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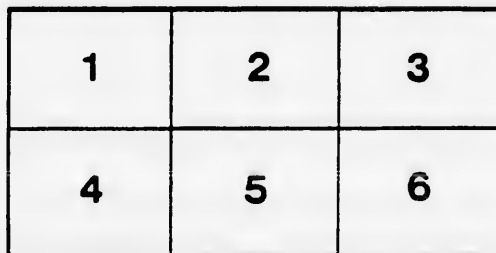
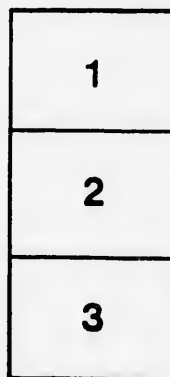
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*Art Association of Montreal*

CATALOGUE  
OF  
THE LOAN COLLECTION  
OF  
DECORATIVE ART OBJECTS

BRIC-A-BRAC,

NO. 10.

DECEMBER 19, 1951

*Gallery of the Association*

PHILLIPS SQUARE.

*The thanks of the Council and Officers of the Association are due, and are hereby tendered, to the ladies and gentlemen, non-members as well as members, who have so freely contributed to this Exhibition, more detailed notice of which will hereafter be made.*

## ART ASSOCIATION OF MONTREAL.

### CATALOGUE.

- 1—CABINET of rose-wood with brass inlay, containing old Silver-Plate, as follows:—\*
- 2—CANDLESTICKS. Two pairs, representing Ionic columns; of about the time of George II.
- 3—TEA-SET. Consisting of three pieces; repoussé-work, gilt; Dutch workmanship of about 1720.
- 4—POBBINGER and stand, with relief decoration on bands and handle; gilt; date about 1736.
- 5—EWERS. A pair of small sacramental ewers.
- 6—LADLE. Curiously ornamented; and with a half-guinea coin of George II. inserted.
- 7—CUP, with cover, having relief ornamentation.
- 8—TEA-POT. Ornamented with numerous chased bands; period, Queen Anne.
- 9—CANDLE-CUP of date about 1800.
- 10—CUP of curious design, having a medal inserted serving for a base.
- 11—COFFEE-POT. Having embossed ornamentation in high relief; probably of last century workmanship.
- 12—CANDLESTICKS. One pair, representing Corinthian columns and with richly embossed bases; time of George II.

\* The examples of Silver Plate, Nos. 163-173, 200-202, 207 and 222-229, are in this and in the adjoining case.

- 13—**CHAIR**. A fine example of old Jacobean oak furniture; the carvings are of greater delicacy and refinement than is usually seen.
- 14—**DRAWERS**. A small chest of drawers of Spanish mahogany, with brass furniture.
- 15—**ECRIROIRE** of Spanish mahogany, with brass furniture; a fine example of old workmanship.
- 16—**TRAY** of hammered silver, decorated with butterflies of other colored metals, inlaid after the Japanese mode; by Messrs. Tiffany & Co., New York.
- 17—**TRAY** of hammered copper, with relief decorations in other metals after the Japanese style.
- 18—**BRONZE**. "Amour and Papillon," by M. Chaudet.
- 19—**MIRROR** of white metal; the back is richly ornamented. *Japanese.*
- 20—**BAS-RELIEF**. An original work of early Italian motive, by Mr. Van Lappen.
- 21—**BRONZE**. An animal group, by M. Barye; cast by M. Zuberlinne, Paris.
- 22—**BRONZE**. Russian group.
- 23—**FIRE-SCREENS** of stained glass, by Messrs. Cottier & Company, New York.
- 24—**SEWERS** of foiled brass-work with beveled-glass mirrors.
- 25—**BRONZES**. Three examples of *Japanese* work; one inlaid with silver ornamentation. Also two old examples—a female figure, and an incense pot.
- 26—**EMBROIDERY**. Flowering-plumb design on purple silk. *Old Japanese.*
- 27—**PLATES**. Two, of glazed earthenware, with characteristic floral decoration. *Old Persian*; diameter, 12 inches. Good examples of this mellow-colored old ware.
- 28—**PLATES**. A reproduction of the foregoing in the ware of W. Zsolaus, near Buda-Pesth, Hungary.
- 29—**STATUETTE** in bronze; a reproduction of the celebrated Græco-Roman figure from Pompeii, in the Naples Museum, known as *Narcissus*. Height, 20 inches.

30—**HEAD**  
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35—**GLASS**  
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- 30.—HEAD of a child in terra-cotta; an original work, by Mr. Van Luppen. Height, 6 $\frac{1}{2}$  inches.
- 31.—EMBROIDERY. Six small pieces of *Old Chinese* work, procured at the sack, in 1860, of the Summer Palace, Peking.
- 32.—DISH. Gold lustre of rich design; a re-production of old Italian ware, from the *fabrique* of the Marchese Ginori at Boccia. *Modern Florentine*. Diameter, 10 $\frac{1}{2}$  inches.
- 33.—DISH. Decoration, a central mask encircled with arabesques; same ware as No. 32. Diameter, 9 inches.
- 34.—CUP with cover; in opal glass; the bowl arranged in facets, the stem being of elaborate design and difficult execution; a reproduction, by the Murano Glass Company. *Modern Venetian*. Height, 10 inches.
- 35.—GLASS. A small collection of *Modern Venetian*. Same *fabrique* as above.
- 36.—SCONCE of hammered brass, by Messrs. Faraday & Son, London.
- 37.—CABINET. Ornamented with scenes in which mythological and scriptural incidents are curiously blended. The two lower stages and the top piece are modern. *Old Dutch (?)*.
- 38.—JAR. Glazed earthenware; yellow ground, with bold and well-drawn foliated ornament. *Modern Indian* (Sinde). Height, 9 inches.
- 39.—JAR. Glazed earthenware, green ground; the form and ornamentation shew the influence of metal-work. *Modern Indian* (Sinde). Height, 10 inches.
- 40.—JAR. Glazed earthenware, blue-and-white. *Modern Indian* (Punjab). Height, 12 inches. Also a Dish, 18 inches diameter.
- 41.—BEAKERS. Pair of Nankin, blue-and-white. *Old Chinese*. Height, 12 inches.
- 42.—RAPIER. Steel, with elaborately chiselled hilt and perforated guards, the decorations consisting of animals, masks and foliage. *Old Spanish*, probably 17th century. Length, 35 inches.



- 43.—*COUPE*.—Hilt and guard ornamented with silver inlay. Probably *Old French*, late 17th century. Length, 33 inches.
- 44.—*SHIELD*.—Reproduction in cast-iron, by Count Stolberg, Saxony. Embossed, foliated ornaments, with lawns, cupids, trophies of arms, birds and grotesque figures. The original, which belonged to Francis I., is in the Musée d'Artillerie, Paris; it is attributed to Cellini. Diameter, 26 inches.
- 45.—*BREASTPLATE*.—An electro reproduction, by the late G. Franchi, Paris. Richly embossed and chased with figures and arabesques. The original suit of armor, designed by Julio Romano, is in the Musée d'Artillerie. It is *North Italian* of the 16th century.
- 46.—*BONNET* (NOSE) or head-piece of the same suit; the comb is noticeable for the graceful arrangement of its ornamentation.
- 47.—*EMBROIDERY*.—Conventional flowers in worsted on green Utrecht velvet; from the Royal School. Length, 3 feet; width, 2 feet.
- 48.—*EMBROIDERY*.—Red plush table-cover; from the Royal School; 4 feet square.
- 49.—*EMBROIDERY*.—Conventional flowers on yellow silk; an Albanian kerchief. *Old Turkish*;  $3\frac{1}{2}$  feet square.
- 50.—*DAWN*.—A stamette in bronze, by Bartholienne; 33 inches high.
- 51.—*DISH* of hammered brass, with inscription. *Old Italian*. Diameter, 18 inches.
- 52.—*MILTON SHIELD*.—An electrotype reproduction, by Messrs. Elkington & Co. The original work was exhibited at the Paris Exhibition of 1867, and is now the property of the South Kensington Museum. Its framework is of steel, embossed and damascened; its panels of silver, repoussé and chased. Designed and executed for Messrs. Elkington & Co. by M. Morel-Laditeuil.
- 53.—*DISHES* of Mr. De Morgan's lustre-ware; diameters, 18 inches.

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- 54—DISH. Enamelled earthenware; maiolica; lustred Hispano-Morisco decoration. *Old Spanish*. Diameter, 26 inches. A fine old piece.
- 55—CAMEL-BAGS. Two pairs. *Old Persian*.
- 56—EMBROIDERY. Winter scene, with birds; silk and gold threads on pearl-grey satin. *Japanese*; 8 feet long by 6 feet wide.
- 57—EMBROIDERY in outline, wools on twilled grey cotton sheeting; 8 feet long by 5 feet wide.
- 58—MOSQUE LAMP. Brass; pierced and engraved, with inscriptions partially damascened with silver. *Old Persian*; a good example. Height, 16 inches; diameter, 16 inches.
- 59—CARPET. Raised deep pile with conventional flower patterns in green, red, yellow, blue and white. Kurdistan make of unusual pattern and color. *Old Persian*. Length, 9 feet; width, 3 feet.
- 60—CARPET. Short pile; tree-of-life pattern with conventional flower borders. *Old Persian*. Length, 16 feet; width, 3 feet. A *Kenar* or side strip.
- 61—CARPET. Raised deep pile and loose texture with geometric patterns in white, red and blue on a brown ground; Ferahan make. *Old Persian*. Length, 16 feet; width, 3 feet. Probably a side strip.
- 62—CARPET. Without pile; of geometric design; Shumack make. *Old Turkish*. Length, 8 feet; width, 7 feet.
- 63—CARPET. Velvet pile, small pine pattern on blue ground; Serabend make of unusual fineness. *Old Persian*. Length, 10 feet; width, 4 feet.
- 64—PRAYER CARPET. Velvet pile, with historic green centre, and numerous rich and elegant floral designs in fine examples. *Old Turkish*. Length, 4 feet; width, 2 feet.

- 65--PRAYER CARPET. Velvet pile. *Old Bokhara*. Length, 3 feet; width, 3 feet.
- 66--CARPET. Velvet pile with geometric pattern on a dark red ground. *Old Bokhara*. Length, 5 feet; width, 3 feet.
- 67--CARPET. Soft velvet pile with geometric patterns in blue, red and black on a yellow ground; the inner border dark blue ground, the outer border red and white. *Old Persian*; a good example. Length, 10½ feet; width, 3½ feet.

Carpets now so extensively manufactured and used in civilized countries, had their origin in Persia, where this industry had already attained a high degree of excellence by the beginning of the seventeenth century. The Persian habit of sitting and sleeping on the ground probably led to the manufacture of fabrics specially designed to meet the requirements of such a custom; and their carpets which thus had their origin in the common necessities of ordinary life, afterwards found their way as favorites to other countries.

Old Persian carpets are commonly narrow and frequently long, for the reason that narrow fabrics can be more easily woven than wide, and require a simpler loom. Moreover, the Persians' rooms were generally long and narrow; and their mode of covering the floors required four or more distinct rugs or carpets for each apartment. This mode is explained by the accompanying diagram in which A is the *Kull*, or carpet proper; B the *Kenar*, or side carpet (often made in pairs); and C *Sarabaz*, or head carpet. Both *Sarabaz* and *Kenar* were frequently of finely ornamented felts,—in the manufacture of which the Persians still excel. The Persian loom is simply a frame on which the warp is stretched. The woof consists of short threads woven into the warp with the fingers, without a shuttle. When a row of woof is thus completed, a sort of comb is inserted into the warp and pressed or hammered against the loose row of woof until it is sufficiently tightened to the warp. The weaver sits with the reverse side of the carpet towards him, on which the pattern can be distinctly traced. When finished the face is clipped down to an even surface.—(See *Major Smith's PERSIAN ART*.)



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68—CARPET. Raised pile, with geometric pattern fringed.  
*Modern Beloochistan.* Length, 7 feet.

Old Beloochistan carpets, which are made of goat's-hair, have a singularly beautiful and lustrous effect finer even than that of Indian silk carpets and more subdued in tone, although the dyes used in Beloochistan are richer. The patterns are usually of the fantastical geometrical character found in Turcoman rugs, from which the patterns of the early Brussels Carpets were derived. They are laid, on either a deep indigo or deep madder-red ground, and traced out in orange-brown or ivory-white, intermingled with red when the ground is blue, and with blue when the ground is red. The ends terminate in a web-like prolongation of the warp and wool beyond the pile, which, when striped or diapered in pattern, forms a most picturesque fringe.—(See *Dr. Birdwood's Hand-book to the British Indian Section.*)

69—GURFAR of Spanish workmanship; ornamented with delicate inlays of mother-of-pearl.

70—SWORD. A fine old Spanish blade, probably of the 16th century; the silver hilt is modern.

71—TEA-POT of Wedgewood's basalt or black-ware; an old example.

72—WATER-BOTTLE. Terra-cotta of quaint design and ornamentation. *Old Central American.*

73—CABINET with secretary of Spanish mahogany; decorated with brass inlays, furniture, and grill.

74—VASES. Pair of large Chinese blue-and-white; over 4 feet high.

75—TAZZA with cover, of modern Sèvres porcelain.

76—CHAIRS of the Adam's period; Spanish mahogany; two good examples.

77—TABLE. Circular pillar-table of mahogany, having rose-wood top and brass inlays. Lent by Mr. Withell, and for sale.

78—BRONZES. Pair of vases; pair of candlesticks; and an incense burner. *Japanese.*

79—CHAIR. Richly inlaid with colored woods. *Old Dutch.*

- 80—ARM-CHAIR. Rosewood; of the Chippendale period.
- 81—ARM-CHAIR. Mahogany; of the same period.
- 82—CORNER-CHAIR. With arms in rosewood; of same period.
- 83—FRAME of boxwood; elaborately carved and pierced, the ornamentation consisting of foliage and birds. *Modern Chinese.*
- 84—HAMMERSMITH CARPETS. Examples of hand-made rugs by Messrs. Morris & Company, London, as explained in the following circular issued last year:—

We respectfully invite you to inspect the hand-made Rugs and Carpets, on which we have been engaged for upwards of a year, now on view at No. 411 Oxford Street; and in doing so, beg to call your attention to the beginning of an attempt which we have set on foot to make England independent of the East for the supply of hand-made carpets, which may claim to be considered works of art.

We believe that the time has come for some one or other to make (and attempt) take the civilized world is prepared to do without the art of carpet-making at this year; for it is a remarkable fact that just when we of the West are beginning to despise and undervalue the art of the East that art is falling away, not in any branch has the deterioration been more marked than in carpet-making.

All variety of color has now (and for long) disappeared from the manufacture of the loom—the once harmonious and lovely Turkey carpets. The traditions of excellence of the Indian carpets are only kept up by a few tasteful and energetic producers in England with fatigue and at a great expense, while the mass of the goods are already inferior in many respects to what can be turned out mechanically from the looms of Glasgow or Kildenminster.

As for Persia, the mother of this beautiful art, nothing could mark the contrast between the past and the present clearer than the carpets, doubtless picked for excellence of manufacture, given to the South Kensington Museum by His Majesty the Sultan, compared with the rough work of the tribes done within the last hundred years, which the Directors of the Museum have judiciously hung near them.

In short, the art of carpet-making, in common with the other special arts of the East, is either dead or dying fast; and it is clear to everyone that, whatever future is in store for those countries where it once flourished, they will in time to come receive all influence from, rather than give any to, the West.

It seems to us, therefore, that for the future we people of the West must make our own hand-made carpets, if we are to have anything worth the labor and money such things cost; and that these, while they should equal the Eastern ones as nearly as may be in materials and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western art, as guided by those principles that underlie all architectural art in common.

- 86—VASES. A pair of Dresden china vases mounted in gilt bronze.
- 86—TARGE or Scottish shield: of leather studded with brass.
- 87—VASE of Egyptian workmanship, decorated in black.
- 88—MANTLE-CLOCK. In rosewood case, with inlays of brass and mother-of-pearl.
- 89—BUST. In marble. Subject: "Surprised."
- 90—EWER AND BASIN of Tunisian embossed brass, with colored enamel ornamentation. *Modern Turkish.*
- 91—COFFEE SERVICE. Same as foregoing.
- 92—DISHES. Three of quaint form in white, blue, and gold. *Old English.*
- 93—JAR of porcelain, with cover; also two Saki cups.
- 94—FILIGREE WORK. Card basket, card-case, etc.: four examples silver and gold.
- 95—SILVER ORNAMENTS: consisting of waist-buckle, anklet, bracelet and necklet; worn by Arab women.
- 96—ARAB COSTUME for a man; purchased in Damascus.
- 97—POUCHES embroidered in gold and colors; two examples. *Modern Turkish.*
- 98—DAGGER; with sheath and hilt of metal, damascened and gilt. Probably *North Indian.*
- 99—CABINET of rosewood, with brass mounts; a good example of old workmanship.
- 100—TABLE. An old mahogany card-table.
- 101—FENDER and candlesticks (3). Old brass-work.
- 102—URN. In copper, of good design.
- 103—CLOCK. With metal face and inlay case.
- 104—CUP. In silver; of old Scottish workmanship.
- 105—CABINET of oak; panels and mounting of silver; high relief ornamentation.
- 106—TABLE of buhl marquetry, so-called. A veneer composed of brass and tortoise-shell, named after Andre Charles Boule, who worked during the last half of the 17th century.

- 107—TABLE of rose-wood, with folding top, inlaid with  
of last century workmanship.
- 108—CHAIRS (2). Of same character and period.
- 109—VASES (3). Of Dresden chinaware.
- 110—BASKET of white porcelain, with floral decoration  
high relief.
- 111—MIRROR. In glass frame, with floral decoration  
*in* Height, 10 inches; width, 8 inches.
- 112—CANDLESTICKS. One pair of brass and one pair  
of silver.
- 113—CUT GLASS. Seven pieces: probably early in the  
century.
- 114—PUNCH BOWL. Old English ware; *Japanese* inlaid.
- 115—BRONZES. Four pieces. *Japanese*.
- 116—TEA SERVICE. Of white china, rich with g  
mentation: eleven pieces.
- 117—MOSAICS. Three examples of *Modern Florentine*.
- 118—VASE with cover, of Japanese porcelain; 2 feet  
high.
- 119—VASES (pair) of cloisonné enamel on copper.  
*Japanese*. 12 inches high.
- 120—BRASS FLAGON, SCEPTER, and OVAL DISH with re  
mentation. Probably of *Old Dutch* workmanship.
- 121—CHINESE COSTUME of silk, richly embroidered  
example.
- 122—ALBANIAN COSTUMES. For a man and a woman.
- 123—VASE. Of porcelain; richly decorated, and painted  
cupids, on a landscape background; height, 19  
inches.
- 124—TABLE-COVER. Of deep red satin-cloth, ornamented  
with peacock's-feather embroidery.
- 125—ROMAN BOTTLE. Of terra-cotta, with figures in  
relief. Taken from the *cloaca maxima*.
- 126—CLOCK. Of last century workmanship, tall  
case with wood inlay.
- 127—CHESS TABLE. Of mahogany; old workmanship.
- 128—SALVER of brass, with color decoration. *Moorish*  
workmanship.

- 129—PLATES. Two, of modern *Japanese* ware.
- 130—CUP and SAUCER. Two examples of *Chinese* enamels on copper.
- 131—MANTLE SET. Consisting of a clock, two candelabra, two candlesticks, a bell and three statuettes; all in brass, and of *French* workmanship.
- 132—TEA CADDY. Of mahogany, with brass mounts; old work.
- 133—CABINET and CHAIR. Of Bombay blackwood. *Modern Indian*.
- 134—ARM CHAIR. Of old New England make.
- 135—JEWEL CASKET. Of French walnut with brass mounts.
- 136—TAZZA. Of bronze, with medallion in centre. Width, 13 inches; height, 6 inches.
- 137—CANDELABRA. Pair of tall bronze.
- 138—ENAMEL. An example of modern Limoges work.
- Nos. 139 to 153 are contributed by Mr. William Scott, and are for sale.
- 139—BUFFET. Of the Jacobean period, with incised ornamentation; of good form and construction, notwithstanding the somewhat rude workmanship common at that date.
- 140—CABINET. Of ebonized wood with decorative panels; new.
- 141—EASEL. Of ebonized wood; new.
- 142—INDIAN METAL-WORK. Salver and Sarai of chased Benares work; also Sarai, and covered Cup with stand, of chased Cashmere work.
- 143—JAPANESE WORK. Vase of copper, decorated with cloisonné enamels; Vase of porcelain, with same decoration; also a small Teapot, shewing the incomplete work. Vase of Kaga ware; vase of Awata ware with eagle crest; vase of Sasuma ware; and tall decorated Jar with cover.
- 144—SARAI of Indian pottery; black with silvered decoration.
- 145—VASES. Two examples of modern Egyptian work.
- 146—PILGRIM BOTTLE and tall vase of *Colport* ware, with decorated.



- 147—PIECE of reticulated ivory Worcester ware.
- 148—JUGS. Five examples of Louthorpe ware.
- 149—VASES. Two examples of Barbotini ware.
- 150—JUGS, ETC. Eight examples of Doulton's stoneware.
- 151—VASE of Lambeth faience.
- 152—JUGS. Examples of modern *Grès-de-Flandre*.
- 153—CARPET. Of geometric design and with thick pile.  
*Dagheston*. Length, 9 feet; width, 24 feet.
- 154—CLOCK. In mahogany case, with brass face and ornaments.
- 155—FENDER. In brass; of the time of Louis XIV.
- 156—SECRETARY. In cherry-wood; of old French workmanship.
- 157—HOLSTER PISTOLS. Of 18th century workmanship richly inlaid.
- 158—FANS. One of carved ivory and one of carved horn.  
*Chause*.
- 159—LAQUER. Set of boxes in large box. *Old Japanese*.
- 160—DELF. Eight pieces from a dinner-set; willow pattern date 1730.
- 161—TILE. Blue and white. *Old Dutch*.
- 162—CUP and SAUCER. One of red and white, and one willow-pattern; date 1780.
- 163—SOUP LADLE. Of silver; date 1776.
- 164—SALVER. Of silver; oval shape; date 1780.
- 165—SWORDS. One of French workmanship of the time Louis XIV, which belonged to the late General Durnford in 1790. Also, one which belonged to Sol. Gen. Sewell in 1812.
- 166—TEA-SET. Consisting of tea-pot, creamer and sugar-basin with fluted ornamentation.
- 167—TEA-SET. Of three pieces, with relief ornamentation.
- 168—TEA-SET. Of three pieces, engraved and enchased.

- 169—EGG CUP AND CREAM JUG. Fluted and embossed.
- 170—PUNCH LADLE. With Queen Anne shilling inserted; also, a small round Server.
- 171—APOSTLE SPOONS. A pair; date, 1656.
- 172—SPOON. With embossed ornament; date, 1714. An interesting piece.
- 173—COFFEE SET. Seven pieces: Urn, coffee-pot, sugar, creamer, caddy and two servers.
- 174—TABLE. With top of Florentine mosaic; round; diameter, 25 inches.
- 175—WATCH. Outer case of tortoise-shell beautifully inlaid with silver; dial of silver of beautiful workmanship enclosed and engraved; date, 1750.
- 176—WATCH. Outer case of shagreen with gold mounts; of the time of Queen Anne.
- 177—WATCH. Of silver; case elaborately embossed and perforated; enamel face; 17th century.
- 178—WATCH. Of gold; enamel face; Caldwell, 1810.
- 179—TAPESTRY. Large piece with floral border; a mythological subject. Size, 12 feet high by 11 feet wide.
- 180—CARPET. Soft thick pile of geometric design, with deep red ground; patterns mostly in deep blue. *Old Daghestan*. Length, 6 feet; width, 4 feet.
- 181—CARPET. Soft velvet pile; ground of centre deep blue, with borders of red and yellow. *Old Persian*. Length, 9 feet; width,  $3\frac{1}{2}$  feet.
- 182—CARPET. Dark blue ground with large pine pattern, with three borders in red, yellow and white. *Old Daghestan*. Length, 7 feet; width, 4 feet.
- 183—CARPET. Indigo ground with borders in yellow, white and green; geometric pattern. *Old Daghestan*. Length, 7 feet; width,  $3\frac{1}{2}$  feet.

- 184—**MISIL.** Brass, repoussé. Diameter, 19 inches.
- 185—**BOTTLE.** Large, square; of a fine paste and color; blue-and-white. 10 inches high.
- 186—**VASE.** Blue-and-white; fine old piece.
- 187—**VASE.** Japanese blue-and-white, with a cover of Imari ware.
- 188—**PLAQUE.** Of Dutch earthenware; date 1724. Oval, 19 inches by 14 inches.
- 189—**TEA-SET.** Of Sevres porcelain; 24 pieces in a cabinet.
- 190—**VASE** and hanging basket of Monaco ware; with decoration of flowers in high relief.
- 191—**SHERBET SET.** Of brass, with colored enamels; Turkish workmanship.
- 192—**CARD TABLE.** Of mahogany, richly ornamented and inlaid with brass.
- 193—**CHEST OF DRAWERS.** Of the time of Sheraton, with brass mounts and furniture.
- 194—**ARM CHAIR.** Quaintly carved; made from wood of old line-of-battle ship.
- 195—**CHESS MEN.** A set of ivory chess-men, highly colored; of Indian workmanship.
- 196—**DRESSING CASE** which belonged to General Wolf.
- 197—**SHUFF BOX** which belonged to General Montcalm.
- 198—**CANDELABRUM** for four lights, of hammered iron; also hinges, door-plates, etc., of same material; the workmanship of Mr. Vincent Page.
- 199—**BRASS WORK.** Specimens of various articles for use on household furniture; also of Mr. Page's workmanship.
- 200—**SILVER PLATE.** An old two-handled cup of beaten silver; the engraving upon it is modern.
- 201—**EWER.** Of beaten silver; an old piece. Also a ladle with guinea of George III. inserted.
- 202—**SUGAR BASIN** of the time of Louis XV.

203—CABINET. Containing a fine collection of old china, as follows:—

- a*—Earl of Saresbury Tea Mug
- b*—Pair old Davenport Vases
- c*—Lady Huntingdon's Teacup, 1760.
- d*—Queen Anne Teapot
- e*—Louis Philippe's Canicle Cup.
- f*—Wedgell Cup and Saucer.
- g*—Kew de Bari Cup and Saucer.
- h*—Crown Derby Cup and Saucer.
- i*—Limoges Cup and Saucer.
- k*—Old Berlin Cup (landscape), very fine.
- l*—Dance Boat, Wedgewood; beautiful design.
- m*—Wedgewood Plate, very fine.
- n*—Berlin Plate.
- o*—Dresden Plate, very fine.
- p*—Medallion—"Joseph Wedgewood."
- q*—Medallion—"Lockwood," one of Wedgewood's partners.
- r*—Wedgewood Pitcher.
- s*—Pair Chelsea Candle-sticks (on top of Cabinet).
- t*—Crown Derby Plate, very fine.

204—OLD ROSEWOOD CABINET with brass mounts; containing a collection of China, as follows:—

- a*—Cups and Saucers, and Sugar Bowl; French manufacture; burnished silver bands; originally belonged to Prince Jerome Bonaparte.
- b*—Modern Faience Plaques (3), manufactured at Dabruzzo, near Naples; reproductions of plaques of the 15th and 16th centuries. (Classical subjects.)
- c*—Jewel Case of the same style and manufacture.
- d*—Old Wedgewood pierced Dish and Tray; grapes and vine leaves.
- e*—Chinese Sacrificial Cup; very old.
- f*—Inkstand; date about 1800; probably Derby, no mark.
- g*—Old Wedgewood Jug; brown ware; glazed inside.
- h*—Old Worcester Vase; dark purple ground, with medallions and flowers.
- i*—Pair of old Japan Plates; cream color, with flowers.
- k*—Worcester Vase; known by the name of "Regent Ware"; date about 1810.
- l*—Two small Plates old Bristol ware; dark blue.
- m*—Plate of old Salep ware; dark blue.
- n*—Old Worcester Plate; land-cape in centre, flowers on border.

205—MONSTRANCE. Of silver; of early Flemish workmanship; beaten, engraved and enchased; with centre of crystal. A very interesting example.

- 206--RELIQUARY. Silver, of German workmanship of 15th century.
- 207--SACRISTY BELL. Of silver, of 17th century workmanship.
- 208--CRUCIFIX. The figure probably of box-wood, beautifully carved; mounted on a cross of ebony, inlaid. *Dm. Jansenist*; probably early 17th century workmanship.
- 209--MEDAL. Of gold; of St. Charles Borromeo, dated 15. Of great interest.
- 210--MEDAL. Presentation, of Pius IX, on the completion of the Church of St. Paul, Rome (beyond the walls). Of fine silver.
- 211--RING. A sapphire, set in gold; a fac-simile of that taken in the time of Henry VIII, from St. Cuthbert's tomb; the original was of 7th century workmanship.
- 212--EAR-RINGS. Gold, of Venetian workmanship of 17th century.
- 213--BRACELET. Made up of ancient Roman coins (gold) all before the Christian era.
- 214--PAIR BRACELETS. Of Indian gold coins, some of which are as ancient as the 9th century.
- 215--BRACELET. Of old lapis-lazuli in modern Roman setting.
- 216--BRACELET. Composed of old English guineas.
- 217--CROSS. Set with emeralds and pearls; formerly belonging to Marie Antionette. An interesting jewel of great beauty.
- 218--SCARF-RING. Italian, of 17th century workmanship.
- 219--BELT. Made up of old silver plates (which originally were book-clasps) linked together; the plates of Dutch workmanship of the 16th century, with embossed figures in high relief. Also a Reticule, with framework of silver, made to harmonize with the Belt.
- 220--TWO CROSSES of Roman mosaic, of extreme delicacy and refinement, with gold setting; modern.

- 221.—**SET OF CHRYSOLITES**, large, and of fine olive-green color, mounted in gold; of old French workmanship, probably middle of the 17th century. These stones are also called *Peridots*.
- 222.—**EWER**. Ebony handle, and with engraved banded decoration, the foot and cover having raised ornamentation. *Old Dutch*.
- 223.—**TEA-POT** with Cream Jug, both having beaded ornamentation. *Old Dutch*.
- 224.—**CREAM JUG**. Oval bowl with beaded ornamentation; its three legs and curved handle are fluted. A fine old piece.
- 225.—**CREAM JUG**. Small, of embossed beaten work.
- 226.—**SALVER**. Small, oval, standing on feet, and with beaded ornamentation.
- 227.—**COFFEE-POT**, Tea-pot and Sugar—three pieces.
- 228.—**SNEFF-BOX**. Of gold, richly embossed and engraved, shewing two colors of metal.
- 229.—**SNEFF-BOXES**. One of gold and one of silver; of old workmanship.
- 230.—**CLOCK**. Of quaint, circular form; supported on marble columns and stand, and with brass mounts.
- 231.—**PAGODA**. Of bronze, covered with quaint relief decoration; 26 inches high. *Modern Japanese*.
- 232.—**EMBROIDERY**. Birds and flowers in gold thread on blue silk. *Modern Chinese*.
- 233.—**EMBROIDERY**. A mandarin's robe of yellow cloth, richly embroidered.
- 234.—**SCARF**. An example of Persian hand-woven silk fabrics.
- 235.—**VASES**. Pair of Cloisonné enamel on copper; rich and good; 11 inches high. *Modern Japanese*.
- 236.—**VASES**. Pair of Satsuma ware, with rich landscape and figure decoration; 20 inches high. *Modern Japanese*.
- 237.—**VASE**. Of Monaco ware, of basket form, with colored flowers and foliage in high relief.

- 238—HALL CLOCK. In tall mahogany case, with white-metal mounts and dial enrichments, and having a chime of bells: maker, Thomas Millington, London. Formerly belonged to Sir George Prevost.
- 239—HANGING CLOCK. Of brass, and having the old verge escapement.
- 240—CARD BASKET. Of filigree silver work, with bent silver leaves.
- 241—MEDALLION. Of old Wedgwood ware, having a central design by Flaxman, with the signs of the zodiac round the edge.
- 242—FAN. Of carved ivory, mounted in a case. *Old Chinese*.
- 243—SET OF TRINKETS. Consisting of ten Japanese Reliefs of delicate workmanship, mounted in gold.
- 244—BROOCH. A Roman onyx-cameo, being the head of Clytemnestra in profile, set with brilliants, and mounted with the sunflower in gold.
- 245—TAZZA. Of bronze; a re-production from the antique; large, fine piece.
- 246—CASKET. Of bronze; covered with decoration in relief.
- 247—VASES. Two old Etruscan vases of terra-cotta; decorated in yellow, red and black, with heads.
- 248—VASE AND CUP. In terra-cotta; with figures in black and yellow on a red ground. *Old Greek*.
- 249—PISTOL. Of old workmanship, with flint lock; found on the field of Culloden.
- 250—TABLE. Of French walnut inlaid with an elaborate design of box-wood. Probably *Old Dutch*.
- 251—CHESS TABLE. Of old mahogany. Said to have belonged to the Champlain family.
- 252—TABLE. Of mahogany, of quaint design; probably *Old Flemish* workmanship.
- 253—CHEST OF DRAWERS. Of mahogany, with wood inlay and brass furniture.

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254—VASES. A large two-handled vase, and a collection of  
small vessels of earthenware from Cyprus. Examples of  
the earliest work of the potter's art.

255—ARMS. A large collection of arms, principally Eastern;  
arranged as a trophy, and placed in the upper hall.

256—TAPESTRY. Small piece representing the Transfiguration.  
A very laborious piece of work which merits close ex-  
amination. *Old Italian*. Probably 17th century.

257—CUPS AND SAUCERS (2). Old china blue-and-white wil-  
low pattern; imported into England in time of Charles II.

258—CUP. Of old Crown Derby ware. An example of early  
work.

259—WATER-COOLER. Of unglazed ware, from Guatemala.

260—CALABASHES (2). Finely carved, from Costa Rica.

Nos. 261 to 275 embrace a fine collection of Indian art objects, mostly from  
the North-West Provinces, made by Lieutenant C. M. F. Badger, R. F., the metal-  
work of which is especially noteworthy.

261—SIX PIECES from Lucknow: Sarai, two Hookah-stands,  
covered Jar, and Tray; of lead, with enchased silver de-  
coration super-imposed, giving a fine harmony of color.

262—FOUR PIECES from Rhadabad: two Vases and two Can-  
dlesticks; of cast white-metal, inlaid with black enamel  
ornamentation.

263—FIVE PIECES from Allahabad: Tazza, Sarai, covered Jar,  
covered Bowl and Lota: of white-metal, having silver  
and brass inlays with black enamel fillings.

264—SIX PIECES from Umrinser: Salver, Sarai with Sanceer,  
and Scent-bottle, inlaid with brass and colored enamels;  
also Salver, and Scent-bottle inlaid with silver and  
colored enamels.

265—COVERED JAR. Of brass, enchased and engraved; from  
Fyzabad.

266—PLAQUE. Of Agra mosaic work; a spray of myrtle com-  
posed of mother-of-pearl and malachite, inlaid on white  
marble.

267—CARD-CASE. Of papier-mâché; Cashmere lacquered  
work, in color.



- 268--ROBE. Of Pashmeena cloth with embroidery; from Cashmere.
- 269--PUGNIVERS. The universal male head-covering of the Indians; one of silk and one of cotton.
- 270--MINIATURES on ivory of the last emperor of Delhi and his favorite wife.
- 271--MINIATURES of six emperors and their six favorite wives.
- 272--SPECIMENS of round and square knife handles, cut from variegated stones and polished.
- 273--AGATES. Specimens of Indian agates; cut and polished.
- 274--INDIAN Idol. Vishnu and Parbati riding on the Snake Cow; a marble carving, highly colored.
- 275--VASES. Pair of wood; lacquered with colored ornamentation; from Urristur.
- 276--INDIAN WEAPONS, ETC., from the collection of Major F. Badgley: -

- a* - Blua; the Indian knife in common use for cutting sugar-cane and jack-fruits.
- b* - Knife, from the well at Cayapote.
- c* - Ting Knife, used to stab with.
- d* - Short sword with teeth.
- e* - Curved sword with sheath.
- f* - Stick of timber (de bois de fer used).
- g* - Pouch, Flash, Bag, and pair of Bell-chairs.

- 277--CROCEIX. Of brass, with beaten foliated ornamentation enamelled in colors, jewelled, and bearing a small ivory figure; modern; by Messrs. Hardman & Co. London. Height, 21 inches.
- 278--SANTINA CROCIFIX. A bronze, in low relief; an exact reproduction from the original by Donatello, in Florence.
- 279--LACE. An interesting collection of Old Lace, found in the cases near the north corner of the gallery.

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