{4} \times 12\frac{1}{4}$. All very good. Dated 1858.
12.50

CAPTAIN BUZIE

Set of five chromo prints mounted on bristol board with lettering on board. "A picnic to Monceereni". Drawn by August Kollner - Roberts & Reinhold, Chromo-Lith, Montreal. Published by George E. Desbarats, Ottawa.
1868. 8$\frac{1}{2} \times 12\frac{1}{2}$ on $14\frac{1}{4} \times 18\frac{1}{2}$. No. 1 is $11\frac{1}{2} \times 15\frac{1}{4}$. Some foxing and discoloration
85.00

An extra print of No. 3, lettering trimmed off. Discoloured at repaired tear.
$10\frac{1}{2} \times 14$. Poor condition.
6.00

WINTER SCENES

Three chromo prints of a larger set. Coloured.
Signed monogram HEL or LHB.
1. Sailing ice boat.
2. Toboggining (sic) at P.E.I. - The Start.
3. Toboggining in Upper Canada.
$11\frac{1}{4} \times 14\frac{1}{2}$. 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. Chrome Lith by Leggo, Montreal. 15$\frac{3}{4} \times 22$.
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.
Sheet edges frayed, otherwise very good.
180.00
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. C. Crehan.
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

Total amount: £67.50
BILLIARD ROOM

CURRIER & 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. 21¼ 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". 12¼ x 16¼. 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. Gache. 22¼ 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. 17½ x 23½. Bright. Marginal tears. 20.00

CANADIAN MARTYRS

Litho print in colours engraved by E. David, printed by Lemercier. "Mort héroïque de quelques pères de la Compagnie de Jésus". Picture based on the engraving in Du Creux. 17½ x 23½. Very bright. Mint. 17.50

THE GREAT BELL

Litho print of The Great Bell of Montreal cast by Chas. & Geo. Kears Bell Foundry, Whitechapel 1847. Drawn, engraved and printed by Thos. Turner. 22 x 14½. 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. 16½ x 23. Very bright and very good condition. 7.50
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

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 21½.
Two boards 18½ x 12½. Mint 4.00

$355.00
BILLIARD ROOM

CASE NO. 6

FISHING

Very large mezzotint proof, before the title.
Painted by Garneray. Engraved by Jazet.
"Pêche d'un Filetane. Plate size 26 x 34.
Sheet 20½ 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. Suredt, 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.
Painted by Vandend Berghe, engraved by F. Girard.
Printed by Chardon in Paris,
19½ x 24½ - Very bright. Excellent. 18.00

FERRUT

Two of Ferdinand Ferrut's "Etudes de Marine".
Painted and engraved by Ferrut. Lithographs in
colours.
No. 31 - Combat naval 16½ x 22½.
No. 33 - Episode de la guerre d'Independance
13¼ 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.
15½ x 24. Good 40.00
NAVAL


Offset in colours. Sailing ship and row boat. No caption. Trimmed to blend. Mounted. 11½ x 21. 3.00

WASHINGTON


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 24½. Fair. 40.00

Note: This proof is from plate ½ inch narrower than finished print above.

SHIPS

THE 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 1755. Engraved by F. C. Canot. 15½ x 25½. Brilliant. Excellent but trimmed close. 85.00
THE GREAT FARTY

 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 steamships 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 64th 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


FRASER

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 10½. 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. 6½ x 10½. 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.
14½ x 21½. 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.
13½ x 18½. Fair. Mounted on linen.
17.50

QUEENSTON BATTLE

30.00

FAMOUS SHIPS

5.00

Total £4.00
TORONTO BY WHITEFIELD


QUEBEC FIRE OF 1845

Litho print in colour. 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

QUEBEC IN 1862


SIEGE OF QUEBEC


Line engraving - A view of Quebec - Engraved, with decorative frame, by Roberts, for Millar's... System of Geography. 9½ x 15. Good

DUBRACER

Photograph of the model of Quebec City in 1800 made by Jean Baptiste Dubrager, restored by Father P.J. O'Leary. 10½ x 16½.

QUEBEC

Litho print - proposed new St. Andrew's Church, Quebec - Drawn by John Murray. 20½ x 17½. Poor. Tear across face.
HERIOT

Aquatint in colours - Quebec from Point Levi - Painted by George Heriot - Engraved by J. C. Stadler. Being the folding frontispiece from Heriot's Travels - Folds skilfully repaired - Mounted 10½ x 20½. 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 Weals. 17 x 23. Fair. 8.00

MONTREAL

Litho print in colours - Montreal from the Mountain - Drawn by Joseph Bouchette, Jr. - On stone by L. Hagne. 10½ x 17½. Fold repaired. Mounted on linen. 8.50

Chromolitho print in colours - City and Harbour of Montreal - Drawn by Roberts & Reinhold, Montreal Published by E. E. Grafton. Montreal 14½ x 22½. Fair 8.50

NOTRE DAME

Litho print in black - French Church, Place d'Armes Drawn by C. Kriekhoff - Litho Sarony & Major, New York - 20½ x 14½ - 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. 15½ x 13¼. Brilliant impression. Trimmed to blend. Otherwise good. 25.00
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\(\frac{1}{2}\) x 22\(\frac{1}{4}\). Fine impression, like an etching. Water stain. Otherwise excellent. 20.00

\$215.50
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 Sarony, painted by Sarony and Major, N.Y. Published by Francis Smith and Co., N.Y.
Consisting of a large view 19 x 29, with four small views beneath:
1. Indian Town 5 1/2 x 9
2. King’s Square 5 1/2 x 8 1/2
3. King Street 5 1/2 x 8 1/2
4. Falls at High Water 5 1/2 x 9
Sheet over all 30 1/2 x 40 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 - Chaudière Falls (Canada)
9 miles above Quebec - 26 1/2 x 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 Berland, Montreal. 23 1/2 x 36. Bright impression. Good condition.
15.00

VICTORIA, B.C.

Large litho print, tinted background. Bird’s eye view of Victoria 1889, with names of streets.
Published by Ellis & Co. 28 1/2 x 42 1/2. Poor.
12.00

Litho print in colours - View of Victoria, Vancouver Island - Drawn by H. O. Tiedemann.
Litho by T. Ficken. Published by Day & Son, London 1860. Mounted on linen. Trimmed to blend. 10 1/2 x 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. Wendesforde.
Engraved by R. Hinshelwood. 24 1/2 x 31. Poor impression. Fair condition. Linen
301
15.00
NIAGARA


Not £5

16½ x 23. Bright colours. Foxed

10.00

TORONTO


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 1813. 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 Topena Sea - Sketched on the spot by his Excellency Governor Fownd. Painted by Paul Sandex. Engraved by Paul Benasch. Published 1761 by Thos. Jefferys.

66

18½ x 22½. 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 1752) 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.

14½ x 21½. Brilliant impression. One corner skillfully repaired, otherwise excellent.

55.00
ATLANTIC NEPTUNE (?)

Aquatint in sepi—The Entrance of Louisbourg Harbour, on the Island of Cape Breton—Published 1779 by J. E. W. Des Barres. No other signature. 16½ x 31½. Good impression. Marginal tears but picture not affected. 20.00

Aquatint in sepi—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. 19½ x 22. Good impression. Fold reinforced, otherwise Mint. 20.00

Aquatint in sepi—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 BEMBO

Line engraving on copper, hand coloured—A view of Campo Bembo at the Entrance of Passamaquoddy Bay Unsigned and undated. 15½ x 17½. Fold and margin repaired. Rare 32.50

HALIFAX

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 22¼. Fair 8.50

NEWFOUNDLAND

Litho print in colours—This drawing taken 16th March 1838, during a severe frost, contains a South View of St. John's Harbour, Newfoundland, 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. 50.00

MIRAMICHI


$ 5 75.50
FRANKLIN

Stipple engraving - Capt'n Franklin, R.M.,
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.

13 ¼ x 11 ½. Very good impression. Very slightly

NSS 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 - (Pencil
notation: Duke of Richmond, Governor General of
Canada) - Early proof before letters.

15 x 11¼. Very bright for these media. Excellent

NSS condition. Rare. Half length. 35.00

BATH

Aquatint - Wm. Pultney, Earl of Bath - Painted
by Sir Joshua Reynolds - Engraved by S. W. Reynolds.

Three-quarter length. 10 x 7¼. Excellent

NSS impression and condition. 17.50

FITZ

Stipple engraving vignetted - The Right Hon.
William Pitt, from an original Picture by I.
Hoppner, etc. - Drawn by J. Jackson. Engraved by
Henry Meyer. Published 1810 by T. Cadell & W.
Davies. Half length. 11¼ x 12½. Excellent

impression. Skillful repair in corner. 15.00

BOND HEAD

Mezzotint - His Excellency, Sir Francis Bond, Head,
Bar. K.C.H. Lieutenant Governor of Upper Canada -
Published 1837 by Fred Chase Capreol, Toronto.

241 15 ½ x 11 ½. Brilliant. Excellent. 35.00
LARGE CABINET NO. 9.

Page 2

POND 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. 21 1/2 x 15 6.50

CAMSATER


NSS 22 1/2 x 15 1/2. Fair impression. Frayed edges. 7.50

WHITEFOORD

Aquatint vignetted - Caleb Whitefoord - Drawn by George Dance 1795. Engraved and Published by William Daniell 1809. 19 x 12 1/2. 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 skillfully 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 length. 21 1/2 x 16. Bright. Mint. 45.00
NELSON


BRIDPORT


FREVOST


Line engraving on copper, hand coloured - Sir George Frevest, Governor of Canada - Published by T. Teller, London. Caricature of Frevest on a horse. 13 x 9¼. Tears in margins, not affecting picture. 25.00

AMHERST

Aquatint - Jeffrey, Lord Amherst, from a sketch - from Sir Joshua Reynolds. Engraved by S. W. Reynolds. Published 1855. In amour, on a charging horse. 12 x 8¼. Good impression. Some foxing. 12.00

MAPS - Fasted on reverse of mount for above:

1. Line engraving - a particular map to illustrate Gen. Amherst's Expedition to Montreal...etc. - 7½ x 9½. 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. Gavat, Albany. 6½ x 12¼. 5.00
WALKER
Line engraving on copper — The Reverend and Valiant Mr. George Walker, Governor of Ldon Derry — Painted from life by Geoffrey Kneller. Engraved, printed by Fete Vandebanc 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 vignetter scene of a naval battle in cartouche. Engraved by Jacobus Houbraken. Amsterdam. 17½ x 11½. Brilliant. Excellent. Two folds ironed out. 20.00

CORNNAUGHT
Half-tone in colours — H.R.H. The Duke of Connaught Governor of Canada 1911 — Drawn by Cecil Cutler. Published London 1912. 16 x 11½. Two copies. (the two) 3.50

DALHOLSE
Photograph of a painting of the Earl of Dalhousie 9½ x 7 3.00

BARRE
Line Engraving on copper — The Right Hon. Isaac Barré — Painted by C. G. Stuart 1785. Engraved by John Hall. Published 1787 by J. Hall. Half length. 16½ x 12½. Fair imp. and condition. 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. 16½ x 11½. Good impression and condition. This Rugendas print is before inscription of copyright in England by Thos. Hart 1776. 25.00
<table>
<thead>
<tr>
<th>Collection</th>
<th>Description</th>
<th>Size</th>
<th>Condition</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROGERS</td>
<td>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.</td>
<td>16 x 11½. Good.</td>
<td></td>
<td>20.00</td>
</tr>
<tr>
<td>ELLIOT</td>
<td>Mezzotint - Georg August Elliot (German legend relating to the command of Gibraltar) - Drawn by Corbaut. &quot;Le vend chez J. M. Will à Augsburg&quot;. Published London by John Norris 1782.</td>
<td>16½ x 12. Good</td>
<td></td>
<td>10.00</td>
</tr>
<tr>
<td>BARRINGTON</td>
<td>Stipple engraving vignette - The Hon. Samuel Barrington, Admiral of the White, etc. - Drawn by W. Evans after A. G. Stuart. Engraved by G. Bartolozzi. Published London 1812.</td>
<td>15½ x 12½. Good</td>
<td></td>
<td>8.00</td>
</tr>
<tr>
<td>CURRAN</td>
<td>Mezzotint - The Rt. Hon. J. F. Curran - Engraved by Edward McInnes, after Sir Thomas Lawrence. Published London 1802. Half length. Striking face.</td>
<td>16 x 10¼. Brilliant. Mint.</td>
<td></td>
<td>20.00</td>
</tr>
<tr>
<td>DURHAM</td>
<td>Mezzotint - The Right Hon. Earl of Durham - Engraved by H. B. Hall from a drawing by Stewart.</td>
<td>13½ x 9. Poor.</td>
<td></td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>Litho print - The Earl of Durham - Profile, vignette. Signed D'Orsay.</td>
<td>15 x 10. Poor.</td>
<td></td>
<td>2.50</td>
</tr>
<tr>
<td>ELGIN</td>
<td>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.</td>
<td>13½ x 10½. Poor.</td>
<td></td>
<td>5.00</td>
</tr>
</tbody>
</table>
HALIBURTON - Sam Slick

Mezzotint - The Hon. Mr. Justice Haliburton - Engraved by D. J. Pond 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 P. Abbot. Engraved by Charles Picart. Published 1809 by Cadell & Davies. 15 x 12\(\frac{1}{2}\). Good

9.00

ARNOLD

Line engraving - Le Général Arnold déserté de l'Armée des États-Unis le 3 octobre 1780 - Drawn from the life by Du S邻居ier in Philadelphia. Engraved by E. L. Prevost at Paris. 6\(\frac{1}{2}\) x 4\(\frac{1}{2}\). Fair.

15.00

FAGET

Stipple engraving - Major Gen. Lord Paget - Engraved by Page. From a book or magazine. 5\(\frac{1}{2}\) x 3\(\frac{1}{2}\). Good

4.00

SYDENHAM

Mezzotint - C. Foullett Thomson (Lord Sydenham) From a portrait by George Hayter. Engraved by W. H. Notte. 17\(\frac{1}{2}\) x 11\(\frac{1}{2}\). Good

6.00

AERNETHY

Mezzotint - John Abernethy Esq. F.R.S. - Engraved by Edward Kellem after Sir Thomas Lawrence. Published 1842. 16\(\frac{1}{2}\) x 11. Very bright. Almost mint.

15.00

ASHBURTON

Mezzotint - Lord Ashburton - Open letter proof. Engraved by C. E. Wagstaff after Sir Thos. Lawrence. Published 1837. 15\(\frac{1}{2}\) x 11. Bright. Excellent.

12.00

Another copy 16 x 10\(\frac{1}{2}\)

10.00
FARCY
Stipple engraving vignette - Capt. Farcy, the Arctic explorer (in pencil) - proof before all letters. 12 x 9½. Very good. 18.00

KEPEL
Stipple engraving on marble in sepia - Lord Viscount Keppel - open letter-proof. Engraved by Mercurial, pupil to Mr. Bartolozzi. Cut in marble by Giraudi. 11½ x 8¼. Picture excellent. 25.00

SHERBROOKE

KINGSLY
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. Searles after a self portrait by Reynolds. 13½ 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. 16½ x 14½. Brilliant. Mint. 35.00

Litho print hand coloured - Wellington - Full length profile. 16½ x 10. 8.00

£930.50
HILLIARD ROOM

PORTRAITS

PRINT


70.00

Photographic print of portrait oil painting. No indication of subject or artist. 50½ x 25

5.00

STUART


55.00

NELSON

Stipple engraving, modern plate. Admiral Lord Nelson - Proof before any lettering. Full length 29 x 20½. Bright & fine but probably modern plate. Matches, except in size, stipple engraving by Henry Mayer after Hoppner. Published 1805. Plate size 20 x 12½. This one 23½ x 15½.

40.00

O'CONNELL


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 Dumaresq 13½ x 9½. (possibly litho reproduction.)

35.00
HOOD


RANKS

Line engraving - Sir Joseph Banks, Bart. - Open letter proof on India before engraver's name. Engraved by Luigi Schiavonetti after T. Phillips. Published 1810. 14½ x 14¼. Very Good. 22.50

DAVISON


TOWNSEND


LITT

Line engraving - The Right Hon. William Pitt - Engraved by J. K. Sherwin after T. Gainsborough. 19 x 13½. 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. 20½ x 14½. 55.00
FUTHAM

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}{2}. Good impression and condition.
50.00

COOK

Line engraving on copper - No title but portrait
of Captain James Cook, three quarter length,
sitting with right hand on map. Painted by
(These two names are engraved lightly in the
frame. Proof before titling. 12 x 10\frac{1}{2}.
Very bright and clean. Mint.
60.00

DURHAM

Mezzotint - The Earl of Durham, G.C.B. - Painted
by Sir Thomas Lawrence, P.R.A. Engraved by
Samuel Cousins, A.R.A. Proof "en lettres grises"
matted Proof in corner of plate, lightly. Half
length. 23\frac{1}{2} x 18\frac{1}{2}. Brilliant impression. Mint
condition.
55.00

DUCHESS OF KENT

Line engraving - H.R.H. Prince Edward, Duke of Kent
and Strathearn ... Governor of Gibraltar ... etc. -
Painted by Sir Wm. Beechey. Engraved by Wm. Skelton.
Published by Skelton 1812 - 18\frac{1}{2} x 14. Fair. Good
35.00

SCHANK

Mezzotint - Capt. Schank, Royal Navy - Painted by
Published 1799 by Turner. Final proof before
retouching letters. 20 x 15\frac{1}{2}. Good. Foxed.
40.00
FRANKLIN

Stipple engraving - Sir John Franklin, R.N.
Engraved by Thomson after Derby. Published
1830. 9-1/3 x 6½. Foxed.

5.00

Accompanied by an autograph signed letter from
Franklin to John Murray, 28 July 1823.

12.00

$17.00
VOLTAIRE

Fassepartout mount containing effigies of Voltaire, as follows:

1. Line engraving - Il cote aux nations
   le bandeau de l'erreur Henriade - Draw
   after Houdon's bust by J. M. Noreau le
   Jeune. Engraved by F. Alex. Tardieu
   1784. 11 1/2 x 8 1/2. Excellent.
   10.00

2. Fine engraving of unusual technique.
   Trimmed close, unsigned, but pencil
   notation on reverse tentatively
   attributes plate to Goyaul. 6 1/2 x 5 1/2.
   Good. Unusual.
   10.00

3. Pencil drawing of - M. de Voltaire -
   No signature. 8 1/2 x 6 1/2.
   10.00

4. Line engraving - Voltaire - Drawn by
   Vincent after the bust by Houdon.
   Engraved and published by S. C. Müller.
   6 1/4 x 6 1/2.
   7.50

5. Half tone reproduction of Houdon bust
   at Versailles
   2.00

LAVAL

Line engraving, with stipple on face -
Franciscus de Laval, priorus episcopus
Quebecensis. Les Maison de Laval et de
Montmorency - Half length in oval. Engraved
by Claude Duflos. 6 1/2 x 6 1/2. Good impression.
Excellent condition.
15.00

PHISICHNTRACE

Six miniature aquatints in colours. Proof before
titling. Drawn and engraved by various artists
using the "Physichntrace" invented by P. Curéien.
Brilliant colours in circles 2 to 2 1/2 diameter,
plate size approx. 5 x 2 1/2. Mounted on one sheet.
Excellent condition. Three of the subjects
identified in pencil.
45.00
Mezzotint — Le Comte Destrades, Marechal de France...Viceroi de l'Amérique...Premier ambassadeur...pour les traités de Paix à Nîmes — Drawn, engraved and printed by Hermann Hendrik Quitter, et Nîmiguem 1878-9. 11 x 12½. Poor impression. 25.00

MONTGOMERY

Linen 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 1672 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. Dedicated by Franciscus Barbier 21 x 17½. Very good print. Exceptional condition. 35.00

Line engraving — (Fencil notation Franciscus de Harlay, administrateur religieux du Canada) Archeveque de Rouen. Proof before all letters. Half length. Much later than previous prints. Ascribed to Michel Lasne. 12½ x 8½. Bright proof, excellent condition. 30.00
DIEZETRES

Line engraving (combined with etching)
Victor-Marie d'Estrées, Maréchal de France -
Proof of early state, before titling on oval
band. Painted by Nicolas Laryilliere.
Engraved by Jean Audran
12 x 8. Bright. Very Good. 17.50

DE L'ISLE

Line engraving - (Pencil: Beausier De L'Isle,
Commander-in-Chief in naval battle July 27, 1756
near Louisbourg - Proof before all letters. No
indication of engraver. Plate size 6 1/2 x 4.
Sheet size 12 x 12. Brilliant proof. Mint. 25.00

DU CESSENE

Mezzotint in colours - Abraham, Marquis du Quesne,
Lieutenant General des Armées Navales ...1610-32 -
Engraved by Ridé after Sergent 1737. No. 17 in
the series of coloured "taille douce" published by
Elin of Paris. This du Quesne is not the Canadian
10 x 6. Fair. 15.00

CONDE

Line engraving - Harry de Bourlon, Prince de Condé,
Duc d'Arguim... etc. (et vice roi de la Nouvelle
France) - Engraved by Michel Lasne. Printed by
Variette 1632.
16 x 11. Good 12.00

LÉVIS

Line engraving on steel - Francois Gaston, Due de
Lévis. Engraved by J. Forreau. 8 x 6.
Brilliant. Mint. Modern 10.00

MONTCAIN

Line and stipple etching - Marquis de Montcalm
de St. Veran. Engraved by Adolphe Varin after
Modern. 7.50
BOUGAINVILLE
Aquatint in colours — L. A. Bougainville, Comte de l'Empire... etc. — Engraved by and published by Forget, Paris.
10 x 6½. Bright colours. Fitted in margins
6.00

VAUDREUIL
Line and stipple engraving — L. Ph. de Rigault, Marquis de Vaudreuil, Lieut Général des Armées Navales... Deputé de Castelnaudary aux Etats Généraux de 1789 - Engraved by Le Tellier after Labayle.
8½ x 5¼. 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 François Chauvezn.
17 x 14½. 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 14½. Poorer print but still good.
15.00

VIGER
17½ x 11¼. Good impression. Water stains.
2 prints.
15.00

FONTCHARTRAIN
Line engraving on copper — Paul Felipaux Seigneur de Fontchartrain Secrétaire d'Estat — Engraved by Gérard Edelinck. 17 x 11¼. Brilliant impression of a fine plate in the manner of Edelinck's best work. Excellent condition.
85.00
FRENCHINE

(Note - This is not the same statesman as above. A pencil note identifies this member of the family as Louis Philippe, controleur general des finances et ministre de la marine. 11 x 8. Good)

LYON

Line and stipple engraving in colours - Joseph Lévy, Baron de L'Empire...etc. (né à Quebec)
Drawn by "MF". Engraved by J. Cassaert.
Published Paris "chez l'anteur".
8 x 5. Good

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.
8 x 6. Good

FRANCOIS I

Line engraving on copper - Portrait de Francois I d'apres le Tableau du Titien, qui est dans le Cabinet du Roy - Greve par Gilles Edme Petit
16 x 12. Good

FUGAINVILLE

Litho print in colours, vignetted - L'is A'ne de Bougainville - Lithographed by Delpuch from a drawing of Boulleard. From the series of 110 portraits of personages les plus illustres de France published by Francois Seraphin Delpuch in Paris.
12 x 12. Very good, bright and clean.
LA ROCHE FOUCALCUT

Litho print in colours, vignette - Laroche Foucault - Liencourt - by Delpech, after Billiard.
12½ x 12¼. Good

Litho proof in colours, vignette - Proof before letters. Exactly same subject as above, looking to right instead of left, drawn by Maurisse.
14½ x 10¼. Brighter than above.

LA PERCUSE

Litho print in colours, vignette - Lapcruse - by Delpech after Maurin.
18½ x 12¼. Fair.

DU QUESNE

Litho print in colours, vignette - 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 12¼. Fair

DU QUESNE

Line engraving or copper - Abrabeau du Quesne.
17 x 11. Excellent.

ARGENCOURT

Eques. Commandator - Engraved by Jean Francois Cars
after Rigaud. 14½ x 9¼. Fair. Good condition.

£ 76.50
DODD-SIMPSON

15 half tone reproductions of paintings or prints by Bartlett, Bcurne, John Murray, Duncan and others. No attributions. - Compliments of Dodd Simpson Press Ltd., Montreal - 11½ x 17. Reproductions not very good. The set 3.00

KOTMAN

9 Photographic prints mounted, part of a large series of W. Kotman:
No. 18 - Two copies - Citadel Quebec from Point Levis (showing paddle steamer J. McKenzie at Levis wharf).
No. 25 - Montmorency Falls
No. 13 - Lorette Falls
No. 27 - Emigrants Pioneering West, painted by C. 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 The set 8.00
Mounted - 13½ x 18½

$11.00
REPRODUCTIONS

QUEBEC 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 1826 is pencilled on some of the prints. 10¼ x 14¼. Very good condition. The artist seems to be an able amateur; possibly also the lithographer. 90.00

HILBERT'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 12¾ x 18½. 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

HILBERT'S VIEWS

Litho print in colours - White Hall, Lake Champlain (Titles in four languages) - Painted from nature by J. Milbert. Litho by Bickebois and V. Adam. Printed by E. Ardet. No. 21. 6e Livraison Amérique Septentionale. 12¾ x 19. Bright. Very Good. 20.00

Litho print uncoloured - Military post, Sackett's Harbour - Drawn by Milbert. Litho by various. 12¾ x 21. Fair. 5.00

Four litho prints on one sheet - Scenes in New York State - Drawn and litho by J. Milbert. 12¾ x 19. Fair. 3.00

Litho print - Vue du Cours supérieur de la rivière Mohawk qui se réunit au fleuve Hudson. Drawn by J. Milbert. Litho Langlume. 12¾ x 17½. Bright. Almost mint. 20.00
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 PORTRAITS

DUCHESSE D'AIGUILLON

Line engraving - Mme De Corbalat (Duchesse d'Aiguillon) - Engraved by Cerini after Petitot. Open letter proof (lettres grises). Head and bust in small oval. 2-5/8 x 1-7/8. 12¼ x 8½. No. 59 of a series. 3.00

Line engraving - Duchesse d'Aiguillon - engraved by Ferrot Fils after Deveria. Bust in elaborate symbolic frame 9½ x 7. Fair impression. Fair Condition. 2.50

Line engraving as above but open letter proof. 14¾ x 10. Fair 5.00

Line engraving on copper - Très haute et très puissante dame Dame Marie de Wignerod, Duchesse d'Aiguillon - Early state before arms. Engraved by Balthasar Moncornet. 8 x 5. Good impression. Fair. 10.00

LESDIGUIÈRES

Line engraving - Faule DeGondy, Duchesse De Retz, etc - Engraved by Claude Duflos after A. Pesez. Three quarter length. 9 x 6½. Bright impression. Excellent. 12.00

Line engraving - Faule de Gondy Duchesse de Retz Douariers De Lediguières - likeness engraved by Duflos after Pesez. Full length 12¼ x 8½. Very bright. Very Good. 17.50

Line engraving hand coloured - Two copies of a popular print published 1696 by A. Trouvain - Faule Françoise Marguerite de Gondy Duchesse de Lediguières. Full sheet 13½ x 9½. Second copy trimmed 11½ x 8½. Popular type. The two copies 20.00

BOUGAINVILLE

Litho print in colours vignetted - Bougainville - England after A. Maurin 1832. No engraver's name. Two copies. 12 x 9. Good. The two copies 7.00
BOUGAINVILLE

Litho print in colours - Bougainville -
Variation of portrait by A. Maurin 1835.
Printed by Lemercier. 9 1/4 x 6 1/2. Good

Litho print in colours - L'îles A'ne de
Bougainville - Another variation (younger)
of Maurin portrait, unsigned. Litho by
Delpech. 10 3/4 x 7. Good

Aquatint in colours, close cut - L. A. Bou-
gainville Comte de l'Empire...etc. - Engraved
and published by Forget. Two copies
7 1/4 x 5 1/4. Fair 8 1/4 x 5. Brilliant.
2.50 plus 7.50

Aquatint in colours as above but proof
before title. 11 1/4 x 8. Good

Aquatint in colours - Bougainville -
Engraved by Kehlmann. Published by Schwan,
Zwickau. Bust profile.
8 1/4 x 6. Very good.

Line engraving - Bougainville - Engraved by
A. Boilly after J. Boilly.
11 1/4 x 8 1/4. Very good.

Litho print - Bougainville - Engraved by
Émile Lassalle after Maurin. Printed by
Lemercier. 11 1/4 x 9 1/2. Very good.

Gravure in sepia - Monsieur de Bougainville -
Engraved by James Hyett from the painting owned
by Comte de Kerallain.
9 x 7. Very good.

Two line engravings, being a page from France
Maritime - Bougainville - Vaisseau de 74 déçimé -
10 1/2 x 7 1/4. Fair

Line engraving - Miniature bust A. Bougainville -
LI - 2 x 1 1/4. Good

LA PÉROUSE

Line engraving - Jean François Galaup de la
Pérouse, Chef d'Escarè...etc. - Engraved by Alex.
Tardieu from a miniature. 1773.
10 1/4 x 8.
Another copy 13 1/2 x 10 1/4. Both very good.
Two 8.00
LA PÉROUSE

Litho print in colours, vignette - 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. 7⅓ x 5. Bright. Good. 7.00

Line engraving - Jean François Galaup 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 navigatore Engraved by D. R. Bonatti. Drawn by G. B. Bosio. Full length. 10¼ x 7. Very bright and very good. 6.00

Two stipple engravings on one plate - Names in Russian? - La Pérouse and Baudin - Signed Sheet. 8 x 11⅔. 2.00

Line engraving vignetted signed Piget - Proof before titling. 12⅓ x 9⅓. Good 4.00

Line engraving - La Pérouse - Engraved by Boivin. Open letter proof. 11 x 7½. Good. 7.50

Line engraving - Engraved by Bertomier. Proof before titling. Miniature portrait 2-1/8 x 1⅛. - 8½ x 6¾. Very good. 5.00

$157.50
SMALL PORTRAITS

CAPTAIN COOK

Stipple and line engraving or aquatint, in
colours hand painted — Giacomo Cook —
Engraved by Sasso after Rosio. Part of
Italian series.
9.00

Aquatint printed in colours — Captain James
Cock — Engraved by M. Holl after a painting
20.00

Litho print in colours, vignette — Cook —
Engraved from A. Maurin.
10 1/4 x 7. Fair
5.00

Aquatint in colours — Jacques Cook, ne a Marton —
etc. — England by Gabriel.
8 1/2 x 5 1/2. Bright. Good.
9.00

Aquatint — Captain Cook. — Engraved by E. Scriven
after Dance. 10 1/4 x 7. Fair.
3.00

Line engraving — Captain James Cook, F.R.S. —
12 1/4 x 9 1/4. Very fair.
10.00

Line engraving — Le Capitaine Cock — portrait
in oval, over a vignette captioned: Mort Tragique
du Capitaine Cook...1779.— No indications of
engraver or artist.
9 1/2 x 6 1/2. Good.
12.00

Line engraving of Capt. Cook — Proof before all
letters. 10 1/4 x 8. Very bright. Good.
20.00

Line engraving of Capt. Cook — Proof before all
letters. 9 1/2 x 6 1/2. Good.
15.00

PRINCE RUPERT

Line engraving on steel — Rupert de Savière, duc
de Cumberland, Palatin du Rhin — After a painting
by Van Dyck. No. 2272 in a French series
12 1/4 x 8 1/2. Very good.
3.50

Mezzotint — Prince Rupert when young — Engraved
8 1/4 x 5 1/2. Fair.
2.00
FRANC RUPERT

Line engraving — Illustrissimus Princeps
Robertus, Comes Palatinus Theni...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 Baviéres Prince
et Comte Palatin — etc. — Engraved by
Koncornet after Van Dyck. Arms in upper
left corner coloured. 6½ x 4½. Bright. Fair. 12.00

Line engraving — Robertus Filius Frederici
Comitis Palatinis Rheni...etc — Engraved
by Pieter De Jode, Jr. after Van Dyck.
6½ x 5¼. 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
lettered. 4 x 3½. Good. 5.00

SULPICIANS

A set of line engravings showing head and shoulders in oval with
band, Sulpician symbol AM in each of four corners.

TACKSON

Line engraving — Ludovici Tronson...etc. (died
1700) — Painted from life by N. Guerry.
Engraved by Claude Duflos.
13½ x 10½. Good. 15.00

BRETHVILLERS

Line engraving — Alexander Le Rageois de
Bretonvilliers...etc. (died 1676) Engraved by
L. Barbéry after Montagne. 13½ x 10½. Good. 15.00
SULPICIANS

LESCHASSIER

Two copies of line engraving - Franciscus Leschassier... (died 1723) - Engraved by Jean Huyresu 1727 after F. André Dominican 14 1/2 x 11. Good Two 20.00

LE FELETIER

Two copies of line engraving - Carolus Maritius Le Feletier... (died 1731) - Engraved by Jean Huyresu 1734 after N. Lefebvre. 13 x 10 1/2. Good. Two 20.00

COUSTURIER

Two copies of line engraving - Joannes Cousturier... (died 1770). Engraved 1772 by Pierre Malleuvre after J. S. Duplessis 1771. 14 1/2 x 12. Good. Two 20.00

POURACHOT

Line engraving - Claudius Pourachot... (died 1777) Engraved by Pierre Malleuvre after Callet. 13 x 10 1/2. Very good. 12.00

OLIER

Line engraving, the face au pointillé - Jean Jacques Glier. Engraved by Jean Boulanger. Proof before all letters. 15 1/2 x 10 1/2. Very bright. Very good. Proof. 45.00

OLIER

Line engraving - Jacques Glier... fondateur de St. Sulpice... (died 1877). Engraved by Etienne Desrechers. 9 1/4 x 5 1/4. Good. 10.00

Hessotint - J. J. Glier, Fondateur... etc. Open letter proof before names of engraver, artist and publisher. 10 1/2 x 7. Hiar. Margin stained. 5.00
OLIER

Litho print - Jean-Jacques Olier...etc.
Engraved by Carrière after Boulanger
6½ x 4½. Poor. 1.00

HARLAY

Line engraving - François de Harlay de Chavallon...Archevesque de Paris...etc.
Engraved by Nicolas de l'Amessain 1680.
11 x 8½. Fair. 10.00

Line engraving - hand coloured - Messire François de Harlay Archevesque de Paris...etc.
Engraved and published by Antoine Trousain 1674. Popular Print, hand coloured.
11½ x 8. Good. 8.00

Line engraving hand coloured - François de Harlay de Chavallon Archevesque 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 - François de Harlay...etc. Exactly as previous with retouching and engraver's name. F. Jollain. Colours also vary (with scarlet hands).
11⅞ x 9¼. Poor. 6.00

Line engraving - François de Chavallon Archevesque de Rouen Print of Normandie. Proof before final letters. No indication of engraver.
12⅞ x 6½. Very bright. Very good. 10.00

ANCIERS

Aquatint in colours - Georges d'Amboise, Cardinal, Archevesque de Rouen...etc. - Drawn and engraved by A. P. Sargent 1768. Published by Elsin, imprimeur en taille douce - 11½ x 8. Fair. 7.50

PREMIERS

Line engraving - Messire Jean de Bernières, Louvigny...trésorier de France à Caen...etc.
Engraved by Pierre Landry 1670. 5½ x 3½. Fair. 5.00
VARLET

Line engraving - Dominicus Maria Varlet
Episcopus Babylonensis...etc - Engraved by Jakob Folkema after H. Fethoren
11 x 6\(\frac{1}{2}\). Brilliant impression from deeply etched lines. Very good condition. 15.00

MORNAY

Line engraving - Le R.F. François de Mornay
Cépuin Evêque de Quebec...etc - Engraved by Etienne Desrochers.
6 x 4\(\frac{1}{2}\). Good. Rare 15.00

EVERY

Line engraving - Jacques André Emery, Supérieur du Séminaire de Paris...etc. - Drawn and engraved by J. A. Pistron 1811.
7\(\frac{1}{2}\) x 25\(\frac{1}{2}\). Good 5.00

Line engraving - J. A. Emery - Engraved by Fremy. 7\(\frac{1}{2}\) x 5. Line engraving - Emery (Sup'r)
1\(\frac{1}{2}\) x 1\(\frac{1}{2}\). Good 1.00

JOGUES

Line engraving - Le R. F. Isaac Jogues...etc - Engraved by Renatus Deconinck 1792.
5\(\frac{1}{2}\) x 3\(\frac{1}{2}\). Good. 3.00

RICHELIEU

Line engraving - Armand du Fresvis Cardinal de Richelieu - Engraved by Pierre Savart 1774 after Champagne. 6\(\frac{1}{2}\) x 4\(\frac{1}{2}\). Bright. 5.00

£453.00
Set of five "hat liners" (w Fonds 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\frac{1}{4} 37.50
One rough proof of a hat line 7\frac{3}{4} 2.50

Jackets Nos. 17, 18, 15, 20 - Empty $40.00
COKE 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 1/2 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 tint. 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

LUCEANO


NIAGARA

Large folio volume. Chutes du Niagara—Niagara Falls—Sketched from nature in March 1837 by A. Blouet, drawn on stone by C. Remond, Paris, Delpuech 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 ROOM

MONTREAL

Large oblong folio volume entitled: Le Vieux
Montreal 1611 - 1803. Published by Honoré
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, Labrador, 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 Palliser,
Eeat, 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

£865.00

£872.50
CANADA ILLUSTRATED


RED RIVER

Water colour: Red River Expedition - The Troops at last-View on the Winnipeg River from Fort Alexander Aug. 16, 1870 ...etc. - Unsigned. Amateur. 6 1/2 x 2 3/4 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 General Montgomery à l'Attaque de Quebec...en Decembre 1775 - Engraved by F. Zancon after I. Trumbull 11 1/2 x 12 1/4. Hogarth frame 45.00

£175.00
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 17½ x 14. Half bound calf and cloth. 25.00

FAR WEST

Album of Photographs 6½ x 10½. 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. 16¼ x 12¾. Binding ruined. Note: 1871 £192/12/0

MONTREAL ISLAND

Karte Von Der Insel Montreal — Line engraving in colour. after N. Bellin 1760 — 9¼ x 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. 10¼ x 8¾. 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. 9½ x 8¼. Political cartoon with text of song. Poor text cut into. 5.00

FASHION

Line and stipple engraving hand coloured — Fashion plate 6½ x 4½ 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


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 9½ x 7½.

10.00

WEYMOUTH

Mezzotint — Weymouth Bay, Dorsetshire — Engraved by David Lucas after John Constable. 11½ x 15½. Poor margins 1830.

10.00

FULTNEY


20.00

BONNE — MAP

Partie du l'Amerique...qui com prend Le Canada, la Louis i an, le Labrador... etc. large feuille. Line engraving in colour. Title in cartouche. 14½ x 19½. 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 193 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. 11 x 11 in Hogarth frame. Proof before all letters. Very fine impression. Billiard room. 20.00
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 Gerritz, *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*
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, Portait 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. 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. 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; Sleighing
Fig. 58 HATTON, W.S., *Haymarket Square*, 1851-1853
Fig. 59 SMITH, J.R., after George Romney, *Joseph Tayadaneega, Captain Brant*