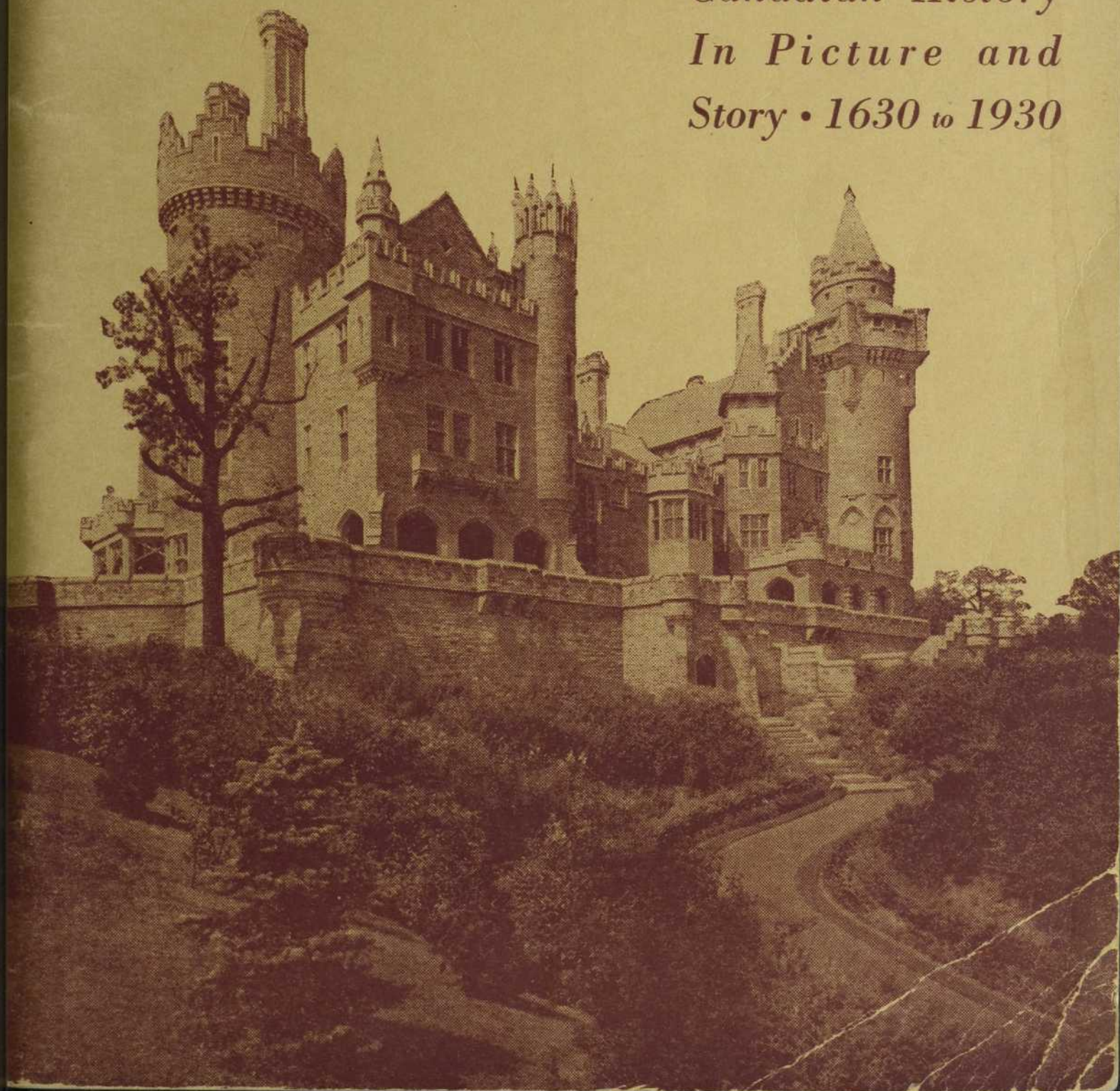
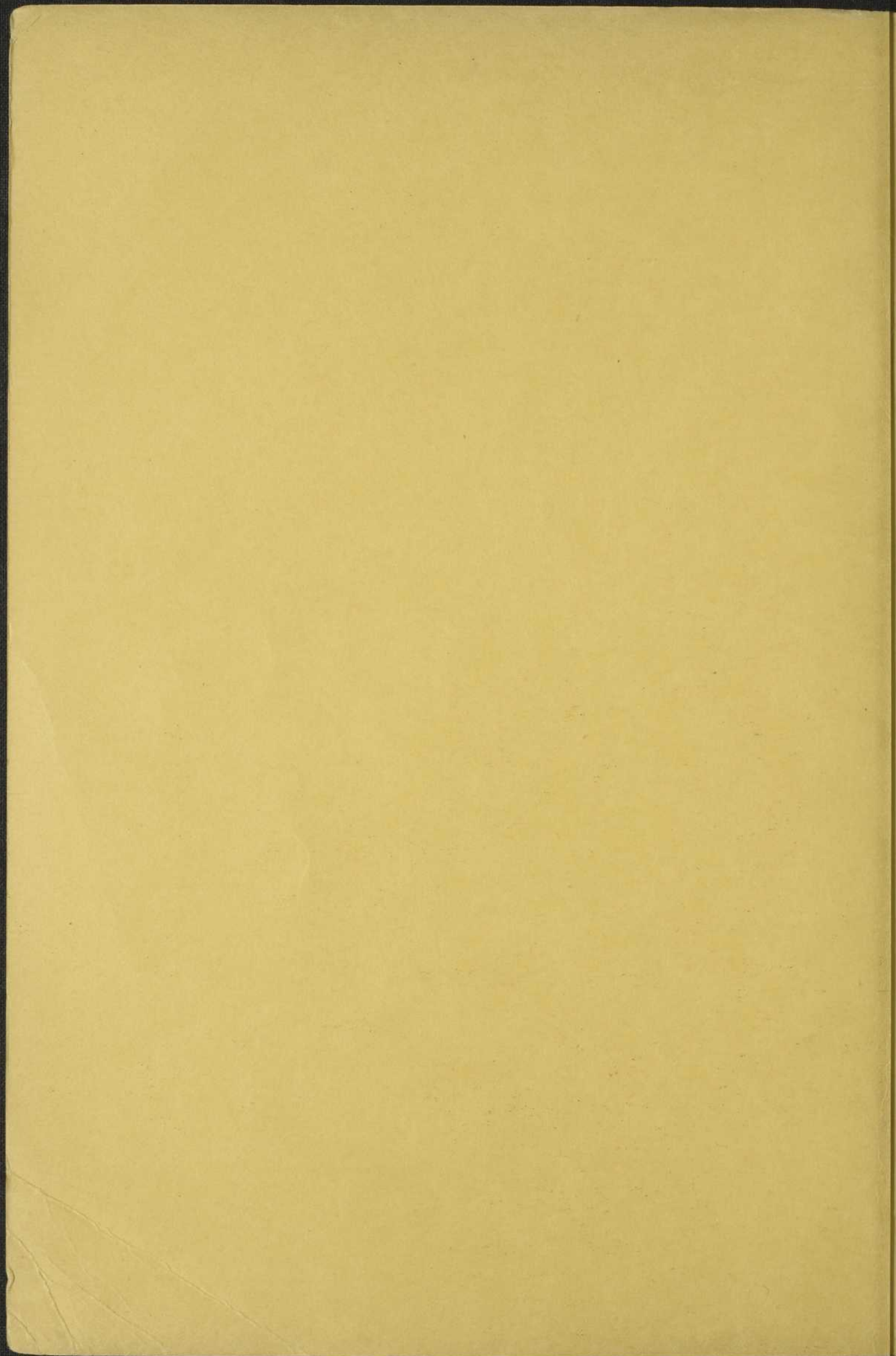


Three Centuries

of

*Canadian History
In Picture and
Story • 1630 to 1930*





CATALOGUE
OF THE
WALTER H. MILLEN
COLLECTION OF CANADIANA

COMPRISING OIL PAINTINGS, WATER COLOUR DRAW-
INGS, PRINTS, ENGRAVED PORTRAITS, MAPS, PLANS,
DOCUMENTS AND RARE ILLUSTRATED BOOKS IN
COLOUR.



COMPILED BY

CAPTAIN PERCY F. GODENRATH



EXHIBITED AT
CASA LOMA, TORONTO
MAY-JULY
1938.

UNDER THE AUSPICES
THE KIWANIS CLUB
OF WEST TORONTO
ONT.



THE Kiwanis Club of West Toronto deem it a great privilege to present at Casa Loma the first public exhibition of the collection of Canadiana assembled by Mr. Walter H. Millen, Rockcliffe Park, Ottawa. Over a period of years, following his leaving McGill University to enter a business career, Mr. Millen has acquired many prints and rare books. Catholic in his taste, his collection of Graphic Art contains specimens ranging from the early Dutch period, represented by Ploos Van Amstel, up through the various French, English and Canadian schools of engraving to modern times. Included might be mentioned the bringing together the finest collection on the North American continent of Baxteriana. His genuine interest in Canadian history and travel is reflected in the collection now shown—a truly amazing number of items embracing oil paintings, drawings, prints, maps, manuscripts and rare illustrated books in colour. Decoration and colour appealed to him, no less than historical fact as portrayed by those early French, English and native born artists who with pencil and brush left to posterity picturesque scenes, historical incidents, portraits and maps of pioneer days.

The Committee on behalf of the Club makes grateful acknowledgement of Mr. Millen's public spirited act in loaning this valuable historic collection, as a means to assist the Charitable work of the organization for underprivileged children.

The thanks of the Committee are also extended to Mr. Sigmund Samuel, LL.D. for the loan of several illustrations from his book "The Seven Years War in Canada", as also to the Art Gallery of Toronto for the use of half-tone cuts; to the staff of the Roberts Art Gallery for co-operation in hanging the collection, and to Captain Percy F. Godenrath of Ottawa for his invaluable assistance in arranging the exhibition and for the technical knowledge displayed in compiling the Catalogue.

W. C. DAVIDSON.

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A GLOSSARY OF ART TERMS
AND ABBREVIATIONS
USED IN THE CATALOGUE



The Titles are given exactly as they appear on the Prints. Measurements are in inches, the height preceding the width. The dimensions are of the surface of the picture only and do not include titles, etc.

Ad vivum.—At the foot of a portrait, indicates it was done "from life", not "after" a painting or drawing.

After.—A print is said to be "after" an artist if it is a reproduction of one of his pictures and engraved by another hand.

Aqt.—An aquatint engraving.

Aquatint.—A method of engraving invented in France about 1760, by the aid of acid working upon a porous "ground" usually composed of resin or spirits of wine. A tone effect is produced by frequent "stoppings out" when the copper is dipped in an acid solution and the final effect resembles a drawing in water colours.

Aq., Aquaf., Aquafortis.—At the foot of a print, means "etched by".

Chiaroscuro—A system of engraving accomplished by the superimposition of two or more blocks or plates, by means of which the different effects of light and shade are produced independently of each other.

Chalcography—The art of engraving on metal plates.

Circa.—Approximate date.

Col.—Colour or coloured.

Caelavit, Caelator—At the foot of a print, means "engraved by", or engraver.

Composit—At the foot of a print, means "designed by".

D., Del., Delin.—These are contractions of "delineavit" which means "drawn by".

Des., Desig.—Also mean "drawn by".

Engr.—Engraving or engraved.

Etch.—Etching.

Etching—A process of engraving on metal by means of lines or strokes drawn on a wax or other ground, and bitten into or corroded when placed in an acid bath.

Ex., Exe., Excu., Excud., Excudit, Excudebat.—At the foot of a print, meaning “published by”.

(F)—In a frame.

F, Fa, Fac, Fact, Fe, Fec, Fecit, Fect, Ft.—At the foot of a print, indicates “made or executed by”.

Fl.—Flourished.

Illus.—An illustration from a book, magazine or newspaper.

Imp.—At the foot of a print, means “printed by”.

Intaglio.—A cutting or an engraving; hence any figure cut or bitten into metal so as to form a depression or hollow. The reverse of “relief”.

Inc., Inci, Incid, Incidebat, Incidit.—At the foot of a print, means “engraved by”.

Inscription.—The engraved or printed lettering, giving title, artists, engraver’s and publisher’s names at the bottom of a print.

Inv., Invenit, Inventor.—Indicates “designed or invented by”.

Line engraving.—A method of engraving which depends for its efficacy on a series of lines or strokes engraved on a plate or block in such a way as to create the required design.

Lith, Litho.—Drawn or printed on stone. A lithograph.

Lithograph.—A print taken from a stone upon which a drawing or design has been made with greasy chalk, pencil or ink. The process was discovered by Alois Senefelder of Munich in 1792.

Mezzo.—A mezzotint.

Mezzotint.—This method of engraving was invented by Ludwig von Siegen, Landgrave of Hesse in 1641. With the aid of a “cradle” or “rocker” a plate of burnished copper is roughened. The design is then produced with the aid of a scraper working from dark to light in tints and tones as distinguished from line. The process was largely used for portraits.

Orig.—An original work of art.

P., Pictor, Pingebat, Pink, Pinxit, Pinxt.—At the foot of a print indicates “painted by”.

Photo.—A photograph.

Plate mark.—The indentation of paper formed at the edge of a print by the plate, on being passed through the press.

Private Plate.—A plate engraved for a private individual, neither published nor for sale.

Pub.—Publication.

S., Sc., Scul., Sculpsit, Sculptor.—At the foot of the print, means "engraved by".

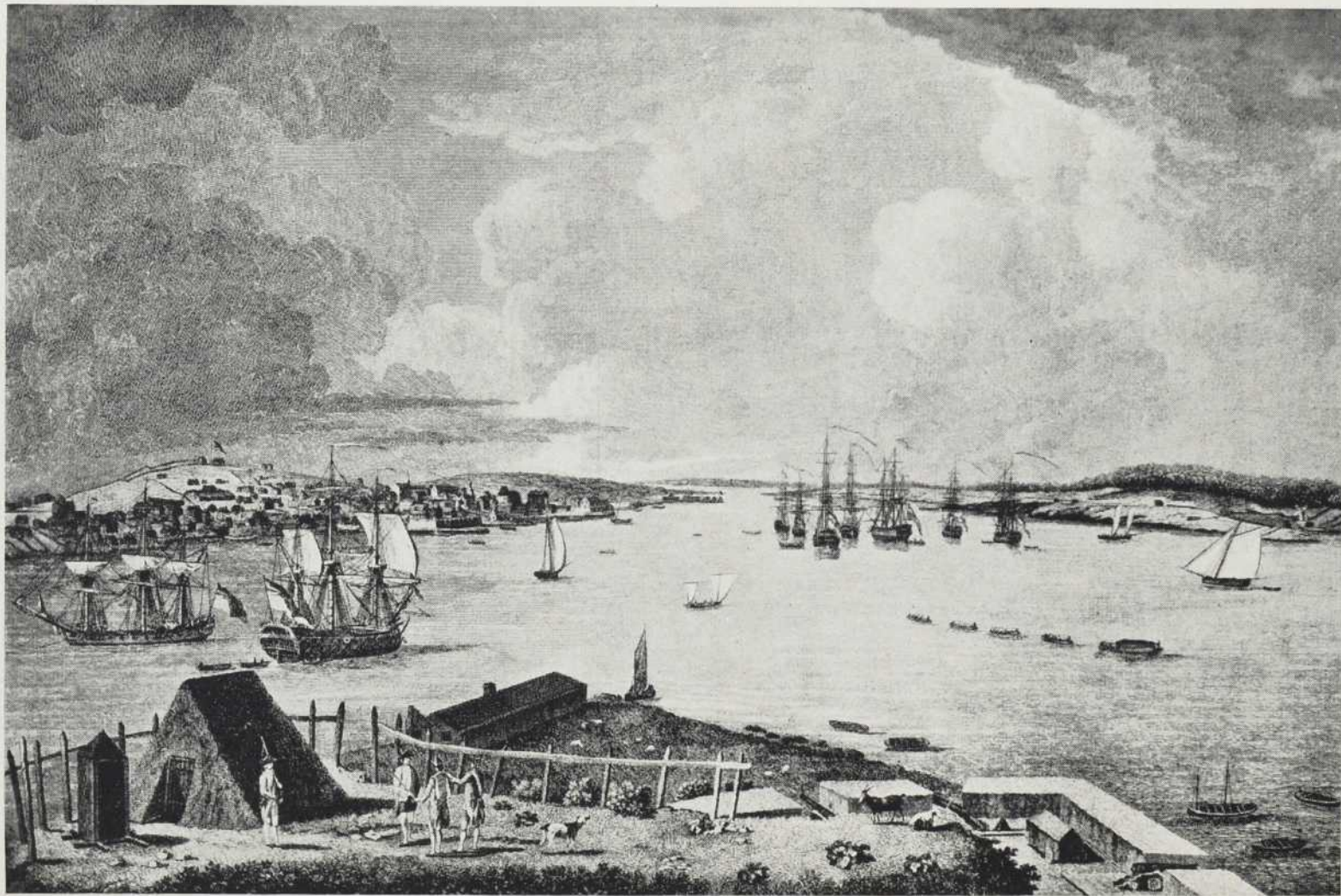
Stipple.—A style of engraving in which the design is worked out on the metal by means of minute dots, instead of lines. It became a common practice in England in the mid-eighteenth century.

Steel engraving.—The general use of steel plates in lieu of copper commenced about 1820, mainly for line engraving and to a small extent, like zinc for etching, stipple and mezzotint.

Woodcuts.—The design is drawn directly on the surface of the block, which usually consists of hard-wood, such as cherry. The parts that are printed white are cut away, leaving black lines or tones in relief. Lino-cuts are worked the same way.

Xylograph.—An engraving on wood, or an impression from such an engraving. The earliest form of picture printing, said to have been used by the Chinese in the 12th century. On the European continent it dates from 1423.

PLATE I.



THE TOWN AND HARBOUR OF HALIFAX.
1764.

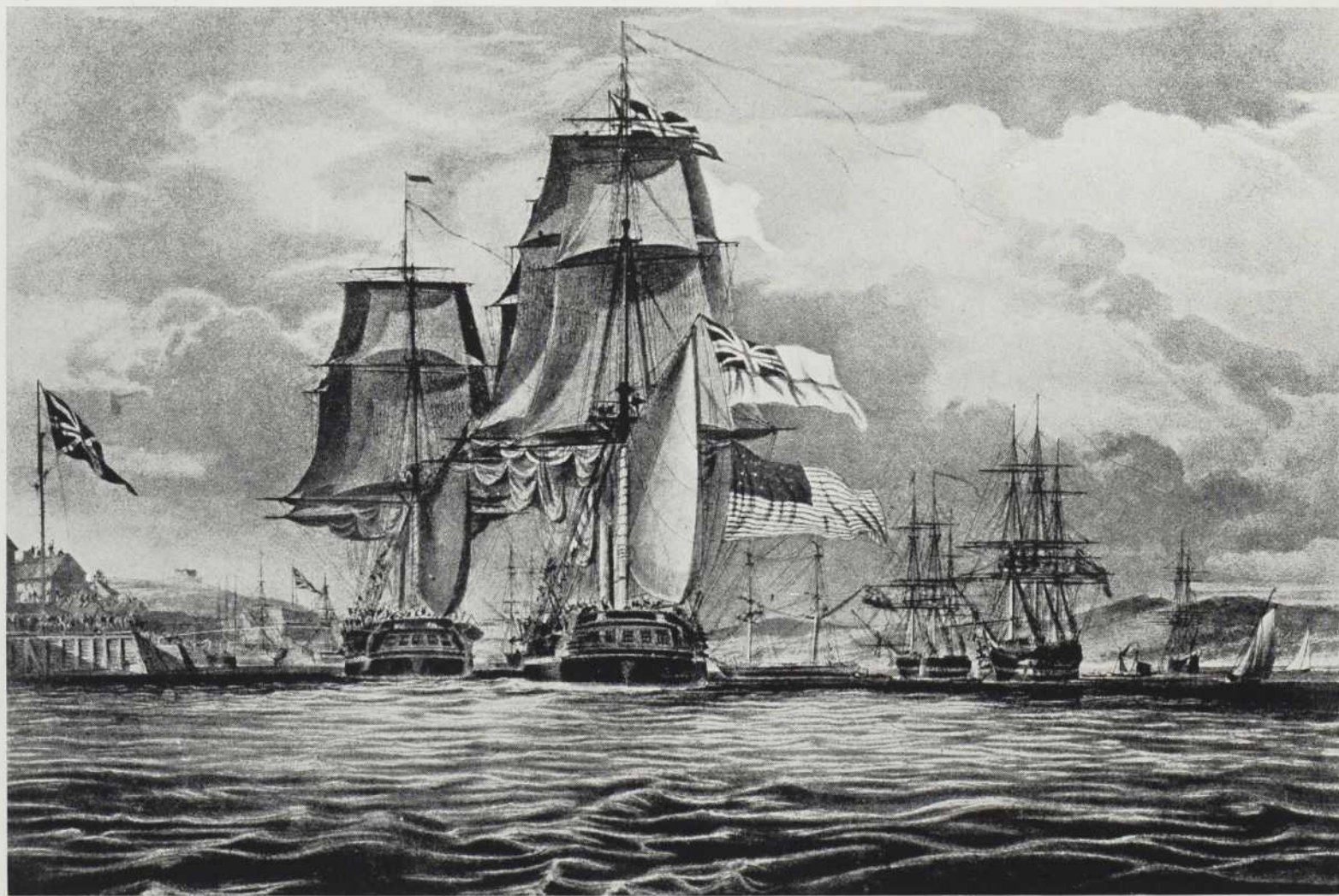
No. 2.

THE MARITIMES

(Newfoundland, Prince Edward Island, Nova Scotia and
New Brunswick)

1. VUE PERSPECTIVE DE LA DESCENTE DES FRANCOIS A L'ISLE DE TERRE NEUVE DU COTE DE SAINT JEAN A L'OCCIDENT (Newfoundland). Col. engr. published by Bassett. Size $9\frac{1}{2}$ x $14\frac{1}{2}$.
2. THE TOWN AND HARBOUR OF HALIFAX IN NOVA SCOTIA, AS APPEARS FROM GEORGE ISLAND LOOKING UP TO THE KING'S YARD AND BASON. Line engr. by Jas. Mason, after Serres. 1764. $12\frac{3}{4}$ x $19\frac{1}{2}$. PLATE I
3. THE TOWN AND HARBOUR OF HALIFAX IN NOVA SCOTIA AS THEY APPEAR FROM THE OPPOSITE SHORE CALLED DARTMOUTH. Line engr. by Mason after Serres. 1764. $12\frac{3}{4}$ x $19\frac{1}{2}$.
4. THE CHURCH OF SAINT PAUL AND THE PARADE AT HALIFAX, IN NOVA SCOTIA. Line engr. by Fougeron after Serres and Richard Short. 1777. $12\frac{3}{4}$ x $19\frac{1}{2}$.
5. VIEW FROM FORT NEEDHAM NEAR HALIFAX. Aqt. in col. by G. Isham Parkyns. 1801. 13 x 21.
6. H.M.S. SHANNON, LEADING HER PRIZE THE AMERICAN FRIGATE CHESAPEAKE, INTO HALIFAX HARBOUR, ON THE 6TH JUNE, 1813. Col. litho. designed by Capt. R. H. King, R.N., painted by J. C. Schetky and lithographed by L. Haghe. Circa. 1830. Commemorates the engagement off Boston, Mass., June 1st, 1813. 12 x $16\frac{1}{2}$. PLATE II
7. HALIFAX FROM EASTERN PASSAGE. Line engr. by John Gellatly after the drawing of William Eagar, Halifax. 1837. $7\frac{1}{4}$ x 10.
8. HALIFAX, N.S. FROM FORT NEEDHAM. Line engr. by John Gellatly after the drawing of William Eagar, Halifax. This and its companion above are from *Illustrations of Scenery in Nova Scotia*. 1837. 7 x 10.
9. VIEW ON BEDFORD BASIN. Col. litho. by T. Moore's Lithog. Boston after W. Eagar. Circa 1840. $6\frac{1}{2}$ x 10.
10. RUINS OF THE DUKE OF KENT'S LODGE, WINDSOR ROAD. Col. litho. by T. Moore after W. Eagar. Circa. 1840. $6\frac{1}{2}$ x 10.

PLATE II.



"SHANNON" AND "CHESAPEAKE" IN HALIFAX HARBOUR.
1813.

No. 6.

PLATE III



VIEW OF LOUISBURG, WHEN BESIEGED.
1758.

No. 19

11. VIEW OF HALIFAX, N.S. FROM McNAB'S ISLAND. Col. litho. by T. Moore after W. Eagar. Circa. 1840. $6\frac{1}{2}$ x 10.
12. ENTRANCE TO HALIFAX HARBOUR, FROM REEVE'S HILL, DARTMOUTH. Col. litho. by T. Moore after W. Eagar. Circa. 1840. $6\frac{1}{2}$ x 10.
13. VIEW FROM RETREAT FARM, WINDSOR, N.S. Col. litho. by T. Moore after W. Eagar. Circa. 1840. $6\frac{1}{2}$ x 10.
14. VIEW OF THE NORTH WEST ARM. Col. litho. by T. Moore after W. Eagar. The above six items are a selection from *Nova Scotia Scenery* pub. in Halifax by C. H. Belcher. Circa 1840. $6\frac{1}{2}$ x 10.
15. ENTRANCE INTO HALIFAX HARBOUR. Aqt. engr. by Wells after D. Serres. 1803. $5\frac{1}{2}$ x $8\frac{1}{4}$.
16. HALIFAX FROM THE EASTERN BATTERY. Line engr. by W. Douglas after J. S. Clow. 1839. 3 x $7\frac{1}{4}$.
17. HALIFAX, NOVA SCOTIA, FROM THE NARROWS, DARTMOUTH. Line engr. by W. Douglas after J. S. Clow. 1839. 3 x $7\frac{1}{2}$.
18. VIEW OF HALIFAX FROM DARTMOUTH COVE. Col. line engr. Anon. 4 x 7.
19. A VIEW OF LOUISBURG IN NORTH AMERICA, TAKEN NEAR THE LIGHT HOUSE WHEN THAT CITY WAS BESIEGED IN 1758. Line engr. by P. Canot, after a drawing by Capt. Ince of the 35th Regt. 1762. $12\frac{1}{2}$ x $19\frac{1}{2}$. PLATE III
20. TO THE CAPTAINS, OTHER OFFICERS AND SEAMEN, WHO (WITH A DETACHMENT OF BOATS FROM THE FLEET, COMMANDED BY ADMIRAL BOSCAWEN) BURNT THE "PRUDENT" AND TOOK THE "BIENFAISANT" IN LOUISBOURGH HARBOUR, ABOUT ONE O'CLOCK IN THE MORNING OF THE 26th JULY, 1758. Line engr. by P. C. Canot after R. Paton. 1771. $14\frac{1}{2}$ x $22\frac{1}{2}$.
21. MEETING OF THE SLEIGH CLUB AT THE BARRACKS (Occupied by the Left Wing 43rd (Light Infantry) Regiment), ST. JOHN, NEW BRUNSWICK. Litho. in col. by H. Alken after R. G. A. Levinge, 43rd. Regt. 1838. PLATE IV
22. CHRIST CHURCH CATHEDRAL, FREDERICTON, NEW BRUNSWICK. Tinted litho. by Day & Son, after the drawing by Lady Head. Circa. 1850. 10 x $14\frac{1}{2}$.

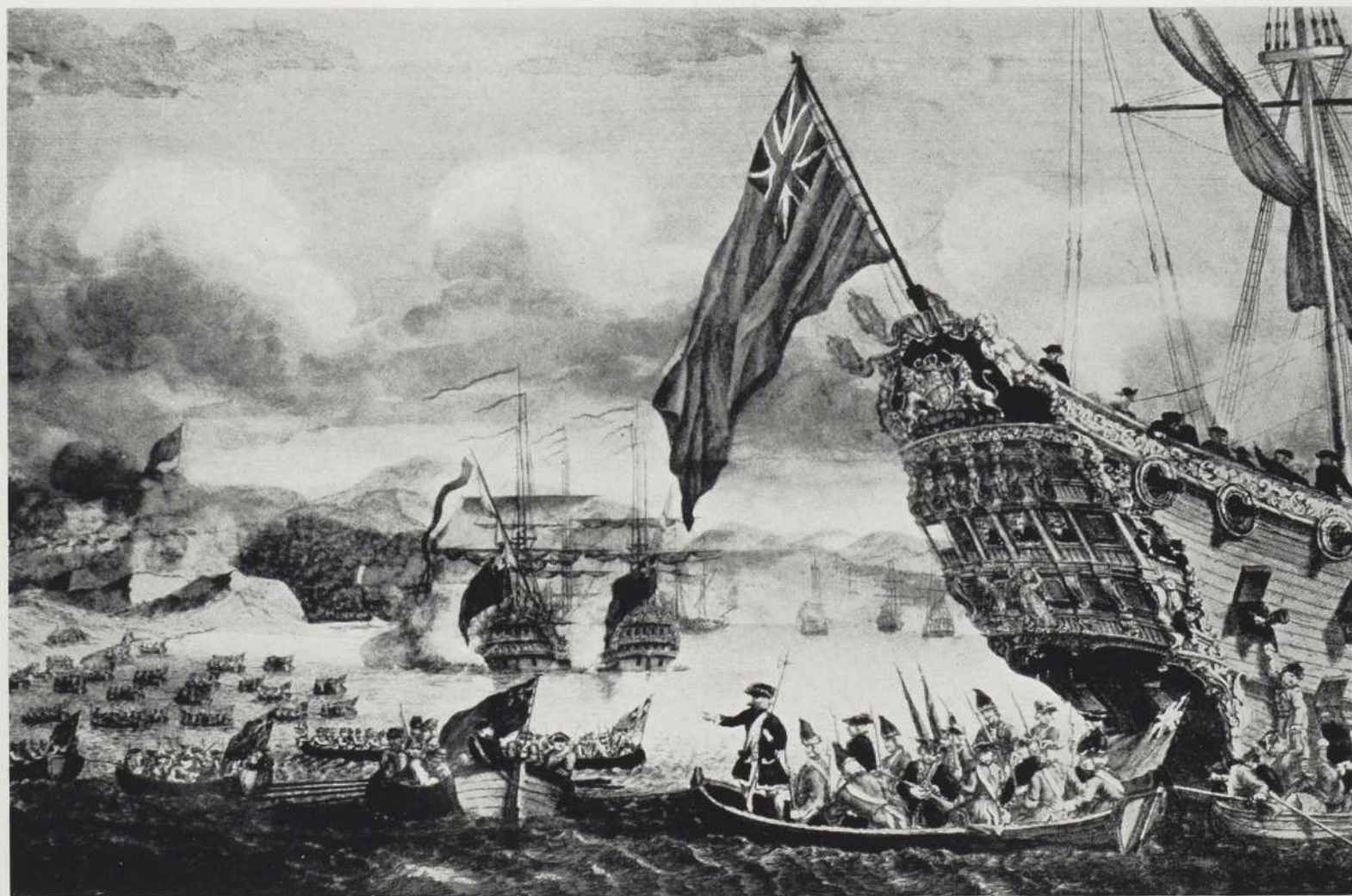
PLATE IV.



MEETING OF THE SLEIGH CLUB AT THE BARRACKS
ST. JOHN, NEW BRUNSWICK.
1838.

No. 21.

PLATE V.



THE LANDING OF THE NEW ENGLAND FORCES IN THE
EXPEDITION AGAINST LOUISBURG.
1745.

No. 23.

23. THE EXPEDITION AGAINST CAPE BRETON IN NOVA SCOTIA. (1745). Col. line engr. printed for Bowles & Carver, after the larger print of the same subject engr. by Brooks from a drawing by Stevens. $5\frac{3}{4} \times 10\frac{1}{4}$. PLATE V

The New England forces, under command of Hon. William Pepperell and Commodore Peter Warren, after a seige of 40 days captured the town and fortress of Louisburg. Ceded back to France by the Treaty of Aix-la-Chapelle, 1748. It was again conquered by the British under Admiral Boscawen and General Amherst, in 1758.

LOWER CANADA

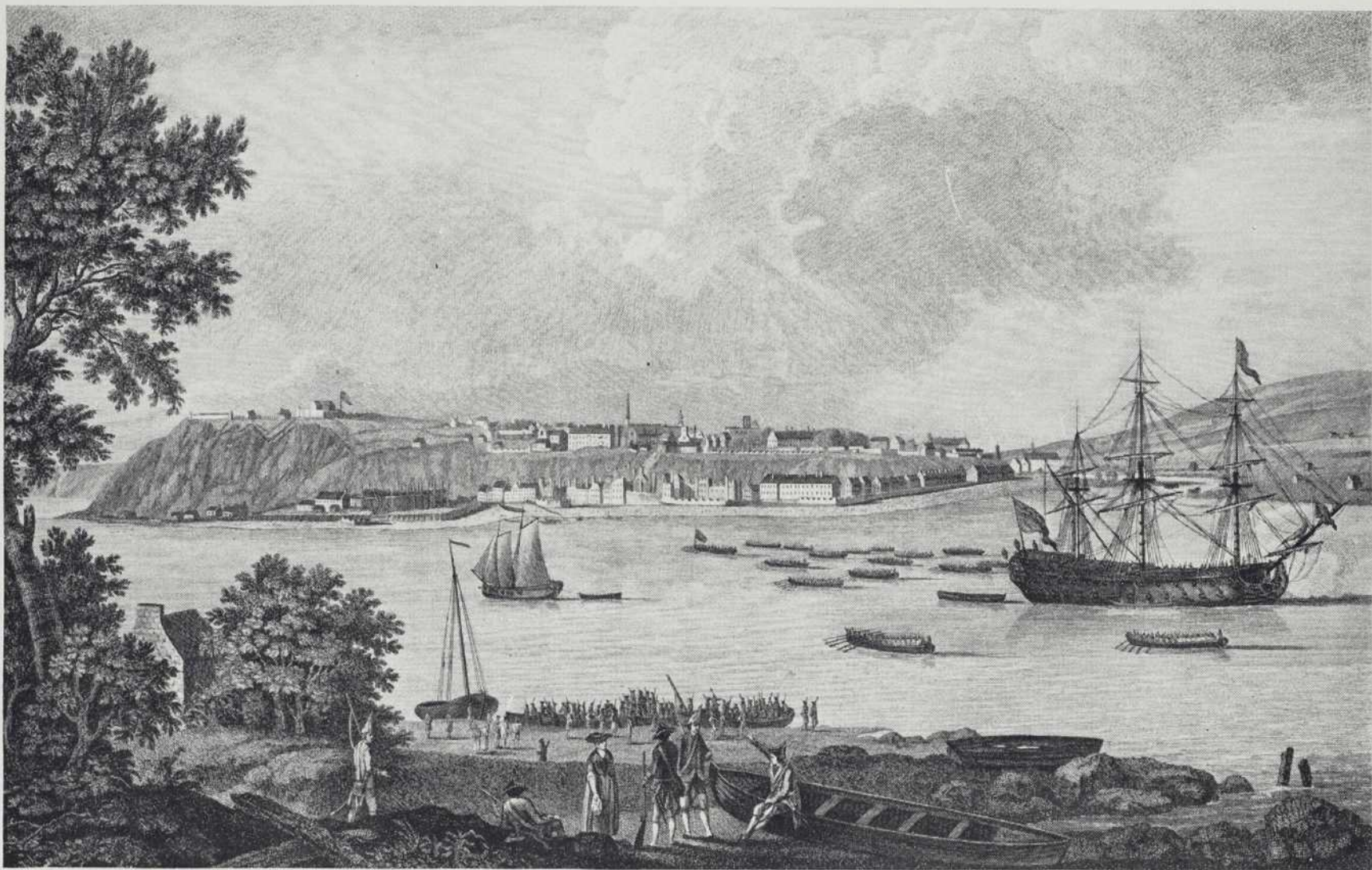
(Quebec)

24. QUEBEC. Contemporary col. engr. with Louis XIV costumes, by Nicolas Bonnart (1636-1718) Paris. Circa. 1690. Size $5\frac{3}{4} \times 8\frac{1}{4}$.

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*. 1761. Engr. Title Page $13\frac{3}{4} \times 20$, and plates $12\frac{3}{4} \times 20$.

25. Plate I. A GENERAL VIEW OF QUEBEC FROM POINT LEVY. Engr. by P. Canot. PLATE VI
26. Plate II. A VIEW OF THE NORTH WEST PART OF THE CITY OF QUEBEC TAKEN FROM ST. CHARLES RIVER. Engr. by P. Benazech.
27. Plate III. A VIEW OF THE INTENDENT'S PALACE. Engr. by W. Elliott.
28. Plate IV. A VIEW OF THE TREASURY AND JESUITS' COLLEGE. Engr. by C. Grignion.
29. Plate V. A VIEW OF THE JESUITS' COLLEGE AND CHURCH. Engr. by C. Grignion.
30. Plate VI. A VIEW OF THE INSIDE OF THE JESUITS' CHURCH. Engr. by Anthony Walker.
31. Plate VII. A VIEW OF CATHEDRAL, JESUITS' COLLEGE AND RECOLLECT FRAIRS' CHURCH TAKEN FROM THE GATE OF THE GOVERNOR'S HOUSE. Engr. by P. Canot.
32. Plate VIII. A VIEW OF THE INSIDE OF THE RECOLLECT FRAIRS' CHURCH. Engr. by C. Grignion.
33. Plate IX. A VIEW OF THE ORPHAN'S OR URSULINE NUNNERY TAKEN FROM THE RAMPARTS. Engr. by James Mason.
34. Plate X. A VIEW OF THE BISHOP'S HOUSE WITH THE THE RUINS AS THEY APPEAR IN GOING UP THE HILL, FROM THE LOWER TO THE UPPER TOWN. Engr. by A. Benoist.
35. Plate XI. A VIEW OF THE BISHOP'S HOUSE WITH THE RUINS AS THEY APPEAR IN GOING DOWN THE HILL, FROM THE UPPER TO THE LOWER TOWN. Engr. by J. Fourgeron.
36. Plate XII. A VIEW OF THE CHURCH OF THE NOTRE DAME DE LA VICTOIRE BUILT IN COMMEMORATION OF THE RAISING OF THE SIEGE IN 1695 AND DESTROYED IN 1759. Engraved by A. Benoist.

PLATE VI.



A GENERAL VIEW OF QUEBEC FROM POINT LEVY.
(1759)

No. 25

37. A VIEW OF THE FALLS OF MONTMORENCI WITH HIS EXCELLENCY GENERAL HALDIMAND'S COUNTRY HOUSE NEAR IT. TAKEN ON THE ICE, THE FIRST MAY, 1781. Etch. and aqua. in col. by James Peachy. 1782. 12 x 18.

Set of "A PICNIC TO MONTMORENCI". Lithos. in col., pub. by George E. Desbarats, Ottawa, after the drawings by 'A.K.' 1868. Size of plates 7 x 9 $\frac{3}{4}$.

38. CAPT. BUZBIE DRIVES MISS MUFFIN.
39. HOW THEY CLIMBED UP THE CONE.
40. COMING DOWN IS EASIER BUT MORE DANGEROUS.
41. ON THE WAY HOME, OFF THE TRACK. CAPT. BUZBIE WOULD LIKE TO KNOW VERY MUCH WHERE THEY WERE.
42. ASSISTED BY SOME OBLIGING HABITANTS THEY RE-GAIN THE ROAD.
43. THEY GET HOME AT LAST.

Set of QUEBEC VIEWS. Lithos. in col. by Sarony & Major. Circa. 1850. Size of plates 7 x 10.

44. VIEW FROM ESPLANADE, QUEBEC.
45. ST. JOHN'S GATE, QUEBEC.
46. FRENCH CATHEDRAL AND MARKET SQUARE, QUEBEC.
47. VIEW FROM PARLIAMENT BUILDINGS, QUEBEC.
48. MONUMENT TO WOLFE AND MONTCALM, QUEBEC.
49. PARLIAMENT BUILDINGS, QUEBEC.

50. QUEBEC MARKET PLACE (1790). Water col. drawing by J. Crawford Gough. 6 x 9.

51. A VIEW OF THE TAKING OF QUEBEC, SEPTEMBER 13TH, 1759, SHOWING THE MANNER OF DEBARKING THE ENGLISH FORCES . . . ALSO A VIEW OF THE SIGNAL VICTORY OBTAINED OVER THE FRENCH REGULARS, CANADIANS AND INDIANS WHICH PRODUCED THE SURRENDER OF QUEBEC. Col. engr., pub. by Laurie & Whittle. 1797. 11 $\frac{1}{4}$ x 18. PLATE VII

Set of QUEBEC AND ENVIRONS after the drawings by Lieut. Colonel James Pattison Cockburn (1779-1847), Royal Artillery. Aquatints in col. 1833. Size 17 x 26 $\frac{1}{2}$.

52. Plate I. CAPE DIAMOND AND WOLFE'S COVE FROM POINT A PIZEAU. By C. Hunt. PLATE VIII
53. Plate II. THE ICE PONT FORMED BETWEEN QUEBEC AND POINT LEVI IN THE YEAR 1831. By J. Stewart.

PLATE VII.



A VIEW OF THE TAKING OF QUEBEC.
1759.

54. Plate IV. THE FALLS OF MONTMORENCY. By C. Hunt.
 PLATE IX
55. Plate V. THE CONE OF MONTMORENCY, AS IT AP-
 PEARED IN 1829. By C. Bentley.
56. Plate VI. THE LOWER CITY OF QUEBEC FROM THE
 PARAPET OF THE UPPER CITY. By C. Hunt.
57. THE ICE CONE AT THE FALLS OF MONTMORENCY
 NEAR QUEBEC. Litho. in col. by W. Simpson after C. Krieghoff
 (1812-1872). 1853. $15\frac{3}{4} \times 23\frac{1}{4}$.

Set of "COLLECTIONS DES PROSPECTS". These col.
 engravings were made for panoramic representation. The
 views are purely imaginary, neither buildings or sur-
 roundings as indicated can be identified by contemporary
 print. Pub. Augsburg, Germany and Paris, France about
 1775.

58. VUE DE LA RUE DES RECOLETS DANS LA HAUTE VILLE
 DE QUEBEC. Engr. by Francis Xav. Habermann. $10 \times 15\frac{1}{2}$.
59. VUE DE LA HAUTE VILL A QUEBEC AVEC LA PLACE
 POUR ALLER A CAVALIER DU MOULIN. Engr. Francis Xav.
 Habermann. $9\frac{3}{4} \times 15\frac{1}{2}$.
60. VUE DE LA PLACE CAPITALE DANS LA VILLE BASSE A
 QUEBEC. Engr. by Francois Xav. Habermann. 10×16 .
61. QUEBECK. Engr. by Balth. Frederick Leizelt. $10 \times 15\frac{3}{4}$.
62. QUARTERS OF THE ARMY, (QUEBEC) 20 BELOW ZERO.
 6 a.m. Col. litho. by Hullmandel & Walton after 'W.N.' 1851. 9
 $\times 5\frac{3}{4}$.
63. MARKET PLACE QUEBEC. Back painting on glass from a cab-
 inet door. Circa. 1850. $10 \times 7\frac{3}{4}$.
64. QUEBEC. Pen and ink drawing. Artist unknown. Circa. 1840.
 7×10 .
65. ST. JOHNS, C.E. Pen and ink drawing. Artist unknown. Circa.
 1840. 7×10 .
66. GENERAL VIEW OF QUEBEC. Col. line engr. by George Cooke.
 1812. $5 \times 7\frac{1}{2}$.
67. QUEBECK IN CANADA. Col. engr. $4\frac{1}{4} \times 6\frac{1}{2}$.
68. VIEW OF CAPE ROUGE ABOVE THE CITY OF QUEBEC
 ON THE SHORE OF THE RIVER ST. LAURENCE. Engr. illus.
 for Middleton's "Complete System of Geography". 1779. $6\frac{1}{4} \times 10\frac{1}{4}$.
69. CAPE DIAMOND, QUEBEC. From Sillery Cove. Line engr. by
 Smillie after 'M.Y.'. $6 \times 4\frac{1}{4}$.

PLATE VIII



CAPE DIAMOND AND WOLFE'S COVE FROM POINT A PIZEAU.
1833.

No. 52

PLATE IX.



THE FALLS OF MONTMORENCY.
1833.

70. QUEBEC. Line engr. by A. Willmore after the painting owned by Her Majesty Queen Victoria, by L. R. O'Brien, P.R.C.A. (1832-1899). $4\frac{1}{2} \times 9$.
71. POINT LEVI, QUEBEC, July 10th, 1876. Pencil drawing by Harlow White, R.C.A. $3\frac{1}{4} \times 5\frac{1}{4}$.
72. POINT LEVI. Aug. 14th, 1876. Pencil drawing by Harlow White, R.C.A. (1817-1888). $7 \times 9\frac{1}{2}$.
73. VIEW OF THE SIEGE OF QUEBEC. Line engr. by Cook, for Cowley's *History of England*, $9\frac{1}{2} \times 6$.
74. QUEBEC. VUE PRISE DE BEAUFORT. Litho. by Hub. Clerget. 1854. 17×28 .
75. QUEBEC. Water col. drawing by R. P. Leitch reproduced as a supplement to *The Illustrated London News* March 15th, 1862, and also published by Leighton Bros. as a print. $10 \times 14\frac{1}{2}$.
76. THE WHARF AT KAMAURASKA. Water col. drawing. Artist unknown. Circa. 1886. $8\frac{1}{2} \times 11$.

Set of col. prints of QUEBEC after the drawings by Lt. Col. James Pattison Cockburn, Royal artillery. 1929.

77. THE STEPS FROM CHAMPLAIN STREET, QUEBEC. 1830. $14 \times 10\frac{1}{4}$.
78. SAINT LOUIS ST., QUEBEC, 1829. 10×14 .
79. THE JESUIT BARRACKS AND MARKET, QUEBEC. 1829. 10×14 .
80. THE NEPTUNE INN, QUEBEC. 1830. 10×14 .
81. SPENCERWOOD, QUEBEC. 1829. 10×14 .
82. THE COURT CHATEAU ST. LOUIS, QUEBEC. 1830. 10×14 .

Set of "HABITANT SKETCHES" col. half-tone reproductions of paintings of rural scenes in Quebec after Edmond J. Massicotte. Pub. 1923-29. Size $8\frac{1}{2} \times 11\frac{3}{4}$.

83. THE FATHER'S BLESSING. Revered New Year's day custom that still survives in many rural homes of French Canada.
84. JUST BEFORE CHRISTMAS DAWNS IN QUEBEC. Habitants homeward bound after attending Midnight Mass.
85. THE DAY'S PEACEFUL CLOSE. The family at prayer.
86. THE FESTIVAL OF THE EPIPHANY. The Twelfth Night cake.
87. NEW YEAR'S DAY CALLS IN FRENCH CANADA.
88. THE ANGELUS FAINTLY TOLLS THE EVENING CHIME.
89. AN EVENING OF OLDEN TIME.
90. PARISH PRIEST CARRYING THE EUCHARIST TO THE SICK.

91. CHRISTMAS FESTIVITIES. A midnight supper in a habitant's home.
 92. A WEDDING OF BYE-GONE DAYS.
 93. CORN HUSKING BEE.
 94. SUGARING. The primitive method followed by the pioneers still observed in many parts of Quebec Province.
 95. A GENERAL STORE IN THE RURAL SETTLEMENTS.
 96. AN OLD TIME MARDI-GRAS. Celebrating Shrove Tuesday in the country districts.
 97. THE CURE'S NEW YEAR'S CALL.
 98. MID-NIGHT MASS IN A CANADIAN LOGGING CAMP.
 99. PICTURESQUE OUT OF DOORS OVEN IN RURAL QUEBEC.
100. QUEBEC FROM BEAUPORT. Litho. by Maclear & Co. after the drawing by E. Whitefield. 1855. 19½ x 35½.
 101. VILLAGE OF LORETTE (near Quebec). Oil painting by H. Church after the drawing by W. H. Bartlett, (1840). 8 x 11¼. (F)

Selection from a set of "SIX ELEGANT VIEWS OF THE MOST REMARKABLE PLACES IN THE RIVER AND GULPH OF ST. LAWRENCE". From the originals drawn on the spot by Captain Hervey Smyth, Aid de Camp to the late General Wolfe. 1760.

102. A VIEW OF THE CITY OF QUEBEC, THE CAPITAL OF CANADA, taken partly from Point des Peres, and partly on board the Vanguard, man of war. Tinted line engr. by P. Benazech. 12¼ x 19½. PLATE X
103. A VIEW OF THE FALL OF MONTMORENCI and the attack made by General Wolfe on the French intrenchments near Beauport, with the Grenadiers of the Army, July 31st, 1759. Engr. by William Elliot. 13¼ x 20½.
104. A VIEW OF MIRAMICHI, a French Settlement in the Gulf of St. Lawrence, destroyed by Brigadier Murray detached by General Wolfe for that purpose from the Bay of Gaspé. Etch. by Paul Sandby and retouched by P. Benazech. 13 x 20.
105. A VIEW OF THE PIERCED ISLAND, a remarkable Rock in the Gulf of St. Lawrence. Two leagues to the southward of Gaspé Bay. Line engr. by P. Canot. 13 x 20.
106. VEUE DE QUEBEC. Frontispiece to Pinarts Atlas. Line engr. Anon. 1699. 16 x 11.

Set of Bourne's "QUEBEC". Lithos. in col. after the drawings of R. A. Sproule (1832), by C. G. Crehen, and pub. by Adolphus Bourne, Montreal. 1874.

PLATE X.



A VIEW OF THE CITY OF QUEBEC THE CAPITAL OF CANADA.
(1759)

No. 102

107. VIEW OF QUEBEC FROM POINT LEVI—1832. $19\frac{1}{4} \times 14\frac{3}{4}$.
 108. VIEW OF THE PLACE D'ARMES, QUEBEC—1832. $10\frac{1}{4} \times 15$.
 109. MODERN STREET VIEW OF POINT LEVI, AND QUEBEC
 IN THE DISTANCE. $10\frac{1}{4} \times 14\frac{3}{4}$.
 110. VIEW OF THE ESPLANADE AND FORTIFICATIONS OF
 QUEBEC—1832. $10\frac{1}{2} \times 15$.
 111. VIEW OF THE MARKET PLACE AND CATHOLIC
 CHURCH, UPPERTOWN, QUEBEC—1832. $10\frac{1}{4} \times 14\frac{3}{4}$.
 112. PROSPECT DER HAUPT STADT QUEBEC, IN CANADA, IN
 DERN NORD AMERICA. This plate was originally pub. in the
Recueil Des Plans de L'Amérique Septentrionale by Le Sr. Le
 Rouge, Paris, 1755. After the fall of Quebec it was republished
 with the information of the Battle of the Heights of Abraham.
 Circa. 1759. $6\frac{1}{2} \times 9\frac{3}{4}$.
 113. AN EAST VIEW OF MONTREAL, IN CANADA. Line engr. by
 Pierre Canot after a drawing by Thomas Patten. 1762. Believed to
 be the first engraving of Montreal after the British occupancy. $12\frac{1}{2}$
 $\times 20$. PLATE XI

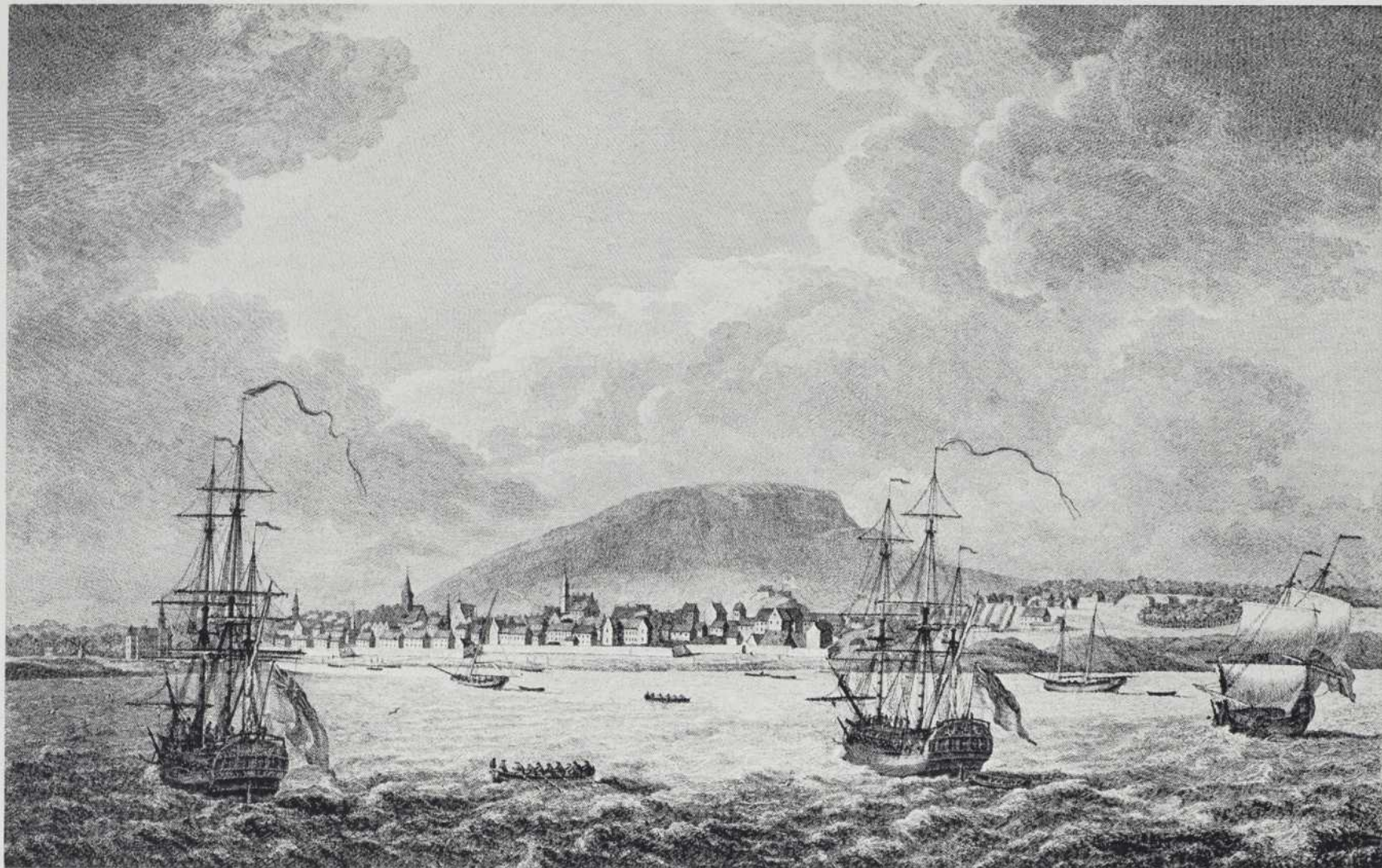
PAIR OF BLUCK'S AQUATINTS

114. A VIEW OF THE CITY OF MONTREAL & THE RIVER ST.
 LAWRENCE FROM THE MOUNTAIN. Aqt. in col. by John
 Bluck after E. Walsh, 49th Regt., 1811. $13\frac{3}{4} \times 20\frac{1}{2}$.
 115. A VIEW OF THE LAKE & FORT ERIE, FROM BUFFALO
 CREEK. Aqt. in col. by John Bluck after E. Walsh, 49th Regt.,
 1811. $14 \times 20\frac{1}{2}$. PLATE XII

Set of Kriehoff's lithos. in col. by A. Borum. Painted
 under the patronage of Right Hon. the Earl of Elgin and
 Kincardine, Governor-General of British North America.
 Circa. 1850.

116. PLACE D'ARMES A MONTREAL. $13\frac{1}{2} \times 19$.
 117. SLEDGE RACE NEAR MONTREAL. $13\frac{1}{4} \times 19$.
 118. FRENCH CANADIAN HABITANTS PLAYING AT CARDS.
 $13\frac{1}{2} \times 19\frac{1}{4}$.
 119. INDIAN WIGWAM IN LOWER CANADA. $13\frac{1}{2} \times 19\frac{1}{4}$.
 120. ICE CUTTING. Litho. in col. by Sarony & Major after C. Krieg-
 hoff. $6\frac{3}{4} \times 9\frac{3}{4}$.
 121. PASSENGERS AND MAIL CROSSING THE RIVER. Col. litho.
 by Kell Bros. after C. Kriehoff. 1860. $7\frac{3}{4} \times 11$.
 122. MONTREAL, CANADA EAST, FROM THE MOUNTAIN.
 Litho. by Endicott & Co. after E. Whitefield. 1852. $19\frac{1}{2} \times 35$.
 123. CITY OF MONTREAL FROM THE MOUNTAIN. Litho. in
 col. by Gauci after Jas. Duncan. 1854. $17\frac{3}{4} \times 24\frac{3}{4}$.

PLATE XI.



AN EAST VIEW OF MONTREAL, IN CANADA.
1762.

No. 113

PLATE XII.



A VIEW OF THE LAKE AND FORT ERIE.
1811.

No. 115.

124. CHRIST CHURCH CATHEDRAL, MONTREAL, CANADA EAST. Litho. by A. Newman after F. Willis & T. S. Scott, architects. Circa 1860. $15\frac{1}{4} \times 13\frac{1}{4}$.
125. A PERSPECTIVE VIEW OF THE TOWN AND FORTIFICATIONS OF MONTREAL IN CANADA. Engr. by D. Pomarede. $6\frac{3}{4} \times 8\frac{1}{2}$.
126. A PERSPECTIVE VIEW OF MONTREAL IN CANADA. Anon. Engr. for the *Universal Magazine*. Very similar to Canot's engr. of 1761. $5\frac{1}{2} \times 10$.
127. MONTREAL. Wood engr. Anon. $5 \times 8\frac{1}{2}$.
128. MONTREAL. Engr. vignette by Rock & Co. $2\frac{1}{2} \times 3\frac{1}{2}$.
- Set of modern col. prints from original drawings of MONTREAL IN THE EIGHTEEN-TWENTIES by Col. James Pattison Cockburn. 1930.
129. MONTREAL. 1829. $7 \times 12\frac{3}{4}$.
130. CHAMP DE MARS, MONTREAL. 1829. $6\frac{1}{2} \times 13$.
131. ST. JAMES ST., MONTREAL. 1829. $8\frac{1}{2} \times 12\frac{3}{4}$.
132. NELSON'S MONUMENT AND MARKET PLACE, MONTREAL. 1829. $7\frac{3}{4} \times 13$.
133. LOWER MARKET, MONTREAL. 1829. 7×13 .
134. HOTEL DIEU, MONTREAL. 1829. 9×13 .
135. FROM ST. HELENS, MONTREAL. $8\frac{1}{2} \times 13$.
136. MONTREAL, FROM NEAR LONGUIEL. Oval water colour drawing by James Duncan. Circa 1860. $5\frac{1}{2} \times 8\frac{1}{2}$
- Set of MONTREAL in the FIFTIES. Line engr. by Bourne after the drawings of John Murray. Circa 1850.
137. PLACE D'ARMES, MONTREAL. $9 \times 10\frac{1}{4}$.
138. GREAT ST. JAMES ST., MONTREAL. $9 \times 10\frac{1}{4}$.
139. NORTH EAST VIEW, NOTRE DAME STREET, MONTREAL. $9 \times 10\frac{1}{2}$.
140. SOUTH WEST VIEW, NOTRE DAME STREET, MONTREAL. $9 \times 10\frac{1}{2}$.
141. PANORAMIC VIEW OF MONTREAL. Line engr. by Duncan. 1847. Pub. by B. Dawson, Montreal. $5\frac{1}{4} \times 31$. (F)
142. ON THE RIVER ST. LAWRENCE. Engr. Anon. $3\frac{1}{2} \times 6$.
143. MONTREAL. Aqa. in col. by J. Peachy. Circa 1784. $5\frac{3}{4} \times 11\frac{3}{4}$
144. CITY OF MONTREAL. (Taken from the Mountain) Line engr. by Brown-Leeds. Illus. $3\frac{3}{4} \times 6\frac{1}{2}$.

145. MONUMENT DE NELSON à MONTREAL. Line engr. Lemaitre. Illus. $5\frac{3}{4} \times 4$.
146. MONTREAL. Pair org. pencil drawing and a col. line engr. by F. F. De Roos. Each $5 \times 3\frac{1}{2}$.
147. SPORTING ANECDOTES. A REAL SCENE IN MONTREAL, MELTONICE A STOPPER. Col. line engr. by and after Henry Alken. Late state. $8\frac{1}{2} \times 13\frac{1}{4}$. Circa 1850.

Set of MONTREAL VIEWS, republished by A. Bourne from drawings by R. A. Sproule in the year 1830. Litho. in col. by Leggo & Co., Montreal, after W. L. Leney and A. Bourne. 1871. Size $9 \times 13\frac{1}{2}$.

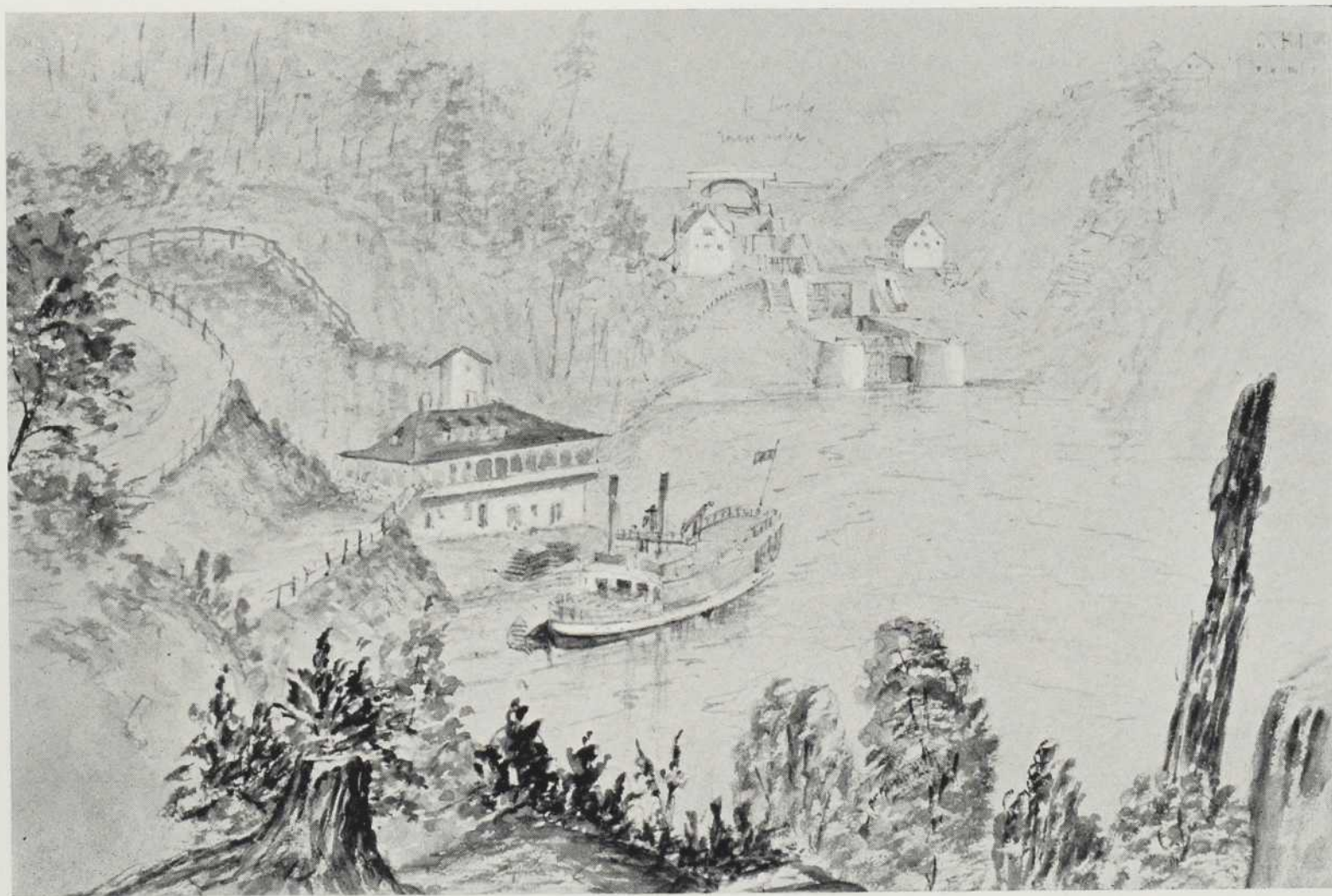
148. (a) VIEW OF THE CHAMP DE MARS, MONTREAL.
 (b) NOTRE DAME STREET, MONTREAL.
 (c) VIEW OF MONTREAL, FROM ST. HELEN'S ISLAND.
 (d) PLACE D'ARMES, MONTREAL.
 (e) VIEW OF THE HARBOUR OF MONTREAL.
149. SHERBROOKE, LOWER CANADA. Wood engr. Anon. 4×6 .
150. LAKE OF THE TWO MOUNTAINS. Oil painting by W. H. Bartlett (1809-1854). Circa 1840. $7\frac{1}{2} \times 8\frac{1}{2}$. (F)
151. ON THE ST. MAURICE. Oil painting by C. Krieghoff (1812-1872). $15\frac{1}{2} \times 19\frac{1}{2}$. (F)
152. INDIAN SQUAWS OF LOWER CANADA. Oil painting ascribed as Krieghoff's orig. design for the col. litho. made by C. G. Crehen, and pub. by John McCoy, Montreal. 1848. $14\frac{1}{4} \times 19\frac{1}{4}$.
153. FORT CHAMBLY & PART OF THE GREAT CAMP, 1814. Aqt. by W. J. Bennett after J. Bouchette. (1774-1841) $4\frac{1}{4} \times 8$.
154. A VIEW OF THE CITY OF QUEBEC THE CAPITAL OF CANADA. Col. line engr. of the same view by Captain Hervey Smyth in his St. Lawrence River set. 1779. $6 \times 10\frac{1}{4}$.
156. A VIEW OF CAPE ROUGE OR CAROUGE, nine miles above the City of Quebec. Col. line engr. after Hervey Smyth, as above. 1779. 6×10 .
157. A VIEW OF THE BAY OF GASPE, in the Government of Quebec, situate in the Gulf of St. Laurence. Col. line engr. after Hervey Smyth, as above. $6 \times 9\frac{1}{4}$.
158. A VIEW OF QUEBEC THE CAPITAL OF CANADA, IN NORTH AMERICA. Col. line engr. by Roberts for Millar's *System of Geography*. 1782. $6\frac{1}{2} \times 9\frac{1}{4}$.
159. A VIEW OF THE TAKING OF QUEBEC, September 13th, 1759. Col. line engr. pub. by R. Sayer and J. Bennett. $6\frac{1}{4} \times 10\frac{1}{2}$.

UPPER CANADA

(Ontario)

160. CHAUDIERE FALLS, OTTAWA RIVER, UPPER CANADA. From a sketch by an officer of the Royal Staff Corps, prior to the erection of the bridges thrown over the falls in 1827 by Lieut.-Col. J. By, Comr. Royal Engrs., Rideau Canal, Upper Canada. Litho. by C. Ingreby. Circa 1830. 9 x 14½.
161. LOCKS ON THE RIDEAU CANAL—BYTOWN. 1839. Orig. wash drawing by W. H. Bartlett for the illus. engr. in *Canadian Scenery, 1840* 9 x 13. PLATE XIII
162. THE FALLS AT BYTOWN, 1839. Water col. drawing by Emily Trotter. Circa 1850. 10 x 12½.
163. VIEW OF HORACE-VILLE ON THE OTTAWA RIVER, UPPER CANADA. Col. litho. after a drawing by Pinhey. Location 18 miles above Ottawa, now known as Pinhey's Point. Circa 1840. 8 x 12½.
164. THE OTTAWA RIVER AT BYTOWN. Sepia wash drawing by W. H. Bartlett. 1839. 4¾ x 7¼.
- Pair of WHITEFIELD'S OTTAWA views.
165. OTTAWA CITY, CANADA WEST. (LATE BYTOWN). View of the Uppertown looking up the Ottawa River, from Government Hill. Litho. in col. by E. Whitefield. 1855. 19½ x 35½. (F)
166. OTTAWA CITY, CANADA WEST. (LOWER TOWN). From Government Hill looking down the Ottawa River and showing the Locks of the Rideau Canal. Litho. in col. by E. Whitefield. 1855. 19½ x 35½. (F)
167. LOGGING ON THE OTTAWA RIVER. Oil painting, signed by Roper. Circa 1860. 8¼ x 11½. (F)
168. CHAUDIERE FALLS. Oil painting signed by Heyde. Circa 1860. 16 x 25½ (F)
169. THE PARLIAMENT BUILDINGS FROM THE QUEEN'S WHARF. Water col. drawing, signed Verner. 1880. 15 x 27½. (F)
170. NEW HOUSES OF PARLIAMENT PROPOSED TO BE ERECTED AT OTTAWA. Col. engr. Presented to subscribers to *The Montreal Weekly Herald*. 1860. 6½ x 13¾.
171. HOUSES OF PARLIAMENT, OTTAWA. Dedicated by permission of the Speakers to the Senate and House of Commons of the First Parliament of the Dominion of Canada. Chromo-litho. by Burland, Lafricain & Co., Montreal, after Thos. Fuller, Architect. Circa 1867. 18½ x 25.

PLATE XIII.



LOCKS ON THE RIDEAU CANAL—BYTOWN.
(Original drawing by W. H. Bartlett)
1839.

No. 161.

Set of CANADIAN PARLIAMENT BUILDINGS,
OTTAWA. Lithos by the Burland Litho. Co. for the
Montreal Daily Star (Carnival Number). 1887.

172. THE MAIN BUILDING. 14x 20.
173. THE EASTERN DEPARTMENTAL BUILDING. $9\frac{1}{2}$ x 14.
174. THE WESTERN DEPARTMENTAL BUILDING. $9\frac{1}{2}$ x 14.
175. THE BURNING OF THE TOWER. An incident of the great
fire (believed to be incendiary) of February 3rd, 1916, which de-
stroyed the Parliament Buildings. Pub. by The Helio-type Co. from
a photograph. $15\frac{1}{2}$ x $20\frac{1}{4}$.
176. CHELSA FALLS (Before power development). Photo by Miss
Millen, finished in oil cols. by the late W. J. Topley. 1924.
177. LOCKS ON THE RIDEAU CANAL AT BYTOWN, ON THE
OTTAWA RIVER. Col. photo. after the rare engr. by T. S.
Engleheart of G. T. Vigne's drawing. Org. pub. 1832. 8 x 14.
178. UNION SUSPENSION BRIDGE on the Ottawa River at Bytown.
Col. photo. of a litho. by Willis & Probst after Jos. Auhe. $6\frac{1}{4}$ x $11\frac{1}{2}$.
179. UNION BRIDGE: BYTOWN. Col. litho. by L. Haghe after R. S.
M. Bouchette. 1832. $5\frac{1}{2}$ x $8\frac{1}{4}$.

Pair col. lithos. by Toronto Litho Co.

180. LA CHAT RAPIDS, OTTAWA. $5\frac{1}{2}$ x $7\frac{1}{2}$.
181. BRACEBRIDGE, MUSKOKA. $5\frac{1}{2}$ x $7\frac{1}{2}$.
182. FALLS OF THE OTTAWA RIVER, CANADA. Col. litho. by
Currier & Ives, after W. H. Bartlett's drawing, pub. in *Canadian
Scenery* (1840). 1850. 8 x $12\frac{1}{2}$.

Group of pencil, sepia and water colour drawings by W.
H. Bartlett (1809-1854) from his sketch-book, made
during his visit to Canada in 1839, and used to illustrate
Canadian Scenery.

183. BROCKVILLE, U.C. Pencil and sepia drawing. $9\frac{1}{2}$ x $12\frac{1}{2}$.
184. RAPIDS ON THE APPROACH TO THE VILLAGE OF
CEDARS. Pencil and water col. drawing. $7\frac{3}{4}$ x $12\frac{1}{2}$.
185. CITADEL OF KINGSTON (1839). Pencil and sepia drawing.
 7 x $11\frac{3}{4}$. From this the engraving was executed as shewn in the
illustration. PLATE XIV
186. THE CHAUDIERE FALLS FROM BARRACK HILL. 1851.
Pencil drawing by F. W. Lock. $7\frac{1}{4}$ x $10\frac{3}{4}$.
187. KINGSTON, CANADA. 1843. Water col. drawing, signed by
Capt. W. T. Colman, 14th (Buckinghamshire) Regt.

PLATE XIV.



CITADEL OF KINGSTON.
1839.

No. 185

PLATE XV.



STORMING FORT OSWEGO, ON LAKE ONTARIO.
1814.

No. 191.

Pair of Lock's "THE THOUSAND ISLANDS".

188. A CALM SUMMER-DAY AMONG "THE THOUSAND ISLANDS", RIVER SAINT LAWRENCE, CANADA. Chromolith by M. & N. Hanart after the drawing by F. W. Lock. 1860. Oval. $11\frac{1}{2} \times 14\frac{1}{2}$.
189. SUMMER MOONLIGHT AMONG "THE THOUSAND ISLANDS", RIVER SAINT LAWRENCE, CANADA. Chromolith by M. & N. Hanart after the drawing by F. W. Lock. 1860. Oval. $11\frac{1}{2} \times 14\frac{1}{2}$.
190. A SOUTH VIEW OF OSWEGO, ON LAKE ONTARIO, IN NORTH AMERICA. Illus. Engr. for the *London Magazine*. 1760. 5×10 .
191. STORMING FORT OSWEGO, ON LAKE ONTARIO, NORTH AMERICA, May 6th, 1814. Aqt. in col. by R. Havell & Son after Captain Steele. $11\frac{1}{4} \times 16$. PLATE XV
- Set of col. prints of KINGSTON AND YORK, UPPER CANADA, after the orig. drawings by Lt.-Col. James Pattison Cockburn, 1930. 10×14 .
192. KINGSTON CHURCH, UPPER CANADA. 1829.
193. TETE DU PONT, KINGSTON, 1830.
194. COURT HOUSE AND JAIL, YORK, UPPER CANADA. 1829.
195. TORONTO, From the Entrance of the Harbour. Anon. Litho. $5 \times 7\frac{1}{2}$.
196. SLEIGH SCENE, TORONTO BAY, CANADA WEST. Litho. in col. by E. Walker, after a painting by J. T. Downman. 1853. Private plate dedicated to the Officers of the 83rd (County of Dublin) Regiment. $20\frac{1}{2} \times 30\frac{1}{2}$. PLATE XVI
197. GRAND MILITARY STEEPLE CHASE AT LONDON, CANADA WEST. 9th May, 1834. Aqt. in col. by J. Harris after Lady Alexander. Inscription carries the names of the participating officers and their mounts and the stewards. 1845. 14×20 . PLATE XVII
198. LONDON, CANADA WEST. Litho. by and after E. Whitefield. 1855. 19×35 .
199. ON LAKE SUPERIOR. Water col. drawing by Wm. Armstrong. 1865. $8\frac{3}{4} \times 12\frac{1}{2}$.

PLATE XVI.



SLEIGH SCENE, TORONTO BAY, CANADA WEST.
1853.

No. 196.

From ACKERMAN'S "REPOSITORY OF ARTS".

200. QUEENSTON, OR THE LANDING BETWEEN LAKE ONTARIO AND LAKE ERIE. Aqt. in col. 1813. $4\frac{3}{4} \times 8\frac{1}{4}$.
201. A VIEW OF FORT GEORGE, UPPER CANADA, FROM OLD FORT NIAGARA. Aqt. in col. after E. W. 18814. $5\frac{1}{4} \times 8\frac{1}{4}$.
202. WAR CLOUDS, GENERAL JOHN GRAVES SIMCOE (1752-1801), First Lieut.-Governor of Upper Canada, 1792-1796. Col. print by Stone Ltd. after J. D. Kelly. Pub. by the Globe Printing Co., Toronto, 1910. $14\frac{3}{4} \times 20$.
203. "PICTURESQUE CANADA." PARLIAMENT BUILDINGS, OTTAWA. Orig. pencil and sepia drawing by Fred B. Schell. 1881. For the frontispiece to Vol. 1 of *Picturesque Canada*. $10\frac{1}{2} \times 10$.
204. RUNNING A RAPID ON THE MATTAWA RIVER, CANADA. From the orig. picture exhibited in the Royal Academy (London) by E. Hopkins. Col. engr. by Arthur Lucas. 6×11 .
205. PERILOUS SITUATION OF A RAFT, Chaudiere Falls, Ottawa River, Canada. Litho. by J. H. Bufford after W. S. Hunter, Jnr. Circa 1860. $8\frac{1}{2} \times 11\frac{1}{2}$.
206. TORONTO HARBOUR IN 1820. Litho. by W. C. Chewett & Co., Toronto, after the orig. drawing by Sir Peregrine Maitland (1777-1854), K.C.B., Lieut.-Governor Upper Canada 1818 to 1828. $5\frac{1}{2} \times 9$.
207. TORONTO, 1843. Col. litho. after Jos. Timperlake—before lettering. $11\frac{1}{2} \times 21\frac{1}{2}$.
208. TORONTO, CANADA WEST. Printed and published for the City Council by Wm. Armstrong Esq., Civil Engineer. Reproduced from the painting in the City Hall on stone by C. Parson and litho. by Endicott & Co. 1851. 19×40 . (F)
209. CITY OF TORONTO. Col. lithotint by Toronto Litho. Co. after W.. Wesbroom. Circa. 1874. $15\frac{1}{2} \times 31$.
210. TORONTO, IN 1877 (Looking West) Lithotint by Rolph Smith & Co. after James Timperlake. $11\frac{3}{4} \times 21\frac{1}{2}$.
211. EDWARD HANLAN, CHAMPION SCULLER OF AMERICA. Col. litho, by Woodward Grant & Co. after W. H. Circa. 1878. $18\frac{1}{4} \times 24$. Besides a portrait of the great athlete, born July 14th, 1855, and died Jan. 4th, 1908, the print gives a fine topographical view of Toronto Harbour and the Union Depot as it then existed.
212. TORONTO, CANADA WEST. Col. line engr. by Charles Mangus & Co. Circa 1860. $4 \times 7\frac{1}{2}$.

PLATE XVII.



GRAND MILITARY STEEPLE CHASE AT LONDON, CANADA WEST. No. 197
1834.

213. SET OF 32 VIEWS OF TORONTO. Lithotints by the Hough & Harris Co. Ltd. $7\frac{1}{4} \times 10$.
214. OLD FORT YORK, TORONTO. Water col. drawing by A. E. Boulton. 1890. $6\frac{1}{2} \times 10\frac{1}{2}$.
215. CITY OF HAMILTON, C.W. Litho, in col. by Fuller & Bencke, Victoria Hall, Toronto, after the painting by Robert Whale (1857), and orig. owned by John Brown, to whom the plate is inscribed by the publishers. Circa 1860. $20\frac{1}{2} \times 35\frac{1}{4}$. (F).

PLATE XVIII

Set of HOLDSTOCK'S Drawings

216. RIVER DESERT, Gatineau River. Water col. 4×8 .
217. LAC DES ALLUMETTES, Ottawa River. Water col. $4\frac{3}{4} \times 7\frac{3}{4}$.
218. WAUGAUSIS RIVER, N.B. Pastel. $4 \times 5\frac{3}{4}$.
219. MOISIE RIVER, Labrador. Pastel. $4 \times 5\frac{1}{2}$.
220. TORONTO, 1884. Lithotint by Rolph Smith & Co. 12×21 .
221. YORK ON LAKE ONTARIO. Line engr. Illus. View of the old fort. $3\frac{1}{2} \times 5\frac{3}{4}$.
222. GOVERNMENT BUILDINGS, TORONTO. Line engr. Illus. $3\frac{1}{4} \times 7\frac{3}{4}$.
223. TORONTO, CANADA WEST. From the top of the Jail. Col. line engr. Reduced from the litho. by E. Whitefield (1854). $4\frac{1}{4} \times 7\frac{1}{2}$.

PLATE XIX

PLATE XIX.



TORONTO, CANADA WEST.
1854.

No. 223

PLATE XVIII.



CITY OF HAMILTON, C.W.
1857.

No. 215.

224. TORONTO BAY. Col. line engr. Illus. $5\frac{1}{2}$ x 9.
225. BROCKVILLE. Water col. drawing. Artist unknown. From the collection of George, 9th Earl of Dalhousie, G.C.B., Governor General of Canada, 1820-1828. Circa 1825. 11 x 17.
226. VIEW OF THE BATTLE OF WINDMILL POINT, BELOW PRESCOTT, Upper Canada (from the Ogdensburg side of the St. Lawrence) November 13th, 1838. An incident of the Rebellion. Wood engr. by Sharp. Illus. 4 x $6\frac{1}{2}$.

Pair of ARMSTRONG'S Drawings

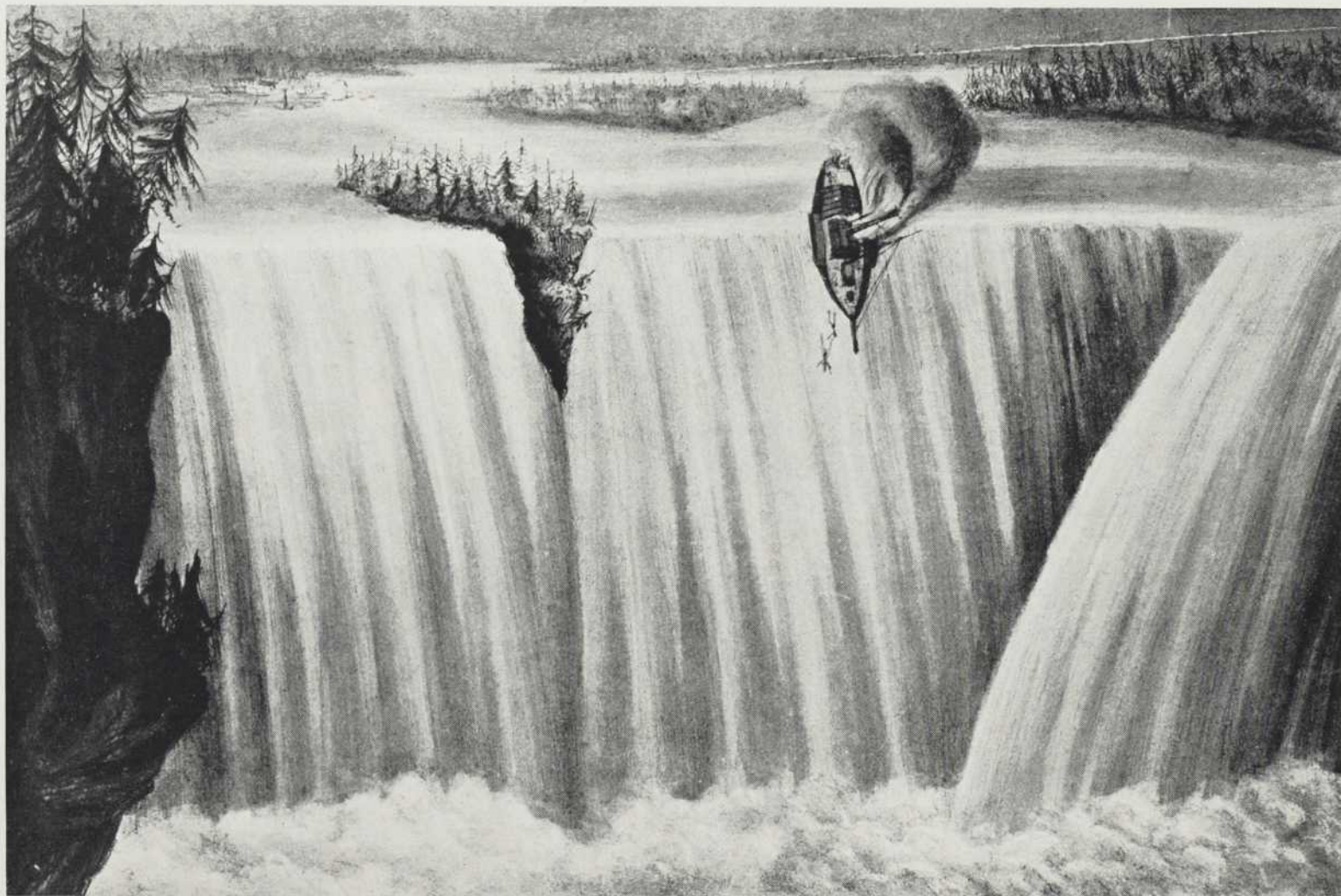
Engineer, explorer, navigator, teacher and artist the late William Armstrong (1822-1914) after coming to Canada from Dublin in 1851 embarked upon a career of a most varied and interesting character. As a result of his artistic versatility he left behind a unique record of pictorial scenes, in oil, water colour and pencil of Ontario and the West. Many examples of topography, Indian studies and portraits, waterways and Niagara Falls are embraced in the collection.

227. THUNDER CAPE. Water col. drawing by William Armstrong. 1867. The cape, bay and district in Northern Ontario derives its name from the original Indians, who called this part of Lake Superior "Thunder Bird Bay". The cape is over 1300 feet high. 19 x $26\frac{1}{2}$.
228. THUNDER BAY. Water col. drawing by William Armstrong. 1867. 19 x $26\frac{1}{2}$.

NIAGARA FALLS AND RIVER

229. THE WATER FALL OF NIAGARA. Col. line engr. by Hancock pub. by Laurie & Whittle. 1794. $6\frac{1}{4} \times 15\frac{1}{4}$.
230. FALLS OF NIAGARA. Col. aqt. by P. Fumagalli. 1799. $8 \times 11\frac{1}{4}$.
Set of Waterfalls. Lithos. drawn and engraved by Tazewell, York, U.C. Believed to be the first lithographic set made in Canada of the Falls of Niagara. Circa 1825.
231. NIAGARA. VIEW OF THE BRITISH FALL FROM THE TABLE ROCK. Oval. $5\frac{1}{2} \times 8$.
232. NIAGARA. VIEW OF THE FALLS FROM NEAR THE FERRY. $5\frac{3}{4} \times 8$.
233. NIAGARA. VIEW OF THE ENTRANCE UNDER THE BRITISH FALL. $8\frac{1}{4} \times 5\frac{1}{2}$.
234. CHAUDIERE FALLS (Ottawa River). $5\frac{1}{2} \times 8$.
Set of NIAGARA AND HUDSON RIVER scenes.
Water col. drawings by M. G. Hall. 1833.
235. NIAGARA RIVER BELOW QUEENSTON. $6\frac{1}{4} \times 9\frac{1}{4}$.
236. NIAGARA FALLS, FROM THE BANK NEAR THE PAVILION. $7 \times 9\frac{1}{4}$.
237. HUDSON RIVER—APPROACH TO WEST POINT, FROM NEW YORK. 1833. $6\frac{3}{4} \times 9\frac{1}{4}$.
238. HUDSON RIVER. NORTH FROM THE BASEMENT STORY OF THE HOTEL AT WEST POINT. 1833. $7 \times 9\frac{3}{4}$.
239. THE AMERICAN STEAM PACKET CAROLINE, DESCENDING THE GREAT FALLS OF NIAGARA, AFTER BEING SET ON FIRE BY THE BRITISH. DECR. 29th, 1837. WITH A DISTANT VIEW OF NAVY ISLAND, CHIPPEWA AND SCHLOSSER. Litho. in col. by J. Grieve from the sketch by W. R. Callington, Engineer, Boston. $7\frac{3}{4} \times 11\frac{1}{2}$. (F). PLATE XX
240. A VIEW FROM THE AMERICAN SIDE. Litho. in col. by Sarony & Major after F. Holloway. Circa 1850. $8\frac{1}{2} \times 12\frac{1}{2}$.
241. NIAGARA. PART OF HORSESHOE FALL FROM GOAT ISLAND. Water col. drawing by W. F. Friend. Circa 1860. The Terrapin Tower and bridge erected by Judge Porter in 1833 was blown up in 1873. 14×10 .
242. FALLS OF NIAGARA, ON THE RIVER ST. LAWRENCE, IN CANADA. Line engr. by T. Wallis after W. M. Craig. Illus. 1804. $5 \times 6\frac{3}{4}$.

PLATE XX.



STEAM PACKET "CAROLINE", DESCENDING THE GREAT FALLS
OF NIAGARA, AFTER BEING SET ON FIRE.
1837.

No. 239.

Set of NIAGARA FALLS VIEWS. Water col. drawings
by William Armstrong. 1885.

243. FROM UNDER THE HORSE-SHOE FALLS LOOKING N.
13 $\frac{1}{4}$ x 9 $\frac{1}{2}$.
244. UNDER THE FALLS. 12 $\frac{1}{2}$ x 9.
245. FROM UNDER TABLE ROCK LOOKING SOUTH. 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$.
246. FROM UNDER TABLE ROCK LOOKING NORTH. 12 $\frac{1}{2}$ x 9 $\frac{1}{4}$.

247. A BIRD'S EYE VIEW OR MAP OF THE COUNTRY FROM
LAKE ERIE TO QUEENSTON EXHIBITING THE CHASM
FORMED BY THE RETROGRADE MOVEMENT OF THE
FALLS OF NIAGARA. Litho. by C. Hullmandel after R. Bake-
will Jnr. Illus. 3 $\frac{3}{4}$ x 6 $\frac{1}{4}$.

Pair JENKINS water colours.

248. FALLS OF NIAGARA. Water col. by S. P. Jenkins. 1863. 9 $\frac{1}{2}$ x
13 $\frac{1}{2}$.
249. FORT NIAGARA, From Fort George. Water col. by S. P. Jenkins.
1863. 7 $\frac{1}{2}$ x 11 $\frac{1}{2}$.

From "VIEWS OF AMERICAN CITIES". Pub. in
1848-51. Contains a series of 54 plates of United States
and Canadian Views, including several relating to Nia-
gara Falls and six devoted to Canadian cities. Lithos. in
col. by Deroy after Aug. Kollner, who came to this con-
tinent from Germany in 1839. Size of plates 7 $\frac{1}{2}$ x 11.

250. THE FALLS OF NIAGARA. 1848.
251. THE RAPIDS OF NIAGARA. 1848.
252. AMERICAN SIDE. 1848.
253. HORSESHOE FALL (FROM THE CANADA SIDE) 1848.
254. SUSPENSION BRIDGE. 1848.
Canadian Views
255. QUEBEC AND FORT. 1851.
256. MONTMORENCY RIVER (NEAR QUEBEC) 1851.
257. KINGSTON ON KINGS RIVER. 1851.
258. THOUSAND ISLANDS. 1851.
259. MONTREAL. 1851.
260. TORONTO. 1851.

FAR WEST, PACIFIC COAST AND ARCTIC

(Manitoba, Saskatchewan, Alberta, British Columbia and North West Territories)

261. A SOUTH WEST VIEW OF PRINCE OF WALES' FORT, HUDSON'S BAY. Col. line engr. by Wise after Saml. Hearne. 1797. Illus. for *European Magazine*. $4\frac{1}{4} \times 6\frac{1}{4}$.

Situated at the mouth of the Churchill, the Hudson's Bay Co. built the stronghold in 1734, and in 1746 greatly strengthened the fort with stone parapets instead of wooden ones. In 1782, following its capture by La Perouse, the French attempted to dismantle it, with little success. Afterwards it was returned to the ownership of the H. B. Co.

262. OLD FORT GARRY (WINNIPEG, MAN.). Erected 1835 and demolished in 1882, except North Gate, preserved in Fort Garry Park. Col. litho. by A. Mortimer after G. Kemp. $11\frac{1}{4} \times 17$. Circa 1875.

263. HABITATIONS AT NOOTKA SOUND. Engr. Illus. 1812. $5 \times 7\frac{1}{2}$.

264. FORT GARRY, RED RIVER SETTLEMENT. Tinted litho. by J. T. Rolph and pub. by A. S. Irving, Toronto. Circa 1860. Oval. $8\frac{1}{4} \times 11$.

265. INTERIOR OF FORT GARRY. A vanished scene in the Early History of our country. Dedicated to the Pioneer Settlers of the Canadian North West by H. A. Strong, Winnipeg, Manitoba. Litho. in col. by the Burland Lithograph Co. after H. A. Strong. 1884. $18 \times 29\frac{1}{4}$. (F)

266. VIEW OF VICTORIA, VANCOUVER ISLAND. Litho. in col. by T. Picken after a drawing by H. O. Tiedemann (1821-1891). 1860. $8 \times 34\frac{1}{2}$.

Set of NORTH WEST INDIAN REBELLION. Lithos. in col. by Toronto Lithographing Co. after W. D. Blatchley. Pub. by The Grip Printing & Publishing Co., Toronto. 1885. $17\frac{1}{4} \times 24\frac{1}{4}$.

267. BATTLE OF CUT KNIFE CREEK. After W. D. Blatchley from topographical sketches by Capt. Rutherford and Lieut. R. Lyndhurst Wadmore. Battle of May 2nd, 1885. Col. Otter attacking.

268. BATTLE OF FISH CREEK. From sketches by F. W. Curzon. Major Genl. Middleton defeated the rebels April 24th, 1885.

269. THE CAPTURE OF BATOCHÉ. From sketches by Sergt. Grundy and others. Batoché was taken May 11th, 1885.

PORTRAITS AND HISTORICAL INCIDENTS

270. JACQUES CARTIER AVEC TROIS BATIMENTS REMONTE LE FLEUVE SAINT LAURENT QU'IL VIENT DE DECOUVEUR. Line engr. by Chavane after Gudin. $6\frac{1}{2} \times 10\frac{1}{2}$.

Following the exploration of the Gulf of St. Lawrence in 1534, Jacques Cartier (1491-1557) again visited Canada in 1535-6, reaching Hochelaga, now Montreal. In 1541-2 he attempted the founding of a colony above Quebec.

271. THE DEATH OF GENERAL WOLFE. Line engr. by Wm. Woollett after the painting by Benjamin West (1738-1830) purchased by Lord Grosvenor in 1771. In 1917 it was presented by his ancestor the Duke of Westminster to the Canadian War Memorials "In token of my great appreciation of the magnificent part Canada is playing in the Great War." The print is an early state dedicated "To the King's Most Excellent Majesty." 1776. $17 \times 23\frac{1}{2}$.

PLATE XXI.

- 272A. DEATH OF GENERAL WOLFE AT QUEBEC. Mezzo, after E. Penny. 1786. $5\frac{1}{2} \times 4\frac{1}{2}$.

272. THE DEATH OF GENERAL WOLFE ON 13TH SEP. 1759 AT QUEBEC. Mezzo. by Richard Houston after the painting by Edward Penny (1714-1791) executed in 1764 and now in the collection of Lord Leconfield, Petworth, England. 1772. $15\frac{1}{2} \times 19\frac{3}{4}$.

PLATE XXII

273. DEATH OF GENERAL WOLFE. Col. engr. by J. Rogers after B. West, R.A. $7\frac{1}{2} \times 9$.

274. GENERAL WOLFE EXPIRING ON THE HEIGHTS OF CANADA. Line engr. by Royce after Dodd. Illus. for Cowley's *History of England*.

275. MORT DU GENERAL DE MONTCALME. Line engr. by Martini after Vatteau. Circa 1760. $8\frac{1}{4} \times 11\frac{3}{4}$.

276. MORT DU GENERAL MONTGOMERY. Aqt. engr. by P. Zancon after J. Trumbull. Circa 1780. $8\frac{1}{4} \times 11\frac{1}{4}$.

277. THE DEATH OF GENERAL MONTGOMERY. Col. engr. by J. Rogers, after John Trumbull. $7\frac{1}{2} \times 9$.



DEATH OF WOLFE (after West).



DEATH OF WOLFE (after Penny).

BRITISH PORTRAITS

278. JAMES WOLFE, ESQ. (1727-1759) Commander in Chief of His Majesty's Forces in the Expedition against Quebec, Who Gloriously fell (in the cause of his King and Country) in that signal Victory gained over the French, Sept. 13th, 1759. Back glass painting of a mezzotint after the painting by Thos. Gainsborough (1727-1788). $8\frac{3}{4} \times 9$. (F)
279. MAJOR GENERAL JAMES WOLFE. Commander in Chief of His Majesty's Forces in the Expedition against Quebec. Mezzo. by C. Spooner, after H. Smith. $5 \times 4\frac{1}{2}$.
280. MAJOR GENERAL JAMES WOLFE. Mezzo. by R. Houston, after H. Smith. $5 \times 4\frac{1}{2}$.
281. JAMES WOLFE ESQ. Line engr. illus. for the *London Magazine*. 1759. $6\frac{1}{4} \times 3\frac{3}{4}$.
282. MAJOR GENERAL JAMES WOLFE. Line engr. illus. circle $3\frac{1}{2} \times 3\frac{1}{2}$.
283. MAJOR GENERAL WOLFE. Line engr. illus. for the *Royal Magazine*. 1759. $6 \times 3\frac{1}{2}$.
284. GENERAL WOLFE. Engr. from Mr. Isaac Gossets model by J. Miller. Illus. Oval. $3\frac{3}{4} \times 2\frac{1}{2}$.
285. THE HON. ROBERT MONCKTON. Governor of New York, Commander in Chief of His Majesty's Force, etc. (1726-1782) Second in Command at Qubec. 1759. Mezzo. by R. Houston after T. Hudson. $5\frac{1}{4} \times 4\frac{1}{2}$.
286. BRIGADIER GENL. MONCKTON. Line engr. by Miller. Illus. Oval $3\frac{1}{2} \times 2\frac{3}{4}$.
287. THE HONBLE. ROBERT MONCKTON, MAJOR GENERAL. Governor of New York. Line engr. $6\frac{1}{4} \times 3\frac{3}{4}$.
- 288A. GENERAL TOWNSHEND. Line engr. by Green after Hudson. Oval. Line engr. $3\frac{1}{2} \times 2\frac{3}{4}$.
288. THE HON. COLONEL TOWNSHEND. Mezzo. by J. Mc-Ardell after T. Hudson. Circa. 1764. $13\frac{3}{4} \times 10\frac{3}{4}$.
 In this print George, 4th Viscount Townshend (1724-1807) holds a document entitled "A Bill Entituled An Act for the Better Order of the Militia Forces". Second ranking Brigadier-General, and following the death of General Wolfe, became Commander-in-Chief and received the surrender of Quebec, 1759.

289. GENERAL TOWNSHEND. Oval. Line engr. by Miller. $3\frac{1}{2} \times 2\frac{1}{2}$.
290. MARQUIS TOWNSHEND. Oval. Stipple engr. by Mackenzie. $3 \times 2\frac{1}{2}$.
291. GENERAL GEORGE MURRAY (1772-1846). Lieut.-Govr. of Upper Canada. Oval. Line engr. Illus. for the *Universal Magazine*, 1783. 6×4 .
292. THE RIGHT HONOURABLE ISAAC BARRE, Esq., Adjutant-General to General Wolfe. 1782. Line engr. Illus.. $5\frac{3}{4} \times 4$.
293. GENERAL AMHERST (1717-1797). Commander-in-Chief of the British forces in America. 1758-1768, and received the surrender of Montreal, 1760. Line engr. for the *Universal Magazine*, 1759. $6\frac{1}{4} \times 3\frac{1}{4}$.
294. RT. HON. JEFFREY LORD AMHERST. 1781. Line engr. illus. $6\frac{1}{4} \times 3\frac{3}{4}$.
295. GENERAL AMHERST. Col. stipple engr. by J. Chapman. Oval. 1800. $4\frac{1}{2} \times 3\frac{1}{2}$.
296. SIR JEFFREY AMHERST, K.B. (1717-1797) Mezzo. by James Watson, after Sir Joshua Reynolds, P.R.A. 1766. $16\frac{1}{4} \times 13$.
- PLATE XXIII
297. THE HONOURABLE EDWARD BOSCAWEN, ADMIRAL OF THE BLUE SQUADRON OF HIS MAJESTY'S FLEET, etc. (1711-1761) Commander-in-Chief at the seige of Louisburg, 1758. Mezzo. by J. McArdell after J. Reynolds. 1758. $18\frac{1}{2} \times 13\frac{3}{4}$.
298. ADMIRAL BOSCAWEN. Stipple engr. by Ravenet. Circle. $3\frac{1}{4} \times 3\frac{1}{4}$.
299. HONBLE. EDWARD BOSCAWEN, ADMIRAL OF THE BLUE SQUADRON. Stipple engr. by Ridley after Reynolds. 1802. 4×3 .
300. CHARLES SAUNDERS ESQ. VICE ADMIRAL OF THE BLUE SQUADRON OF HIS MAJESTY'S FLEET & LIEUT. GENERAL OF HIS MAJESTY'S MARINE FORCES. (1713-1775). Mezzo. by J. McArdell after J. Reynolds. $13\frac{1}{2} \times 11$.
301. THE HONOURABLE ADMIRAL HAWKE. Oval stipple engr. illus. 1807. 7×4 .
302. CAPTAIN WILLIAM JOHNSTONE HOPE. Oval. Stipple engr. by H. R. Cook after a miniature. $4 \times 3\frac{1}{4}$.
303. GENERAL LAWRENCE. Stipple engr. by Sherlock. 1756. Oval. $3\frac{3}{4} \times 3$.

PLATE XXIII.



SIR JEFFREY AMHERST, K.B.
1766.

No. 296

PLATE XXIV.



MAJOR GENERAL JAMES WOLFE.
(1727-1759)

No. 319.

304. LORD HALIFAX. Founder of the City of Halifax, N.S. 1748. Stipple engr. by Aliamet. Oval. 4 x 3.
305. SIR GUY CARLETON. (1724-1808) Governor of Quebec from 1766 to 1778. Stipple engr. 1783. Oval. $5\frac{1}{2}$ x $3\frac{3}{4}$.
306. PRINCE RUPERT, Founder of Hudson's Bay Co. Stipple engr. by J. Chapman. 1796. Oval. $4\frac{1}{2}$ x $3\frac{3}{4}$.
307. DER AMERICANISCHE GENER ARNOLD. Oval. Line engr. 6 x $3\frac{1}{2}$.
308. MAJOR ANDREE. Line engr. by Cook after Dodd for Cowley's *History of England*. 9 x 6.
309. ROBERT, LORD CLIVE. Col. Mezzo. by J. Scott after Thos. Gainsborough, R.A. 1868. $5\frac{1}{4}$ x 4.
310. GEORGE, LORD SACKVILLE. Mezzo. by A. N. Sanders after Thos. Gainsborough, R.A. 1868. $5\frac{1}{4}$ x 4.
311. CAPT. THOS. CORAM. (1668-1751) Col. stipple by W. Nutter after W. Hogarth. 1796. 20 x $13\frac{1}{2}$.
312. HIS EXCELLENCY SIR FRANCIS BOND HEAD, BART., K.C.H., Lieut.-Governor of Upper Canada, etc. (1793-1875) Mezzo. engr. by C. Turner, A.R.A., after Nelson Cook. 1837. $12\frac{1}{4}$ x $9\frac{1}{2}$.
313. THE EARL OF DURHAM. (1792-1840) Mezzo. engr. by C. E. Wagstaff after Sir Thos. Lawrence, P.R.A. 1838. $8\frac{1}{4}$ x $6\frac{3}{4}$.
314. SIR CHARLES METCALFE. (1785-1846) Mezzo. engr. by Wm. Warner after A. Bradish. $12\frac{1}{4}$ x $10\frac{1}{4}$.
315. SIR JOHN A. MACDONALD, K.C.B. (1815-1891) Engr. after a photograph, 1872. Oval. $7\frac{1}{2}$ x $5\frac{1}{4}$.
316. Ditto. Litho. to illustrate *Loyal Opposition Gallop*. 9 x 7.
317. GENERAL SIR ISAAC BROCK (1769-1812). Silhouette, artist unknown. $3\frac{3}{4}$ x 2. (F)
318. COL. JOHN McDONELL. With Brock at Detroit and Queenston where he gallantly fell. Silhouette, artist unknown. $3\frac{1}{4}$ x 2. (F)
319. MAJOR GENERAL JAMES WOLFE. Commander-in-Chief of His Majesty's Forces on the Expedition against Quebec. Mezzo. by Rich. Houston after Henry Smith, Esq. 13 x 10. 1766.

PLATE XXIV

320. MAJOR GENERAL JAMES WOLFE. Miniature on ivory after the painting by J. S. C. Schaak, artist unknown. There is a print engraved in mezzo. by Richard Houston after this artist's oil painting, circa 1766, very similar to this miniature. $2\frac{1}{4}$ x $2\frac{3}{4}$. (F)

321. GENERAL WOLFE. Oval portrait and beneath in print a brief biography. Line and stipple engr. by Auginet after J. S. C. Schaak. 1795. $1\frac{7}{8} \times 1\frac{1}{2}$. (F)
322. SIR CHARLES SAUNDERS, K.B. Stipple engr. by Shipster after the painting at Greenwich Hospital by Richard Brompton. 1799. $4\frac{1}{4} \times 3\frac{1}{2}$.
3323. KING WILLIAM THE FOURTH. Mezzo by Thomas Lupton after Lawrence. 1831. $11 \times 9\frac{1}{4}$.
324. PRINCE OF WALES, afterwards King Edward VII. (1841-1910) Daguerreotype in ormula mount and contemporary case. 1860. Oval. $2\frac{1}{2} \times 2\frac{1}{8}$. Presented by the Prince on his Canadian visit to a prominent citizen of Toronto.

FRENCH PORTRAITS

325. HENRICUS LUDOVICUS HABERT DE MONTMOR JOANN FIL. Line engr. by Claude Mellan. 1640. One of the Founders of the Society of Notre Dame. Oval. $10\frac{1}{2} \times 8$.
326. HENRICAEA MARIA DE BUADE FRONTENAC. Wife of Habert de Montmor, and sister of Count Frontenac. Line engr. by C. Mellan. 1641. $10 \times 7\frac{1}{2}$.
327. HENRICUS LUDOVICUS HABERT DE MONTMOR. Line engr. by N. Pitan after Champaigne. 1667. Oval. $15\frac{1}{2} \times 11\frac{3}{4}$.
328. J. B. COLBERT. (1590-1683) First Minister to Louis XIV. Line engr. by Nanteuil. 1683. Oval. $8\frac{1}{2} \times 7$.
329. LUDOVICUS XIII DEI GRATIA ET NAVARRE REX CHRISTIANISSIMUS. (1638-1715) Line engr. by P. Van Schuppen after W. Vaillant, 1660. 13×10 .
330. MADAME LA DUCHESSE D'AIGUILLON. Niece of Cardinal Richelieu, Founderess of the Hotel Dieu, Quebec, 1637. Line engr. by Jean LeBlond. Circa 1675. $15 \times 11\frac{1}{4}$.
331. PONS DE LAUZIERES. Lieut.-General New France 1616-1619. Line engr. by B. Moncormet. Illus. Oval. 5×4 .
332. HENRY II, DUC DE MONTMORENCY. (1595-1632) Col. engr. by Sergent. 1788. Illus. $5\frac{1}{2} \times 5$.
333. HENRI-FRANCOIS DES-HERBIERS. (1682-1750) French cartographer. Col. engr. by Mme. de Sernel after Sergent. 1788. Illus. Oval. $5\frac{3}{4} \times 5$.
334. BOUGAINVILLE. Litho. by A. Maurin. 1833. 7×6 .
335. LOUIS ANTOINE BOUGAINVILLE. (1729-1811) Stipple in col. by Clefs. Oval. $3\frac{1}{2} \times 2\frac{3}{4}$.
336. DE BOUGAINVILLE. Vice Admiral of the French Marine. Stipple engr. by Gabriel. 6×4 .
337. CHARLES DE BOURBON. (1566-1612). 1st Vice Roi de la Nouvelle France. 1612. Line engr. by Guillard after L. G. $5\frac{1}{2} \times 4$.
338. HENRY DE BOURBON. (1588-1646). 2nd Vice Roi de la Nouvelle France. 1612-1620. Line engr. by Guillard after A. E. $5\frac{1}{2} \times 4$.
339. HENRY II. (DUC DE MONTMORENCI). (1595-1632) 3rd Vice Roi de la Nouvelle France. 1620-1624. Line engr. by A. E. after B.P. $5\frac{1}{2} \times 4$.

340. FRANCOIS CHRISTOPHLE DE LEUY VANTADOUR, etc. 5th Vice Roi. 1644-1660. Line engr. by B. Moncornet. 6 x 4½.
341. MAILE-BREZE (MESSIRE URBAN, etc.). Succeeded Cardinal Richelieu as Supt. General of Navigation and Commerce of France and the Colonies and exercised charge as Vice Roi de la Nouvelle France. Line engr. by Moncornet. 6¾ x 4½.
342. FRANCOIS DE CHANVALON, etc. First Bishop of Canada. Line engr. 6 x 4½.
343. JACQUES OLIER. (1608-1687). Founder of the St. Sulpicion Order and established the Seminary in Montreal, 1645. Line engr. by Derrocher. 5¾ x 4.
344. LOUIS FRANCOIS DE MORNAY. (1663-1741). Third Bishop of Canada from 1727 to 1733. Line engr. 6 x 4.
345. GASPAR DE COLIGNY. Interested in organizing the first colony of French Protestants in Canada. Line engr. by C. F. Fritsch. 6¼ x 3½.
346. L. J. MQUIS DE MONT-CALM. (1712-1759) Oval bust, with death scene below. Stipple and line engr. by J. Barbie after J. B. Masse. 6 x 3-5/8.

PLATE XXV.



THE GOVERNOR OF RED RIVER, DRIVING HIS FAMILY
IN A HORSE CARIOLE.
1823.

No. 349.

INDIAN PORTRAITS AND SCENES

347. BY THE KING. A PROCLAMATION FORBIDDING THE DISORDERLY TRADING WITH THE SALUAGES IN NEW ENGLAND IN AMERICA, especially the furnishing of the Natives . . . with Weapons and Habliments of Warre, etc. by King Charles 1st. 1630. Two folio pages each 15 x 9½.
348. SET OF FOUR "VUE DE CANADA". Line engr. col. by Test after Coxen. Illus. Circa 1750. Ovals. 5¾ x 4½.

From "VIEWS IN HUDSON'S BAY". Taken by a Gentleman on the spot in the years 1823 and 1824. Illustrative of the Customs, Manners and Costumes of those Tribes of North American Indians amongst whom Capt. Franklin has passed in his present and former arduous undertakings. Lithos. in col. by W. Day after H. Jones.

349. THE GOVERNOR OF RED RIVER, DRIVING HIS FAMILY ON THE RIVER IN A HORSE CARIOLE. Capt. Robert F. Pelly, Governor of Colony 1823-25. Fort Douglas in distance. 6¾ x 11¼.
PLATE XXV
350. A GENTLEMAN TRAVELLING IN A DOG CARIOLE IN HUDSON'S BAY WITH INDIAN GUIDE. 6¾ x 11½.
351. THE RED LAKE CHIEF WITH SOME OF HIS FOLLOWERS ARRIVING AT THE RED RIVER AND VISITING THE GOVERNOR. 8¼ x 11¾.
352. THE RED LAKE CHIEF, MAKING A SPEECH TO THE GOVERNOR OF RED RIVER AT FORT DOUGLAS IN 1825. 8 x 11¾.

From "HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA". Lithos. in col. after the paintings of C. B. King. Pub. 1836-44.

353. YOUNG MA-HAS-KAH, CHIEF OF THE IOWAYS. 13 x 9.
354. A-MIS-QUAM, A WINNEBAGOE BRAVE. 13 x 10.
355. CANADIENS AU TOMBEAU DE LEUR ENFANT. Line engr. by I. le Jeune, 1786 after the painting by Le Barbier. 18¼ x 14¼.
356. THE PRESENTATION OF A NEWLY-ELECTED CHIEF OF THE HURON TRIBE, CANADA. Litho. by H. Lynch after H. D. Thielcke. 1841. 18½ x 15¼.

357. THE DEATH OF OMOXOESISIXANY OR BIG SNAKE. From one of the series of pictures of the North West by Paul Kane, (1810-1871) Col. embossed litho. by Fuller & Bencke, Victoria Hall, C.W. Circa. 1860. $14\frac{1}{2}$ x $18\frac{1}{2}$.

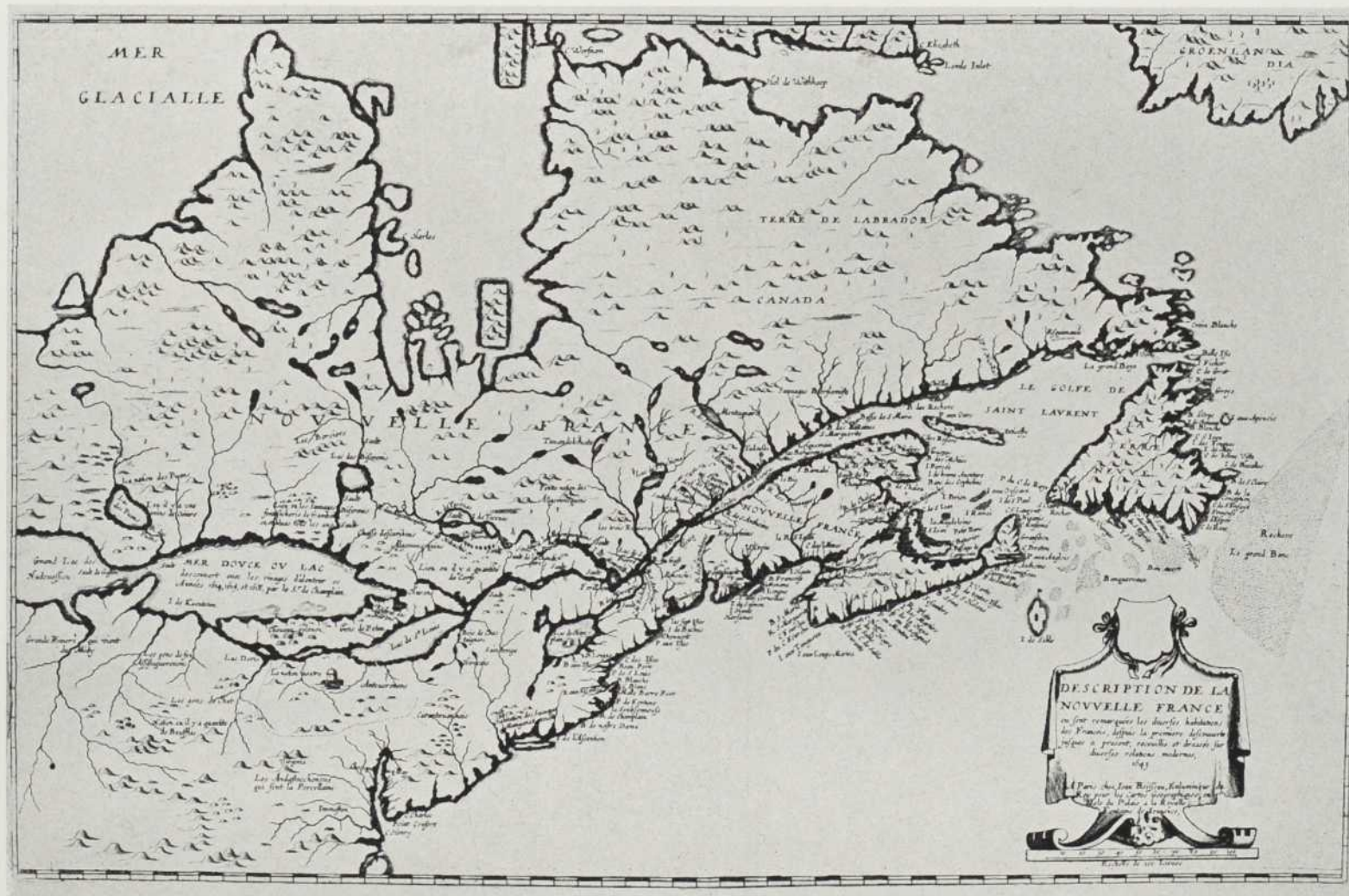
Reference to this incident is to be found in Chapter XXV of Paul Kane's *Wanderings of an Artist among the Indians of North America*. 1859.

358. INDIAN ENCAMPMENT (1837). Water colour sketch by Coke Smyth. $3\frac{1}{2}$ x $5\frac{1}{2}$.
359. INDIAN TEPEE. Water col. sketch by Krieghoff. $5\frac{1}{4}$ x $6\frac{3}{4}$.
360. INDIANS WAITING FOR THE STEAMER OFF FORT WILLIAM. Water col. drawing by William Armstrong. 1860.
361. INDIAN GUIDES. Water col. drawing by William Armstrong. Oval. $5\frac{1}{4}$ x $8\frac{1}{2}$.
362. JOSEPH BRANT, MOHAWK. Water col. drawing by W. Armstrong after the original painting owned by Mr. Boswell, New York, 1911. 9 x 7.
363. CHIPPEWAS. Water col. drawing by W. Armstrong. $9\frac{1}{2}$ x $7\frac{1}{2}$.
364. A CHIPPEWA. Water col. drawing by W. Armstrong. 1907. 11 x $7\frac{1}{4}$.

MAPS, CHARTS, PLANS AND FORTIFICATIONS

365. NOVA ET ACCURATA POLI ARTICI ET TERRARUM CIRCUM IACENTIUM DESCRIPTIO. Col. outlined engr. map by Joannem Jansonium. Circa. 1657. 16 x 20 $\frac{3}{4}$.
366. PARTIE DE LA NOUVELLE FRANCE. Engr. map by Charles Alexis Hubert Jaillot (1640-1712). Circa 1685. 18 x 25 $\frac{1}{2}$.
367. CARTE DU CANADA OU DE LA NOUVELLE FRANCE, etc. Col. outlined engraved map by Guillaume De l'Isle (1675-1726). 1703. 19 $\frac{1}{2}$ x 25 $\frac{1}{4}$.
368. PARTIE DE L'AMERIQUE SEPTENT. QUI COMPREND LA NOUVELLE FRANCE OU LE CANADA. Col. outlined engr. map by Sr. Robert de Vaugondy. 1755. 18 $\frac{1}{2}$ x 23 $\frac{1}{2}$.
369. PARTIE DE L'AMERIQUE SEPTENT, etc. Col. outlined map by Sr. Robert de Vaugondy, as above, but issued during the French Revolution. 18 $\frac{1}{2}$ x 23 $\frac{1}{2}$.
370. ISLE DE TERRE NEUVE. (Newfoundland) Engr. map. Illus. Circa 1750. 5 $\frac{3}{4}$ x 4.
371. PLAN OF LOUISBURG. Col. engr. chart and plan by Nurnberg engraver. 8 $\frac{1}{2}$ x 14.
372. A PLAN OF THE CITY & HARBOUR OF LOUISBURG and inset A MAP of the Island of Cape Breton. Col. engr. plan. 7 $\frac{1}{2}$ x 10.
373. FIGURE DE LA TERRE NEUVE, GRANDE RIVIERE DE CANADA ET COTES DE L'OCEAN EN LA NOUVELLE FRANCE. Engr. map by Marlier after Marcus Lescarbot. Illus. 6 $\frac{1}{2}$ x 16 $\frac{1}{4}$.
374. AN AUTHENTIC PLAN OF THE RIVER ST. LAWRENCE FROM SILLERY TO THE FALLS OF MONTMORENCY, with the operations of the SIEGE OF QUEBEC, under the command of Vice-Adml. Saunders and Major Genl. Wolfe down to the 5th Sept. 1759. Engr. map drawn by a Captain in His Majesty's Navy. 1760. After Major Patrick MacKellar's original design. 13 x 18 $\frac{1}{2}$.
375. A PLAN OF THE RIVER ST. LAURENCE, etc. Facsimile of the above. Engr. plan. 1780. Illus. 7 $\frac{1}{4}$ x 9 $\frac{1}{4}$.
376. A PLAN OF QUEBEC. Col. engr. Illus. 7 x 9.
377. A PARTICULAR MAP TO ILLUSTRATE GEN. AMHERST'S EXPEDITION TO MONTREAL. Col. engr. illus. for *Gentleman's Magazine* by J. Gibson. 7 x 9.

PLATE XXVI.



DESCRIPTION DE LA NOUVELLE FRANCE.
1643.

No. 384.

378. A VIEW OF THE RIVER KENEBEC AND CHAUDIERE WITH COLONEL ARNOLDS ROUTE TO QUEBEC. Col. outline engr. map for *London Magazine*. 1776. 7 x 4½.
379. MAP OF THE COUNTIES OF CARLETON AND RUSSELL WITH A CORRECT MAP OF THE CITY OF OTTAWA. With col. litho. inset of RIDEAU FALLS. Litho. by J. Ellis, Toronto, after W. A. Austen, P.L.S., C.E. Circa 1860. 42 x 30.
380. A PLAN OF THE HARBOUR OF CHEBUCTO AND TOWN OF HALIFAX. Line engr. Anon. 1750. 8¼ x 10¼.
381. THE ISLES OF MONTREAL AS THEY HAVE BEEN SURVEYED by the French Engineers. Line engr. Anon. 1760. 9 x 13.
382. A NEW MAP OF CANADA, also the North Parts of New England and New York; with Nova Scotia and Newfoundland. After Sr. Robert's map. Line engr. Anon. 8 x 11½.
383. PLAN OF THE DIFFERENT CHANNELS leading from KINGSTON to LAKE ONTARIO. Surveyed by Jos. Bouchette. 1796. Line engr. by J. Walker. 1815. 8½ x 10.
384. DESCRIPTION DE LA NOUVELLE FRANCE. Engraved map by Jean Boisseau. 1643. 13¼ x 21.
 One of the earliest maps relating to Canada. Jean Boisseau was an eminent cartographer, geographer and genealogist beside an author of several works. He lived in the first half of the seventeenth century and had the distinction of being engraver to the King Louis XIII. This map is almost an exact copy of the "Carte de La Nouvelle France, Paris, 1632," known as the Champlain map.
 PLATE XXVI
385. AMERIQUE SEPTENTRIONALE. Outline col. engr. map by N. Sanson. (1600-1667.) 1650. 15¼ x 21½. This map shows for the first time the five Great Lakes.
 PLATE XXVII
386. LE CANADA, OU NOUVELLE FRANCE &c. Ce quieest le plus advance vers le Septentrion est tire de diverses Relations des Anglois, Danois, &c. Outline colored engr. map by N. Sanson d' Abbeville. 1656. 15¼ x 21¼.

PLATE XXVII.



AMERIQUE SEPTENTRIONALE.
1650.

No. 385.

AUTOGRAPH DOCUMENTS—MISCELLANEOUS

387. AUTOGRAPH OF ANTOINE LEFEVRE DE LA BARRE, Governor of Canada for Louis XIV, 1682-1685; and of DE MEULLES, President of the Supreme Council of Quebec. Certificate concerning the vessel *St. Antoine* to the Marquis de Seignelay, Marine and Colonial Minister. Dated at Quebec, 7th Novr., 1683. Size of document 9 x 13½.
388. ORIGINAL GRANT ON VELLUM to WILLIAM ARNOLD of the City of London, England, son of the late General Benedict Arnold, of a tract of land in the County of Leeds, Ontario, containing 1200 acres, midway between Ottawa and Kingston. Signed by General Peter Hunter (Lieutenant-Governor of Upper Canada, 1799-1805) together with the original Great Seal of Upper Canada. Dated 5th December, 1803.
389. COMMISSION ON VELLUM, signed by GEORGE III and countersigned by Field Marshall H. S. Conway. Dated 12th July, 1765 Appointing Charles Taylor to be Captain in the 70th (Surrey) Regiment of Foot. The Regiment served in Canada during the war of 1812-14 and returned home in 1828. It was again stationed in Canada from 1841 to 1842.
390. THE COLUMBUS. CAPT. WM. McKELLAR. As she appeared on her arrival at Blackwell. Built in Quebec in 1824 by Charles Wood, etc. Litho. in col. by M. Young. Circa 1825. 7 x 10½. (F.)
391. VIEWS OF THE PRINCIPAL CITIES ON THE LINE OF THE GRAND TRUNK RAILWAY OF CANADA. Col. litho. by Maclure & Macdonald after William Abbott, F.R.G.S. Circa 1865. 16 x 17¼.
392. H. M. S. INCONSTANT. Oil painting by R. S. Thomas. 1839. The Inconstant, Captain D. Pring, on her return to England with the retiring Governor-General Lord Durham. 12 x 18. (F)
393. ANNOUNCEMENT BY B. Dawson, Bookseller & Stationer of his removal to a new business address, in the form of a reproduction of a 'Punch' cover. Montreal, Novr. 29, 1849. Wood engr. by J. Walker. 10½ x 8. (F)

CORNELIUS KRIEGHOFF. No other artist has left behind such an interesting series of canvases, water colour drawings and sketches as Cornelius Krieghoff (1815-1872) of the life and country of the French-Canadian. He was a prolific worker and a collection of Canadiana would be incomplete without some examples of his original work and the fine lithographs that were produced in the 'fifties of the last century, of which this collection has several.

394. PANEL OF THREE KRIEGHOFFS water colour drawings (F) as follows:
(a) Shooting the Rapids. 5 x 8.
(b) Winter Scene. 5 x 7.
(c) Moose Hunting. 5 x 8.
395. THE TRAPPER. Oil painting signed by C. Krieghoff. 1858. $8\frac{1}{4}$ x 7. (F.)
396. INDIAN HUNTER CALLING. Litho. in col. after C. Krieghoff. $10\frac{3}{4}$ x $8\frac{3}{4}$. (F)
397. MAN ON SNOWSHOES IN BLIZZARD. Litho. in col. after C. Krieghoff. Circa 1860. $10\frac{3}{4}$ x $8\frac{3}{4}$. (F)

A SELECTION OF RARE BOOKS AND PORTFOLIOS ILLUSTRATED IN COLOUR, ETC.

As many of these historically interesting books have, over a period of years, been broken up and the plates sold as separates, the reference to the titles and sizes of the prints may provide the collector with the provenance in which they were originally issued.

- B. 1. "SKETCHES IN NOVA SCOTIA AND NEW BRUNSWICK, DRAWN FROM NATURE AND ON STONE".
By Lieut. R. Petley, 50th Regt. Lithos in col. printed by Day & Haghe. Part 1. 1837.

Plate

- 1 ROCKING STONE NEAR HALIFAX. Oval, frontispiece. $4\frac{1}{2} \times 7$.
- 2 VIEW OF HALIFAX, from the Indian Encampment at Dartmouth. $9\frac{1}{4} \times 12$.
- 3 A SLEIGH LEAVING WINDSOR, N.B. 8×12 .
- 4 BEDFORD BASON from near the Three Mile House. $6\frac{1}{2} \times 10\frac{1}{2}$.
- 5 INTERIOR OF A WIG-WAM. $6\frac{1}{2} \times 11\frac{1}{4}$.

- B. 2. "SKETCHES IN NOVA SCOTIA AND NEW BRUNSWICK, DRAWN FROM NATURE AND ON STONE".
By Lieut. R. Petley, 50th Regt. Lithos. in col. printed by C. Hullmandel, Part II. 1837.

Plate

- 1 VIEW OF THE COBAQUID MOUNTAINS. $6\frac{1}{4} \times 11$.
- 2 FREDERICTON, N.B., from the Oromocto Road. $6\frac{1}{2} \times 10\frac{1}{4}$.
- 3 WINDSOR N.S. from the Barracks. $6\frac{1}{2} \times 10\frac{1}{4}$.
- 4 STREAM NEAR THE GRAND SCHUBINACADIE LAKE. $8\frac{3}{4} \times 7\frac{3}{4}$.
- 5 INDIAN OF THE MIC-MAC TRIBE. $8\frac{1}{4} \times 6\frac{1}{2}$.

- B. 3. "SKETCHES IN NEW BRUNSWICK, taken principally with the intention of shewing the Nature and description of the Land in the Tract purchased by the New Brunswick & Nova Scotia Land-Company, in the year 1833; and, of illustrating the operations of the Association during the years 1834 & 1835." Lithos in col. by S. Russell after P. Harry, W. P. Kay and E. N. Kendall, R.N. 1836.

Plate

- 1 ENCAMPMENT OF SURVEYORS PARTY at the SITE OF STANLEY, July, 1834. $7\frac{1}{2} \times 11$.
- 2 ERECTING THE MILL DAM. August, 1834. $7\frac{1}{2} \times 11$.
- 3 THE MILL DAM AT STANLEY. October, 1834. $7\frac{1}{2} \times 11$.
- 4 THE COMMISSIONER'S CAMP AT STANLEY. 1835. $7\frac{1}{2} \times 11$.

- 5 PROCESS OF CLEARING THE TOWN-PLOT, at STANLEY. $7\frac{1}{2} \times 15\frac{1}{4}$.
- 6 THE MILL AT STANLEY. August, 1835. $7\frac{1}{2} \times 11$.
- 7 THE TAVERN AT STANLEY, BUILT OF LOGS. June, 1835. $7\frac{1}{2} \times 11$.
- 8 GENERAL VIEW OF STANLEY, FROM THE ROAD. August, 1835. $7\frac{1}{2} \times 11$.
- 9 ELM TREE IN THE ROYAL ROAD, NEW BRUNSWICK. $11 \times 7\frac{1}{2}$.
- 10 WINTER VIEW FROM THE COMPANY'S OFFICE, ST. MARY'S, opposite FREDERICTON. $7\frac{1}{2} \times 11$.
- 11 FARMERS SLEIGH AND SLED. 9×7 .
- 12 A WINTER SCENE IN FREDERICTON. $7\frac{3}{4} \times 11$.

- B. 4. "SKETCHES ON THE NIPISAGUIT. A River in New Brunswick, B.N. America." By William Hickman, B.A. Lithos. in col. by F. Jones after W. Hickman. 1860.

Plate

- 1 ABOVE THE GRAND FALLS. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 2 THE GRAND FALLS. $10\frac{3}{4} \times 7\frac{1}{2}$.
- 3 THE CAMP, GRAND FALLS. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 4 PORTAGE BELOW THE LITTLE FALLS. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 5 MORNING AT THE MID LANDING. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 6 THE PABINEAU FALLS. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 7 SHOOTING A RAPID. $7\frac{1}{2} \times 10\frac{3}{4}$.
- 8 THE TOWN OF BATHURST. $7\frac{1}{2} \times 10\frac{3}{4}$.

- B. 5. "SKETCHES OF CANADIAN SPORTS AND PASTIMES". Col. lithos. by Lieut. Henry Buckton Laurence, 4th King's Own Royal Regiment. 1870.

Plate

- 1 COASTING IN BRITISH N. AMERICA. $7\frac{1}{2} \times 12\frac{1}{2}$.
- 2 TOBOGGING IN UPPER CANADA. $8 \times 11\frac{1}{2}$.
- 3 TOBOGGING AT P.E. ISLAND—THE START. $8\frac{1}{4} \times 12\frac{3}{4}$.
- 4 A CORNER OF THE RINK, HALIFAX, N.S. $8\frac{1}{2} \times 13\frac{1}{2}$.
- 5 CURLING ON THE LAKES, NEAR HALIFAX, NOVA SCOTIA. $11\frac{1}{2} \times 8$.
- 6 SAILING ICE BOAT. $8\frac{1}{2} \times 13$.
- 7 TROTTING MATCH ON THE ICE—PRINCE EDWARD ISLAND. $7\frac{1}{4} \times 13\frac{3}{4}$.
- 8 P.E. ISLAND—'ROYAL MAIL' IN THE WINTER CROSSING GULF OF ST. LAWRENCE BETWEEN BRULE & CAPE TORMENTINE. $7\frac{1}{2} \times 13\frac{1}{4}$.
- 9 COMMON AMERICAN BROWN BEAR. $8 \times 13\frac{1}{4}$.
- 10 BRINGING A FEW FRIENDS TO DINE IN BARRACKS. $8\frac{3}{4} \times 12\frac{3}{4}$.
- 11 SENDING THEM HOME. $9 \times 12\frac{1}{2}$.

- 12 TANDEM MEETING A WOOD SLEDGE IN A NARROW ROAD. $8\frac{1}{2} \times 12\frac{1}{2}$.
- 13 THE FIRST SLEIGH DRIVE GOING DOWN HILL. $7\frac{1}{2} \times 13$.
- 14 GONE AWAY. $8\frac{1}{2} \times 12$.
- 15 WILD GOOSE SHOOTING. $9\frac{1}{4} \times 12$.
- 16 INDIAN CAMP & KEEPER. $8\frac{1}{2} \times 13\frac{1}{2}$.
- 17 MOOSE TRACKING. $8\frac{3}{4} \times 11\frac{1}{2}$.
- 18 MOOSE CALLING. $9\frac{1}{2} \times 14$.
- 19 OFF THE TRACKS. $8 \times 13\frac{1}{2}$.

- B. 6. "BRITISH AMERICAN LAND-COMPANY, VIEWS IN LOWER CANADA". Lithos. in col. after R. S. M. Bouchette, by Day & Haghe. 1836.

Plate

- 1 CITY OF QUEBEC, TAKEN FROM THE HARBOUR. $5\frac{1}{2} \times 8\frac{1}{4}$.
- 2 SHERBROOKE, EASTERN TOWNSHIPS, LOWER CANADA, Principal Station of the British American Land-Company. $6\frac{1}{2} \times 8\frac{1}{2}$.
- 3 WOOLLEN FACTORY, SHERBROOKE, in the Eastern Townships, LOWER CANADA. Belonging to the British American Land-Company. $7 \times 8\frac{3}{4}$.
- 4 SKETCH OF SHERBROOKE AND ITS VICINITY, EASTERN TOWNSHIPS, LOWER CANADA. Taken from the east bank of the River St. Francis, Principal station of the British American Land-Company. $6 \times 16\frac{1}{2}$.
- 5 KILBORN'S MILLS, STANSTEAD, LOWER CANADA & THE UNITED STATES SETTLEMENT, Vermt. South of the Province line—Lat. 45 N. $5\frac{1}{2} \times 8\frac{1}{4}$.
- 6 VIEW OF THE EASTERN TOWNSHIPS, LOWER CANADA. (On the River St. Francis). $7 \times 8\frac{3}{4}$.
- 7 VILLAGE OF ST. HYACINTHE. Co. of St. Hyacinthe. $5\frac{1}{4} \times 8$.

- B. 7. "LITHOGRAPHIC VIEWS OF MILITARY OPERATIONS IN CANADA, under His Excellency Sir John Colborne, G.C.B., etc. During the late insurrection". Lithos. in col. by N. Hartnell from Sketches by Lord Charles Beauclerk, Captain, Royal Regiment. 1840.

Plate

- 1 PASSAGE OF THE RICHLIEU BY NIGHT. 22nd Novr., 1837. $7 \times 10\frac{3}{4}$.
- 2 COLONEL WETHERALL'S BIVOUACK AT ST. HILAIRE DE ROUVILLE. 23rd and 24th Novr., 1837. $7 \times 10\frac{3}{4}$.
- 3 A FORTIFIED PASS. COLONEL WETHERALL ADVANCING TO THE CAPTURE OF ST. CHARLES. 25th Novr., 1837. $7 \times 10\frac{3}{4}$.

- 4 ATTACK ON ST. CHARLES. 25th Novr., 1837. 7 x 10 $\frac{3}{4}$.
- 5 FRONT VIEW OF THE CHURCH OF ST. EUSTACHE OCCUPIED BY THE INSURGENTS. THE ARTILLERY FORCING AN ENTRANCE. 14th Decr., 1837. 7 x 10 $\frac{3}{4}$.
- 6 BACK VIEW OF THE CHURCH OF ST. EUSTACHE AND DISPERSION OF THE INSURGENTS. 14th Decr., 1837. 7 x 10 $\frac{3}{4}$.
- 7 EXPLANATORY SKETCH OF COL. GORE'S OPERATIONS AT ST. DENIS. (With a Chart). 23rd Novr., 1837. 7 x 10.

- B. 8. "SKETCHES IN THE CANADAS". Lithos. in col. by A. Ducotes after the original drawings by Coke Smyth. Circa 1840.

Plate

- 1 VIGNETTE, QUEBEC. 15 x 10 $\frac{1}{2}$.
- 2 FALLS OF NIAGARA. 10 $\frac{1}{2}$ x 15.
- 3 INDIANS OF LORETTE. 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$.
- 4 CAPE TOURMENT FROM CHATEAU RICHEL. 11 x 15 $\frac{1}{4}$.
- 5 QUEBEC. 10 $\frac{1}{2}$ x 14 $\frac{1}{2}$.
- 6 QUEBEC FROM THE CHATEAU. 10 $\frac{1}{2}$ x 15 $\frac{1}{4}$.
- 7 FALLS OF MONTMORENCY FROM ST. JOSEPHS. 11 x 15.
- 8 CITADEL, QUEBEC. 10 $\frac{3}{4}$ x 15 $\frac{1}{4}$.
- 9 ZITY—A HURON INDIAN. 14 $\frac{3}{4}$ x 10 $\frac{3}{4}$.
- 10 HURON INDIAN. 14 x 11.
- 11 CHURCH AT BEAUHARNOIS. 10 $\frac{3}{4}$ x 15.
- 12 FALLS OF MONTMORENCY. 10 $\frac{1}{2}$ x 14 $\frac{1}{4}$.
- 13 ATTACK AND DEFEAT OF REBELS AT DICKINSON LANDING—UPPER CANADA. 11 x 15 $\frac{1}{4}$.
- 14 BUFFALO HUNTING. 11 x 15.
- 15 ENGAGEMENT IN THE 1000 ISLANDS. 10 $\frac{3}{4}$ x 14 $\frac{3}{4}$.
- 16 POSTING ON THE ST. LAWRENCE—DURING WINTER. 10 $\frac{1}{2}$ x 15.
- 17 RAPIDS OF ST. LAWRENCE. 10 $\frac{1}{2}$ x 15.
- 18 INDIANS BARTERING. 10 $\frac{1}{2}$ x 14 $\frac{3}{4}$.
- 19 MONTREAL. 10 $\frac{1}{4}$ x 15.
20. AMERICAN FORT, NIAGARA RIVER. 10 $\frac{1}{2}$ x 14 $\frac{3}{4}$.
- 21 ENTRANCE TO TORONTO. 11 x 15.
- 22 MOOSE HUNTER. 10 $\frac{3}{4}$ x 15 $\frac{1}{4}$.
- 23 THE PRIVATE CHAPEL OF THE URSULINE CONVENT AT QUEBEC. 10 $\frac{1}{2}$ x 14 $\frac{3}{4}$.

- B. 9. "HUNTER'S EASTERN TOWNSHIPS". Lithos. in col. by J. H. Bufford after W. S. Hunter Jr. 1860. Oval plates each with four vignettes, size 8 $\frac{1}{2}$ x 11 $\frac{3}{4}$.

Plate

- 1 LAKE MEMPHREMAGOG, C. E. Looking South from the residence of M. W. Copp, Esq., Mt. Pleasant, Magog, E.T.
 - 2 VIEW FROM SUGAR LOAF LOOKING NORTH LAKE MEMPHREMAGOG. Townships of Stanstead, Hatley and Magog in the distance, and village of Georgeville, Eastern Townships, C.E.
 - 3 MOUNTAIN SCENERY, EASTERN TOWNSHIPS, C.E. From a point looking North West from Owls Head Mountain.
 - 4 OWLS HEAD, ROUND ISLAND, WHET STONE ISLAND AND MAGOON POINT, Lake Memphremagog, C.E.
 - 5 VIEW OF THE RIVER ST. FRANCIS, C.E. Looking north from the residence of G. F. Bowen, Esq., Sherbrooke, Eastern Townships.
 - 6 RIVER ST. FRANCIS NEAR RICHMOND & MELBOURNE. College in the distance. Eastern Townships, C.E.
 - 7 CONFLUENCE OF THE MASSAUWIPPI WITH RIVER SAINT FRANCIS and Bishops College, Lennoxville, Eastern Townships, C.E.
 - 8 THE PINNACLE LOOKING NORTH FROM THE LITTLE LAKE, Barnston, C.E.
 - 9 VIEW OF OWLS HEAD FROM SUGAR LOAF MOUNTAIN LOOKING SOUTH. Lake Memphremagog. C.E.
 - 10 FALLS OF THE COATICOOK RIVER. Near Coaticook Village. Eastern Townships, C.E.
 - 11 LAKE MASSAWIPPI. From a point on the road leading from West to East Hatley, Eastern Townships, C.E.
 - 12 VIEW FROM THE ARTIST'S RESIDENCE. Stanstead, Eastern Townships. C.E.
 - 13 VIEW ON THE ST. FRANCIS NEAR SHERBROOKE. Eastern Townships, C.E.
- B. 10. "RECOLLECTION OF CANADA". Lithotints by Lieut. Carlile, R.A., and Lieut.-Colonel Martindale, C.B. 1873. Twenty-five plates, size $6\frac{1}{4} \times 8\frac{1}{2}$.
- B. 11 "HUNTER'S OTTAWA SCENERY. In the vicinity of Ottawa City, Canada." Lithos. in col. by J. H. Bufford after the drawings of Wm. S. Hunter Jr., 1855. Oval plates $8\frac{1}{2} \times 11\frac{3}{4}$.

Plate

- 1 TITLE PAGE. $10\frac{1}{4} \times 7$.
- 2 BIRD'S-EYE VIEW OF CHAUDIERE FALLS.
- 3 RIDEAU FALLS, FALLING INTO THE OTTAWA RIVER, Ottawa City, Canada.
- 4 VIEW OF LOCKS. ENTRANCE OF RIDEAU CANAL, Ottawa City, Canada.

- 5 VIEW FROM BARRACK HILL, LOOKING DOWN THE OTTAWA, Ottawa City, Canada.
- 6 VIEW FROM BARRACK HILL. Ottawa City, Canada.
- 7 JUNCTION OF THE GATINEAU WITH THE OTTAWA RIVER, CANADA.
- 8 THE APPROACH TO SUSPENSION BRIDGE, Ottawa City, Canada.
- 9 THE BIG KETTLE, CHAUDIERE FALLS, Ottawa River, Canada.
- 10 A PORTION OF CHAUDIERE FALLS, FROM THE NORTH, Ottawa River, Canada.
- 11 THE CHASM, CHAUDIERE FALLS. Ottawa River, Canada.
- 12 VIEW FROM THE INTERIOR OF CHASM. Chaudiere Falls, Ottawa River, Canada.
- 13 SUSPENSION BRIDGE OVER CHAUDIERE FALLS, From Harris's Mill, Victoria Island, Ottawa River, Canada.
- 14 TIMBER SLIDE. On Hull side, Ottawa City, Canada.
- 15 NATURAL CURIOSITY, Ottawa River, Canada. Two miles above Chaudiere Falls, on Hull side.
- 16 MAP. 9 x 15.

- B. 12. "SKETCHES IN NORTH AMERICA AND THE OREGON TERRITORY". Lithos in col. by Dickinson & Co., after Captain H. Warre, (A.D.C. to the late Commander of the Force.) Circa 1849.

Plate

- 1 FORT GARRY. $9\frac{1}{2} \times 14$.
- 2 FALLS OF THE KAMANIS TAQUOIH RIVER. $10 \times 14\frac{3}{4}$.
- 3 (a) BUFFALO HUNTING ON THE W. PRAIRIES. $7\frac{1}{4} \times 11\frac{1}{4}$.
(b) FORCING A PASSAGE THROUGH THE BURNING PRAIRIE. $7\frac{1}{2} \times 11\frac{3}{4}$.
- 4 DISTANT VIEW OF THE ROCKY MOUNTAINS. $10 \times 16\frac{1}{4}$.
- 5 THE ROCKY MOUNTAINS. $10 \times 15\frac{1}{2}$.
- 6 SOURCE OF THE COLUMBIA RIVER. 10×15 .
- 7 (a) FORT VANCOUVER. $7\frac{1}{2} \times 11\frac{3}{4}$.
(b) INDIAN TOMB. $7\frac{1}{4} \times 11\frac{3}{4}$.
- 8 (a) MOUNT BAKER. $7\frac{1}{4} \times 11\frac{3}{4}$.
(b) CAPE DISAPPOINTMENT. $7\frac{1}{2} \times 11\frac{3}{4}$.
- 9 VALLEY OF THE WILLIAMETTE RIVER. $9\frac{1}{4} \times 14\frac{1}{4}$.
- 10 THE AMERICAN VILLAGE. $9\frac{1}{2} \times 13$.
- 11 (a) FORT GEORGE, FORMERLY ASTORIA. $7\frac{1}{2} \times 11\frac{3}{4}$.
(b) MCGILLIVRAY OR KOOTOONAI RIVER. $7\frac{1}{2} \times 11\frac{3}{4}$.
- 12 LES DALLES, COLUMBIA RIVER. $10\frac{1}{4} \times 15\frac{1}{4}$.
- 13 MOUNT HOOD FROM THE DALLES. $10 \times 15\frac{1}{4}$.
- 14 MOUNT HOOD. $9\frac{3}{4} \times 15$.

- 15 FALL ON PELOOS RIVER. $10\frac{1}{2} \times 14$.
- 16 THE ROCKY MOUNTAINS FROM THE COLUMBIA RIVER LOOKING N.W. $10\frac{1}{2} \times 15\frac{3}{4}$.
- 17 MAP SHOWING CAPTAIN H. WARRE'S ROUTE ACROSS NORTH AMERICA. 1845-6. $8 \times 19\frac{1}{2}$.

- B. 13. "A SERIES OF EIGHT SKETCHES IN COLOUR (TOGETHER WITH A CHART OF THE ROUTE) BY LIEUT. S. GURNEY CRESSWELL, OF THE VOYAGE OF H.M.S. INVESTIGATOR (CAPTAIN M'CLURE), DURING THE DISCOVERY OF THE NORTH-WEST PASSAGE". Lithos in col. by W. Simpson and E. Walker after Lieut. S. Gurney Cresswell. 1854.

Plate

- 1 FIRST DISCOVERY OF LAND BY H.M.S. INVESTIGATOR, September 6, 1850. $11\frac{3}{4} \times 16$.
- 2 BOLD HEADLAND ON BARING ISLAND. $11\frac{1}{4} \times 16$.
- 3 H.M.S. INVESTIGATOR IN THE PACK. October 8th, 1850. $12\frac{1}{2} \times 16\frac{1}{2}$.
- 4 CRITICAL POSITION OF H.M.S. INVESTIGATOR ON THE NORTH COAST OF BARING ISLAND. August 20th, 1851. $12 \times 16\frac{1}{2}$.
- 5 H.M.S. INVESTIGATOR RUNNING THROUGH A NARROW CHANNEL IN A SNOW STORM, BETWEEN GROUNDED AND PACKED ICE. September 23, 1851. $11\frac{1}{2} \times 16$.
- 6 MELVILLE ISLAND, FROM BANKS' LAND. May, 1852. $12\frac{1}{4} \times 16\frac{1}{4}$.
- 7 SLEDGE-PARTY LEAVING H.M.S. INVESTIGATOR, IN MERCY BAY, UNDER COMMAND OF LIEUTENANT GURNEY CRESSWELL. 15 April, 1853. $12\frac{1}{2} \times 16$.
- 8 SLEDGING OVER HUMMOCKY ICE, April, 1853. $12\frac{1}{2} \times 16$.
- 9 COLOURED CHART. $9\frac{1}{2} \times 22$.

- B. 14. "SERIES OF FOURTEEN SKETCHES MADE DURING THE VOYAGE UP WELLINGTON CHANNEL IN SEARCH OF SIR JOHN FRANKLIN, K.C.H., AND THE MISSING CREWS OF H.M. DISCOVERY-SHIPS 'EREBUS' AND 'TERROR,' etc.," by Commander Walter W. May, R.N. Tinted lithos. by J. Needham after Commr. W. W. May. 1855.

Plate

- 1 THE ARCTIC SQUADRON IN LEEVELY HARBOUR, ISLAND OF DISCO, COAST OF GREENLAND. $7\frac{1}{2} \times 11\frac{1}{2}$.
- 2 LOSS OF THE McLELLAND. 8×12 .
- 3 H.M.S. ASSISTANCE AND PIONEER IN WINTER QUARTERS. RETURNING DAYLIGHT. 8×12 .

- 4 H.M.S. ASSISTANCE, IN TOW OF PIONEER, PASSING JOHN BARROW MOUNT, NORTH OF WELLINGTON CHANNEL. 1853. 7 x 11 $\frac{3}{4}$.
- 5 H.M.S. ASSISTANCE AND PIONEER EAST TO THE FLOE, OFF CAPE MAJENDIE, WELLINGTON CHANNEL. 1853. 7 x 11 $\frac{1}{4}$.
- 6 PERILOUS POSITION OF H.M.S. ASSISTANCE AND PIONEER, ON THE EVENING OF THE 12th of OCTOBER, 1853. DISASTER BAY. 7 x 11 $\frac{1}{4}$.
- 7 H.M.S. ASSISTANCE AND PIONEER BREAKING OUT OF WINTER QUARTERS. 1854. 7 x 11 $\frac{3}{4}$.
- 8 (a) DIVISION OF SLEDGES. 5 x 9.
- 9 (b) FINDING AND CUTTING A ROAD THROUGH HEAVY HUMMOCKS. 5 $\frac{3}{4}$ x 9.
- 10 DIVISION OF SLEDGES PASSING CAPE LADY FRANKLIN; EXTRAORDINARY MASSES OF ICE PRESSED AGAINST THE NORTH SHORE OF BATHURST LAND. 8 $\frac{1}{2}$ x 12.
- 11 SLEDGES IN A FRESH FAIR WIND, GOING OVER HUMMOCKY ICE. 7 $\frac{1}{2}$ x 11 $\frac{1}{4}$.
- 12 ENCAMPING FOR THE NIGHT. 7 x 11 $\frac{1}{4}$.
- 13 SLEDGE PARTY RETURNING THROUGH WATER DURING THE MONTH OF JULY. 7 x 11 $\frac{1}{4}$.
- 14 RELICS OF THE FRANKLIN EXPEDITION. 13 $\frac{1}{2}$ x 10.

B. 15. "CATLIN'S NORTH AMERICAN INDIAN PORTFOLIO". Lithos. in col. by Day & Haghe after the drawings of George Catlin and on stone by McGahey. 1844.

Plate

- 1 NORTH AMERICAN INDIANS. 17 $\frac{3}{4}$ x 13.
- 2 BUFFALO BULL, GRAZING. 12 x 17 $\frac{3}{4}$.
- 3 WILD HORSE, AT PLAY. 12 $\frac{1}{4}$ x 17 $\frac{1}{2}$.
- 4 CATCHING THE WILD HORSE. 12 $\frac{1}{4}$ x 18.
- 5 BUFFALO HUNT CHASE. 12 x 17 $\frac{3}{4}$.
- 6 BUFFALO HUNT CHASE. 12 x 17 $\frac{3}{4}$.
- 7 BUFFALO HUNT CHASE. 11 $\frac{1}{2}$ x 18.
- 8 BUFFALO DANCE. 12 x 17 $\frac{3}{4}$.
- 9 BUFFALO HUNT, SURROUNDED. 12 x 17 $\frac{3}{4}$.
- 10 BUFFALO HUNT, WHITE WOLVES ATTACKING. 12 x 17 $\frac{3}{4}$.
- 11 BUFFALO HUNT, APPROACHING IN A RAVINE. 12 $\frac{1}{2}$ x 17 $\frac{3}{4}$.
- 12 BUFFALO HUNT, CHASING BACK. 12 x 17 $\frac{3}{4}$.
- 13 BUFFALO HUNT, UNDER WHITE WOLF SKIN. 12 $\frac{1}{4}$ x 17 $\frac{3}{4}$.
- 14 SNOW SHOE DANCE. 12 $\frac{1}{2}$ x 18.
- 15 BUFFALO HUNT ON SNOWSHOES. 12 $\frac{1}{4}$ x 17 $\frac{3}{4}$.
- 16 WOUNDED BUFFALO BULL. 12 $\frac{1}{4}$ x 18.

- 17 DYING BUFFALO BULL IN SNOWDRIFT. $12\frac{1}{4} \times 17\frac{3}{4}$.
- 18 BEAR DANCE. $12\frac{1}{4} \times 18$.
- 19 ATTACKING GRIZZLY BEAR. $12\frac{1}{4} \times 17\frac{3}{4}$.
- 20 ANTELOPE SHOOTING. $12\frac{1}{4} \times 17\frac{3}{4}$.
- 21 BALL PLAYERS. $12\frac{1}{4} \times 17\frac{3}{4}$.
- 22 BALL PLAY DANCE. $12\frac{1}{2} \times 18$.
- 23 BALL PLAY. $12\frac{1}{4} \times 18$.
- 24 ARCHERY OF MANDANS. $12 \times 17\frac{1}{2}$.
- 25 WI-JUN-JON. $17\frac{1}{2} \times 12$.

- B. 16. "CANADIAN SCENERY". A series of 117 engrs. after the drawings of W. H. Bartlett. Two small slip cases containing 30 original parts, as issued to subscribers. 1840. Size of plates $4\frac{3}{4} \times 7\frac{1}{4}$.

William Henry Bartlett (1809-1854), a remarkably clever topographical and architectural draughtsman, became associated with the London publisher George Virtue, and travelled in Europe, Asia and America sketching for various topographical works which were in the style of these prints. He was in Canada for some months in the late thirties and covered all the principal settlements between Halifax and Niagara Falls, securing a pictorial record unsurpassed by any artist before or since.

- B. 17. "THE PHOTOGRAPHIC PORTFOLIO; A MONTHLY VIEW OF CANADIAN SCENES AND SCENERY", by S. McLaughlin. Pub. by Middleton & Dawson, Lower Town, Quebec, 1858. In portfolio, containing 10 parts with 11 photographs, principally views of Quebec and vicinity. V.S.

- B. 18. "NORTH AMERICAN SCENERY", being selections from C. J. Way's studies. 1863-1864. Photographed and published by W. Notman, Montreal. In portfolio, containing 12 Canadian and American views. V.S.

- B. 19. "COLLECTION OF SCENIC LETTER HEADS ON NOTEPAPER", pub. by Charles Mangus of New York. Engraved views of the following places. In portfolio. Circa 1860.

- 1 HALIFAX. 5×7 .
- 2 OTTAWA CITY, CANADA WEST. $4\frac{1}{2} \times 7\frac{3}{4}$.
- 3 CHAUDIERE FALLS, OTTAWA, C.W. $5\frac{3}{4} \times 8\frac{1}{4}$.
- 4 TORONTO, CANADA WEST. $4\frac{1}{2} \times 7\frac{1}{2}$.
- 5 HAMILTON, C.W. $5 \times 7\frac{1}{2}$.
- 6 SIX VIGNETTES of Kingston, Bank of Montreal (Montreal) Ottawa, Long Sault Rapids, The Thousand Islands and Lachine Rapids. $5\frac{1}{2} \times 8$.
- 7 LONDON, C.W. $4 \times 7\frac{1}{2}$.

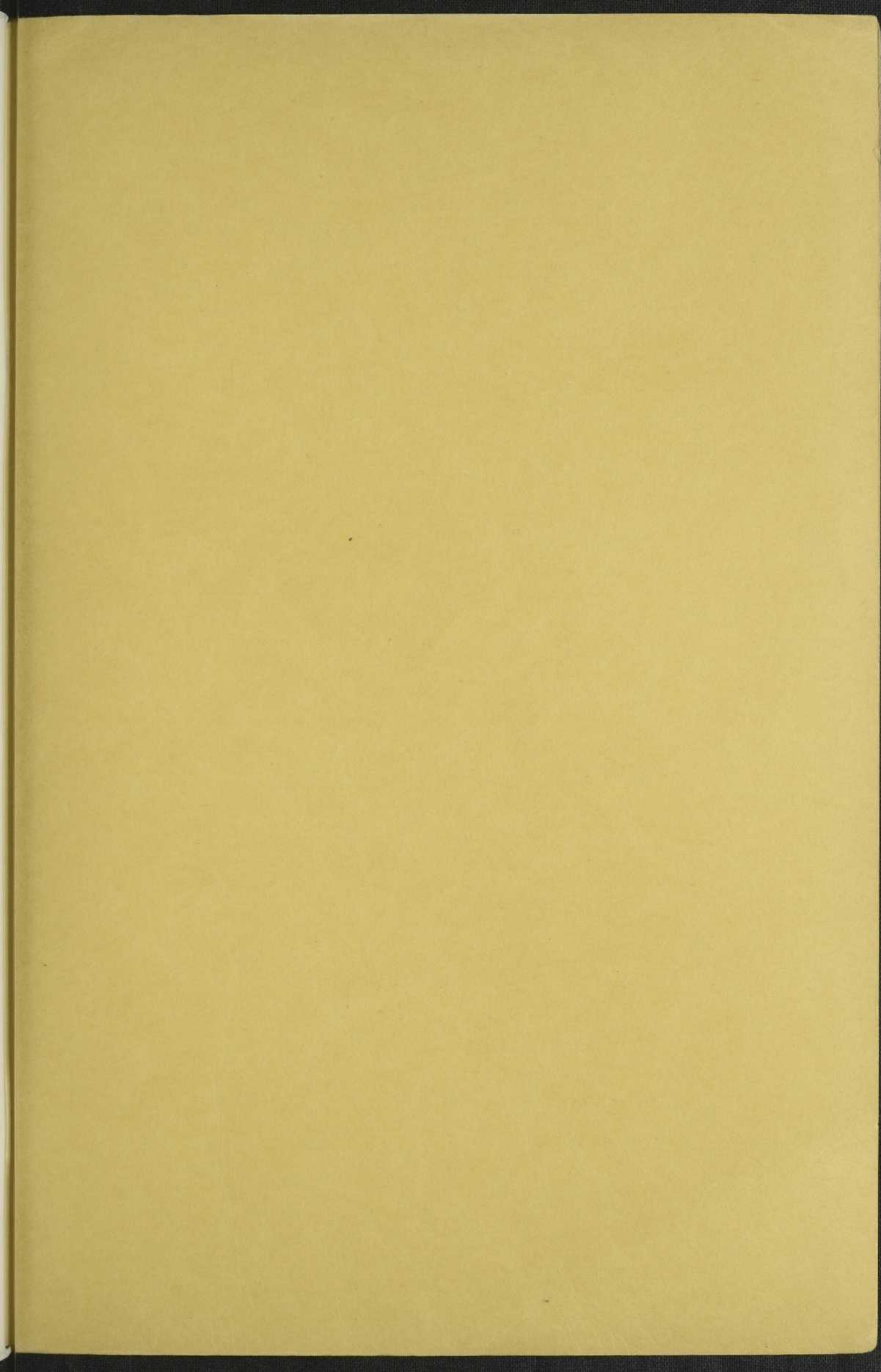
- 8 PANORAMA OF SAN FRANCISCO.
9 MONTREAL. $5\frac{1}{2} \times 8\frac{1}{4}$.
10 FRENCH PARISH CHURCH, Notre Dame, Montreal.
 $6\frac{1}{4} \times 6\frac{1}{2}$.
11 KINGSTON, LAKE ONTARIO. $4\frac{1}{2} \times 7\frac{1}{2}$.

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