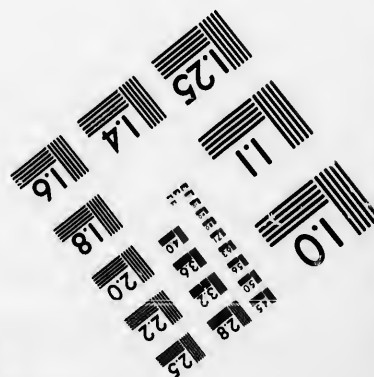
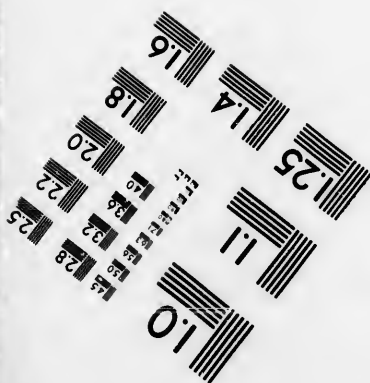
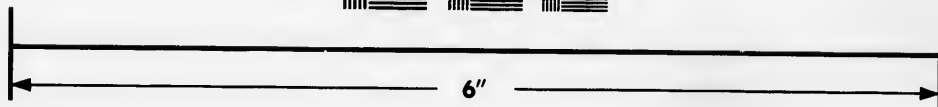
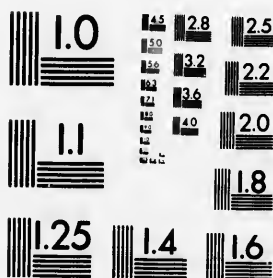


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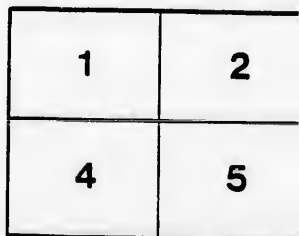
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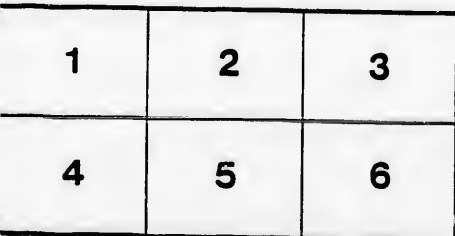
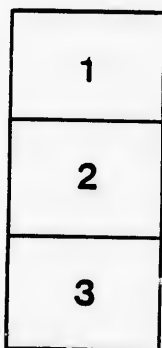
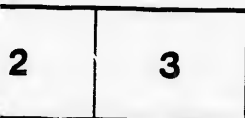
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**Montreal Branch of the
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UNDER THE PATRONAGE OF
HER EXCELLENCY THE COUNTESS OF MINTO



**Art Galleries, Colonial
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**From Oct. 22nd to
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W
A

H E

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Miss M.

Miss G

Miss K.

Miss E

Miss C

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Miss A

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Miss W

Mrs. H

H

M

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MISS SISK. MELLE. ROY
MISS G. ROBERTSON

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MRS. JEFFREY BURLAND. MRS. LACHLAN GIBB
MISS BAYLIS. MISS SADLIER. MISS BARRY
MISS M. J. SANBORN. MISS MCLROD MOORE
MISS PENFIELD. MRS. J. B. BLACK

Section G.—Basket Work.

MRS. WM. MARKLAND MOLSON, Convener.
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LORANGER

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DAMS
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Section A.—Lace, Needle- work, Weaving, Etc.

Sale Exhibits

	PRICE.
1. Crochet Lace, 7½ yards.	\$2.25
2. Crochet Lace, 6½ yards.	3.25
MELLE RINFRET, Quebec.	
3. Netted d'oyley	2.00
4. Netted d'oyley	1.50
5. Netted d'oyley	1.25
6. Netted d'oyley	1.00
7. Netted d'oyley	75
8. Netted d'oyley	65
9. Netted d'oyley	65
10. Netted d'oyley	65
11. Netted d'oyley	50
12. Drawn work doyley	5.00
Made by MRS. JOHN P. MORIN, St. Hyacinthe.	
13. Cap, tatting	1.50
14. Crochet quilt	25.00
15. Dozen napkins, drawn work	10.00
16. Tablecloth, drawn work.	20.00
Made by MELLE VICTORIA GAUTHIER, St. Pie.	
17. Embroidered dressing gown.	
18. Bread napkin worked on nails.	
19. Table centre, guipure.	
20. Handkerchief, guipure.	
21. Handkerchief case, satin.	
22. Two pincushion covers, guipure.	
For sale, apply to Secretary.	
Made by MELLE A. TREMBLAY, Longueuil.	
23. Fascinator, trimmed blue silk	3.00
24. Fascinator, cream	3.00
25. Fascinator, pink	3.00
26. Handkerchief, silk with insertion	3.50
MADAME WARNAULT.	
27. Table centre (white daisies)	3.00
28. D'oyley (poppies)	2.00
29. Mat (eglantine)	2.00
30. Table ornaments (violets and carnations)	2.00
31. Table ornaments (violets and carnations)	2.00
32. Table ornament (holly)	2.00
33. Salt cellar mats	1.00
34. Salt cellar mats	1.00
35. Salt cellar mats	1.00
36. Basket of flowers	0.75
37. Bibs	1.50
38. Mat for glass	1.00
39. Bolero, point lace	2.00
Made by MELLE RINFRET, Quebec.	
40. Hearthrug, wool	7.00
41. Hearthrug, wool	6.00
Made by D. PAULET, City.	

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**Needle-
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PRICE.
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42. Knitted quilt	16.00
Made by MDR J. R. CHAGNON, City.	
43. Linen quilt, red and white design	5.00
Made by MDR BARNABÉ CHEVRIER, Vaudreuil.	
44. Centre piece	} 50.00
45. Twelve doylies	
Made by MISS VAN FELSEN, Quebec.	
46. Lace front	10.00
47. Lace scarf	30.00
48. Centre piece	20.00
MRS. BELL.	
49. Handkerchief, drawn work	3.00
50. Centre piece, drawn work	
MDR. A. DESNOYERS, Belœil.	
51. Battenberg centre piece	15.00
J. W. ESTEV, St. John, N.B.	
52. Linen tablecloth, drawn work and needle work	325.00
53. Embroidered pincushion	6.00
54. Handkerchief, point lace	7.00
55. Cream satin cushion	15.00
56. Fancy handkerchief	4.00
EMMA BEAUSOLEIL.	
57. Silk lace collar and cuffs	10.00
58. Twelve white silk d'oyleys, embroidered with butterfly, each,	.50
59. Two squares, drawn work on grass linen, each	7.00
60. Scarf, same work	.00
61. Neckbands and cuffs, gold embroideries on white cloth	.50
62. Shawl embroidered on white crepe de Chine, long knotted fringe	55.00
BLANCHE POULETTE.	
63. Sofa cushion in Turkish embroidery	20.00
64. Sofa cushion in Turkish embroidery	20.00
SISTERS OF St. MARGARET.	
65. Two pieces for front of dress	3.00 & 4.00
66. Handkerchief	25.00
67. Collar for jacket	5.00
68. Handkerchief border, unfinished.	
PSYCHE GRANT, Toronto.	
69. Homespun portiere	3.00
70. Homespun portiere	4.00
71. Quilt (wool)	3.00
72. Quilt (wool)	4.00
73. Six yards catalogue portiere	2.00
74. Quilt (cotton)	3.00
Made by NATIVE WOMEN OF PARISH OF TADOUSAC, P.Q.	
75. Tea cosey	6.50
76. Handkerchief case	4.50
77. Lace	4.50
SISTERS OF THE CHURCH, Ottawa.	
78. Cushion cover, green satin	6.00
79. Cushion cover, Mexican design	4.00
MRS. M. R. BRADLEY.	
80. Two point lace d'oyleys, each	1.25
81. Crown for hat	2.25
82. Large lace butterfly, tipped with gold	2.00
83. Small lace butterfly, tipped with gold	1.00

84. Large butterfly, tipped with steel and aigrette 2.00
 85. Hat ornaments, each 1.00
 86. Cream Fleur de lis 1.25
 87. Strip of tape trimmed with down, sewn on so finely that the whole makes a pretty fur, which might be called "artificial fur." It may be washed like a piece of cotton without being hurt
 Made by EMILIE MORIN, a girl of 14. For price see Secretary. 150.00
 88. Black net, embroidered in straw. Said to have been made in the time of Queen Mary of Scotland, as her maids of honor from Flanders were known to be experts in lacemaking. Owner knows it to have been an heirloom in a Scottish family and descended to her direct
 CHARLOTTE E. SHAW.
 89. Woven pincushion, red and white baby ribbon. Orders taken. See Secretary.
 Made by MABELLE A. BANNISTER.
 90. Quilt. See Secretary.
 91. Ear laps.
 92. Two tidies.
 Made by MELLE. BIRON, L'Assomption.
 93. Embroidered table centre.
 94. Embroidered d'oyleys.
 95. Yoke and revers, Battenberg lace.
 96. Lace, Battenberg, 1½ yards. See Secretary.
 Made by MDE. ST. JEAN.
 97. Hand-made bedspread, crocheted \$12.00
 Made by MISS A. E. GRANT.
 98. Point lace handkerchief 10.00
 99. Point lace handkerchief, 30 years old 8.00
 100. Point lace collar, 30 years old 10.00
 101. Danish antique drawnwork 5.00
 SOCIETY OF DECORATIVE ART.
 102. Three pair pillow slips, each 10.00
 103. One pair pillow slips 10.30
 104. Four embroidered squares, each 2.50
 105. Two embroidered squares, each 2.25
 DOUKHOBOR INDUSTRIAL COMMITTEE.
 For particulars, see Secretary.
 106. One pair pillow cases, drawn work. 12.00
 107. Tea cloth, drawn work 6.00
 108. Tray cloth, drawn work 2.00
 Made by MDE. MALHOIT, Longueuil.
 109. Centre piece with roses 15.00
 110. Centre piece with sweet peas and mignonette. 10.00
 111. Baby's cloak 14.00
 112. Pincushion 5.00
 113. Sofa cushion 13.00
 114. Picture frame. 3.00
 Made by MDE. E. A. BARSALO.
 115. Lace handkerchief 8.00
 116. Sample ½ yard Honiton lace, per yard 12.50
 117. D'oyley, Honiton, per set 5.00
 From WOMEN'S INSTITUTE, England.
 118. Lace sideboard scarf.
 MARY REGAN, London, Ont.

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Section A.—Lace, Needle- work, Weaving, Etc.

Loan Exhibits.

1. Table centre and two d'oyleys, mediæval pillow, etc., Irish.
2. Wedding veil, Limerick, 100 years old.
3. One small piece of fine old English point.
4. One Rose point handkerchief.
5. Piece of Indian beetlewing and gold embroidery.
 MRS. H. ALLAN.
6. One Spanish lace scarf, black silk.
 MISS ELSIE SCOTT.
7. Good example of Venetian lace.
 MRS. THOMAS TAIT.
8. Swedish sampler.
9. Norwegian needlework.
 MRS. F. D. ADAMS.
10. Large baptismal veil in old drochel Brussels. A lost art.
11. Brussels lace in process of making. Le réseau of the drochel and flowers in fine applique.
12. Large scarf of very fine Brussels application lace.
13. Brussels, very fine application (dotted style).
14. Brussels lace, needlepoint, one handkerchief, one collar, two cuffs.
15. Duchesse (Bruges), two small collars, one handkerchief, (Bruges bouclé).
16. Malines lace (Flemish), or Mechlin. I. and II. modern, III. old (single heavy thread, outlining pattern).
17. Valenciennes christening bonnet.
18. Valenciennes, one handkerchief, square mesh.
19. Valenciennes, a very old piece from a vestment belonging to the d'Oudoument Chapel.
20. D'Alençon jabot and sleeve ruffles belonging to General Rostolan, Governor of Martinique under Napoleon I.
21. Point de Plume. The work of the Baroness du Bois de Ferrière. 1700.
22. Blonde (Spanish lace) favorite of Marie Antoinette Queen of France.
23. Chantilly lace pointed shawl in fine Llama wool, black.
24. Guipure, pillow lace capuchon in white Llama.
25. Crêpe de Chine shawl, heavily embroidered.
26. India mull child's robe, embroidered by the Baroness du Bois de Ferrière.
27. Four Cashniere shawls.
 - a. Ventura, a lost art, very old and of great value.
 - b. Indian, black background, modern.
 - c. Persian, blue background, modern.
 - d. French, red background, 1800.

28. Embroidered chair cover in pearls, the work of
Mme. Felix de Bellefroid d'Oudoumont née de
Donnée de Hamoir.

MDR. DE. BELLEFROID D'OUDOUMONT.

- 29. Greek lace for top of sheet.
- 30. Greek lace, one small pillow.
- 31. Japanese embroidery.
- 32. Morris embroidery, modern English.
- 33. Chinese cut velvet, square.
- 34. Egyptian scarf linen, embroidered in flame silk.
- 35. Embroidery in Indian mull, with drawn work edge,
from Delhi.

MRS. GEO. CAVERHILL.

- 36. Tea cloth, La France roses.
- 37. Handkerchief, English point lace.
- 38. Turkish apron, dyed and woven on hand loom by
women of Central Turkey.
- 39. D'oyleys of needlework, Smyrna.
- 40. Greek pillow lace, Smyrna.
- 41. Greek needlepoint in silk. Orders taken.
- 42. Armenian lace.

MISS M. E. BAYLIS.

- 43. Embroidery in outline, wools on twilled grey cot-
ton sheeting. Designed and executed by Win.
Morris & Co., London, England.

MR. D. A. P. WATT.

- 44. Venetian point handkerchief, border in silk.
- 45. Church embroidery, subject "The Annunciation,"
after an old English tapestry.

THE SISTERS OF ST. MARGARET (Anglican).

- 46. Samples, by Mary Coats, great-great-grandmother
of the owner; date 1791.
- 47. Embroidered pocket about the same period.
- 48. Asiatic lace work stockings, 1800.
- 49. Needlework picture by Catherine May, 1799.
- 50. Satin apron embroidered (Canton).
- 51. Pieces of patchwork not made up, showing the pro-
cess, 1777.

MRS. NAPIER.

- 52. Piece Hollie lace.
- 53. Limerick lace, very old.

MRS. GIRDWOOD.

- 54. Piece of needlework, worked on a piece of paper
with 35 shades of silk, both sides alike, the
needle holes are all perfect; about 200 years old.
A perfect miracle of art. Exhibited London
1851 and 1862; Paris, 1878.

MR. HENRY TAMMADGE.

- 55. Example of bead work.

MISS FOURDRINIER.

- 56. Mexican drawn work.
- 57. Mexican drawn work.
- 58. Mexican drawn work.

MRS. F. F. BOOTH, Port Hope.

- 59. Silk embroidered centre piece.
- 60. Point lace table and shelf cover.
- 61. Point lace handkerchief.
- 62. Point lace cravat ends.

MRS. D. CRAWFORD.

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63. Porcupine quill embroidered table top.
MISS JOHNSTONE, Lachine.
64. Knitted quilt.
MRS. OLLERHEAD, Heart's Content, Newfoundland.
65. One lace lappet, very fine, over 150 years in owners' family.
The MISSRS DINNING,
66. (a) Greek netted cap.
(b) Work bag, embroidered at Bethlehem of Judea, end of last century.
67. Modern French embroidery in ribbands and silk for dress trimmings.
MISS E. J. WATT.
68. Piece of lace, old.
69. Cope, old.
70. Fragment of tapestry, old.
SISTERS OF THE HOTEL DIEU, Montreal. (See Notes).
71. Cope, 18th century.
72. Chasuble, 1838, worked by Sisters.
73. Altar cloth, worked by lady boarders, before 1771.
74. Purse, 1730.
75. Frame in bead work, 1832.
76. Frame embroidered in silk.
77. Canadian carpet embroidered in homespun wool.
78. Woollen blanket, woven in the convent,
- { 79.
80. Three samples of rag carpet.
81.
- GREY NUNS, Montreal,
82. Embroidered waistcoat, belonged to Deshalaberry.
MRS. C. MACDOUGALL.
83. Sample of Buckingham lace, now extinct and very valuable.
MRS. C. HATTON.
84. Sample of all hand work, old and valuable.
85. The same.
LADY HINGSTON.
86. Turkish bead sash or girdle, very old.
MRS. SPRAGGE.
87. Quilt, made by an English soldier while a prisoner in Malta. There are 29,000 pieces of cloth, representing every regiment of the English Army. It is all hand sewn, and took over three years to design and make.
MRS. CHARLES H. NELSON.
88. Initials in tambour work, and Renaissance stitch.
Artist—MADAME J. H. LARIVIÈRE.
89. Screen, Begonias.
90. Panel, Daffodils.
91. Table cloth, Begonias.
All original designs worked from growing flowers.
MRS. G. W. SIMPSON,
92. Louis XV. embroidery. Waistcoat (half), satin, semée with rosebuds, scroll and floral border and pocket. Paris, about 1740. (From parish church near Quebec.)
MR. W. D. LIGHTHALL.
93. Fine old lace handkerchief.
DR. R. WILSON.

94. Three strips of embroidery and insertion. 122. 3
95. One strip of embroidery, silver and red. 123. 3
96. Two strips of embroidery, silver on white. 124. 3
97. Two d'oyleys, silver and red, 125. 3
98. Ten lace d'oyleys, drawn. 126. 3
99. Two square d'oyleys, drawn. 127. 3
100. One small tablecloth.
101. One sideboard cloth. 128. 3
102. Five pairs lace towel ends. 129. 3
103. One single end, lace. 130. 3
104. One pocket, worked in Russia for Industrial Rooms, Moscow. 131. 3
- The DOUKHOBOR INDUSTRIAL COMMITTEE, under National Council of Women. 132. 3
105. One costume, made and worn on Sundays by the Doukhobor women in our North-West, composed of undergarment, stockings, shoes, skirt, woollen apron, print jacket, velvet jacket, cap and knitted toque. 133. 3
106. Two d'oyleys, made by Doukhobor women. 134. 3
- DOUKHOBOR INDUSTRIAL COMMITTEE. 135. 3
107. One copper bowl. 136. 3
108. One belt. 137. 3
109. Two wooden spoons. 138. 3
110. Two pairs woollen gloves. 139. 3
111. Girl's apron with shoulder straps. 140. 3
112. Handkerchief worked with M.
113. White apron, with lace drawn work.
114. Towel with lace ends.
- Work of DOUKHOBORTSI.
115. a. 3 Strips of embroidery and insertion. 141. 3
- b. 1 Strip silver on red. 142. 3
- c. 2 Strips silver on white.
- d. 2 D'oyleys, drawn.
- e. 10 Lace d'oyleys, drawn.
- f. 2 Squares. 143. 3
- g. 1 Small tablecloth.
- h. 1 Sideboard cloth.
- i. 5 Pairs lace towel ends. 144. 3
- j. 1 Single roll.
- k. 1 Pocket, worked in Russia for Industrial Rooms, Moscow. 145. 3
116. One costume, Doukhobor woman. 146. 3
- DOUKHOBOR INDUSTRIAL COMMITTEE. 147. 3
117. a. Copper bowl. 148. 3
- b. Belt. 149. 3
- c. 2 Wooden spoons. 150. 3
- d. 2 Pairs gloves, wool. 151. 3
- e. Girl's apron with straps. 152. 3
- f. Handkerchief. 153. 3
- g. White apron, drawn work.
- h. Towel lace ends. Made by Doukhobors in North-West. 154. 3
- MRS. FITZGIBBON, Toronto.
118. One piece English darned lace. 155. 3
- MISS MACKEAND.
119. Portiere of silk catalogue. Made by Grey Nuns. 156. 3
- MRS. C. SPRAGGE.
120. Satin Quilt, pale blue, embroidered.
- MME. J. R. CHAGNON.
121. Tablecloth, Oriental embroidery done by an English lady 76 years of age.

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122. Small panel of embroidery of fish scales and silk,
MRS. G. B. BURLAND.

- 123. Navajo blanket.
- 124. Navajo saddle blanket.
- 125. Navajo blanket.

MRS. W. MARKLAND MOLSON.

- 126. Pair of court lappets of Brussels lace and one strip of Brussels lace, believed to be 200 years old.
- 127. 6 pieces of Mexican work, made in a convent in Mexico.

MRS. C. F. DEACON.

- 128. One lace (Malines) wedding dress, over 150 years old.
- 129. One wedding veil, over 150 years old.
- 130. One gold embroidered scarf.

MRS. BELASCO.

- 131. Two tapestries, representing birds and flowers. Screen forms, mounted on tripod, about 100 years old.

Mlle. M. LAROCQUE.

- 132. One pink gown, all hand made.
- 133. One brocade gown, all hand made.
- 134. One hand embroidered petticoat.
- 135. Three fichus, hand embroidered.
- 136. One blonde scarf.
- 137. One hand embroidered baby's dress.
- 138. One hand embroidered baby's waist.
- 139. One hand embroidered bag.
- 140. One yellow crape Chinese shawl, reversible embroidery.

All over 75 years old. Garments worn by Catherine Torrance in early part of century.

MRS. N. W. TRENHOLME.

- 141. Strip of Swedish needlepoint, very old.
- 142. Bureau cover, white drawn linen with Dresden China floral design, specially noteworthy for the harmony of color.
- 143. Swedish tapestry strips. See note.

MRS. JOHN MCDUGALL.

- 144. Brussels lace handkerchief needle point, made specially for the Queen of Belgium.

MRS. THOMAS DRUMMOND.

- 145. Piece of lace veil hand work, 1842.
- 146. Lace handkerchief.
- 147. Worked handkerchief.
- 148. Handkerchief border of hairpin work.

MRS. E. P. HANNAFORD.

- 149. Skirt, veil and scarf, hand embroidery. Worn as a wedding dress in 1812.
- 150. Black Maltese lace shawl.
- 151. Tatting. Made by Irish peasant.
- 152. Wire thread black Valenciennes lace.
- 153. Old lace.

Mrs. C. MACDOUGALL.

- 154. Screen, tapestry work, representing Don Quixote, 1820.

MDE. J. O. GRAVEL.

- 155. Collarette, fine muslin, 100 years old.
- 156. Collarette, embroidery, hand worked on tulle, 100 years old.

157. Collara, hand embroidered, 100 years old.
MLLE A. LAROCQUE, Chambly. 187
188
158. Russian embroidery.
MRS. LAMBERT. 189
190
191
192
159. Set in Valenciennes.
160. Piece Malines lace.
161. D'Aubusson tapestry. 193
162. Two *Ceintures Fléchées*. 194
- MME A. BOYER.**
163. Parasol cover, Brussels application. 195
MME AMOS.
164. Torchon lace (on loom). 196
MME F. X. CHOQUET. 197
165. Lace collar.
MME E. OSTIGNY, St. Hyacinthe. 198
166. Silk banner, Hebrew letters, 200 years old, Jerusalem. 199
167. Ancient cotton print.
MR. D. A. ANSELL. 200
168. Embroidered shawl from Delhi, India.
MRS. MACVICAR. 201
169. Embroidery in outline, wools on twilled grey cotton sheeting, designed and executed by Wm. Morris & Co., Ltd., London, Eng., 6 feet by 5.
MR. D. A. P. WATT. 202.
203.
204.
170. Modern Venetian point lace handkerchief in silk, valued at \$25.00. 205.
171. Representation of the Annunciation in silk and gold, on white satin; copy of an old English tapestry, valued at \$50.00. 206.
SISTERS OF ST. MARGARET. 207.
208.
172. Lady's dress of the 18th century, black net work, with chenille. 209.
173. Gentleman's white silk embroidered waistcoat of the 18th century. 210.
211.
212.
- HON. MRS. WAUD.**
174. Knitted quilt. 213.
MINA OLLERHEAD, Newfoundland. 214.
215.
175. Greek netted cap.
176. Work bag, embroidered at Bethlehem of Judea, beginning of century. 216.
MRS. W. A. PHILLIPS. 217.
177. Porcupine quill embroidery table top.
MISS E. G. JOHNSTONE. 218.
178. Point lace lappet.
THE MISSES DINNING. 219.
179. Embroidery by the Countess de Villeroy, 1815. 220.
MDE. ROUER ROY.
180. Old needlework. 221.
MRS. F. ROLLAND. 222.
181. Six d'oyleys. 223.
182. One cushion top. 224.
183. Two pincushion tops. 225.
184. Two dish collars. 226.
185. Bath mit.
186. One bag.

187. Large d'oyley.
 188. One collar.
 189. Wide edging, 4 yards.
 190. Medium edging, 3 yards.
 191. Medium edging, 2 yards.
 192. Narrow edging, 1½ yards, all knitted lace.

MRS. JAMES BARRY

193. Old embroidery from Rhodes.
 194. Drawn work over 200 years old, Sicilian.

MRS. HUGH MCKENNAN.

195. Embroidered tablecloth.

MRS. REDPATH.

196. Shoes, embroidered porcupine quills.
 197. Rug, hand-made, by Acadian women of Cape Breton.

MDE. BELLEMARE.

198. Ceinture fléchée and the method of the ceinture fléchée stitch.
 199. Two pairs of chamois shoes embroidered by the North West Indians.
 200. Jacket, black lace, embroidered in black silk (Honiton lace), worked by Mde. Rottot 26 years ago.
 201. Sleeve ruffles (Honiton).
 202. Handkerchief, drawn work.
 203. Old fichu, Chantilly lace.
 204. Old canvas, embroidered by the mother of Dr. Rottot.

MDE. ROTTOT.

205. Table cover, Honiton lace.

MDE. RAYMOND.

206. Cape.
 207. Pair stockings.
 208. Petticoat.
 209. Baby's shoes, stockings and jacket.
 210. Bead basket.
 211. Tea-service, headwork.
 212. Dress made and cut out by the Blind.
 Made by THE BLIND OF NAZARETH ASYLUM.
 213. Piece of East-Indian work.
 214. Mouchoir case.
 215. Handbag, green silk and Berlin wool.

DAVID MCCORD.

216. Yellow China crape shawl, with fringe and violet and rose flowers and leaves, 175 years old.
 217. Small beaded bag representing harvesting, 150 years old.
 218. White lace, point d'Esprit.
 219. Small Chantilly lace jacket (black).

MELLE. MARIE CHARLEBOIS.

220. Patch work quilt 60 years old.

MISS BAIRD.

221. Child's cap, knitted by an ancestress of the Papineau family.
 222. Quilt, hand-made by Madame Trudeau in 1825.

MDE. JOSEPH BEAUDRY.

223. Loom for working guipure lace.
 224. Two pairs of stockings.
 225. Pair of shoes.
 226. Albstockings in lace (priests' wear)

227. Embroidered cope.
 228. Samples of colored lace.
 REVEREND SISTERS OF THE GOOD SHEPHERD.
 229. Samples of embroidery for initials, monograms, etc.
 Made by MELLE GRANDIDIER.
 230. Guipure lace curtain.
 231. Guipure lace.
 232. Lace curtain.
 233. Surplice.
 234. Pair of embroidered scapulars.
 235. Small hammock.
 236. Pair woollen stockings.
 237. Pair cotton stockings.
 238. Necktie, black wool.
 239. Small work box.
 240. Woven silk quilt.
 241. Circular towel, flax linen.
 242. Napkins, flax linen.
 243. Carpet, wool woven, green and black.
 244. Comforter.
 245. Quilt.
 246. Soap.
 247. Pair leather shoes.
 248. Cap, embroidered black silk.
 249. Spinning wheel and process of spinning with distaff.
 250. Weaving loom.
 251. Woven blanket.
 252. Small mattress.
 SISTERS OF MERCY.
 253. Drawn table cover.
 MISS G. GERIN.
 254. Embroideries and laces.
 SISTERS OF THE CONGREGATION VILLE MARIE,
 Monklands.
 255. Embroideries, laces and drawn work.
 SISTERS JESUS-MARIE, Hochelaga.
 256. One netted quilt.
 MRS. J. O. CUTHBERT.
 257. Hand embroidered vest about 150 years old.
 MRS. BELASCO.
 258. Bolero, Renaissance lace.
 MELLE. REMILLARD.
 259. Piece of embroidery, long point silk on a silk ground, showing figure of woman representing charity. Worked about 1805 by Mde. William Mason, née Emilie Turgeon, then 15 years old.
 MDE. PROVENCHER.
 260. Work done by North-West Indians.
 MDE. L. A. BOYER.
 261. Silk dress, hand worked, over 100 years old.
 MISS U. O. THOMPSON.
 262. Spanish lace mantilla, bought in Spain in 1750.
 263. Hand made embroidery, 1848.
 264. Alphabet on canvas, embroidered in silk, 1840.
 MRS. M. DAVIS.

265. Printed satin decorative pieces, painted in indelible dyes, preserving both the transparency and texture of the satin. Design not original.

MRS. PENNINGTON.

266. Embroidery done by coolie woman, Island of Jamaica.

267. Centre piece, lace work, with native ferns.

MRS. W. H. DRUMMOND.

268. Old lace, 1740. "Valenciennes," "Point à Alençon" and "Dentelle Bourdalaise," of which the stitch has been lost for many years.

269. Tapestry or picture in needlework. "Faust and Marguerite."

270. Tapestry, "The Easter Morn."

MR. DE B. MACDONALD.

271. Embroidered and drawn bed linen, made in the city. See secretary.

MRS. SHAGHNESSY.

272. Crocheted and cross-stitch afghan, made 30 years ago in New York.

MRS. W. MARKLAND MOLSON.

273. Italian curtain. (See notes.)

274. Piece of Donegal rough embroidery. (See notes.)

MR. D. A. P. WATT.

275. Piece of silk catalogue. (See notes.)

276. One Russian apron.

MISS SKELTON.

277. Embroidered pocket, 1800, showing where the idea of our present embroideries on white linen came from.

278. Needle work picture. "Fort of Chaumbly," by Mrs. John Hall, 1800.

279. Map of England, by Miss Gamble, 1780, silks on white satin with wreath of natural emblems.

280. French waistcoat, green, spangled and embroidered on silk and ribbon work, belonged to Sieur de le Pailleur.

281. English waistcoat in white silk with colored embroidery, belonged to Captain John Morrison.

MRS. LINDSAY.

282. Two pieces Bulgarian embroidery.

MRS. H. MACCULLOCH.

283. Embroidered stole, worked by Mrs. D. A. Barrett.

REV. MR. MACKAY, Ottawa.

284. Embroidered stole, worked by Mrs. D. A. Barrett.

MISS CODE, Ottawa.

285. Purse or bag, belonged to the family of Margane de la Valtrie, whose last descendant in 1772 married the Hon. Charles Gaspard Tarieu de Lanaudière.

286. Ceinture fléchée, 1790.

MR. CHARLES DE LANAUDIÈRE.

287. Linen tea cloth.

MR. ARTHUR PLIMSOLL.

288. Court Costume Louis XVI. (about 1780), belonged to Michel-Eustache-Gaspard Chartier, Marquis de Lotbinière, seigneur of Vaudreuil (Beauce) Hocquart, Alainville, etc., engineer of Fort Carillon.

MRS. ROBERT W. HARWOOD.

289. Italian lace, very rare.
MISS CH. DUPRE.
290. White linen quilt, drawn work and embroidery.
MRS. R. HARROWER.
291. Lace bolero.
MISS BRADFIELD.
292. Baby's dress.
293. Baby's dress.
294. Baby's cap.
These three show the needlework of eighty years ago.
MISS S. A. PHILLIPS.
295. Needlework picture, "Finding of Moses." Over 100 years old. Worked in 1799 by Mrs. Mary White, mother of the English poet, Henry Kirke White.
MONTREAL LADY.
296. Italian bed-spread, early 18th century, a most beautiful example
HON. GEORGE A. DRUMMOND.
297. Fine Irish lace.
MME J. R. THIBAUDRAU.
298. Flemish tapestry, 15th century. Subject, Diana and Aeneas. A beautiful example of the best period of tapestry weaving. Note the clear brightness of the colors.
299. Japanese wall hanging, embroidered. Early 19th century.
300. Japanese silk tapestry. Chinese classical subject, 18th century.
301. Japanese silk tapestry. Subject, clouds, leaves, etc. Early 19th century.
302. Chinese robe, silk embroidered.
303. Pair of Chinese skirts, silk embroidered. Note the introduction of what we call smocking.
304. Embroidered table cloths, made by the Monks of the Island of Rhodes, 16th century.
305. Modern Japanese embroidered wall hanging. Peacock and floral design. See notes.
306. Antique embroidered Damascus table cloth. Red velvet ground with a dark border and a geometrical pattern heavily padded and worked in satin stitch, in yellow floss.
307. Persian block printed calico.
SIR WILLIAM VAN HORNE.
308. One waistcoat, in use about 1765. Belonged to Major Louis Ignace de Salaberry, father of Col. de Salaberry, hero of Chateauguay.
MRS. C. MACDOUGALL.
309. Cashmere shawl, green centre, oblong.
MISS EGLAUGH.

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Section B.—Wood and Metal Work.

Sale Exhibits.

	PRICE.
1. Queen Anne cruet stand, before silver was lettered	\$ 50.00
MISS GRACE ROBERTSON.	
2. Ancient Louis XIV clock	60.00
3. Ancient Persian ewer, basin and tray	20.00
4. Empire "Ormolu" clock	75.00
5. French Renaissance gridiron	4.00
6. Empire Candlesticks	15.00
7. Ancient Jewish lamp, 16th century	18.00
8. Ancient Spanish wood carving, representing St. Joseph and the Child	10.00
9. Old English mahogany clock	50.00
10. Lower part of Dutch bird cage, 17th century (hand reponssé)	10.00
PAUL BEAU & Co.	
11. Marqueterie tray	5.00
12. Marqueterie tray	3.00
13. Grandfather's clock case.	1.50
14. Bee clock case	2.00
15. Box for photos	5.00
16. Playing card box	1.50
17. Playing card box for two sets of cards	2.00
18. Box for stamps	1.00
19. Box for stamps	1.00
20. Match holder	1.00
21. Pair of sides for blotter If made up into blotter	2.00 5.00
22. Carve' stool	10.00
23. Carved panel	5.00
E. M. CRAWFORD.	
24. Moorish electrolier lantern	44.00
25. Moorish electrolier lantern	37.00
26. Wrought iron lantern	13.50
27. Wrought iron lantern	14.25
28. Japanese lantern	20.00
GARTH & Co.	
29. Chip carved card box in red cedar	2.00
30. Chip handkerchief box in red cedar	4.00
31. Relief carved pipe	4.50
E. CAMERON EDWARDS.	
32. Picture frame	10.00
33. Picture frame	5.00
34. Box	10.00
MISS E. M. FISHER.	
35. Child's head, pyrography	7.00
36. Head	10.00
37. Panel	10.00
38. Tray	3.50
E. A. D. HERMING.	
39. Silver teapot. Time of George IV., 1820	90.00
40. Bronze vase inlaid with gold	35.00

41. Battersea enamel vase, old	\$15.00	81.
MRS. CHARLES H. NELSON.		
42. Fleur de lis camphor wood chest	10.00	82.
43. Wall box	2.00	
ELIZABETH HASKETT.		
44. Chest (walnut)	17.00	83.
45. Tabouret (oak)	15.00	84.
46. Palm stand (butternut)	12.00	
47. Large box (oak)	7.00	85.
48. Large box (butternut)	5.00	
49. Box (ebonized mahogany)	4.00	86.
50. Photo bracket (walnut)	4.00	87.
51. Photo frame	2.00	88.
52. Footstool (oak)	5.00	89.
53. Teapot stand	2.00	90.
54. Fish	2.00	91.
JAMES W. LAIDLAW.		
55. Bellows carved by Miss Stevenson	3.50	92.
56. Frame carved by Miss Stevenson	1.50	93.
MRS. HENRY FRY.		
57. Carved hall chairs	4.00	94.
58. Occasional table (carved)	8.00	
59. Box (poker work)	2.75	95.
Artists, FRAULEIN WETTERLAND and MISS JENNER.		
60. Oil lamp	10.00	
R. M. HANNAFORD.		
61. Book-case	12.00	
62. Table	9.00	
63. Fern box	5.00	
HELEN BAKER.		
64. Hat stand	150.00	
65. China cupboard	250.00	
66. Writing desk	250.00	
MRS. MILES WILLIAMS.		
67. Old Flemish repoussé plaque	25.00	
68. Very old mahogany octagonal Sheraton wine cooler. Very rare	85.00	
69. Antique dower chest. Tudor period. Very fine and rare example	80.00	
70. Antique Marie Antoinette gilt chair. A museum piece	45.00	
71. Genuine 16th century suit of chain and plate armour. Damascened. With shield and two-handed sword	225.00	
72. Old Sheraton quarter circle corner stand in mahogany	35.00	
73. Fine old Sheraton dressing table. Exceedingly rare and valuable piece	70.00	
74. Antique Dutch marquetry inlaid side chair, with ormolu moulding	25.00	
75. Leather screen. Reproduction of old painted leather	180.00	
76. Enamelled Turkish tray on brass	10.00	
77. Reproduction of antique arm chair. Original in the Nuremberg Museum	75.00	
78. Engraved dish	15.00	
79. Enamelled flower vases	each,	
80. Old Clementi pianoforte, made in the beginning of the 19th century. Clementi, an Italian musician of the 18th century, resided in London, Eng., and formed a partnership with an English gentleman named Goddard.	7.25	
CASTLE & SON.		

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81. Picture frame in Italian Renaissance (two portraits) \$50.00

82. Picture frame, designed and executed (without centrepiece) by Ph. Proulx 30.00

Artist, PHILIPPE PROULX.

83. Pokerwork taboret 8.00

84. Pokerwork fancy shelves 5.00

MRS. W. J. DRAYNER.

85. Renaissance paper rack 15.00

PETER MORIN.

86. Piano bench 12.00

87. Corner bracket 7.00

88. Bowl 2.25

89. Bowl 2.25

90. Frame 3.25

91. Frame 3.25

92. Frame 3.25

93. Frame 3.25

94. Card basket 3.50

Artist, MRS. MURRAY.

95. Wardrobe copied from antique.

CERINI

Section B. - Wood and Metal Work,

Loan Exhibit.

- | | |
|---|-----|
| 1. Gold-headed cane. | 29. |
| 2. Indian silver pot or jardinière. | 30. |
| MISS GRACE M. ROBERTSON. | |
| 3. Silver bracelet made by Haidah Indians, B.C.,
from trade dollars; pattern, conventional Beaver. | 32. |
| 4. Candlestick, used by Champlain. | 33. |
| MRS. HARRINGTON. | |
| 5. Carved mahogany arm chair, old English Chippen-
dale pattern. | 34. |
| R. TAIT MCKENZIE, M.D. | |
| 6. Mosque lamp, brass, pierced and engraved, with
inscription, partially damascened with silver.
Old Persian. A good example. | 35. |
| MR. D. A. P. WATT. | |
| 7. Old mahogany tea caddy. (See notes.) | 36. |
| MRS. KERRY. | |
| 8. Canadian chair, about 150 years old. | 37. |
| MONTREAL LADY. | |
| 9. Wood carved panel. | 38. |
| KÖENIG, Boston. | |
| 10. Pewter porringer. | 39. |
| MISS M. J. SANBORN. | |
| 11. Old silver sugar bowl. | 40. |
| 12. Six Apostle spoons. | 41. |
| 13. Silver salver. | 42. |
| 14. Japanese mirror. | 43. |
| 15. Cloisonne vase. | 44. |
| MR. HENRY TIFFIN. | |
| 16. Carved panel. Designed and carved by Mr. Kurrle,
of Montreal. | 45. |
| 17. Bracket lantern. Designed by Mr. Kurrle, and
chased by Alex. Bruce, of Montreal,
THE ROBT. MITCHELL CO., LTD. | 46. |
| 18. Study of a chestnut leaf. | 47. |
| 19. Butternut panel. | 48. |
| E. CAMERON EDWARDS. | |
| 20. Carved horn bowl from Queen Charlotte's Island.
Forty years in present owner's possession. | 49. |
| 21. Very old carved horn bowl, made by Queen Char-
lotte Island Indians, for holding oil. | 50. |
| 22. Slave killer or fish killer, made by Alaskan Indians. | 51. |
| 23. Horn spoon made from the wild goat's horn, Rocky
Mountains. | 52. |
| 24. Poi bowl from Sandwich Islands. | 53. |
| 25. Carved bucket made from a section of the red fir
tree, and used for holding dried fish. | 54. |
| 26. Russian samovar, including tray, bowl and chimney. | 55. |
| 27. Brass hot water pot, Russian work. | 56. |
| 28. Copper bowl, Russian work. | 57. |
| | 58. |
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| | 73. |

29. Russian cup, copper.
30. Alaskan bowl of red fir, for fish, etc.
31. Spoon, Mexican silver, filigree work.

MRS. W. MARKLAND MOLSON.

32. Rosewood chair.
33. Spanish walnut chair.
34. Silver urn.

MRS. C. E. SPRAGGE.

35. Camphor wood chest.
36. Wall box.

MISS HASKETT.

37. Silver tea pot, Georgian, 1792.
38. Punch ladle, Georgian, made from half crown piece of 28th year of Charles II.
39. First Empire chair. Rosewood, inlaid with brass.

MR. WOTHERSPOON.

40. Mahogany washstand.
41. Mahogany cradle.
42. Inlaid frame, modern Tunbridge Wells ware.
43. Copper candlestick.
44. Copper snuffers.
45. Copper urn.
46. Spanish knife, bone, inlaid with brass.
47. Carved bog oak cross. Irish.
48. Carved Chinese box containing eight discs mother of pearl, also carved.
49. Copper Japanese plaque with gold relief pattern.

MRS. JAMES H. PECK.

50. One frame, Murhayrabich.
51. Hammered iron frame, Sicilian work, 17th century.
52. In above frame, heavy bronze casting, Madonna and child, Italian, 17th century.
53. Brass casting for ornamenting a casket, early 17th century.
54. Piece of carved wood from high altar of old parish church. Not later than beginning of century.
55. Old Canadian lamp.

MR. WILLIAM MCLENNAN.

56. Filigree spoon from Bethlehem of Judea.
57. Silver spoon from Jerusalem.
58. Silver spoon from Tientsin, North China.

MISS MACVICAR.

59. Silver brooch made of Chinese finger shield.

MISS J. G. MACVICAR.

60. Silver cup and saucer made of Mexican dollars.

MR. D. A. ANSELL.

61. Swiss wood carving. *a* Birds; *b* Bear.

MRS. R. C. SMITH.

62. Welsh chest, more than 150 years old.
63. Welsh chair, age not known.
64. Carved oak settle.
65. Early English chair, mahogany inlaid with brass.
66. Early Venetian chair, rosewood inlaid with brass.
67. Old Sheffield candlesticks (Queen Anne).
68. Dutch candlesticks.
69. Antique copper urn from Wales.
70. Antique copper urn from Sheffield.
71. Antique brass incense burner from old altar in Paris.
72. Siamese silver beetle box.
73. Bhuddist idol from Siam.

MRS. T. S. MCWILLIAMS.

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75. Bronze incense burner. Chinese. 109
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- ROBERT J. WICKENDEN. 142

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MRS. DE BELLEFEUILLE MACDONALD.
109. Side dish (old silver).
MRS. DE LOTBINIÈRE HARWOOD.
110. Marqueterie. "Spanish Dance." Inlaid wood.
Florentine.
111. Mother of Pearl. Hand carved. "The Last Sup-
per."
112. Animals, carved by Swiss children.
MRS. ARTHUR MERRILL.
113. Candlesticks, in bronze, made for the Polish market
after the ladies sacrificed their jewels as a war
fund.
MRS. DE BELLEFEUILLE MACDONALD.
114. Model of ship, carved from block of wood with a
penknife and chisel.
MR. HARRY PECK.
115. Teak wood chair.
MR. VASEY.
116. Old lacquer Japanese wine cup.
MRS. W. CRAIG.
117. Carved oak table.
118. Cedar chess table (chip carving.)
119. Walnut bellows, (old Italian design.)
120. Old silver "Paul Revere" porringer.
121. Bas-relief (bronze) Barye.
122. Marqueterie smoker's cabinet.
MRS. W. R. MILLER.
123. Ancient Norwegian wedding rings.
124. Inlaid pipe. India.
125. Bowl, enamel on copper, from Cairo.
126. Plaque, enamel on copper, from Cairo.
127. Plaque, enamel on copper, from Persia.
128. Tongs and two spoons, Russian enamel.
129. Spoon, German.
130. Spoon, Italian.
131. Spoon, Auvergne, France.
132. Small box, Norwegian, enamel.
MRS. FRANK D. ADAMS.
133. Grille.
134. Door knocker.
135. Coat hook (wrought iron.)
136. Lock plate.
JAMES WALKER HARDWARE CO.
137. Hall gas lamp.
138. Bracket and hanging lamp.
MR. R. M. HANNAFORD.
139. Table.
140. Paper rack.
141. Panel.
MISS L. A. GIRDWOOD.
142. Carved mahogany portfolio.
143. Carved chest, mahogany and camphor wood, with
copper trimmings.
144. Carved glove box.
145. Carved chest.
MR. P. H. GILBERT.
146. Carved chair from Bombay.
MRS. FRY.

147. Swiss carved wood salt stands.
148. Brass candlestick, made by little boy.

MRS. SKELTON.

149. Chair (Chippendale.)
150. Bas relief. Period Francis I.
151. Two pieces Devonport china.
152. Two pieces Coalport china.
153. Four salt cellars, George III.
154. Mustard pot, George III.
155. Pepper pot, George III.
156. Small silver tray.
157. Large silver tray.
158. Carved Indian pipe, Queen Charlotte Islands.
159. Carved Indian tomahawk.
160. Carved Indian pipe of peace.

MR. ANDREW A. MCCULLOCH.

161. War club of Thakambau, King of Fiji. Carved crucifix from Oberammergau.

MR. S. FINLEY.

162. Silver chalice from the sanctuary of the chapel and seigneurie d'Oudoumont, Liège, Belgium.
163. Very old crucifix in mother of pearl, ivory and silver.
164. Ancient missal, old red velvet.
165. Silver medallion and frame of vermilion.
166. Old silver medallion.
167. Silver lamp, 1625 (all belonging to the above mentioned place).

MDE DE BELLFROID D'OUDOUMENT.

168. Prie-Dieu, used by Comtesse de Beaujeu.
169. Rosewood table.
170. Rosewood chair.

MRS. J. W. DOMVILLE.

171. Old English clock.

DR. STEWART NICHOL.

172. Plate shelf.

MISS DAISY BELL.

173. Carved stick used in the dances of the Haidah Indians, British Columbia.

LADY DAWSON.

174. French ilaid table.

DR. J. C. NICHOL.

175. Mahogany chest, carved by P. Gilbert.

MRS. W. D. SUTHERLAND.

176. Small cabinet. Moorish carving.

Artist, A. F. DUNLOP, R.C.A.

177. Turkish brass ink horn.
178. Sugar basin, cocoanut and silver.
179. Pair Chinese carved vases.

MR. W. A. PHILLIPS.

180. Two silver cups, looted from Waterloo.
181. Necklet.
182. Bracelets.
183. Earring.
184. Brooch.
185. Norwegian box.

E. G. JOHNSTON.

186. Swiss carved writing table.

MRS. JEFFREY H. BURLAND.

187. C

188. A

189. K

190. C

191. M

192. G

193. M

194. C

195. W

196. P

197. T

198. C

199. C

200. C

201. C

202. C

203. S

204. B

205. S

206. S

187. Oak spinning wheel. Brought from Londonderry, Ireland, with his household effects by Samuel Archibald, Esq. He settled in Truro, Nova Scotia, in 1762, and the wheel has been the property of his family ever since.

MRS. J. S. ARCHIBALD.

188. Arm chair, which belonged to Delle Catherine Quevillon before her marriage with Mr. Papineau, celebrated June 6th, 1704.

189. Knives and forks which belonged to Mr. Joseph Papineau, Notary, before his marriage which took place in 1779.

190. Clock, which has belonged to the Papineau family for 120 years.

HON. A. C. PAPINEAU.

191. Medicine cupboard.

MISS OLGA ST. GEORGE.

192. George Washington silver medal, 1732.

193. Metal pendant. Indian work.

MR. JAMES S. BARNESLEY.

194. Cashmere jewelled work. Brought from India by the exhibitor in 1875.

195. Water bottle.

196. Plate for bottle.

197. Two goblets.

MR F. R. FOUNTAINE BROWN.

198. Carved cabinet.

Artist, MRS. HARRISON.

199. Chipped carved tray.

Artist, MISS F. M. ANDERSON.

200. Carved chair.

Artist, MISS F. M. ANDERSON.

201. Carved tabourette.

Artist, MISS F. M. ANDERSON.

202. Carved panel.

SCHOOL OF ART AND APPLIED DESIGN.

203. Savonarola chair from Florence.

204. Bracket with Florentine diavolo.

MR. HENRY FRV.

205. Silver Madonna and child, from the back of an ancient Italian book.

MRS. F. D. ADAMS.

206. Statue representing St. Anne. This was one of the first of its kind made in Canada. The religieuses of the Hotel Dieu kept it in the chapel of their second monastery. They still venerate it in their mortuary chapel in the interior of the cloister.

SISTERS OF THE HOTEL DIEU, Montreal.

207. Canadian chair of last century.
 208. Wooden statue, Virgin and child. Early Canadian carving, between 1660 and 1670.
 MR. THOMAS O'LEARY.
209. Carved table.
 210. Carved bowl.
 MISS BEATRICE HAMILTON.
211. Chip carved table.
 Artist, Miss F. M. ANDERSON.
 School of Art and Applied Design.
212. Brass mirror frame.
 MRS. A. PLIMSOLL.
213. Carved cocoonut, 1826.
 MRS. E. P. HANNAFORD.
214. Wrought iron guard for window box.
 215. Wrought iron lettered panel.
 216. Wrought iron stand.
 MECHANICAL DEPARTMENT, MCGILL UNIVERSITY.
217. Two photograph frames, photograph box, calendar (Pyrography).
 MISS RUTHERFORD
218. Indian drinking cup, St. Maurice Indians,
 MONTREAL LADY.
219. Specimens showing seven stages in the manufacture of silver spoons.
 220. Specimens of unfinished and finished silver hollow-work.
 221. Specimens of hand chasing on solid silver.
 222. Specimens of silver deposit work on glass and porcelain.
 223. Specimens showing a plated side dish in different stages of manufacture.
 224. Specimens of Dutch silver work.
 HENRY BIRKS & SONS.
225. Spanish brazier.
 226. Dutch copper loving cup.
 MRS. FAYETTE BROWN.
227. Hammered brass blotter.
 228. Small hammered brass tray.
 MISS TRILEAVEN.
229. Set of silver tea service, early Georgian, say 1725.
 THE MISSES MACINTOSH.
230. Dutch secretary.
 231. Book-shelf, made of the wood of the ship "L'Original," which was sunk in Quebec harbor and was under water for over a hundred years.
 232. Old mahogany screen.
 233. Old silver cake basket.
 234. Old silver tea-pot and cream jug.
 MRS. HUGH A. ALLAN.
235. Two Samoan battle axes.
 236. Samoan war paddle.
 237. Persian Hookah, inlaid silver on iron.
 238. Likeness of female, carved by Oregon Indians.
 239. Esquimaux bone carving.
 240. Carved cocoonut.
 241. Brass spittoons, East Indian.
 242. East Indian spice holder.
 243. Nubian pillow.

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244. Egyptian vase and coffee cups.
 245. Ancient French halberd, dug out of the fortification wall of the city of Montreal.
 246. Paddles from the Society Islands.
 247. Priest's wand, New Zealand.
 248. Paddle spear, New Zealand.
 249. Drawing on a walrus tusk.

NATURAL HISTORY SOCIETY.

250. Scotch snuff box.
 251. Quech, a Scotch drinking vessel, said to have been owned by Rob Roy.

MRS. M. G. URIE.

252. Iron hanging lamp, Nuremberg.
 253. Carved figure, Heidelberg.

A. D. BLACKADAR, M.D.

254. Brass teapot (Benares).
 255. Wood frame, Swedish photos.
 256. Iron brooch.
 257. Iron teapot.
 258. Idol from Monkey Temple, Benares.
 259. Spoon, Poker work, Sweden.
 260. Swedish bowl,
 261. Pewter plaque, Sweden.

MRS. JOHN MCDUGALL.

262. Sheraton dressing table.
 263. Sheraton toilet glass.
 264. Old Irish tea-caddy table.

MRS. F. H. MATHEWSON.

265. Fretwork frame.

MRS. FRANK REDPATH.

266. Paper-cutter, carved with a knife by a Norwegian peasant on Hardanger Fjord.

MISS COUPER.

267. Ancient sun dial, from Thibet.
 268. Thibetan god, worn on the breast.
 269. Indian god, cut out of a solid block of ivory.
 270. Turkish coffee cup, Constantinople.
 271. Metal Vase, from Tunis.

MRS. E. H. KING.

272. Five o'clock tray.

MRS. MURRAY.

273. Dutch 17th century chair.
 274. Tray of Benares Brass.

MISS LIGHTHALL.

275. Plaque, hammered Heidelberg metal.
 276. Burnt wood panel, Heidelberg Castle.
 277. Carved wooden bear, from Giessbach, Switzerland
 278. Rosary, Lake Maggiore, Italy, (submarine chest-nuts).
 279. Carved Chinese ornament for a lady's dress.
 280. Hammered brass lion of St. Mark's, Venice.
 281. Inlaid table, Bellagio, Italy.
 282. Blotter, Bellagio, Italy.
 283. Hammered brass Indian cup.
 284. Carved wood bracket, Venice.
 285. Carved cocoanut basket, Jamaica.
 286. Inlaid wood photograph frame. Italy.

DR. GRACE RITCHIE-ENGLAND.

287. Indian totem pole.	342.
MR. H. TIFFIN.	
288. Beaten brass table, with carved wood stand.	343.
289. Carved wood teapot stand.	344.
MRS. LAMBERT.	(T
290. Sword in use in 1776 and following years during the American war against England and Canada, by Major Louis Ignace de Salaberry, father of Colonel de Salaberry, the hero of Chateauguay.	345.
MRS. C. MCDUGALL.	
291. Belgian brass lamp, 1643.	347.
292. One piece Belgian brass, 1710	348.
293. One piece Belgian copper, 1730.	349.
MISS MARION LAING.	
294. Dutch carved table, 1656.	350.
295. Dutch carved chest.	
296. Dutch chair, 1775.	
297. Dutch chair, rush seat.	351.
298. Louis XV. chest of drawers.	352.
299. Credence cupboard.	353.
300. Dutch clock.	
301. Wooden hinge spoon, carved.	
302. Carved Wooden bracket for utensils, 1627.	
303. Brass kettle.	354.
304. Two very large round brass dishes.	
305. Brass warming dish in three pieces.	
306. Brass caldron.	355.
307. Brittany brass bowl.	356.
308. Belgian brass milk pot.	357.
309. Seven branch brass candlestick.	358.
310. Brass bowl, Lion's paws.	359.
311. Brass lantern.	360.
312. Brass long-handled ladle.	361.
313. Brass lamp.	362.
314. Brass candlestick.	363.
315. Two brass perforated ladles, long handles.	
316. Two brass irons, coal heaters.	364.
317. Copper boiler, depressed cover, with handle.	365.
318. Copper Dutch oven.	366.
319. Small copper cauldron.	367.
320. Large copper kettle.	368.
321. Spider.	369.
322. Copper kettle, hinge spout.	370.
323. Large copper caldron.	
324. Two tall candlesticks.	
325. Copper lantern.	
326. Pewter plate with coat of arms.	
327. Pewter plate with border.	
328. Pewter stew pot.	
329. Pewter ink pot.	
330. Pewter candlestick.	
331. Pewter Apostle spoon.	
332. Five pewter spoons.	
333. Pewter pepper pot.	
334. Pewter jug.	
335. Pewter bowl.	
336. Copper water jug.	
337. Copper coffee jug.	
338. Copper tea pot.	
MONTREAL LADY.	
339. Old silver candlesticks.	
340. Nutmeg grater (silver).	
341. Gorget.	
MRS. DURNFORD.	

- wood stand.
- ring years during
England and Canada.
alaberry, father of
of Chateauguay.
- ils, 1627.
- s.
s.
- handles.
th handle.
342. Carved horn spoon, made by Haida Indians, Pacific Coast.
343. Chief's rattle (Haida).
344. Walking stick, carved by Sioux Indian.
(The) PETER REDPATH MUSEUM, McGill University.
345. Transparency.
DR. GEORGE DAWSON, Ottawa.
346. Three pieces wrought iron.
MCGILL UNIVERSITY SCIENCE DEPT.
347. Donkey chair.
348. Bead purse. The Nile.
349. Bead Koran holder. The Nile.
MRS. HERBERT WALLIS.
350. Silver watch, with Tortoise shell case, inlaid with
salon; watch came from Mr. Cheffinch, a gentle-
man of the Court of Charles II.
351. Chippendale stand to hold the watch.
352. Court sword with Bourbon Arms, 18th century.
353. Snuff box, painting thereon, "Torn," by S.
Rudin; patronized by H.R.H. The Duke of
Sussex and Prince Leopold. From the Hayden
family.
354. Old French spearhead, found near St. Urbain and
Sherbrooke streets.
G. DURNFORD.
355. One metal casket, iron and silver inlay.
356. One metal tray, iron and silver inlay.
357. One brass tray.
358. One wood table.
359. One chair.
360. One panel wrought iron work.
361. One leather-covered chair.
362. Two leather chair seats.
363. One hide shield.
HON. G. A. DRUMMOND.
364. Silver bread basket, 150 years old.
365. Embossed silver mug.
366. Hammered silver goblet.
367. Case containing 1 dozen oyster and 2 pickle forks.
368. Claw sugar tongs.
369. Marrow spoon.
370. Pair dishes, antique atyle.
MRS. ALFRED BELASCO.

Section C.—Ceramics, Pottery and Glass

Sales Exhibits.

	PRICE.	
1. Bonbonnière, roses	\$ 6.00	
2. Tray, blackberries	3.00	
3. Clock, cupids	10.00	
4. Plate, wild rose	(not for sale)	
5. Plate, roses	5.00	
6. Cup and saucer, gold design	5.00	
7. Cream jug, roses	2.00	
Artist, MISS MAMIE GORDON.		
8. Plaque of Bacchus, modelled tile underglaze	5.00	
9. Brown vase, underglaze	5.00	
10. Blue vase, underglaze	10.00	
Artist, MISS M. C. JORDAN.		
11. Very rare Mason plate, from a distinguished Canadian family	3.00	
12. Chelsea vase, 150 years old	25.00	
13. Old Delhi china	2.50	
14. Old Crown Derby, 80 years old	5.00	
15. Old Davenport cup and saucer	5.00	
16. Milk pitcher. Part of a set which was bartered by English traders for furs	1.50	
17. Clementson milk pitcher (exchange china)	2.00	
THE OLD CURIOSITY SHOP, 2412 St. Catherine St.		
18. Melon plague (roses)	13.00	
19. Salad bowl	8.50	
20. Sandwich tray	5.00	
Artist, MRS. A. B. J. MOORE		
21. Tankard	85.00	
22. Plate (daisies)	4.00	
23. Plate (clover)	4.00	
Artist, MRS. HENRY MILLER.		
24. 17th century carved ivory	12.00	
25. Spanish oil jar	12.50	
26. Antique Greek terra cotta	3.00	
27. Antique Greek terra cotta	3.00	
28. Etruscan head	10.00	
29. Italian pharmacy jar "Urbino"	5.00	
30. Italian earthenware plaque, 18th century	10.00	
31. 17th century Nuremberg bottle with allegorical figures	6.00	
32. Ancient Nuremberg jug	5.00	
33. Old Strasburg ewer and basin, time of Louis XV	10.00	
34. Collection of reproductions of ancient Greek and Roman cameos and medals, also medals of 15th, 16th and 17th centuries (5 trays).		
P. BRAU & Co.		
35. Small porcelain tea set. Six cups and saucers and teapot, about 300 years old, brought from Japan to Holland, where they were purchased by the owner.		
For set of six cups and saucers	25.00	
Teapot	12.00	

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36. Two Sèvres vases, decorated in "Lieu du Roi" and floral designs, figure panels. Marked letter G. between crossed L's. Artist Moxant, date 1759. Price, each \$ 75.00
37. Sèvres plate, head of Marie Antoinette in colors, and gold and blue borders. Chateau St. Cloud, 1846, painted by Debrie 15.00
38. Berlin vase, painted in figure subjects 80.00
39. Old Berlin cup and saucer, painted subject, Paul et Virginie 12.00
40. A delft vase, very rare shape, 250 years old 10.00
41. Two delft vases, 250 years old. Each 10.00
42. One delft vase, blue and white crow foot marks, 180 years old 15.00
43. One old delft vase, with cover 12.00
44. One red and blue delft plate, about 250 years old 18.00
45. One delft plate (rare coloring) 23.00
46. One delft plate, blue and white. 25.00
47. One delft plate, blue and white 15.00
48. Two delft plates, blue and white. Each 12.00
 CASTLE & SON.
49. Head 20.00
50. Landscape 10.00
51. Fishing 25.00
52. Reaping 25.00
 Artist, JOHN R. BIRD.
53. Jardinière and stand, chrysanthemums 50.00
54. Jardinière and stand, roses 30.00
55. After-dinner coffee pot 15.00
56. Small Persian vase 6.50
57. Brush and comb tray, roses
58. Individual chocolate pot, lustres 8.00
59. Chocolate cup and saucer, roses
 Artist, ELIZABETH E. A. CALDWELL.
60. Framed miniature 10.00
61. Posteresque plaque 7.00
62. Dessert plate 6.00
63. Sugar bowl and cream jug 6.00
64. Cup and saucer 4.00
65. Cup and saucer 4.00
66. Cup and saucer, roses
67. Berry bowl
68. Candlestick 2.75
69. Bon-bon box 6.00
70. Gipsey kettle 2.00
 Artist, FLORENCE L. HAGAR.
71. Tankard 40.00
72. Cup and saucer, yellow 4.00
73. Cup and saucer, blue 4.00
74. Vase, figure, Dawn 10.00
75. Persian shoe 2.50
76. Match holder 1.25
77. Photo holder 1.25
78. Match holder 1.25
79. Vase, flight of storks 10.50
80. Puff box 2.75
81. Tea strainer 2.50
82. Vase 4.00
83. Buttonhole holder 2.75
84. Bonbon miniature 9.00
85. Salad bowl 7.00
86. Persian salad bowl 6.00
87. Lustre slipper 2.00

88. Tray, lustre border, Evening	\$ 12.00
89. Small candlestick	1.50
90. Ariadne	15.00
91. Posteresque plaque	7.00
92. Portrait study	12.00
93. Half dozen plates, lustre and enamel (each)	3.50
94. Five o'clock tea set	12.00
95. Plaque 10.30	8.00
Artist, MARION C. McINDOE.	
96. Plaque, petunias	12.00
97. McKinley cup, blackberries	10.00
98. Flower vase, roses	7.00
99. Butter dish, green	5.00
100. Bonbon dish, roses	4.00
101. Cup and saucer, blue	3.00
102. Cup and saucer, green	3.50
103. Round plate, green	3.25
104. Pair salts, green	2.75
105. Card case, roses	2.25
106. Match box, roses	2.25
107. Tray, violets	6.00
108. Plaque, girl's head	10.00
109. Vase, spinning girl	11.00
110. Stamp box (blue)	1.25
111. Biscuit jar, brown	6.75
112. Plate, convolvulus	9.00
113. Vase, violets	4.75
114. Match hanger	1.50
115. One dozen dessert plates	40.00
Artist, MISS HANNAFORD (MRS. ALFRED BOULTBEE), Toronto.	
116. Satsuma vase	10.00
117. Very old Worcester plate (primroses)	8.00
118. Old Worcester plate	8.00
119. Crown Derby plate, red and gold	20.00
120. Old Swansea plate, roses	25.00
121. Crown Derby plate	8.00
122. Old iron stone plate (old Masons)	5.00
123. Crown Derby plate	8.00
124. Lowestoft plate	7.00
MRS. CHARLES H. NELSON.	
125. One soup set (one piece), old china, one bowl (the set)	18.00
MISS MARY M. CARRUTHERS.	
126. Copland cup (see notes)	25.00
MRS. CHARLES H. NELSON.	
127. Miniature on china	5.00
128. Miniature on china	5.00
129. Bonbon box (child's face)	3.00
130. Rose jar.	
131. Vase, lustre and gold	4.00
132. Fruit dish	4.00
Artist, MRS. D. CRAWFORD.	
133. Grape tray	10.00
134. Rose jardinière.	12.00
135. Fruit dish, open edge, roses	6.25
136. Salad bowl, green edge, roses	6.75
137. Salad bowl or berry dish	5.75
138. Card tray, hops	3.00
139. Vase, violets	5.25
140. Vase, roses	3.25
141. Vase, iris	2.75

142. Tea
143. Cak
144. Can
145. Nut
146. Whi
147. Pow
148. Cup
149. Cup
150. Cup
151. Cre
152. Rin
153. Pair
154. Pair
155. Bon
156. Pair
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157. Tea
158. Brus
159. Brus
160. Jug
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172. Vase
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142. Teapot, roses \$ 4.00
 143. Cake plate, primrose and forget-me-nots 3.25
 144. Candy or nut bowl 3.50
 145. Nut bowl, daisies 3.25
 146. Whipped cream bowl, roses 3.00
 147. Powder box, yellow daisies 2.50
 148. Cup and saucer, hawthorn 3.00
 149. Cup and saucer, yellow roses 3.00
 150. Cup and saucer, green, pink roses 3.25
 151. Cream jug, roses 2.90
 152. Ring tray, roses 2.25
 153. Pair salts, roses 2.50
 154. Pair shakers, roses 2.35
 155. Bonbon dish, roses 3.25
 156. Pair shakers, roses 2.35
 Artist, FRANCIS G. HESSON, Stratford.
 157. Teapot, cream and sugar 12.00
 158. Brush and comb tray 4.00
 159. Brush and comb tray 3.50
 160. Jug, violets 4.00
 161. Coffee pot 8.00
 162. Compote, underglaze blue 3.00
 163. Perfume bottle 3.00
 164. Plate, pine cones 5.00
 165. Cream and sugar 4.00
 166. Small ornament, dark brown 3.50
 167. Fern bowl 9.00
 168. Bonbon box 3.00
 169. Plate, yellow rose 3.00
 Artist, J. T. BERTRAM.
 170. Fern dish, roses 22.00
 171. Vase 1.00
 172. Vase, roses 5.00
 173. Vase, sweet peas 5.00
 174. Round vase, poppies 4.00
 175. Round tray 6.00
 176. Plaque 5.00
 177. Bread tray 5.00
 178. Tankard 11.00
 179. Jardinière, yellow roses 12.00
 180. Chocolate jug 7.00
 181. Bonbon box 3.50
 182. Plate, petunia 2.50
 183. Plate, shells 3.75
 184. Green cup and saucer 2.00
 185. Yellow cup and saucer 1.75
 186. Forget-me-not cup and saucer 2.00
 187. Gold, enamel cup and saucer 3.00
 188. Purple daisies cup and saucer 2.00
 Artist, MARY BURNETT, London, Ont.
 189. Salad bowl 7.00
 190. Pansy tray 5.00
 191. Geranium tray (Not for sale)
 192. Bonbon box 8.00
 193. Small hanging fern pot 3.50
 194. Tea tile 2.00
 195. Dish 2.50
 196. Jug, violets 3.00
 197. Cake plate 3.25
 198. Vase 1.50
 199. Loving cup 2.25
 200. Cigar tray 1.25
 201. Large jardinière 12.50
 202. Small jardinière 5.50

203. Large plates \$3.00 and \$3.50	\$ 6.50
204. Bonbon dish	2.10
205. Bread and butter dish, poppies	1.25
206. Bread and butter dish, violets	1.25
207. Vases, small chrysanthemums	3.50
208. Loving cup, currants	7.00
209. Tray, chrysanthemums	4.00
210. Two vases	1.75
211. Pin tray	.75
212. Tea caddy	3.00
213. Pepper and salt	1.50
214. Vase, roses	2.50
215. Rose bowl	4.00
216. Bonbon dish with cover	2.50
217. Salad bowl, grapes	6.00
218. Blue cup and saucer	3.00
219. Cup and saucer, forget-me-nots	2.00
Artist, ETHEL B. HENDERSHOT, London, Ont.	
220. Claret jug, grapes	10.00
221. Cake plate, berries	2.00
222. Tea set	8.00
223. Plate, currants	1.00
224. Plate, rose festoon	1.25
225. Tea cup	2.50
Artist MARY REGAN, London, Ont.	
226. Slipper	1.25
227. Plaque, reclining figure	
228. Plaque, two figures	
229. Plate, figure Ariadne	
230. Vase	
231. Golf club rack	6.00
232. Half panel for hall seat	
233. Glove box	2.75
234. Photograph frame	1.25
235. Photograph frame	1.50
236. Photograph frame	1.75
237. Photograph frame	1.75
238. Photograph frame	1.50
239. Small box	.25
Artist, GRACE HYMAN, London, Ont.	
240. Jardinière	8.60
241. Jardinière	6.00
242. Salad bowl	7.00
243. Half dozen plates (\$2.00 each), half doz.	10.50
244. Tray	5.00
245. Plate	3.00
246. Candlestick	1.50
247. Cup and saucer	3.00
248. Cup and saucer	2.00
249. Salt and pepper	1.75
250. Shoe	1.50
251. Toothpick holder	1.00
252. Salt and pepper	1.50
Artist, ALICE E. MCPHERSON, London, Ont.	
253. Jardinière, chrysanthemums.	15.00
254. Tray, pansies	8.00
255. Vase, geranium	8.00
256. Vase, roses	3.00
257. Box, hawthorn	3.50
258. Champagne cup and saucer	3.00
259. Ash tray	1.50
260. Pen rack	1.50
261. Vase, nasturtiums (Not for sale)	
Artist, C. MATTINSON, London, Ont.	

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Section C.—Ceramics, Pottery and Glass

Loan Exhibits.

1. A Florentine mosaic, by G. Ugolini, Florence. Three birds.
2. A Florentine mosaic, by G. Ugolini, Florence. Two birds on telegraph wire.
3. A frame in Venetian mosaic, containing miniature.
4. A vase in Favrile glass. Tiffany Glass Co., New York.

MR. GEO. ILES.

5. Mexican Idols, 150 years old. One red idol from excavations in the State of Vera Cruz dates from about 1550.

MR. D. A. ANSELL.

6. A china teapot, 18th century.

MRS. BELASCO.

7. Old English mug, 18th century.

MRS. J. G. GRANT.

8. Teapot.

9. Rookwood vase.

10. Tea caddie and plate (engraved.)

11. Plate, Indian china.

MRS. W. A. PHILLIPS.

12. Louis XIV bowl

MRS. AUGUST BOECKH.

13. A plaster relievo (date uncertain.)

COL. F. MINDEN COLE.

14. Gargoyle.

DR. STUART NICHOL.

15. Pair of cloisonné vases.

DR. J. C. NICHOL.

16. Old Spode teapot and tray.

17. Antique Welsh cup.

18. Old china figure (Welsh). The first Prince of Wales.

19. Glass vase. Ancient Phœnician.

20. Glass tear bottle. Ancient Phœnician. (Exhibits 19 and 20 were taken from Phœnician tombs said to antedate the Christian era.)

21. Old plate, over 100 years in use.

MRS. T. S. MCWILLIAMS.

22. Cut glass dish and stand.

23. Cut glass tumbler.

24. Cut glass liqueur glass.

25. Old Mason olive dish.

26. Old Mason dessert plate.

27. Old Davenport plate.

28. Old Japanese plate.

29. Old Japanese plate.

30. Poached egg saucer (very old).

31. Japanese teapot and tray, flax leaf pattern, 18th century.

32. Old Davenport bowl, key pattern.

MRS. C. E. SPRAGGE.

33. Cup and saucer. Lowestoft ware.
The pottery at Lowestoft, Eng., closed down in 1804. The products were ranked among the finer wares of its times.
34. Japanese cup and saucer, for more than half a century in the possession of a Quebec family.
35. Cup and saucer, Irish pattern, over 100 years in use.
36. Cup and saucer, Gazelle pattern. Formerly in use in the family of a great grandson of Peregrine White; obtained from Mr. Winslow Brewster Standish, a descendant of the Pilgrims.
MRS. L. SAXE HOLMES.
37. Tête-à-tête set.
38. Jardiniere.
39. Plate (landscape).
40. Plate (shell).
41. Plate (flowers).
MISS E. MACFARLANE.
42. One portrait china jug (Reign of George IV).
MRS. E. B. BLACK.
43. Ancient vase from the ruins of Pompeii.
44. Teapot and spoon, a century and a half in possession of the owner's family.
45. Majolica plate with the Colonna arms, A.D. 1800.
MRS. GIRDWOOD.
46. The Skater (an original bas-relief).
47. Mask, illustrating the expression of great breathlessness in a runner. From the original, modelled to illustrate an article on the "Expression of the face in fatigue."
48. Mask, illustrating violent effort, as seen in a runner during a short race. From the original, modelled to illustrate an article on the expression of the face during violent effort.
R. TAIT MCKENZIE, M.D.
49. Glass decanter, brought to America in 1839 by Madame Vespucci, a direct descendant of Americo Vespucci.
50. Glass salt cellar (old English).
MONTREAL LADY.
51. Soup plate belonging to a dinner set, the property of Hon. James Cuthbert, Berthier Manor, 1764.
52. Dish from a dinner set belonging to General Brock.
53. East Indian painting on ivory of Kali Musjed, brought from India, 1840, by the late Mr. Brehaut.
MRS. JEFFREY SPRINGLE.
54. Black porcelain teapot, mounted in silver.
55. Silver chains, over 200 years old.
MISS MARIE CHARLEBOIS.
56. Old fashioned coffee pot and coffee mug, 150 years old.
MRS. STANNUS AUCHMUTY.
57. Part of tea set, 1820.
MRS. JOHN FAIR.
58. East Indian vase.
MRS. W. D. LIGHTHALL.
59. Alabaster jar, obtained from Egyphian tomb, time of Nebuchadnezzar.
60. Wedgwood dish of very early date.
61. Three odd plates, make unknown.
62. Two small plates, figure pattern.
63. Old English jug.

64. E
65. C
66. L
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69. A
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71. O
72. O
73. W
74. W
75. O
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91. C
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96. M
97. M
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105. P
106. S
107. T

64. Elephant tusk, carved; representing a native legend. West African work.
65. Carved shell from Bethlehem.
66. Lamp from Syria, pattern similar to those in use in biblical times.
67. Two Egyptian pots, taken from tombs.
68. Egyptian beads (4th dynasty) from tomb at Assouan.
MRS. E. K. GREENE.
69. A teapot tray, early nineteenth century,
Miss S. A. PHILLIPS.
70. Old Colport bowl.
71. Old Colport cake plate.
72. Old Colport cup and saucer.
73. Wedgwood jug.
74. Wedgwood vase.
75. Old stoneware jug.
76. Old platter, willow pattern.
77. Old iron stone china plate.
78. Lowestoft teapot.
79. Lowestoft cup and saucer.
80. Lowestoft cup.
81. Terra cotta figure, by Gaiillon.
Miss M. A. CARRUTHERS.
82. Bowl from Jamaica, aboriginal native work.
MRS. W. H. DRUMMOND.
83. Painted window, "Christ blessing little children."
84. Specimen of domestic glass.
85. Old English glass, history unknown,
J. C. SPENCE & SONS.
86. Spode teapot, cream jug and sugar bowl,
Miss BURSELL.
87. Vase, Marshall Fry, New York.
88. Tray, Franz Bishoff, Detroit.
89. Vase, Mrs. Vance Phillips, New York.
90. Tankard, Miss Mason, New York.
91. Chocolate pot, Mrs. A. B. Leonard, New York.
92. Vase, Miss Francis Hesson, Stratford,
MRS. ELIZABETH A. CALDWELL.
93. Satsuma plate, modern.
94. Old fashioned jug, 18th century.
MRS. E. F. AMES.
95. Framed Mosaic, Venetian.
96. Mosaic photo frame.
MRS. G. B. BURLAND.
97. Mexican water bottle.
98. Mexican jug.
MRS. F. F. BOOTH, Port Hope.
99. Old English sugar and cream set.
100. Jardiniere, Wemyss.
MRS. W. PETERSON.
101. Plate from personal service of Louis Phillippe,
MRS. W. R. MILLER.
102. Old Davenport plate.
103. Small platter, old English.
MRS. EVANS.
104. Cup and saucer, modern filagree work,
MRS. TOM DRUMMOND.
105. Plate (Sèvres,) time Louis Phillippe.
106. Small box (Battersea).
107. Two pieces Aztec pottery.

108. Roman jug (Antique design).
 109. Fine plaque (wireless cloisonné).
 MRS. G. CAVERHILL.
110. Plate, English, 16th century.
 MELLE DE ROCHEBLAIVE.
111. Modern Indian plaque. Earthenware in blue and white.
112. One "de Morgan" plaque. Modern English lustre.
 Subject, "The Ancient Mariner."
 MR. D. A. P. WATT.
113. Vases brought from France in 1659 by Melle Mance.
 SISTERS OF THE HOTEL DIEU.
114. Royal Worcester breakfast set (very antique).
 115. White and gold china dinner set. This china has been in the Berthelet-La Rocque family for one hundred years.
116. Light blue china dessert set. Floral design.
 MELLE LA ROCQUE.
117. Rokewood china.
 MISS ANNIE SMITH.
118. Cheltenham stone china dish.
 119. Brown Davenport dish.
 120. One pearl stone china dish, "The Temple."
 121. One Madras stone china dish.
 122. Blue Teutonic dish.
 123. Green historical dish, "Halifax."
 124. Crown Derby plate.
 125. Mason soup plate.
 126. Plecrust edge plate.
 127. Blue Meissen plate.
 128. Derby china plate.
 129. Blue Davenport slop bowl.
 130. Canadian plate, "Maple Leaf."
 131. Spode plate.
 132. Minton cup and saucer.
 133. Large plaque, "Prince Consort."
 B. M. & F. JENKINS.
134. Stained glass panel, after Leonardo da Vinci's "Last Supper."
 CASTLE & SON.
135. One Chelsea candlestick.
 136. One Derby candlestick.
 MISS LEARMONT.
137. Plate and dish of twisted glass (Old German), similar to a piece in Kensington Museum.
 MRS. F. H. WIGMORE.
138. Royal Worcester fruit dish, Fliget, Barr & Barr.
 139. Set of cameos.
 140. Mosaic (picture).
 MRS. G. A. GREENE.
141. Finger bowl.
 142. Champagne glass.
 143. Jug.
 144. Vase (Hawthorn).
 Artist, Miss Whitney.
 SCHOOL OF ART AND APPLIED DESIGN.
145. Bellek vase.
 146. Small mug.
 147. Cup and saucer (Lustre).
 148. Teapot. (Lustre).

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 192. P
 193. P
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 196. P
 197. O
 198. O

149. Blue vase (underglaze).

150. Brown vase.

Artist, Miss Jordan.

SCHOOL OF ART AND APPLIED DESIGN.

151. Cup and saucer.

Miss MacIntosh.

SCHOOL OF ART AND APPLIED DESIGN.

152. Cup and saucer.

153. Cake plate.

154. Teapot brought from Scotland in 1800, by Thomas

Torrance.

155. Plate of tea set marked T. T.

156. Soup ladle.

157. Sauce boat.

158. One plate of old dinner set.

159. Dish.

160. Plate.

161. Fruit dish.

MRS. N. W. TRENHOLME.

162. Mexican jar.

163. Vegetable dish.

164. Rokewood vase.

165. Cup and saucer (old English china).

MRS. W. MARKLAND MOLSON.

166. Lowestoft mugs.

MRS. FAYETTE BROWN.

167. Tray, roses.

168. Cream and sugar.

MR. F. D. BIRKS.

169. Three pieces porcelain, about 90 years old.

170. Miniature, Queen Louise.

171. Miniature, Maude Adams.

172. One Monk (Stein).

173. Three Monks (Stein).

174. Tankard (roses).

MRS. JAMES M. SHAW.

175. Specimen Galli glass.

176. Specimen Galli pottery.

177. Finest specimen modern cut glass.

178. Specimen Galli glass.

179. Galli pottery.

180. Modern very fine cut glass bowl.

HON. G. A. DRUMMOND.

181. Egyptian vase.

182. Spode vegetable dish.

183. Water monkey, made by the Indians of San Xavier

Mission, Arizona.

184. Egg stand, willow pattern, very old.

185. Old Irish cup, over 100 years old.

186. Cups, willow pattern.

MRS. JOHN MCDUGALL.

187. Carved soapstone plaque, Chinese.

188. Carved ivory card case.

189. Carved ivory jewellery.

190. Carved bone wine cup, very ancient, Japanese.

191. Pair Satsuma miniature vases.

192. Pair Satsuma miniature vases.

193. Pair Satsuma powder boxes.

194. Ivory statuettes.

195. Ivory statuettes, Nitski.

196. Pair cloisonné jars.

197. One cloisonné jar.

198. One cloisonné jar.

199. One cloisonné jar with cover.
 200. Set coral jewellery, Italian.
 MR. JOHN DILLON. 225.
201. Plate, marine subject.
 MRS. MURRAY, St. John. 226.
202. Plate, conventional design. 227.
203. Copy of original Queen's Jubilee cup.
 MISS HARPER. 228.
204. Bon-bon box. 229.
205. Cup and saucer.
 MRS. C. W. DEAN. 230.
206. Cup and saucer.
 MISS SEVBOLD. 231.
207. Cup and saucer. 232.
- MISS OLGA RIDDELL. 233.
208. Spode platter. 234.
209. Spode platter. 235.
210. Spode soup plate. 236.
211. Spode plate.
 MRS. JOHN MCENTYRE. 237.
212. One old Canadian jug, bronze glaze, decorated
 with flowers.
 MISS EGLAUGH. 238.
213. One piece Tiffany glass. 239.
214. One piece Galli glass. 240.
215. One piece Galli glass.
 HON. G. A. DRUMMOND. 241.
216. One vase, Assiut pottery. 242.
217. One vase, Assiut pottery.
 MRS. HERBERT WALLIS. 243.
218. One plate (Bow), early 18th century. 244.
219. Two cups, uncolored china, with raised Hawthorn
 pattern, Chelsea. 245.
220. One plate, Chelsea (anchor mark). 246.
221. One dish, Plymouth. 247.
222. Collection of blue and white china (English and
 Oriental) of willow pattern type, to show varia-
 tions in design :
 a. Old Nankin hot water dish. 248.
- b. Recent common Nankin saucer. 249.
- c. Salopian plate. 250.
- d. Two Staffordshire saucers (one transfer). 251.
- e. Bristol plate (transfer pattern).
- f. Nankin armorial plates, decorated to order in
 China, 18th century.
223. Collection of Lowestoft pieces and of Oriental East
 Indian enamel, or "des Indes à fleurs," often
 miscalled Lowestoft :
 a. Lowestoft tea pot by Hart (note heart on
 handle).
 b. Lowestoft bowl, with salmon scale pattern.
 c. Lowestoft cup and saucer, with salmon scale
 pattern.
 d. Two-handled cup, probably Oriental china
 (decorated in Liverpool).
 e. Three plates of East Indian enamel (Chinese?),
 made for the European market during the 18th
 century.
224. Staffordshire lustre ware :
 a, b, c, d. Three saucers and one cup of Stafford-
 shire "Cottage China."

- e. One bowl of lustre ware (pottery).
225. Two bowls early Worcester, one with W. mark, 1750.

DR. J. G. ADAMI.

226. Plaque, by Lachenal, Paris, France.
227. Plaque, Colport.
228. Plaque, Delft.
229. Cup and saucer, dragon pattern.
230. Pitcher, old English stone ware.
231. Bottle, old English stone ware.
232. Old Italian vase.
233. Roman glass vase.
234. Roman lamp.

MISS MARION LAING.

235. Antique teapot, with Arms of Henry Fourth, of France.
236. Napoleon tumbler.
237. Napoleon Sèvres dish.
238. Old blue Staffordshire sugar basin.
239. A, B, C glass plate, with impression in centre of "Sancho Panza and Dapple."
240. Large English glass tumbler, made to commemorate the ascension of Queen Victoria, with a four-penny silver coin of William Fourth of England, dated 1836, in stem.

241. Two cut wine glasses, old French.

MR. J. B. LEARMONT.

242. Old Wedgwood mug, once the property of Sir Walter Scott.
243. Green teapot, over 200 years old.

MISS BARRY.

244. Old Wedgwood teapot.
245. Davenport plate.
246. Spode cup and saucer and coffeenug.
247. Crown Derby cream pot.
248. Crown Derby vase.
249. Worcester saucer.

250. Cup and saucer, English china. These were the property of John Ogilvy, a leading Nor' Wester, godfather of Anne Ross, daughter of David Ross, Advocate General, and Mr. McCord's mother. He it was who applied the name "Trafalgar" to one of his properties, now leased to the Botanic Garden of McGill college, and the origin of the name given to the institute for the education of young ladies founded by Donald Ross.

251. English china cup and saucer, bearing the initials of Ezekiel and Fanny Hart. This excellent man was twice elected for the Parliament of Lower Canada, and excluded on account of his faith. He lived to see the *amende honorable* made him by a subsequent act of the same body.

Section D.—Bookbinding and Leather Work

Sale Exhibits

	PRICE.
1. Writing case in embossed leather	\$20.00
2. Book cover in embossed leather	10.00
3. Card case in embossed leather	8.00
MISS L. BERESFORD TULLY, Ottawa.	
4. Blotter	
5. Pin case	3.50
6. Opera glass bag	1.00
7. Shopping bag	2.00
8. Shopping bag	3.50
9. Book cover	3.50
10. Book cover	1.50
11. Magazine cover	1.50
12. Magazine cover	2.50
13. Cushion, dragon and poppy design	2.50
14. Cushion	7.00
15. Table cover	8.50
16. Shaving case	5.00
17. Shaving case	1.50
18. Needle book	1.50
19. Needle book	.50
20. Needle book	.50
21. Needle book	.50
Designer, MISS ELIZABETH HASKETT.	
22. Designs for book covers, with headings.	
Designer, MISS MARION E. JORDAN.	
23. Love Ballads of the 16th Century	45.00
24. Long Ago	30.00
25. In Memoriam	25.00
26. Shakespeare's Sonnets	26.00
27. French Lyrics	19.50
28. Defence of Guinevere	17.50
Artist, OTTO ZAHN.	
C. E. TOOF & Co., Memphis, Tenn.	
29. Every Day Visiting List	
30. Engagement List	
Designer, MARIE H HOLMESTED, Toronto.	
31. The Book of Ruth	3.15
32. Spencer's Fairie Queene	10.00
EBEN PICKEN.	
33. Scottish Folk Lore	1.00
34. Tekla	1.25
35. Heart songs	1.00
36. Heart Songs	1.50
37. Society Types	.75
38. Folks from Dixie	1.25
39. Canada and its Capital	2.50
40. Christmas in French Canada	2.00
41. Nothing but Names	2.50
42. Wessex Poems	1.75
43. Forest of Bonne Marie	1.25
44. King's Mirror	1.50
45. Rip Van Winkle	2.50
46. To London for Jubilee	.75
47. Study for In Memoriam	1.25
48. Seven Seas	1.50
49. Forest of Arden	2.25
GEO. N. MORANG. & Co., LTD., Toronto.	

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Section D.--Bookbinding and Leather Work

Loan Exhibits.

1. Bookbinding in its different stages, tools, fleurons, leather and paper sewing, cardboard ready for the leather.
2. Bound book.
3. Ordinary work.
4. Amateur work.
ED. LEVILLÉ CIE.
Silver Medalist, Paris Exposition.
5. Dante. *La Divina Commedia*. Aldus, Venice, 1502.
6. Catullus. *Poems*. Aldus, Venice, 1554.
7. Suetonius. *The Twelve Cæsars*. Leyden, 1751.
8. *Histoire du Pays de Vaud*, Geneva, 1819.
9. *Celebrated Friendships*, Vol. 1. Mrs. Thompson, London, 1861.
10. *Girlhood of Maria Josepha*, Holroyd ed., J. H. Adams, Longmans, 1896.
11. *The Chevrels of Cheverel Manor*, Lady Newdigate, Longmans, 1898.
12. *Asolande*, Robert Browning, Houghton & Mifflin, 1890.
13. *The Flight of the King*, Allan Fea, John Lane, 1897.
14. *Literary Anecdotes of the 19th century*, Nicoll & Wise, Vol 1. Hodder & Stoughton, 1895.
15. *In the Ray of Blue*, Symonds, John Lane, London, 1893.
16. *Island Garden*, Celia Thaxter, Houghton & Mifflin, 1895.
17. *Our Old Home*, Hawthorne, Houghton & Mifflin, 1891.
18. *Gentle Art of Making Enemies*, Whistler, Chellea.
19. *Old Italian Masters*, Engravings by Timothy Cole, Notes by Stillman, Century Co., 1892.
20. *Journey of the Lily and the Rose*, Walter Crane, Cassell & Co., London.
21. *Carved Leather Portfolio*.
22. *Carved Leather Belt*.
23. *Carved Leather Hand Mirror*.
MRS. C. W. COLBY.
24. Ancient missal, an old Plantin, red velvet, silver medallions, vermilion frames, brought from the chapel and Seignury of Oudoumont.
MRS. DE BELLEFROID D'OUDOUMONT.
25. Coat made of Cariboo skin, thirty years ago. Yellow pattern, made with fishroe dye.
26. Coat made of moose skin, forty years ago.
27. Trousers made of same.
28. Portmanteau of elk skin, made by Cayuse Indians of Oregon.
29. Papoose cradle. Cayuse Indians.
MRS. W. MARKLAND MOLSON.

30. Book cover.
31. Belt.
32. Spectacle case. Artist, Mrs. Samuel Lelean, Redlands, Cal.
MRS. WILLIAM CRAIG, Port Hope, Ont.
33. Japanese leather smoking case.
MR. H. AMES.
34. La Legion d'Honneur, 1 vol., reliure ¼ amateur.
Bound by Ed. Leveille Cie.
DR. E. P. LACHAPELLE.
35. French binding, full Morocco, gold tooling, silk lined, about 1810. Much older than the Epopees Francaises, for which it was utilized a few years ago.
36. French binding, full polished calf, paneled sides, 1808.
37. French binding, half Morocco, 1875, Louise Labe.
38. Italian binding, full Morocco, 1756. Petrarch.
39. English binding, full cream calf, 1848. Hood's Poems.
40. English binding, half Morocco, 1883. Swinburne.
MR. WILLIAM MCLENNAN.
41. Breeches Bible, printed in 1597, in original binding, good state of preservation.
MR. WM. MINTO.
42. Poetry of Architecture. John Ruskin.
43. Verona and other Lectures. John Ruskin.
44. The Evergreen, 3 Vol.
FRANK I. HOV.
45. Pair bracelets, leather work.
MRS. RUSSELL.
46. Bible cover, leather, inlaid with ivory, 1519.
47. Chair cover.
48. Shield.
49. Chair.
HON. G. A. DRUMMOND.
50. Linden's Gallery British Art. A specimen of book-binding by hand.
MRS. HERBERT MCKEON.
51. Bookbinding by the Sisters of Mercy.
THE SISTERS OF MERCY.
52. Aucassin & Nicolette, bound in Suede calf at the Roycroft shop, East Aurora.
53. Friendship, bound in Suede calf at the Roycroft shop, East Aurora.
MRS. BULLICK.
54. Wehiro Irinini Prayer Book, in Montagnais language. Published by Father Latrobe, Quebec, 1765. The first Canadian binding.
55. Règlement de la Confrérie de l'Adoration Perpetuelle du St. Sacrement et de la bonne Mort, 1776. Early Canadian binding.
56. Exercice très dévot envers S. Antoine de Padoue le thaumaturge, 1777. About the first binding in Montreal.
57. Cantiques de L'Ame dévote divisés en 12 livres, 1776. Early Canadian binding.
58. Psautier de David avec les Cantiques, Quebec, 1785.
MR. L. W. SICOTTE.
59. Défense de l'Ordre Social, Paris, 1829. Variegated tree calf. Restoration.

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60. The People of the Long House (The Iroquois), Toronto, 1897. Designed and colored in gilt linen, the red and black for blood and war, with gilt tomahawk, the yellow and pink for joy, with gilt peace pipes.
Designer, COL. E. M. CHADWICK.
61. *Traité des Injures*, Paris, 1769. Mottled paper with tooled calf back, Louis XVI.
62. *Inferno di Dante*, Paris, 1787. Plain calf sides, gilt tooled edge and back, Louis XVI.
63. *Histoire du Droit Canon*, Paris, 1675. Plain calf sides, gilt tooled back and edges.
64. *Breviarium Monastriense*, Cologne, 1597. Old German calf.
65. M.S. 1336 to 1454, *Constitutiones Ecclesiasticae*. Old German half calf, black.
66. Chinese Dictionary of Rhymes. Raw silk.
67. Testament, a gift from H. M. Queen Victoria, Edinburgh, 1822. Brown morocco, highly stamped and gilt.
68. *Songs of the Great Dominion*. Green morocco gilt tooled edges and inside edges. Dawson Bindery, Montreal.
69. *Low tide on Grand Pré*, Boston, 1894. Cloth gilt. Cover designed by Geo. H. Hallowell.
70. *The False Chevalier*, Montreal, 1898. Cloth, design in white ink by A. G. Racey.
71. *The Lord of Lanoraie*, Montreal, 1898. Cloth, gilt cover, designed by Samuel Raphael.
72. *Chansons Populaires du Canada*, 1880. Cloth gilt, pictorial design by Power & Dawson, Montreal. T. Lemieux, binder, Quebec.
MR. W. D. LIGHTHALL.
73. Mexican writing slab.
74. Paper holder.
75. Purse from India.
76. Bag, leather painting, German.
77. *Chatelaine bag*, crocodile leather. The invention of the Lady Isabel Margesson.
78. Slippers, Russian.
79. Shield, From the days of Robert the Bruce.
Mrs. JOHN McDUGALL.
80. Books, Roycroft shops, Aurora.
81. Stamp cases, Embossed Leather.
82. Chair Seat.
83. Frame, Burnt Leather.
Artist Mrs. Frank Douglas, St. Paul, Min.
84. Leather Frame, Artist Mrs. Burton, San Francisco.
MRS. HUNTLEY DRUMMOND.
85. Purse, German Leather, Paris Exposition.
MRS. BETT.
86. Tennyson. Round Table edition, cloth.
87. Tennyson. Round Table edition, $\frac{3}{4}$ Morocco.
88. Omar Khayam.
89. *The Quest of the Golden Girl*.
90. *The Adventures of Lady Ursula*.
91. *Treatise on Etching*.
92. Moliere.
93. Browning's Poems.
94. Maude Adams' Book.
95. Julia Marlowe Book.

96. The New Noah's Ark.
 97. La Fontaine's Fables.
 MR. H. T. THOMAS.
 98. Old Testament, 1773, Tooled Leather.
 99. Harry and Lucy, 1825, Tooled Leather.
 100. Pleasures of Hope, 1822. Tooled leather.
 101. Poems of a Journeyman. Mason, 1829. Tooled leather.
 102. Goldsmith's Essays, Poems and Plays, 1820. Tooled leather.
 103. Omar Khayyam.
 104. Love is Enough, William Morris.
 105. The Book of Wisdom and Lies, Morris.
 106. Hand and Soul. Publisher, Thos. Mosher.
 107. Omar Khayyam, Thos. Mosher.
 108. The Gerni, 1881, Thos. Mosher.
 109. Swinburne's Poems, Thos. Mosher.
 110. Omar Khayyam, Brentano.
 111. Omar Khayyam, Elbert Hubbard.
 112. The Triumphs of the Prince D'Amour, early English binding, 1635.
 113. Rip Van Winkle, published by Russell for Will Bradley.
 MR. A. L. WHITE.
 114. Book of Esther, parchment, 180 years old.
 MR. D. A. ANSELL.
 115. Amsterdam Prayer Book, leather binding, mounted in silver. Very old.
 116. Spanish Prayer Book, bound in mother of pearl.
 117. Tortoiseshell binding.
 118. Canvas slip cover.
 119. Portfolio in burnt leather.
 J. B. LEARMONT.
 120. Fourteen bindings, designed for books to be published this fall.
 THE CENTURY Co., New York.
 121. Volume of Art Journal, in inlaid leather, bound in establishment of
 G. E. DESBARATS.
 122. Two leather card cases, exhibited by School of Art and Applied Design.
 Artist, MISS HARRISON.
 123. Portfolio.
 Artist, FRAU ZANKE.
 124. Ten designs for book covers from the English, American, German, Italian, Indian, Swedish and Cingalese.
 EBEN PICKEN.
 125. Don Quixote. Illustrated by Gustave Doré, with engravings drawn on the wood by the artist. Original edition.
 126. Croquemitaine. Illustrated with original drawings by Gustave Doré. Published by Art Union, London. Original edition.
 127. Hereward the Wake. Illustrated by Selous.
 P. ST. C. HAMILTON.
 128. Hand made books. Designs for covers.
 Artist, MRS. HELEN BRUNEAU VAN VECHTEN.
 129. Book of Job.
 130. Song of Solomon.
 Designer, H. GREENFELL, of Dent & Co., London, Eng.

131. French binding of 18th century, green morocco, prismatic edges, fine tooling.
 132. Two examples Cambridge, Eng., Library binding. Full English calf.
 133. Library binding, half crushed levant and morocco.
 134. Modern Italian binding, half vellum, overlaid with gold and green.

MCGILL COLLEGE.

135. Three leather purses, done by the Santa Barbara Indians.

MRS. COLBY.

136. One frame cover and thirty book covers. Designer, CHARLES SCOLORUTUS, New York.

137. Saddle bag. Tangier.

MRS. HERBERT WALLIS.

138. One leather Bible case (date, 1509).

139. One "Smoker's Manual," heavy leather cover. old English edition, very small.

MISS EGLAUGH.

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 son, 1829. Tooled
 and Plays, 1820.

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 Amour, early Eng-
 Russell for Will

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 VECHTEN.

London, Eng.

Section E.—Fans, Miniatures, Old Jewellery

Loan Exhibits.

- | | |
|--|---------------------------------|
| 1. Tortoiseshell fan with gray ostrich feathers. | 38. |
| 2. Unmounted miniature of the King of Delhi, painted by native artist.
MRS. G. B. BURLAND. | 39.
40.
41. |
| 3. Miniature, painted, one Elder Englehart. | 42. |
| 4. Miniature, painted during the reign of Charles II. | 43. |
| 5. Eleven other miniatures. | 44. |
| 6. Silver brooch, 150 years old, copied from one worn by Mary Queen of Scots.
MRS. C. F. DEACON. | 45.
46. |
| 7. Chatelaine (or ciselé).
MADAME AIME GEOFFRION. | 47. |
| 8. Set yellow topaz in old gold setting. | 48. |
| 9. Pink topaz cross in old gold setting. | 49. |
| 10. Gold chain, showing fine filagree over 75 years old. | 50. |
| 11. Chinese ivory fan. | 51. |
| 12. Painted ivory fan.
MRS. N. W. TRENHOLME. | 52.
53. |
| 13. Fan (Point à l'Aiguille) mounted on carved mother of pearl sticks.
MADAME J. R. THIBAudeau. | 54.
55.
56. |
| 14. Very old painting on porcelain of Child on cross. | 57. |
| 15. Old black portrait of Mrs. Curtis' grandfather, Mr. John Burland, of Loggan, County Wexford, Ireland.
MRS. H. CURTIS. | 58.
59.
60.
61.
62. |
| 16. Miniature. | 63. |
| 17. Miniature. | 64. |
| 18. Miniature.
MRS. F. ROLLAND. | 65. |
| 19. Antique fan.
MRS. McLENNAN. | 66.
67. |
| 20. Antique Spanish earrings. | 68. |
| 21. Antique Austrian Reliquary. | 69. |
| 22. Medal, Tel-el-Kebir. | 70. |
| 23. Medal, Sebastopol. | 71. |
| 24. Medal, Afghanistan.
MRS. F. S. LYMAN. | 72.
73. |
| 25. Tasmanian shell necklace procured from native. | 74. |
| 26. Coral bead chain (very old).
MRS. C. E. SPRAGGE. | 75. |
| 27. Miniature of the Hon. Herman Witsins Ryland, member of the Legislative Council of Canada. | 76.
77. |
| 28. Miniature of the Duchess of Rutland, given by Sir Francis Burton to the Hon. H. W. Ryland from George the IV.
MR. WARWICK RYLAND. | 78. |
| 29. Peacock feather fan, 100 years old. The handle made from the quills of the feathers.
MISS M. E. BAYLIS. | 79. |
| 30. Tortoiseshell box. | 80. |
| 31. Enamel box. | 81. |
| 32. Brooch, Mexican feather work. | 82. |
| 33. Two seals, yellow topaz and cairngorms.
MRS. W. A. PHILLIPS. | 83. |
| 34. Miniature.
MRS. W. C. J. KING. | 84. |

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Witsins Ryland,
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V. Ryland from

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35. Miniature of J. C. Roy, 1820.
36. Miniature of Henri Dumas.
37. Snuff box, 1735.

MME. ROUER ROY.

38. Locket. Portrait of W. Caldwell, M.D., 1st Royals.
39. Officer in Regimentals.
40. Miniature of a lady, evening costume, about 1830.
41. Miniature of a gentleman about same date.
42. Two small boxes Battersea enamel, pink and white.
43. Small painting on copper, top of a snuff box.
44. Brooch and earrings, Bermudian Stalactite.

MISS E. G. JOHNSTONE.

45. Miniature on ivory (Mr. Dowsley).
46. Miniature on ivory (M. H. Sanborn).
47. Miniature on ivory (Lionel Hunton).

MISS. M. SANBORN.

48. Two pearl necklaces.
49. One topaz necklace.
50. Amethyst necklace.
51. Pink topaz.
52. Coral set.
53. Coral set.
54. Miniature.
55. Miniature.
56. Watch.
57. Fan.
58. Fan.
59. Fan.
60. Fan.
61. Fan.
62. Fan.

MRS. ANDREW A. ALLAN.

63. Set Indian spar, necklet, earrings, brooch.
64. Hair bracelet, agate and gold clasps.
65. Amethyst brooch, gold setting.
66. Indian gold heart necklace.
67. Alligator's teeth bracelet.
68. Old gold bracelet.
69. Antique gold chain.
70. Indian spar bracelet (green).
71. Miniature oil painting.
72. Two Silhouettes, 200 and 100 years old.
73. Antique carved ivory tablets.
74. Toothpick and case, 150 years old.
75. Miniature on ivory (Miss H. Smith, London, Eng.)

MRS. LYNDON SMITH.

76. Miniature on ivory, W. G. F. Whiting, 1844.
77. Miniature on ivory, W. G. F. Whiting.
78. Miniature on ivory, W. G. F. Whiting.
Exhibited by MRS. F. F. BOOTH, Port Hope, Ont.
79. Old fashioned cameo, representing the Blessed Virgin and Infant Jesus, and St. John the Baptist.
80. One set in gold filagree comprising brooch with large "Aqua Marines" pendants and earrings and two pieces with four "Aqua Marines." This set is two hundred years old.
81. Prayer beads composed of whole Agates and mounted in gold. Was given by His Holiness Pope Gregory XVI. (sixteenth) to the great-great aunt of the sender.
82. Miniature on ivory, by Wm. de Berczy, of Madame Francois Antoine La Rocque (née Cotté), in 1819.

83. Three small pastels, also by Wm. de Berczy, representing members of the old Chaboillez family, ancestors of the lenders.
MADemoiselle LAROCQUE. 115.
84. Cameo pin, mounted in gold, representing two angels (over two hundred years old). 116.
85. Cameo earrings, man and woman (over two hundred years old). 117.
86. Silver historical pin, representing on one side St. George, on the other Our Lord calming the storm. 118.
87. Pearl pin and earrings mounted on mother of pearl.
MISS MARIE CHARLEBOIS. 119.
88. Tuscarora Indian brooch. 120.
89. Full length silhouette. 121.
90. Miniature.
MR. LEWIS SKAIFE. 122.
91. Miniature, Duchess of Devonshire (Modern). 123.
92. Miniature, Maria Theresa (David). 124.
93. Miniature, woman in green, D.I. 1723. 125.
94. Miniature, Désirée, Queen of Sweden, after David. 126.
95. Brooch, two small miniatures set in paste. 127.
96. French painted fan, ivory sticks with enamel flowers. 128.
97. Italian fan, amber with colored flowers. 129.
98. Empire fan. White and gold carved ivory sticks with steel. 130.
99. Empire fan, painting, carved sticks, with paste in handle.
MRS. HECTOR MACKENZIE. 131.
100. Cameo brooch over 100 years old.
Mrs. WILLIAM WAUGH. 132.
101. Three miniatures.
 Artist—**MISS E. WOODHOUSE.** 133.
102. Brooch. 134.
103. Ring. 135.
104. Seal. 136.
105. Silver buckles.
MRS. FRANK STEPHEN. 137.
106. One medallion, blue enamel and pearls, figure in centre done with hair.
MISS GRACE ROBERTSON. 138.
107. Feather Fan.
MISS NELLIE BARKER. 139.
108. Ordre Royal et Militaire, créé par Louis XIV., 1693. See notes.
MRS. L. SUTHERLAND. 140.
109. Miniature by Moritz Krantz.
MRS. CAMPBELL MACDOUGALL. 141.
110. French fan. Mother of pearl inlaid with gold, hand painted, 50 years old. 142.
111. Antique steel spangled fan, tortoiseshell sticks, over one hundred years old. 143.
112. One miniature painted in 1818, John Wright, Esq., Malta. 144.
- MRS. C. R. G. JOHNSON.** 145.
113. Miniature, Countess of Eglington.
MRS. CHARLES H. NELSON. 146.
114. Miniature portrait of Angélique Cuvillier, wife of Capt. Slack, British Army, 1825. 147.

115. Small purse in heads, which was used for putting
whist markers in, about 1825,
MRS. DESBARATS.
116. Set of pearls consisting of a necklace, two bracelets,
pair of earrings, small brooch and brooch for the
hair. Supposed to be about 2000 years old.
MRS. OLDHAM ROBERTS.
117. Miniature in hair.
SISTERS OF MERCY.
118. Miniature on ivory, Catherine Picken, of Phila-
delphia, 1797-1854, by American artist, unknown.
119. Miniature on ivory, Mrs. Robina Belfrage Picken,
of Edinburgh, 1770-1825, by W. Robertson,
Scotch artist, about 1800.
120. Miniature on ivory. Eben Picken (III), 1804-1823,
Scotch artist, unknown.
121. Eben Picken II., of Edinburgh, 1769-1816, by
Bruce, Edinburgh artist.
122. Silhouette portrait, Eben Picken II.
123. Silhouette portrait, Robina B. Picken.
124. Silhouette portrait, Henry Belfrage Picken.
MR. EBEN PICKEN.
125. Spanish fan.
MRS. C. HATTON.
126. Very old fan.
127. Very old fan.
LADY HINGSTON.
128. Painting of the Hon. Thomas Treadwell, Member
of the Continental Congress of the United States
and a descendant of a Treadwell who came over
in the Mayflower in 1620.
MRS. S. TAYLOR.
129. Fancy miniature on porcelain,
MRS. C. J. ALLOWAY.
130. Set sea pearls.
MRS. HUGH A. ALLAN.
131. Watch of the eighteenth century,
BARON d'HALEWYN.
132. Watch of the eighteenth century,
MR. HENRY PETERS.
133. Tiara, turquoise, dating from the end of the sixteenth
century.
134. Old miniature brooch (Little Gardener) 1700.
135. Old ring surrounded by fine pearls, 1700.
136. Brooch. Cameo, head of Diana, surrounded by
fine pearls, 1700.
137. Old watch, blue enamel, surrounded by fine pearls.
Louis XV., 1600.
138. Small old miniature brooch.
139. Parure of diamonds. Dormeuses broche and
églantine.
140. Old ring. Opals and diamonds, second prize
Brussels exposition, 1880.
141. Amber bracelet and heart. German work, com-
mencement 19th century.
142. Old Albanian bracelet.
143. Parure of coral, with cameo, fashionable under the
Empire, 1800.
144. Fan, very old.
145. Spanish brooch, steel and gold, from Toledo
(modern).
146. Neapolitan parure, mother of pearl and gold.
147. Lava brooch.

148. One cross, one medallion, one small brooch in Florentine mosaic.
149. Small pocket fan, white mother of pearl, Empire.
150. Jettatura or charm of coral. Worn in Italy for warding off the evil eye.
151. Earring, brooch and belt, buckle and bracelet clasp in Roman mosaic.
152. Two crosses in Roman mosaic.
153. Ivory cross, good work. Made in Dieppe, France.
154. Gold thimble which belonged to Baroness du Bois de Ferrière, 1760.
155. Fan, design Spanish bull fight.
156. One bracelet, earrings and cross found in the drawer of an old piece of furniture. Aqua Marines.
157. The cushion, jewels, ribbon and Grand Cordon of the Order of Malta.
- MDE. DE BELLEFROID D'OUDOUMONT.
158. Miniature, Edmund St. Rouer Antrobus, born Jan. 16th, 1795. Provincial Aide-de-Camp for about twenty-five years. Died in Quebec Oct. 1st, 1852.
159. James Cuthbert Antrobus. Born 1789. Died 1816.
- MRS. JEFFREY SPRINGLE.
160. One fan Venetian Polychrome lace.
161. One small Spanish fan Grenada.
162. One set six d'oyleys lace-wood. Jamaica.
- DR. GRACE RITCHIE-ENGLAND.
163. Miniature brooch set with pearls, painting of "Taj Mahal," Delhi.
164. Fine chain necklace (old).
165. Necklace of Indian filagree gold and turquoise
- MRS. CAMPBELL LANE.
166. Pair of iron earrings, substituted by the Polish ladies for their precious stones which were sacrificed to raise funds during the war.
167. Miniature, General Small.
168. Miniature, Mme. Bursey.
169. Two old snuff boxes.
- MDE. DE BELLEFVILLE-MACDONALD.
170. One case containing pearl and amethyst earrings and brooch.
171. One Amber necklace (100 years old).
172. One Cornelian necklace (100 years old).
173. One pair shoe buckles (150 years old).
174. One gold and pearl flower holder.
175. One cameo and gold bracelet.
176. One tortoiseshell necklace, brooch and pair of earrings.
177. One pair tortoiseshell cuff buttons.
178. One pair tortoiseshell earrings.
179. One pair antique jet and gold earrings, 150 years old.
180. One pair antique long gold earrings.
181. One pair antique filagree gold earrings.
182. One odd coral earring, 150 years old.
183. One pair pilchers enamel gold earrings.
184. One antique solid gold chatelaine, with two golden charms.
185. One serpent hair bracelet.
186. One brooch with hair, very old.

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187. Painted miniature of Aaron Philip Hart, born 1724, died at Three Rivers in 1800. Commissariat officer in the army in 1760, also Seigneur of Becancour.
188. One old family portrait on pearl.
189. One old medalion.
MRS. ALFRED BELASCO.
190. Thread lace fan.
191. Labradorite pin.
192. Antique china, over 100 years old.
193. Gold vinaigrette, 150 years.
194. Two small hair set brooches.
195. Primrose League pin.
196. Two charms, gold, (very old).
197. Tortoiseshell set.
198. Gold bracelet (very old).
199. Two miniatures, by Goss.
200. Turquoise brooch, gold setting, about 75 years old.
201. Gold armlet, with hair setting, over 100 years old.
MONTREAL LADY.
202. Wedding ring (split), date 1819.
MRS. C. SPRAGGE.
203. Set seed pearls.
MRS. HUGH A. ALLAN.
204. Cross of the Chevalier St. Louis, worn by Pierre Thomas Tardieu de Lanaudière, chevalier of the Royal and Military Order of St. Louis, 1677-1737.
205. Miniature on ivory, Lady Emily Pusey.
206. Miniature on ivory, Mrs. Martin.
207. Silhouette on wax, Lord Porchester.
208. Silhouette on wax, Lady Porchester.
209. Silhouette on wax, Hon. Henry Herbert.
210. Silhouette on wax. Hon. Edward Herbert.
MR. R. PERCY BARNES.
211. Gold watch, 1736.
212. Gold watch, 1750.
213. Snuff mull, 1711.
214. Pistol, 1780.
215. Silver spoon made in Montreal, hidden in a well during the war of 1812.
216. Gorget, 18th century.
217. Purse, arms of Blois.
218. Tortoiseshell comb, 1808.
219. Candle snuffer, 18th century.
MR. MURRAY OGILVIE.
220. Pearl necklace.
MRS. ALEX. PATERSON.
221. Collection of miniatures.
LORD STRATHCONA.
222. Three miniatures.
MR. W. R. ROSS.
223. Miniature on ivory, painted in 1816 by Miss Osborne, Quebec.
MADAME PROVENCHER.
224. Old Norwegian belt, hand work of brass set with gold and turquoises.
MRS. J. A. KINLOCH.
225. Miniature.
MISS ALICE M. HAMILTON.
226. Antique black carved fan.
227. White spangled gauze and ivory fan, 1800.

- 228. Carved tortoiseshell comb.
- 229. Engraved tortoiseshell comb.
- 230. Antique tortoiseshell comb.
- 231. Miniature in strong frame.
- 232. Miniature in leather case.
- 233. Four miniatures mounted in gold.
- 234. Gold vinaigrette.
- 235. Brooch, crystal and gold
- 236. Seal with crest.

MRS. R. A. LINDSAY.

- 237. Fan belonging to Madeleine de Verchères.
- 238. Miniature, Hon. Francois Baby, taken at Paris in 1761.
- 239. Miniature 5th Baron de Longueuil.
- 240. Miniature, Capt. Grant, 71st Highlanders, brother of the Baron de Longueuil.
- 241. Miniature, Mme Reeves, née Benoit, 1789.
- 242. Miniature, Lieutenant Jean Bte Hertel de Ronville.
- 243. Miniature on ivory, Duke of Richmond, Governor of Canada.
- 244. Three old snuff boxes with miniatures.
JUDGE BABY.
- 245. Carved ivory fan, 1806.
- 246. Ivory and silver fan with mother of pearl handles, 1828.
- 247. Ivory carved fan with painted figures, 1828.
- 248. Carved fan with painted figures, 1820.
- 249. Miniature, Charles May Winship, M.D., 1829.
- 250. Miniature, Lemuel Cravath, London, Eng., 1769.
- 251. Miniature, George Barker, Darley Hill, Derbyshire, 1794.
- 252. Miniature, General Henry Dearborn. (See notes.)
- 253. Cameo pin.
- 354. Amethyst bracelets.
- 255. Hair bracelet, 1825.

MRS. G. H. NAPIER.

- 256. Miniature, over 100 years old.
- 257. Very old fan.
- 258. Chatelaine gold, over 100 years old.
- 259. Metal snuff box.

MRS. C. MACDOUGALL.

- 260. Ivory pendant. For sale; enquire from the Secretary.
- 261. Mother of pearl card case, about 75 years old.
- 262. Fan, about 70 years old.
- 263. Filigree silver comb.
- 264. Gold jewelled comb, 100 years old.
- 265. Child's coral armband, very old.

MISS DAVID.

- 267. Two carved ivory fans, about 75 years old.
- 268. Set carved cornelian jewellery (very old).
- 269. Antique brooch, 200 years old.
- 270. Two worked bead purses, 70 years old.
- 271. Diamond star, 200 years old.
- 272. Carved ivory pendants. For sale; enquire from the Secretary.
- 273. Miniature of David Salisbury Franks, A.D.C., to Washington.
- 274. Pair shoe buckles, worn by same.
- 275. Pair diamond buckles, about 200 years old.

MISS HARLINE DAVID.

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- 294. On
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- 296. On

276. Miniature of Thomas Ridgate Maunsell (Maunsell of Thorpe Malson) grandfather of Mrs. McCord.
277. Miniature on ivory, a button from a coat of Thomas Ridgate Maunsell. Each button bore a different subject. An illustration of the personal art of the last and the beginning of the present century.
278. Bronze Eagle from Waterloo, given by Field Marshal Lord Hill, to Maria Daly Fortye Maunsell, Mrs. McCord's mother.
279. Old ornament, filled with hair, and showing the interlaced initials of Thomas Ridgate Maunsell and his wife, Maria Daly, daughter of James Daly, of Upton House, Brixham, Devon.
280. Miniature of Mary McCape, second wife of Robert Johnston, Inspector General, and step great grand mother of Mrs. McCord. She was married in January, 1795 and was one of the beauties of her day. It is in its original carved wood frame.
281. The seal of Robert Johnston, aforesaid, with the arms of the Annandale Johnstons.
282. Miniature of his son Major Johnston, 49th, Sir Isaac Brock's Regiment, and a brother officer in the war of 1812 in Canada, great uncle of Mrs. McCord.
283. Miniature of Captain Johnstou, another son and in the same corps.
284. Miniature of Cuthbert Chambers, Mrs. McCord's father, as a child.
285. Sword of Adam Walker, R.N., broken in action under Nelson on the *Victory*.
MRS. MCCORD.
286. Carved ivory fan, Chinese.
287. Carved ivory card case, Chinese.
288. Carved ivory card case, Chinese.
289. Specimens of mother of pearl card counters.
Chinese work, date about 1815.
DR. R. A. KERRY.
290. Snuff box, shell and silver, very old.
MISS MARION LAING.
291. Carved ivory card case.
292. Old silver watch.
293. Modern miniature.
MRS. MAC TIER.
294. One pair earrings, over 100 years old, hoops with quaint setting of jewels.
295. One brooch, cameo, two shades of pink, belonged to owner's great-grandmother.
296. One pipe, 50 years old, white porcelain, with silhouette of owner's relative, inscribed, "Eglauch, seinem Schwager."
MISS EGLAUGH.

Section F.—Designs and Illustrations

Sale Exhibits.

- | | |
|--|---------|
| 1. Original design. | |
| 2. Original design. | |
| 3. Original design. | |
| 4. Original design. | |
| 5. Original design. | |
| 6. Original design. | |
| 7. Original design. | |
| Designer, SISTER FLORA OF THE SISTERS OF THE CHURCH, Ottawa. | |
| 8. Design for magazine cover | \$10.00 |
| 9. Still life | 5.00 |
| 10. Sketch, "Sand Banks, N. Wales," | 2.00 |
| 11. Nasturtiums (oil) | 10.00 |
| 12. Design for decorative page | 10.00 |
| Artist, ELIZABETH S. BAYLIS. | |
| 13. Water color sketches. "Old Lachine Canal" | |
| 14. "Lachine" | 7.00 |
| 15. "Ste. Agathe des Monts" | 7.00 |
| 16. "Ste. Agathe des Monts" | 10.00 |
| Artist, M. E. IRWIN. | |
| 17. Two dozen dinner cards, — per dozen | 4.00 |
| Artist, S. M. MORSE, Ottawa. | |
| 18. "Amants des Premiers Rayons du Soleil." Pen and ink sketch by a now distinguished European artist. See note page | 25.00 |
| Artist, MELLE. AIMÉE RAPIN. | |
| 19. "The Return of the Flock," Paris Salon, 1894, Exposition, 1895 | 15.00 |
| 20. "Notre Dame de Paris," Paris Salon, 1895, Exposition, 1895. Forty proofs, plate destroyed | 15.00 |
| 21. "A Twilight Pastoral," Salon, 1896. Twenty-five proofs taken, plate destroyed | 10.00 |
| 22. "La Mere Panneçaye," Paris Salon, 1894. Exposition, 1895, Lyons, Antwerp. | |
| 23. Portrait "Philip Gilbert Hamerton." After the original painting | 10.00 |
| 24. Portrait of Sir Adolphe Chapleau, K.C.M.G., Paris Salon, 1899 | |
| 25. "By the Egean Sea," Salon, 1899. Twenty-five proofs taken, plate destroyed | 10.00 |
| Artist, ROBERT J. WICKENDEN. | |
| 26. Water color, Bit of Montreal Harbor | 10.00 |
| 27. Water color, Poplar Trees | 10.00 |
| 28. Water color, Brick Barge | 8.00 |
| Artist, LILLIAN TUCKER. | |
| 29. "La Gardeuse d'Oies" | 25.00 |
| 30. "La Pêche" | 45.00 |
| Artist, CHARLES HUOT, Quebec. | |

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Sketch Competition

1. Cow Rock, Little Metis \$6.00
2. Beach, Little Metis 6.00
3. White Birches 10.00
4. At Lachine 10.00
MISS M. J. SANBORN.
5. A Grey Day 10.00
6. Sand Dunes 10.00
7. A Woodland Road 10.00
MRS. F. MINDEN COLE.
8. Bridge at Pickanock Not for sale.
9. Bridge at Kirk's Ferry.
10. View from R. C. Cemetery.
11. Road at Wakefield.
12. Early Morning at Wakefield.
MRS. G. B. BURLAND.
13. Morning at Bic.
14. The House by the Lilacs.
15. Under the Birches.
MISS MACVICAR.
16. The Chateau.
17. Homeward Bound.
18. At the Regatta.
19. The Chateau.
20. Montreal Harbor.
21. Montreal Harbor.
22. Old Tollgate House.
MISS E. BEARD.
23. Sketch.
MISS DARRAGH.

Wall Paper Competition

24. Design for wall paper.
MISS E. BEARD.

Poster Competition

25. Design for poster.
26. Design for poster.
MISS M. E. IRWIN.

Section F.—Designs and Illustrations

Loan Exhibits

A. Picture.

THE COUNTESS OF MINTO.

1. Originals of Illustrations:
He sit on de Corner mos' ev'ry night, old
Phil-o-rum Juneau.
2. So we bury dem as we fin' dem
3. He's tole me all de w'ole biz-ness
Jus' lak you hear me now.
4. An' "geev" me de ring also.
5. Wit' lot of hay kip our foot warm,
An' plaindee buffalo.
6. Le Chasse Gallerie.
7. Madeleine Vercheres.
8. Phil-o-rum Juneau.
9. Iroquois Attacking Settlers.
10. 'Poleon hees sojar never fight more brave dan dem
poor habitants.
11. Better mak leetle prayer for on Deux Riviere, some
very smart man get drown.
12. De Notaire Publique.
13. O ma ole canoe, w'ats de matter wit' you?
14. Away she go! Hooraw! Hooraw!
15. And mark the distant spot whereon the lingering
echoes die.
16. Chenier come dead inmediateement.
17. Pelang, Pelang, Mon Cher Garcon, I tink of you,
tink of you every day.
18. The Portage.
Illustrations for "The Habitant" and "Phil-o-
rum's Canoe." By Dr. W. H. Drummond.
Artist, FREDERICK SIMPSON COBURN.
19. Bateese de Lucky Man.
20. And before he can ketch her, p-s-s-t! she's down
de road.
De Ole Badeau.
21. An' dere's Hercule, de Ferryman, comin' across de
Bay!
The Hill of St. Sebastien. Artist, Frederick Simp-
son Coburn.
These are illustrations for unpublished work of Dr.
W. H. Drummond.
Dr. DRUMMOND.
- Originals of Illustrations:
22. Travelling in the Klondike.
23. The Halt at Noon, Klondike.
24. Snow Scene, Quebec.
25. The Village Curé.
26. The Lost Travellers find a Telegraph Pole.
27. All Pierre'a Couplets and Refrains were gone
Through.
28. Christening the Christmas Boy in Normandy.
29. Copying the Old Master.
30. Travellers Lost in the Snow.

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31. Father Watches his Sick Child.
32. Lumbering Scene in Quebec.
33. A Christmas Party.
34. Bringing Home the Bear.
35. Lumbering Scene in Quebec.
36. The Deserted Mother.
37. The Ice Boat of the St. Lawrence, Quebec.
38. Rural Scene, Quebec.
39. The Game of Draughts.
40. The Chasse Galerie.
41. The Old Woman Chateau.
42. Returning from Market.
43. Up a Tree in Quebec.
44. The Village Dance.
45. The Ice Boat Crew.
46. The Angel's Visit.
47. The Dictated Letter.

Artist, FREDERICK SIMPSON COBURN.

Illustrations for "Christmas in French Canada,"
by Louis Frechette.

GEO. N. MORANG & CO., Ltd., Publishers, Toronto.
48-62. Head and tail pieces. Artists, F. C. Coburn and
H. Julien.

GEO. N. MORANG & CO., Ltd.

Originals of Illustrations:

63. He Struck one Fearful, Crushing Blow.
64. Wah Yelled and Jerked Back.
65. The Roachback Flew into the Wood.
66. Aint He an Awful Size, though?
67. A Savage Bobcat Warned Him to go Back.

Artist, ERNEST SETON-THOMPSON.

Illustrations for the Biography of a Grizzly.
CENTURY COMPANY, N.Y.

68-77. Original Cartoons, by Bengough.
MR. EBEN PICKEN.

78-81. Original Cartoons, by Bengough.

82. Portrait of Zachary Vincent, Indian Chief, known
as the Last of the Hurons. Drawn and painted
by himself. See note page.

MR. J. B. LEARMONT.

83-92. Original Cartoons.

93-94. Wash drawings.

95. Portrait.

Artist, A. T. RACHY.

96-101. Drawings.

102-103. Pencil sketches.

Artist, H. JULIEN.

Originals of Illustrations:

104. Pen Drawing.

105. Crayon Drawing.

106. Gouache Drawing.

Illustrations for "A Bit of Atlantis."

107. Wash Drawing, Sepia.

Moonlight on the Coast of Newfoundland.

108. Pen Drawing.

Fisherman Mending Nets.

109. Pen Drawing.

Landscape.

110. Pencil Drawing.

Doukhor Girl.

111. Pencil Drawing.

Doukhor Girl.

112. Pencil Drawing.
Doukhobor.
113. Pen Drawing.
Trial in Court.
114. Pen Drawing.
The Prisoner.
115. Drawings which have appeared in *The Star*. Artist,
R. G. Mathews.
116. Original Illustration for *The False Chevalier*.
Artist, Dr. R. Tait McKenzie.
W. D. LIGHTHALL.
- 117-120. Four folio sheets original drawings.
Pen and ink by Patterson for Rosalie.
- 121-122. Sheets of proofs of same, showing experiments
with different inks and colors.
WILLIAM McLENNAN.
123. Small pen and ink drawings (103), the originals of
the illustrations of a series of articles called
Our Wild Flowers, in *Weekly Star*.
THE PUBLISHER.
124. Original drawings of Canadian Wild Flowers.
Artist, J. H. Ross.
125. Original etching (portrait). By Van Dyck.
126. Etching, *The Ponte San Trinita*. Proof signed by
Joseph Pennell.
127. Etching, *Presentation in the Temple*. Rembrandt.
Proof signed by Carel Dake.
128. Aquarelle. Proof signed by W. Hamilton Gibson.
129. Portrait. In Charcoal. By Wyatt Eaton.
130. Poster, Commercial. By Wilfred M. Barnes.
131. Poster, Theatrical. By Wilfred M. Barnes.
132. *Trinitas (The Trinity)*. Rev. Wm. S. Barnes.
Mezzotint Engraving by Simon Watts, 1771.
After drawing by Francis Boucher 1765. See
notes.
133. Adelaide.
134. Fonrose.
Colored engravings by E. Bartolozzi, R.A., 1798.
After paintings by H. Bunwell. See notes.
JEFFREY H. BURLAND.
135. Original designs for wall paper, oil cloths and prints.
Pupils of the Senior School, Montreal.
MRS. M. L. SIMISTER.
136. Water color sketches, made in 1787-88.
By Geo. Heriot, Deputy Postmaster General,
British North America.
137. "Heriot's Travels through the Canadas."
Illustrated with reproductions from drawings
made by Geo. Heriot.
J. C. A. HERIOT.
138. Small water color portrait, Napoleon I. See note.
E. G. JOHNSTONE.
139. Design, three light memorial window.
140. Design, hall window.
Designers, CASTLE & SON.
141. Cover design for "In the Village of Viger," by
Bertram E. Goodhue.
Designer, DUNCAN C. SCOTT, Ottawa.
- 142-153. 12 designs.
H. BIRKS & SONS.
154. Design, Moorish Ceiling.
155. Design, Mosaic.

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156. Design, Stained Glass Window.
 157. Design, Persian Plate.
 158. Design, French Book Cover, 16th Century.
 159. Design, Book Cover, Modern.
 Designer, M. E. MACLEOD MOORE.
 160. Designs, Two Show Cards by Mucha.
 161. Design, Tobacco Poster.
 F. J. HOV.
 162. Poster, by Berthou.
 163. Poster, by Berthou.
 164. Poster, by Berthou.
 165. Poster, by Mucha.
 166. Poster, by A. de Riquer.
 167. Poster, by Ch. Lucas.
 MRS. JAS. H. PECK.
 168. Livre d'Heures. M.S. of the 16th Century.
 Valued at \$500. See Notes.
 MR. J. R. NELSON.
 169. Series of photographs, electrical discharges, positive
 and negative.
 DR. G. P. GIRDWOOD.
 170. Photograph.
 171. Photograph.
 Artist, G. E. VALLEAU, Ottawa.
 172. Enlarged photograph. Pencil.
 Artist, NELLIE BARKER.
 173. Transparency. Totem Poles of Haida Indians,
 Skidgate, Queen Charlotte Islands, B.C.
 Photograph by J. M. DAWSON, Geological Survey.
 174. Water Color Study.
 175. Water Color Study.
 176. Pencil Sketch.
 177. Pencil Sketch.
 178. Designs, lunch and dinner cards, etc.
 Artist, L. M. PENFIELD.
 179. Plastic Drawing.
 180. Plastic Drawing.
 181. Plastic Drawing.
 182. Plastic Drawing.
 183. Plastic Drawing.
 MRS. H. CURTIS.
 184. Chinese hand-painted figures on rice paper.
 185. Chinese hand-painted boats on rice paper.
 MRS. C. E. SPRAGGE.
 186. Original drawings of illustrations used in first num-
 ber of Walsh's Magazine.
 187. Design for certificate.
 188. Design for certificate.
 189. Drawings for reproduction.
 190. Design for stained glass.
 191. Design for stencil.
 192. Design for wall paper.
 193. Designs for initial letters, etc.
 194. Sketches in pen and ink.
 Designer, ELEANOR S. BAYLIS.
 195. Cushion in white satin, crayon design, group of
 children's heads.
 196. Iris design in linen.
 Artist, YVONNE HAMELIN.
 197. Painting on palm branch. Artist, Mrs. Samuel
 Lelean, Redlands, Cal.
 MRS. WM. CRAIG, Port Hope.

198. Picture, "The Angel Guardian." Was brought from France in 1659 by the Sisters of the Order who founded the Hotel Dieu. It still adorns the walls of their monastery.
SISTERS OF THE HOTEL DIEU.
199. Drawing, "Head of Brutus."
Artist, M. R. BELLEMARE.
200. Classical Exercise Book, with three kinds of writing, in use by the blind :
1. Graille writing.
2. With ordinary pencil.
3. Printed as on the type writer.
201. A geographical map (U.S.) by the Blind.
202. Slate for arithmetic.
203. Slate for Graille writing.
NAZARETH BLIND ASYLUM.
- 204-215. A dozen notable posters.
F. J. HOY.
216. The Studio. Leon V. Solon.
217. Le Juif Errant. Henri Riviere.
218. Champs Elysees (2).
219. Lippincott's novels. J. J. Gould, Jr.
220. Harper's Christmas. E. Denfield.
221. Heine Bibliothek Langen. Reznieck.
222. Harper's August.
223. Saxoleine.
224. Harper's October. E. Denfield.
225. Clairs de Lune. Henri Riviere.
226. Quinquina Dubonnet.
MR. WHITE.
227. Water color sketch for Fresco painting.
Christ with Martha and Mary, at their home in Bethany. Artist, A. Cope, B.A.
MRS. STANUS.
- 228-231. Four sets of designs, mounted.
THE STANDARD PHOTO ENGRAVING CO., LTD.
- 232-233. Water color pictures. Artist, R. Sherman Lawson.
MRS. VASEY.
234. Photograph. Artist, Strauss, St. Louis, Mo.
MRS. CHAS. NELSON.
235. Frame containing proofs of designs of book and catalogue covers.
THE HERALD PRESS.
236. Three portrait sketches in photography.
Artist, A. J. RICE.
- 237-246. Small gingham design, poster design, sheet of headings, book cover, silk designs, borders, tile design, heading, wall paper design and chair design. Artist, Miss Jordan.
SCHOOL OF ART AND APPLIED DESIGN.
247. Pen and ink landscape.
248. Heraldic emblazoning in Coat of Arms of Kirkpatrick.
CAMERON HUTCHINSON.
249. Pen and ink sketch, The Zither Players. H. M. Ami collection. Artist, Mde. Elise Rondeau.
DR. AMI, Ottawa.
250. Portrait.
251. Portrait.
Artists, WM. NOTMAN & SON.

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252. Painted photograph.
Artist, C. C. PORTER.
See Secretary.
253. Frame of photograph.
254. Painting, India ink.
Artists, LAPRES & LAVERGNE.
255. Montmartre, Paris.
256. Knife Grinder.
257. Moulin Rouge, Paris.
258. Palais du Khédive.
Sketches for wood engraving to be reduced
one-half.
259. Drawing for illustration.
Artist, CHARLES HUOT, Quebec.
260. Fourteen drawings of silverware.
HENRY BIRKS & SON, Montreal.
261. Forty designs for the illustration of advertisements,
pen and ink.
MRS. J. E. ELLIOT.
262. Pen drawing, The Wounded Scout.
263. Pen drawing, Portrait Sea Captain.
264. Pen drawing, Indian Trapper.
265. Pen drawing, Falls.
266. Design for litho. show cards ; color, snowball.
Drawn by T. BARFOOT, Can. Litho. Eng. Co.
267. La Gardense d'Oies.
268. La Pêche.
Artist, CHARLES HUOT, Quebec.
269. Design for playing cards.
270. Thirteen sketches illustrating Canadian scenery.
271. Fourteen designs for card backs.
272. Five designs for cigar labels.
273. Two designs, menu cards.
274. Four designs, fans.
275. Four designs, cotton labels.
276. Design for insurance. Ass. Calendar, and a number
of miscellaneous sketches.
277. Design in three colors, showing method of repro-
duction.
278. Design for diploma. Montreal Exhibition Associa-
tion.
MR. BURLAND, Canada Engraving Company.
279. Pen and ink portrait, Rev. Mr. Winfield.
BY FRED. H. MORGAN.
280. Four original cartoons.
BY W. BENGOUGH.
281. Twelve original illustrations of The Starling's
Nest.
BY MR. JULIEN.
282. Sketch of Fox Terrier.
BY F. C. COPLAND.
283. Sketch.
Artist, MISS DARRAGH.

Section G.—Basket Work

Loan Exhibition.

1. Alaskan basket, native dyes.
2. Alaskan basket, old native dyes.
3. Alaskan basket, old native dyes.
4. Alaskan basket, very old native dyes.
5. Alaskan basket, modern dyes.
6. Alaskan basket, very beautiful coloring of old dyes; the black is the stem of the wild maiden-hair fern.
7. Very old basket of Yakatat Indians, Alaskan, very good old dyes, unfading.
8. Small old Yakatat basket from Alaska, native dyes.
9. Alaskan basket of unusually beautiful coloring, the dark purple pattern is the wild maiden-hair fern.
10. Cover of No. 9.
11. An ordinary specimen of Alaskan work.
12. Alaskan covered basket; the red coloring is very brilliant.
13. Alaskan basket covered entirely by a separate covering of solid bead work; a very unusual example of Alaskan work.
14. Wallet made by Fox Indians, Alaska, of cedar bark, the brown is the natural color and the black is dyed by submerging the bark in charcoal and wet clay.
15. Modern Alaskan basket with lid.
16. Hat made at Cape Flattery, Washington State, by Makah Indians, of spruce root and cedar bark.
17. Haidah hat, made from spruce root and cedar bark, and dyed with unfading colors, and with native symbols. Worn in the rain.
18. Basket made by Haidah Indians of Queen Charlotte Archipelago, from spruce root and cedar bark.
19. Alaskan mat.
20. Alaskan basket.
21. Alaskan basket.
22. Alaskan basket.
23. Alaskan basket.
24. Moqué plaque for sacred meal.
25. Alaskan mat.
26. Alaskan mat.
27. Alaskan mat.
28. Alaskan mat.
29. Oribi, Arizona, plaque for sacred meal.
30. Canadian mat.
31. Alaskan mat.
32. Pennsylvania basket. Belonged many years ago to Mr. Justice Torrance, Montreal.
33. New Mexico bowl.
34. Apache basket, made of willows.
35. Clatsop bag.
36. Chehalis basket.
37. Klickitat basket.
38. Neah Bay basket.
39. A rare and beautiful basket, made by the Aleutians on Attu Island.
40. Another fine example of Attu Island work, and the diamond stitch.
41. The finest example known to the owner of basketry made by the Aleuts of Attu Island. The ornamentation is silk.

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42. A small plain specimen of a basket of utility, from Queen Charlotte Island.
43. Covered basket from Alaska, made from spruce root.
44. Rare basket from the Yukon River, near Port Cudahy, made from fish skins.
45. Birch bark basket from Yukon River.
46. Haidah mat, cedar bark.
47. Basket from Neah Bay, Cape Flattery, Washington State. Modern dyes.
48. Old Neah Bay basket of faded modern dyes.
49. Neah Bay basket.
50. Basket of Neah Bay work.
51. Bottle covered with Neah Bay work. Dyed with aniline dyes.
52. Fine specimens of Neah Bay work and modern dyes.
53. Very fine Neah Bay basket.
54. Neah Bay basket of ordinary work.
55. Cedar bark bag from Vancouver's Island.
56. Very fine specimen of very old Chehalis work.
57. A copy of 56, much inferior.
58. Very fine specimen of old Chehalis work.
59. Chehalis Indian basket.
60. Chehalis Indian basket, very old dyes.
61. Chehalis Indian basket, natural colors of spruce root and grass.
62. Chehalis Indian basket, natural colors of spruce root and grass.
63. Chehalis Indian storage basket for berries.
64. Chehalis Indian basket, very fine work.
65. Chehalis Indian basket, very old.
66. Small Chehalis basket, good modern work.
67. Small Chehalis basket, good modern work.
68. Chehalis basket.
69. Chehalis basket.
70. Chehalis bowl.
71. Klickitat basket. It is composed of 90 pounds of work, and holds 21 gallons of water.
72. Klickitat basket.
73. Klickitat basket.
74. Klickitat basket.
75. Klickitat basket, composed of 100 pounds of work, and representing months of toil.
76. Klickitat basket.
77. Klickitat basket, of natural colors.
78. Klickitat basket.
79. Klickitat basket.
80. Klickitat basket, very fine work.
81. Klickitat basket.
82. Klickitat basket.
83. Klickitat basket, unusual shape, modern.
84. Klickitat basket, very old.
85. Klickitat basket, unadorned.
86. Klickitat basket.
87. Klickitat basket, very old; uncommon design.
88. Klickitat basket, undecorated and patched at top.
89. Klickitat basket.
90. Klickitat basket, partially decorated.
91. Very curious old Klickitat basket. One of two used for carrying on the saddle horns.
92. Old Klickitat paint pot for painting the dead.
93. Klickitat water carrier.
94. Klickitat basket, very old and with pattern entirely obliterated.
95. Klickitat basket.

96. Klickitat cup.
97. Klickitat basket.
98. Klickitat basket, beaded.
99. Thompson River basket for clams.
100. Thompson River basket for clams.
101. Thompson River basket for clams.
102. Fraser River trunk.
103. Shasta hat.
104. Hoopah Valley hat.
105. Shasta hat.
106. Shasta hat.
107. Shasta hat.
108. Hoopah Valley hat.
109. Hoopah Valley hat.
110. Shasta hat.
111. Shastah hat.
112. Klamath hat.
113. Rogue River hat.
114. Klamath hat.
115. Modoc hat.
116. Cayuse hat.
117. Shasta cooking vessel.
118. Shasta cooking vessel.
119. Shasta cooking vessel.
120. Shasta cooking vessel.
121. Shasta cooking vessel.
122. Shasta cooking vessel.
123. Shasta bucket.
124. Shasta bucket.
125. Miniature clam basket.
126. Cayuse work.
127. Tiletz River basket.
128. Calapooyah basket.
129. Klamath storage basket.
130. Pitt River burden basket.
131. Klamath basket.
132. Wocus shaker.
133. Burden basket, Klamath Indian.
134. Small burden basket.
135. Large burden basket, Mendocino Co., Cal.
136. California Mission basket.
137. San Jacinto Mission basket.
138. Apache basket.
139. Apache basket.
140. Apache basket.
141. Pima, Arizona basket.
142. Hoopah Valley papoose cradle.
143. Very old Rogue River work, used for 20 years.
144. New Rogue River work.
145. Coos Bay basket.
146. Coos Bay basket made by a blind woman.
147. Rogue River basket, made of hazel twigs.
148. Virginia basket, hickory.
149. Plute Indian basket.
150. Coos Bay Indian basket.
151. Calapooya Indian basket, Oregon.
152. Samoan basket.
153. Formosa basket.
154. Formosa basket.
155. Apea, Samoa, basket.
156. Malay hat.
157. Sandwich Island pillow.
158. Ceylon.
159. Ceylon.
160. Japan.

161. M
162. J
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166. A
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210. O
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161. Manilla basket.
 162. Japan basket, owned by four generations of a Montreal family.
 163. Alpine basket.
 164. Indian basket.
 165. Morocco basket.
 166. Assouan (Egypt) basket.
 167. Basket from west coast of Africa.
 168. Basket from Fayal.
 169. Small Chinese basket.
 170. Large Chinese basket.
 171. Basket made in New York 35 years ago.
 172. Pennsylvania egg basket.
 173. Canadian baskets.
 174. New Brunswick basket.
 175. Melon basket.
 176. Basket made on Nantucket Shoal light-ship by men.
 177. Basket made from California palm by a boy in Oregon.
 178. Basket made by Penobscot Indians.
 179. Basket made on Lower St. Lawrence many years ago.
 180. Basket made on Lower St. Lawrence, 1900.
 181. Canadian basket.
 182. Very old Canadian basket.
 183. Very old Miniature Hudson's Bay canoe.
 184. Old porcupine work.
 185. Old porcupine work.
 186. Basket, Lower Klaniath work.
 187. _____
 188. Mat from Japan.
 189. Colombo basket, a nest of 3.
 190. British Columbian basket.
 191. Large basket from Esneh on the Nile, same as were worn during Pharaoh's time.
 192. Soudanese hat.
 193. Small Egyptian basket.
 MRS. W. MARKLAND MOLSON.
 194. Indian hay and porcupine work from Lake Superior.
 MRS. ALLOWAY.
 195. Basket woven by Maori women.
 196. Umatilla bag.
 197. Cayuse basket.
 198. Umatilla bag.
 199. Umatilla bag.
 MRS. W. MARKLAND MOLSON.
 200. Old English basket (before 1776).
 201. Basket woven in Blind Asylum, Liverpool, 1834.
 MISS PHILLIPPS.
 202. Round covered basket with porcupine embroidery.
 203. Book shaped box of Bermudian straw inlay.
 204. Bermudian basket.
 MISS E. G. JOHNSTONE.
 205. Japanese basket.
 MISS M. E. BAYLIS.
 206. Mexican hat (native hand work).
 207. Sample of native braid.
 MRS. F. F. BOOTH, Port Hope, Ont.
 208. Little canoe.
 209. Osier basket.
 210. Osier chair.
 211. Mat made of sea reed. Made by the Blind of the Nazareth Hospital, 2009 St. Catherine Street.

212. Alaskan basket.
MRS. G. CAVERHILL.
213. Basket.
214. Basket.
Indians, Coast of British Columbia.
MISS MACFARLAN.
215. Basket, Maricopa Indians, Arizona.
216. Basket, Santa Inez Mission, California, 1825 (tribe extinct).
217. Basket, Santa Barbara, California (very old).
218. Basket, Maricopa Indians, Arizona.
219. Basket, San Diego Mission, California.
220. Basket, Peina Indians, Arizona.
221. Basket, Tulare Co., California, 1850.
222. Basket, Apache Indians, Arizona.
223. Basket, San Diego Mission, California.
224. Basket, Eel River Indians, Mendocino Co., Cal.
225. Basket, Klickitat Indians, Oregon.
226. Basket, Klamath Indians, Oregon.
227. Basket, Apache Indians, Arizona.
228. Collection of eight Japanese baskets.
W. C. VAN HORNE.
229. Basket made by Haida Indians.
230. Basket drinking cup, made by Indian, Great Slave Lake.
(The) PETER REDPATH Museum, McGill University.
231. Basket.
DR. GEO. DAWSON, Ottawa.
232. One fan, Honolulu.
233. One fan, Capri.
234. One fan, Luxor, Egypt.
235. One tray, Luxor, Egypt.
236. One fly whisk, Cairo.
MRS. HERBERT WALLIS.
- Exhibition of Indian work by the women of Lorette, consisting of bark, basket and leather work, and embroidery in porcupine quills and dyed moose hair. These articles are not for sale, but orders may be given for any of them; prices may be had from the Secretary.
LORETTE INDIAN WORK.

(TOO LATE FOR CLASSIFICATION)

Old Specimen of Pyrography. "The Crucifixion."
LORD STRATHCONA.
Exhibit from Toronto,
TORONTO, W. A. A.

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Objects and Rules of the Woman's Art Association.

It is provided for by the constitution of the W. A. A. that there shall be two classes of membership, active or professional, and associate or honorary. The latter are ladies interested in the promotion of art matters. All co-operate towards more general interest in original art, and to promote the holding of exhibitions and lectures pertaining to art. The aim of the association is also to provide rooms for the use of members where they can work together from living models or otherwise, but no paid instructor is employed. The payment of \$20.00 confers life membership.

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Great Slave
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The Restaurant Kitchen

IN
Henry Morgan & Co's New Building

is furnished with the latest
improved Cooking and Serving
Apparatus from the manufac-
tory of

GEO. R. PROWSE

224 ST. JAMES STREET, MONTREAL.

Every patron of this Exhibition
should examine the KITCHEN
EQUIPMENT, which, for ELE-
GANCE OF MANUFACTURE and
CONVENIENCE IN OPERATING,
cannot be surpassed in the City.



WE ARE HEADQUARTERS FOR FAMILY
RANGES AND HIGH-CLASS KITCHEN
UTENSILS

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New Building

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HOUSE MONTREAL.

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CHEN
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OR FAMILY
KITCHEN

The Woman's Art Association of Montreal is deeply grateful to Her Excellency Lady Minto for not only extending her patronage to the Exhibition of Arts and Handicrafts, but also contributing to the exhibits a picture painted by herself. The efforts of women in the highest circles are nowadays turned to encouraging arts and handicrafts, as witness the great revival in lace in Italy, fostered by Queen Margherita, and the impetus given to Irish lace-making by Lady Aberdeen.

Thoughts
FOR A *00000*
1 9 0 1
SUMMER
HOLIDAY

May be a little early,
but here are a few
novelties in Can-
adian Tourist Travel

CANOE TRIPS

in the Temiskaming, Lady Evelyn
and Temagaming Lake Regions

Read "*A Canoe Trip Through
Temagaming the Peerless*"

HOUSE BOATS

on the Kootenay Lakes

Read "*Glorious Sport on the
Kootenay in a House-boat*"

SWISS GUIDES

Stationed at Banff, Lakes in the Clouds and
Glacier, to assist in exploration and mountain
climbing

Read "*Summer Tours*"

IMPERIAL LIMITED

Montreal to Vancouver, 2906 miles, in 100
hours, passing through some of the grandest
scenery in the world

Read "*New Highway to the
Orient*"



Write for descriptive pamphlets to

WM. F. EGG,

City Passenger Agent

Canadian Pacific Railway

129 St. James Street, MONTREAL

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The Association is indebted to the Century Company of New York, and to Messrs. Geo. N. Morang & Co., of Toronto, for loans of original sketches by C. Seton Thompson and Frederick Simpson Coburn.

The Association wishes to acknowledge its indebtedness to the Union Assurance Coy. for furnishing insurance to the extent of ten thousand dollars on the exhibition, without charge for premium, and also to the many contributors and collectors whose kindly efforts have gathered so much that is curious and valuable, and have enabled the Association to carry out its plan of having an Arts and Handicrafts Exhibition.

High Grade 
Brass Bedsteads

ESTABLISHED
1858*****



WHOLESALE
ONLY*****

In Competition with the Manu-
facturers of the World

OUR EXHIBIT AT

Paris, France

Was Awarded

**SILVER
MEDAL**

The highest prize given
in this Class *****

H. R. IVES & COMPANY,

Manufacturers,

Queen Street, MONTREAL

134, Section F.—Francisco Bartolozzi, born at Florence, 1728, studied for a time under the historical engraver Wapner. In 1764 he went to London and was appointed engraver to the king. On the foundation of the Royal Academy in 1768, he was admitted one of the first forty members with full membership. All engravers afterwards up to 1855 could only be elected as associates. He removed to Lisbon in 1802 to take charge of the National Academy there. He died in Lisbon, 1813.


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Donaldson Line of Steamers

BETWEEN
MONTREAL AND GLASGOW

Thomson Line of Steamers

TO
LONDON, NEWCASTLE, LEITH AND
ABERDEEN
AND FROM
MEDITERRANEAN PORTS TO MONTREAL

Lord Line

TO CARDIFF

The above Lines are specially fitted
up for the carriage of Butter, Cheese,
Eggs and Fruit, having been built
for the Canadian Trade.

THE ROBERT REFORD CO
LIMITED

MONTREAL AND PORTLAND, ME.,

AGENTS

f Steamers

GLASGOW

Steamers

LEITH AND

TO MONTREAL

ly fitted

Cheese,

n built

D CO
LIMITED

D, ME.,

AGENTS

The three exhibits of the Hotel Dieu ladies in Section A, Nos. 1, 2 and 3, are notable for their antiquity. The piece of lace is the work of the first Sisters, and was used to adorn the robes of the earliest bishops of the Province of Quebec, when they officiated in the chapel of the Order. The cope, embroidered by the Reverend Hospitallers of St. Joseph, was used for over one hundred years by them, and is one of their most precious antiquities. The tapestry is a piece of the famous "Gobelin," and ornamented the walls of the old chapel of the Hotel Dieu. It was the gift of Mons. Castonguay.

The Grey Nuns also show some very ancient church vestments: a cope, No. 4, worked by the third Superior of the Order, Rev. Mother Coullée, who was born in 1742 and died in 1829, after 59 years of religious life, and No. 6, an altar cloth 130 years old; No. 7 is even older.

The Congregation Nuns and the Sisters of Jesus Marie have also sent in notable collections of lace, embroideries, etc.

SPARKLETS

All drinks made sparkling by the use of Sparklets.
Soda Water in half a minute.
Two sizes of Sparklet Bottles and Sparklets : Pints and Quarts.
Write to us for booklet containing full information.

LEEMING, MILES & CO.
53 ST. SULPICE ST., MONTREAL.

Gold Medal for Enamelled Ware at the World's Exposition,
Paris, 1900.

OUR BRANDS

"CRESCENT"

"PREMIER"

"PRINCESS"

WHITE

BLUE AND WHITE

"STAR" DECORATED

WHITE DECORATED

Established
1860

Incorporated
1895



The Thos. Davidson Mfg. Co., Ltd.
MONTREAL.

THE MOST
COMPLETE
ASSORTMENT OF

**Bathroom Trimmings, Kitchen
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Philbin's Hardware Store

2231-33 ST. CATHERINE ST.
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World's Exposition.

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Incorporated
1895

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In Section F will be found designs called out by the kindness of several firms in the city who, by offering prizes for original ideas, have encouraged many to furnish sketches for these competitions. Mr. G. B. Burland has given a prize of fifty dollars for two years, leaving it to the Association to decide on the class of design for competition. To Mr. Renouf the Association is indebted for a prize for the best calendar idea, and Mr. Colin McArthur has helped it by giving one for designs in wall papers, Bovril Ltd. has also been a helper in this good work, and the Association hopes that further encouragement will be given to our designers by the many manufacturers of the city, who must be constantly needing new ideas in labels, posters, etc.

Do You Use Paint?

Most of the world does, and most of the world uses

THE SHERWIN-WILLIAMS PAINT

It's made to paint buildings with, inside and outside. It's made ready for the brush. It's made for home use and for practical painters, too. It's pure lead, pure zinc and pure linseed oil, mixed by specially made machinery operated by experts. It's made for you.

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HENRY MORGAN & CO.

J. A. GORDON
CONTRACTOR



**HEATING,
PLUMBING
AND ELECTRIC
WORK
PERSONALLY
SUPERVISED**

301 ST. ANTOINE STREET.
TELEPHONE UP 2597

Paint?

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WILLIAMS PAINT

Buildings with, in-
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Sugar Bowl, 12 C. Loans, is supposed to be one of a three piece set, given to the city of Strasburg and by them as a wedding gift to Louis Philippi.

One of the Boeckhs was a lady in waiting to the Queen and this piece was then given to her, and through her descendants came into the possession of the present family.

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R'S JELLY OF CU-
for chapped hands

The Quaich, mentioned in the B. Loan Exhibit, No. 251, is thus defined: a small and shallow drinking cup or vessel, with two ears for handles; generally of wood, but sometimes of silver.—*(Scotch) from Ogilvie's Dictionary.*

The piece of work, shown in Section B. Loan, was made from a selected bit of mahogany, which was No. 7, being used for a sideboard for Napoleon when at St. Helena. Its date is somewhere between 1815 and 1820. The cutting in the sugar bowl is an old design which has recently come into vogue again. It has been in the owner's family since it was made.

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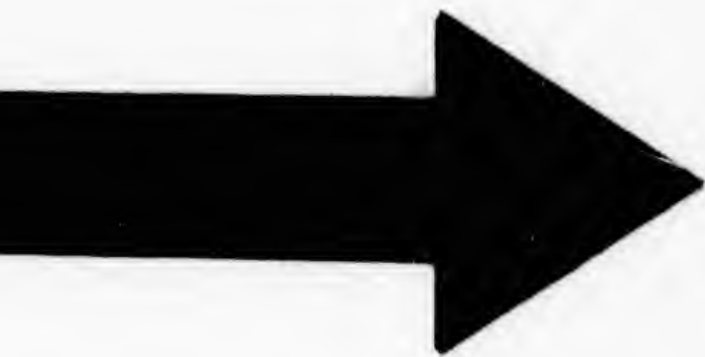
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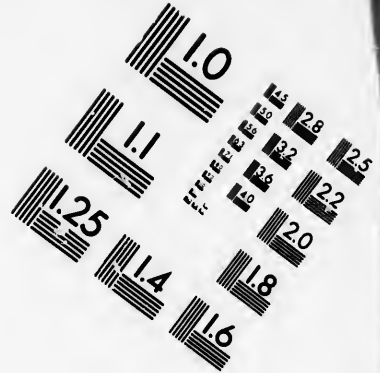
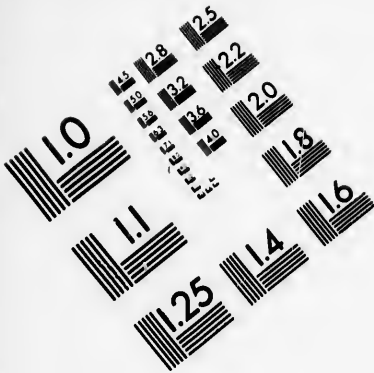
O., LTD.

132, Section F.—Francis Boucher, born Paris, 1700, died Paris, 1770. Was a noted painter of Historical and Pastoral subjects and Genre pieces. He showed special strength in the grouping and decorative treatment of women and children.

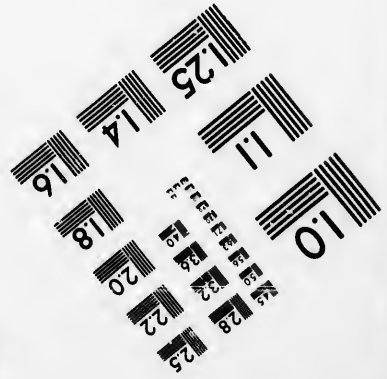
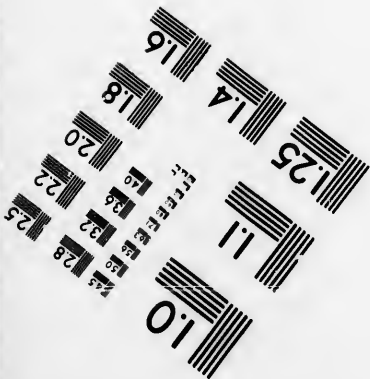
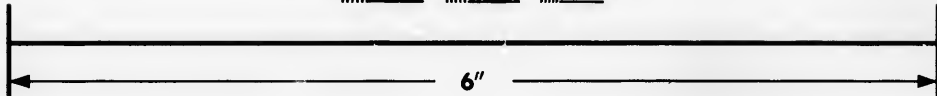
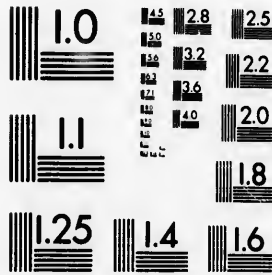
168, Section F.—The precise origin of this MS. is difficult to fix because of the disappearance of its first pages. The designs of some of the arabesques, however, make it apparent that it was once the property of one of the English kings. The royal arms figure in several of the designs.







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Soon after its invention at the beginning of the century we are about to complete, the art of lithography was taken up by the great artists, particularly of the French school, as a convenient means of expression. Later on and towards the middle of the century it made way for the newly revived art of etching, and became more a means for reproduction than a medium for original work. After a lapse, in which it still continued to be used mostly in a commercial sense, it was again taken up by artists such as Whistler, Pantin, Latour and others, and at Paris some ten years since, a number of artists banded together to join what might be called the renaissance of lithography, by employing the crayon gras and stone as means for original expression. Mr. Wickenden, one of our exhibitors, charmed by the suppleness and beauty of the method, joined in the movement, being elected a member of the "Société des Artistes Lithographes Français," and also of the "Société des Peintres-Lithographes" of Paris—the latter being formed by painters alone, who practice original lithography as distinct from copied work.

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Jeanne Le Ber, 1662-1714

If there are no Canadian names in the calendar of saints, it is not because in byways and obscure places, Canada had not virtues worthy of canonization. Not alone her male martyrs and female devotees, whose merits have found a chronicle and a recognition, not certainly the mediaeval pietism of Jeanne Le Ber, the venerated recluse of Montreal,—there are others quite as worthy whose names have died from memory. Mademoiselle Jeanne Le Ber was the favorite daughter of the chief merchant of Montreal. She seems to have been a girl of fine and sensitive nature; ardent, affectionate and extremely susceptible to religious impressions. Religion at last gained absolute sway over her. Nothing could appease her longings or content the demands of her excited conscience but an entire consecration of herself to Heaven. Constituted as she was, the resolutions must have cost her an agony of mental conflict. Her story is a strange, and, as many will think, a very sad one. She renounced her suitors and wished to renounce her inheritance, but her spiritual directors, too far-sighted to permit such a sacrifice, persuaded her to hold fast to her claims, and content herself with what they called "poverty of heart." Her mother died and her father, left with a family of young children, greatly needed her help, but she

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refused to leave her chamber where she had immured herself. Here she remained two years, seeing nobody but her confessor and the girl who brought her food. Only once she emerged, and this was when her brother lay dead in the adjacent room, killed in a fight with the English. She suddenly appeared before her astonished sisters, stood for a moment in silent prayer by the body, and then vanished without uttering a word. Not content with this domestic seclusion, she caused a cell to be made behind the altar in the newly built church of the Congregation, and here we will permit ourselves to cast a stolen glance at her through the narrow opening through which food was passed into her. Her bed, a pile of straw which she never moved, lest it should become too soft, was so placed that her head could touch the partition, which alone separated it from the Host on the altar. Here she lay wrapped in a garment of coarse grey serge, worn, tattered and unwashed. An old blanket, a stool, a spinning wheel, a belt and shirt of haircloth, a scourge, and a pair of shoes made by herself of the husks of Indian corn, appear to have formed the sum of her furniture and her wardrobe. Her employments were spinning and working embroideries for churches. She remained in this voluntary prison about twenty years, and the nun who brought her food testifies that she never

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omitted a mortification or a prayer though commonly in a state of profound depression. . . . In 1711 Canada was threatened with an attack by the English, and Mademoiselle Le Ber gave the nuns of the Congregation an image of the Virgin on which she had written a prayer to protect their granary from the invaders The English, however, did not come, their fleet having suffered a ruinous shipwreck, ascribed to the prayers of Jeanne Le Ber Nor was this the only miracle of which she was the occasion. She herself declares that once when she had broken her spinning wheel an angel came and mended it for her. Angels also assisted in her embroidery In the church where she had secluded herself an image of the Virgin continued after her death to heal the lame and cure the sick.

From "The Old Regime in Canada," by Francis Parkman.

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No 108 Section E. "Ordre Royal et Militaire
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The original possessor of this cross was
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A Copland cup belonging to a service that
was made for and presented to the Duke and
Duchess of York as a marriage gift by the cor-
poration of the town of Norwich is shown at
No. 127 Sale Exhibits Section C.

Loan Exhibits Section B, No. 82. H. R.
H. Prince Arthur, (Duke of Connaught) sat
in this chair at the annual St. Andrew's Day
concert, in the Mechanics' Hall on Nov. 30th,
1869, at which time he was resident in Montreal
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The Indian department of the Exhibition will be a revelation to many. In Section F will be found a portrait of Zachary Vincent, the Indian chief known as the last of the Hurons, drawn and painted by himself. He was called the Indian artist. He had a natural talent for drawing, was entirely self-taught, and very ingenious in making his brushes. He often made and mixed his colors from materials he found in the woods. He died about 1880.

The women of Lorette show a very complete exhibit of their characteristic Indian handicrafts, consisting of bark, basket and leather work, embroidery in porcupine quills and dyed moose hair.

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A specimen of Irish industries is the item No. 274 in Section A Loan. Here weaving, designing and dyeing are all shown. The pattern is stamped from wooden blocks, and the work is entirely domestic. This embroidery comes from Donegal and is a creditable example of peasant ingenuity.

Two silver cups in section B Loans, No. 180, should be of great interest to our visitors. They were looted at Waterloo from the canteen of Jerome Bonaparte, by Dr. Caldwell of the First Royals, who, later, as a resident of Montreal, was one of the founders, and a strong supporter, of the General Hospital. These cups were inherited by a niece of his wife, in whose possession they still remain.

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Interesting specimens of industries from Jamaica may be seen in Nos. 26 and 267 Section A Loan and in No. 82 Section C Loan. The centre piece (267) in lace bark ornamented with native ferns and lichens is a characteristic piece of native work. The pottery (82) was found in the Darlaston mountains. It was made by Indians belonging to the aboriginal tribes inhabiting the West Indies at the time of the first visit of Columbus.

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A very full and fine exhibit from Toronto, Ont., is also on view in the rooms, but came in too late for insertion in the catalogue.

The very good work, F. 267, signed Aimée Rapin, possesses a peculiar interest. Melle Rapin is a distinguished European artist, a girl, born without arms. She is also a sculptress and a clever writer.

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No. 130 of Section G is a basket that is carried on the back of a Pitt River woman. She puts on sandals of rushes and wades into a marsh and gathers the seed of the wild water lily, which they call "wocus." She puts the seed into the basket on her back, throwing it in with either hand. On reaching camp the seed is thrown on the large wocus shaker or plaque with live coals, and shaken up briskly until the seed is well browned. It is then ground in a stone mortar and cooked in a basket by throwing hot stones into the cooking water.

The shaker is shown at No. 132.

Nos. 56 and 57 of Section G are interesting as showing how the Chehalis work has deteriorated. Specimen 56 is of very old Chehalis work; 57 is a copy and much inferior.

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Miniature Painting

Miniature painting is a beautiful and ancient art, long neglected, and almost forgotten by most people. The practice of painting portraits on a small scale originated in the embellishment of M. S., the initial letters being written in red lead (minium). The illumination of manuscript grew by degrees, until many MSS. bore the portrait of the author, and even some illustrations. Hence the name miniature.

From the eighth to the fourteenth century, religion and leisure went hand in hand. It was a work of piety to enrich breviary and missal with quaint and curious designs. In the fifteenth century the writers and illuminators of manuscripts received a fatal blow through the invention of printing. In spite of this, the art of miniature still continued to flourish, for miniatures of famous paintings, as well as portraits, were in great demand. They were at first painted in oil on vellum, also on gold and copper and slate, but these were at last superseded by ivory, which, from its color and transparency, became the generally accepted basis for water color.

Photographic likenesses are no longer considered the thing for the rich, the great, or the beautiful—either in England or the United States—yet in the revival of this beautiful old art of miniature portraits on ivory, there is the danger it suggests from the ever ready demand for cheapness, and to do this a photograph is often made on the ivory and painted over, thus destroying its whole value as an heirloom, for the chemicals will soon ruin the delicate color—it is not a work of art.

Miniature painting is the one art which can give in portable and enduring form the speaking gleam of the eye, the glint of the hair, the play of the lips, the tint of the cheek, and the hundred other varying and elusive characteristics which print themselves upon the miniaturists' memory and cause these portraits to smile back into our eyes with almost living, breathing power.

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An old Canadian legend, possessing the merit of being a true one, is called to mind by Loan Exhibit 188, Section B. The Catherine Quevillon who owned the chair shown, was at a very early age kidnapped by the Indians, who kept her till she was about fifteen, when they allowed her to return to her own people. But she had contracted Indian habits, and was never altogether civilized. The Papineau family have always referred to her in a humorous way as "grand'mère la sauvagesse."

The knives and forks in old silver shown in 189 of Loans, Section B., are an exact counterpart of a set formerly owned by General Washington and preserved in Washington City.

The handsome modern Japanese wall hanging exhibited by Sir William Van Horne should be of interest to amateur embroiderers, showing as it does the large effects obtained by the Japanese by feather stitching in worsted silk. A notable feature also, is the conched background, and the use of both gold and black for heightening the effects.

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North Carolinian silk catalogue is an example of a revived industry. The original settlers in the hills of North Carolina were largely Scotch, and weaving is a common family industry among them, but this art has died out almost entirely. The descendants of the original settlers have degenerated in many ways, and few have kept up the thrifty habits of their forefathers. In consequence but little remains of this industry, and even specimens of the olden work have become rare. Some years ago a lady artist staying at Asheville saw some of the work, and becoming greatly interested has devoted herself to reviving the old designs. Success has followed her efforts, many of the best designs are again in use, and an almost lost handicraft has been saved. Exhibit 275 in Section A., Loan, is a specimen of this weaving, made from old silk dresses. This art has been practised in Canada and should be encouraged.

An interesting exhibit is No. 273 in Section A., Loan, being a curtain made by two Italians, who, finding themselves stranded in London, applied to Wm. Morris & Co., saying that if given materials they could make a hand loom and weave heavy woollen fabrics. They supplied their own designs, and are said to have dyed their own wools. A profitable comparison can be made with the examples of domestic weaving from other countries, specimens of which are also in the Exhibition.

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TOS A

The costume worn by the Doukhobor women in our North-West Territories, as their Sunday outfit, and made by themselves, is composed of the following pieces as shown in No. 116 of Loan Exhibit of Section A :—

- (a) Undergarment ; (b) stockings ; (c) shoes ;
- (d) skirt and woollen apron ; (e) print jacket ;
- (f) velvet jacket ; (g) cap ; (h) knitted toque ;
- (i) 2 d'oyleys.

The whole Doukhobor exhibit shown by the Industrial Committee of the National Council of Women is curious, and remarkable for solidity of workmanship, not devoid of artistic merit.

The water color sketch of Napoleon I., No. 138 of Loan Exhibit, Section F, is one roughly made on a sheet of letter paper, by an officer on board H. M. S. Northumberland, during the voyage to St. Helena in October, 1815, and given by him to a brother officer, the late J. R. Glover, from whom it passed to the present owner. The Emperor was chatting on deck, at the time, and perceiving the artist, remained quiet until he had finished.

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No art is better suited to the delicate and imaginative quality of woman's talent than the universally applied one of design. Books and publications offer a great field. Carpets, oilcloths, wall paper, prints, silks, hangings and many other objects invite the designer's skill, and not a mean opening exists in newspaper cuts, a distinct genre, requiring a bold and clean style.

Our loan exhibit shows what embroidery used to be. The church embroideries are fine specimens, rare and curious. In modern work, centre pieces and d'oyleys now engage the attention of the industrious workers, instead of the fichus, collars and berthas our grandmothers toiled over. Both are of interest, and a clever needle will bring its possessor now-a-days both praise and profit.

The design of No. 143 Section A "Loan" is copied from an old tapestry. It is an excellent example of the revival of Swedish handicrafts, and is a skilful blending of the antique design with brilliant and harmonious coloring.



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Women to-day have fallen under the charm of hammering the rigid, unbending metals, iron, gold, and silver into submissiveness and beauty. There is not a more fascinating work.

Some of our readers will be familiar with the "Six" of Paris, women whose aim is to create articles of every day utility, which shall be works of art, without regard to the materials used.

We show some specimens of this handicraft. All will recognise its possibilities.

In Exhibit 113 Section C. the vases mentioned are considered as relics by the Sisters of the Hotel Dieu. They were imported from France in 1659 by Mlle Mance. They have since been in constant use in the pharmacy, and are prized not only on account of their antiquity, but also for the precious associations attached to them.

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The art of forming hard material into a proposed shape or figure. It is usually understood to refer exclusively to works in ivory or wood to distinguish it from carving in marble or stone which comes under the term of sculpture; or in metals when it is called chasing. The ancients used ivory to great extent in works of art, and its union with gold, called by the Greeks Chryselphantine sculpture, was adopted by the greatest artists.

The colossal statue of the Olympian Jupiter at Elis, by Phidias, was one of the most celebrated examples of this combination. In later times carving in ivory has been confined to smaller objects as figures, reliefs, enrichments of flowers, fruits and other devices on vases and cups and such objects of general use.

Wood of almost every description was a favorite material for carving among the ancients, and after clay, was doubtless, from the facility of cutting it, the first substance used for imitative art. Some figures of very remote antiquity found in the tombs of Egypt are of sycamore.

For a long period in modern times there was a great demand for fine wood carving. The elaborately worked Gothic screens, choir-seats and desks in most of our cathedrals and edifices, canopies, frames for doors and pictures, cabinets, and indeed every description of furniture, are evidence of the extent to which it was employed, and of the skill of the artists. The woods preferred by modern carvers are the pear, lime, pine, maple, mahogany, oak and box, and the tools they employ are round hollow chisels called gouges, others with an angular extremity called from the shape V tools, and other chisels of various shapes. A mallet is sometimes used, but pressure, or a sharp blow from the bottom or heel of the hand is generally preferred. The surface is cleaned and polished by friction and finished in varnish or wax.

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Pottery and Porcelain

Contributed by Mrs. R. C. Smith.

NOT with a view of entertaining those who have already been attracted to the subject, but with the hope of stimulating the interest of those who have not, the following observations are offered. A detailed description of the various specimens which have been so generously lent for exhibition, would be impossible, but a brief general review of the history of the ceramic art may be read with interest in connection with this department.

The art of pottery-making, of moulding clay into various forms of beauty or utility while in a plastic state and then hardening them by fire, is certainly one of the most ancient of which we have any knowledge. Evidence exists that it was practised by nearly all the prehistoric races, and from the rude shapes in coarse clay, generally brown or reddish or gray, progress was made in the bronze and iron ages to more carefully made specimens, with a sort of covering of the same substances more finely powdered and mixed. Always hand made, vessels were sometimes hollowed out from a solid mass of clay and sometimes built up with great care and ingenuity.

Although we inherit so much from ancient Egypt in the way of pottery, some who write as having authority, declare that the Egyptians never made adequate use of the fine materials lying before them, the rich clay washed down and deposited by the Nile, the sand of the desert, and the alkali found in much of the soil inviting the composition of the finest enamels and glazes. Whether this be true or not the student of the art might find enough to occupy a lifetime in



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what has come down to us from Egypt, in the Canopic vases, in the brilliant wall tiles and the various other uses to which the art was put to beautify temples or consecrate tombs.

The study of the history of the ceramic art is inseparably associated with the study of ancient history. Especially is this so in the case of Assyria and Babylonia where, upon tablets and cylinders, have been found literary and historical records that were first impressed in cuneiform characters in the soft clay and then hardened by heat into enduring manuscripts that outlive the changes of time. From the ruined palaces of Nineveh and Babylon have also been taken quantities of bricks painted with care, some of them evidently being fragments of pictures commemorating Assyrian victories and supposed to date from about 1200 B.C.

On the islands of Cyprus, Rhodes and Thera, and in Attica and along the southern coasts of Italy, great discoveries of ancient pottery have been made of late years, and from the general style of decoration and favorite forms, it is attributed to the Phœnicians who early colonized these islands.

The earliest Greek ceramic inscription is said to be that on the Rhodian pinax representing a scene from the *Iliad*. It is very difficult to say just at what period the Hellenic Art, as it relates to pottery, had its origin. The finest collections of Greek vases of all periods are now at the British Museum, the Louvre, the Vatican and in Naples, Florence and Turin. The South Kensington Museum and the Hotel Cluny in Paris have the best collection of Rhodian wares. From the tenth to the seventeenth centuries the Persians attained marvellous perfection in all the handicrafts and decorative arts, and the specimens of Rhodian, Damascus, Lustered and Sgraffiato wares are among the richest the art affords.

The tombs of ancient chiefs in Mexico and Peru contain many well preserved pieces of the early pottery of these countries. Some of them

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are grotesque figures in the forms of semi-human monsters, made of a hard black clay ; others are gracefully shaped on the potter's wheel.

Connoisseurs have more difficulty in dealing with the wares of China than of any other country. Chinese records are said to be unreliable and generally to assign much greater antiquity to both their earthenware and porcelain than the facts warrant. Late works, however, suggest that pottery was probably made in China as early as 2700 B.C., but deny that porcelain was made until the second century before the Christian Era under the Han dynasty. During the Tein dynasty (265-419 A.D.) the finest blue porcelain was made and the richest green ware under the Suy dynasty (581-618 A.D.). There is probably very little Chinese porcelain now in Europe dating earlier than the 17th century. An exquisite sky blue porcelain, made about 950 A.D., is very highly valued by the Chinese, and even small fragments of it are set as expensive gems.

Japanese pottery has closely followed the Chinese until very recently. Now a very elaborate method of decoration has been developed in Japan in which a brass cloisonné enamel is used on the surface to make it resemble metal.

The pottery of France and England, up to the 15th century, had little of artistic merit, being generally rude in design. The Italian majolica ware attained considerable excellence, and evidently gave character to, but was never equalled by the Spanish wares.

The Dutch became famous about the beginning of the 15th century, and have since remained so, for peculiarly glazed coloured tiles and other pottery produced at Delft and its neighborhood, and in the following century Dutch dinner services were to be seen in all the capitals of Europe.

At the beginning of the 16th century the Portuguese began to import Chinese porcelain, which became known as "China." Every

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effort was made in Europe to discover the secret of producing a translucent ware like that from China.

In France great advances were made, largely through the inventions of Bernard Palissy and François Charpentier, who produced two distinct and valuable kinds of pottery. At the end of the century Dutch potters began the manufacture of stone ware in London, and later, John Dwight established works at Fulham. The Lambeth potteries initiated with some success the Palissy ware.

Frederic Böttcher, an apothecary's assistant in Berlin, is generally given the credit of being the first in Europe to discover the nature of the translucent porcelain. He fled to Dresden under accusation of practising magical arts and is said to have made the discovery by accident. He found the powder in his wig rather heavy, and having obtained some he made a paste and shaped a vessel which he subjected to fire, and found that at last he had discovered what all Europe had been looking for. The Elector Frederic Augustus became his patron and established works at Meissen which were the origin of the celebrated works at Dresden, from which the art extended to Berlin and Vienna.

Josiah Wedgwood, born at Burslem in 1730, at about 30 years of age produced the special cream colored ware which by permission of Queen Charlotte came to be called "Queen's Ware." The name of Flaxman the sculptor will always be associated with that of Wedgwood, his admirable classical designs being among the most notable achievements of the art.

Porcelain works were established at Chantilly about 1735, and ten years later at Vincennes, and by royal warrant these were transferred to Sèvres in 1754, but it was not till 1769 that they were supplied with the genuine kaolin and feldspar which had been discovered near Limoges. Sèvres and Limoges still retain their high reputation for beautiful porcelain.

Modern pottery and porcelain work in England is so well known as to require little

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mention here. Porcelain is said to have been made first in Chelsea under the patronage of George II and the Duke of Cumberland, and shortly after at Stratford-le-Bow, Derby, Plymouth, Worcester and other places. The works at Worcester were under the special patronage of George III, and since 1786 have been known as "The Royal Porcelain Works." The variety of porcelain biscuit called Parian or Carrara ware was introduced into England about 55 years ago and has since been largely used for statuettes, etc. It differs from porcelain principally in the use of a feldspar more fusible than the Cornish stone. The beautiful Doulton, Minton, Coalport, Adderley and other wares now made in England are familiar objects in every household.

In the United States ornamental china is very largely manufactured, the most notable centres being Trenton, N.J., and East Liverpool, Ohio.

The manufacture of pottery and porcelain, like most other manufactures, has its colloquial technicalities; thus a clay that shrinks much in the baking is called a "fat" clay. Some of these lose in one-third bulk in the process. Others having a large percentage of free silica shrink but little and are called "lean" clays. The potter's wheel is in principle the same to-day as when used in Egypt 2000 years before Christ. The flat disk upon which the lump of clay is thrown is made to revolve by means of a belt, and the potter as it turns shapes it either with his hands or with tools.

Painting upon china has become an art of itself, and those who have visited recent exhibitions are aware to what excellence in this branch Montreal has attained.

In the present exhibit the committee, very cheerfully and generously aided by so many of our leading citizens, is able to present a number of interesting and valuable specimens, as much in the hope of stimulating industry as of amusing collectors.

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Miss Ellen Gates Starr, of Hull House in Chicago, is another woman who is doing most beautiful work. She was the pupil of Mr. Cobden-Sanderson, of the Doves Bindery in England, and is the only person in America who has completed a course there. Mr. Cobden-Sanderson has no desire for pupils, and only admits those who prove their worthiness. When Miss Starr returned from England she brought with her a few volumes of her own exquisite work, two of which she sold to a New York publisher. Miss

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Yours truly,

P. ALEX. PETERSON,
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Starr thinks that of all the handicrafts, bookbinding is the most interesting from the standpoint of literature, art and craft combined. Of course it is a laborious occupation from start to finish, and, it takes from two to three weeks to make a book in this fine manner. Miss Starr considers that only books of permanent value should have permanent bindings, and that from its merit a book should earn its right to be decorated.

Mrs. Irving Way has done some beautiful books and has produced some exquisite examples of illuminating. The new movement in bookmaking is no longer confined to a few, but has spread to a large class, and women everywhere are recognized as working in these lines, with an inherent sentiment for colour design, and deft skilful hands that insure their work success.

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The Art of Lace Making

Contributed by Miss Watt.

WITH the dawn of the middle ages the history of lace began to be separated from that of embroidery. The earliest specimens now in existence dates back to the 12th century, and seem to the ordinary observer to be more nearly allied to embroidery than to lace proper. The transition steps were taken by the religious orders, who, finding the embroidery on solid linen with which they decked their altars to be ineffective from a distance (unless worked with materials and colors which would not stand washing), conceived the idea of perforating the linen by open work embroidery called Cutwork, or opus scissum, in the wardrobe accounts of Queen Elizabeth, and Point Coupé, in France. This new work developed into Reticella proper during the 15th and 16th centuries, and was thus the forerunner of all laces.

First Division of Lace. Mediæval Lace.

Mediæval lace divides itself into six different classes: 1, Linen Embroidery and Cut Work; 2, Darned Netting; 3, Drawn Work; 4, Reticella; 5, Knotted Work; 6, Plaited Work.

In illustration let us turn to Section A., No. 1. Here we have a charming adaptation to modern uses of scraps of mediæval lace, pillow lace and the finer forms of linen embroidery. In the three-cornered pieces of the d'oyleys is shown Cut Work, in its simplest form, alone and in conjunction with Reticella; two of the arms of the Maltese Cross are excellent examples of Darned Netting, the designs showing both the earlier ecclesiastic and the later (after 1500) geometrical style. The other two arms are com-

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posed of Reticella proper, the edging being borrowed from the later day Pillow Laces, with the central monogram dating down to the present time. Modern examples of Darned Netting, Cut Work and Reticella will be found in the Russian lace exhibited by Mrs. Cox, and in the Scandinavian: centre piece exhibited by the Decorative Art Rooms.

Of Reticella alone we have an example in the piece of Greek lace lent by Mrs. Caverhill, Nos. 29 and 30.

Of the 5th Class, Knotted Lace. We are all familiar with the Macramé work which was so much in vogue over five or six years ago.

The 6th Class, Plaited Lace, which was largely manufactured in Italy, France and Germany, is now closely copied in the modern Maltese and Torchon pillow laces.

A word may here be said of the Tape and Braid Guipure Laces [Tænia Poynt, Beggars' Lace, Mezzo Punto (Italian), Point de List, Point de Canaille, Lacet (French).] These were first used in Italy as cheap imitations of the Plaited Laces, and have since dragged out an existence lending themselves to every form of imitation lace. Some of the earlier and simpler examples are really charming, their chief beauty being in the easy flowing design, the graceful adjustment of the bars for the background, and the judicious choice of stitches for filling in the patterns. In the present exhibition we have many examples of the Tape and Braid Laces of to-day, which show great beauty of execution.

Second Division of Lace. Point Lace.

The names of the various Point Laces, of which few authenticated traces are found prior to 1620, come rather from the names of the cities where they were made than from any structural differences in the laces themselves. Among the nations we find Italy, Spain, France and Belgium

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leading in the manufacture of real lace; Germany, Denmark, Sweden and England being only able to boast of a few isolated lace workers who copied their methods and designs from the southern nations. The Queen Lace book strictly limits the designation of Point proper to Lace, entirely made with the needle on a parchment pattern, although the term is frequently misapplied to Pillow Laces, as Genoa Point, Mechlin Point, Point de Paris, Honiton Point, etc.

As a general rule, to distinguish Point Lace from Pillow Lace, it may be considered that any lace (except Reticella), in which button-hole stitch occurs, falls under the category of Point proper, or to put it more plainly, any lace in which the back-ground and pattern are both made by the needle, the back-ground of button-hole stitch thus formed being called *vrai réseau*, this six-sided mesh having much the appearance of the Brussels net of to-day. Since the invention in 1830 of a machine for making net (tulle) *vrai réseau* has almost disappeared. Applique patterns in Needle Point and Pillow Lace are made separately and mounted on one of the many machine-made tulles, Brussels Needle Point or Brussels Tulle and Mechlin Pillow Lace or Mechlin tulles.

In the 17th and 18th centuries the following cities may be regarded as the authenticated centres for the manufacture of Point Lace :

Italy—Venice, No. 7, Section A.

Spain—Castille, No. 6.

France—Lonray, Alençon (See No. 20) and Argentan.

Belgium—Brussels (See No. 14, Section A).

In this list of lace centres it is easily seen that France is far in advance of the other southern nations; and it is in France, during the reign of Louis XIV, that we find the Points de France touching the highest standard of magnificence possible in needle point laces. Also in Italy, about this time, the Point de Venise reached its zenith. Before passing on to the different classes of Pillow laces with meshed

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back-grounds (*à réseaux*), it may be well to say a few words about the term which applies to the large section of the older laces, that is, Guipure. Originally the term was used in connection with trimming made of a cord composed of an inner core, or stout thread whipped around with fine threads. Later lace makers employed the term gimp to bars and tyes used in imitation of the dainty brides *à picots* (ground work of bars ornamented with knots) of the Venetians. This by degrees gave rise to an extension in the use of the term *guipure*, and its subsequent application to all laces in which a back-ground of bars or tyes were used; whilst those in which the back-grounds were composed of small regular meshes (*réseaux*) were designated by the name *dentelles*.

The Third Division of Lace. Pillow Lace.

It is surmised by such an authority as M. Ernest Lefébure that the year 1500 saw in Northern Italy the birth of this art. In the absence of anything more authentic, we may here repeat the pretty legend of Venice concerning its origin.

"A young fisherman of the Adriatic was betrothed to a beautiful girl of one of the isles in the lagoon. Industrious as she was beautiful, the girl made a new net for her lover, who took it with him on board his boat. The first time he cast it into the sea he dragged therefrom an exquisite petrified wrack-grass, which he hastened to present to his fiancée.

"But war breaking out the sailors and fishermen were pressed into the service of the Venetian navy, and departed for the East.

"The poor young girl wept at the departure of her lover, and for many days inconsolably contemplated his farewell gift to her. But while absorbed in following the wondrous and lovely ribs of the petrified wrack-grass, knitted together by the lightest fibres, she began to twist and plait the threads weighted with small leads which

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hung around her net ; little by little she wrought in a skilful manner a thread imitation of the beautiful petrification and thus created the merletti a piombini (bobbin lace) ! "

The lace thus invented, Italian merchants introduced it into Germany, Switzerland, England, Spain, France and Belgium, where it has ever since been a more or less important industry. In the present exhibition we have many excellent examples showing the adaptability of this form of lace to every passing whim of the fickle Dame Fashion.

As in needle-point, we may roughly divide pillow lace into two groups: the guipures with their uneven and knitted groundwork and the dentelles with their even net (tulle) groundwork. Thus we have under the guipures :

Cluney or Maltze, in silk, wool, or thread.
Duchesse.
Honiton.

And under the dentelles :

Milanese.			
Valenciennoise.	(See Section A.,	17, 18, 19).	
Mechlin.	" "	" "	16.
Chantilly.	" "	" "	23.
La Blonde.	" "	" "	22.
Spanish.	" "	" "	6.
Application Brussels.	" "	" "	12, 13.
" d'Augleterre.	" "	" "	

It would be impossible to close without mentioning the charming laces of Ireland, which are so hard to classify, the crochet guipure being hardly needle-point, and the dainty Limerick (see Nos. 2, 53, Sec. A.), with its even tulle groundwork and its darned pattern, equally difficult to place in either category.

In conclusion we would like to draw the attention of the reader to the length of time (800 years), that must be covered in any résumé of the history of lace. This necessarily creates a slight confusion in terms, for a lace that is old in history is almost extinct, in fact only one or two specimens remaining to us ; while a lace that is very old to possess belongs really to the modern laces in history.

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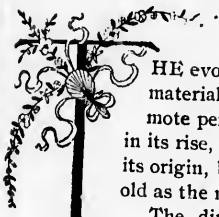
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Basket Weaving

Written by Mrs. W. Markland Molson.



THE evolution of the basket from the material at hand began at such a remote period, and has been so gradual in its rise, that it is most difficult to trace its origin, but it seems to have been as old as the needs of woman.

The direction followed by the mechanical arts of a country is essentially determined by the material found in the country.

Baskets of brilliant coloring have been exhumed from Theban tombs and placed in European museums. The valuable papyrus furnished material for hats and baskets for the Egyptians, centuries before the Christian Era, and excavations in Peruvian tombs also disclose baskets that have been buried for centuries. Basketry preceded pottery, and ancient pottery often shows that the clay was rolled and twisted, and coiled about like the coils of basketry, and oftentimes it overlaid a basket which burned away in the firing of the clay, but impressions of the coiled basketry were left.

The women of Juan Fernandez plait from a single banana leaf a commodious fruit basket, and all sold together to passing ships, and afterwards the leaf is tossed into the sea; whereas the women of Attu Island, which is the most westerly island of the Aleutian Archipelago, spend their time and skill upon the finest basket that has yet come to the collectors. The Aleutian woman is a poor, degraded creature who lives in a sod hut, and her winters have four hours of daylight. The Alaskan tribes were wonderfully skilled in the twined stitch of basketry, and in their dyes and patterns, their

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beautiful faint colors were unfading, and always well blended by beautifully smooth stitches, and often accentuated by the stem of the wild maiden-hair fern, while the chief decoration was Sporobolus. When Vancouver explored the coast of the North West he found the natives wearing the conical hats made from spruce wood or cedar bark and using mats of the same material for tents and sails, which were most durable in the rainy climate.

The Esquimaux has few materials and fewer needs for a basket, but she utilizes the useful birch bark of the upper Yukon by bending it into shape, while the woman nearer the estuary sews strips of tanned fish skin into a commodious receptacle.

The women of Cape Flattery still make baskets of the rare fish-trap or bird-cage stitch, which is also used by the men on the Congo, and the Cape Flattery women have long since discarded the native dyes and use the aniline colors.

The poor degraded Klickitat squaw wove the best basket for all purposes, and of the best shape, design and durability that is collected ; it is water tight, a delight to the eye in its coloring and design and suited all the needs of a basket. The Klickitat Indians' habitat is on the Corvltz and Yakima Rivers, in Washington State, and tributaries of the Columbia.

The materials were gathered at different times of the year and in different localities, and the large baskets represent many months of labor. The material was spruce root and the wild squaw's grass, or *Xerophyllum tenax*, and the latter was dyed yellow by steeping it in water wherein the Mahonia roots had been boiled. The reddish brown was either willow bark or water stained by willow bark, and the black was made by burying the grass in charcoal and wet clay. The stitch is known as the imbricated, and as the patient worker finished a stitch the work was complete, for no stitch was applied to the work afterwards. These baskets were carried on

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the backs of women, on the sides of horses, pannier-wise, or in canoes, and were used for holding berries, and descended from mother to daughter. The art has passed away, the utensils of the day have supplanted the basket, and no woman now can weave a perfectly satisfactory Klickitat basket, and only years can give it tone.

The Chehalis woman, near the coast of Washington, showed great skill in coloring and designs on pliable baskets of all sizes and beautiful workmanship.

The Rogue River Indians, of Oregon, utilize the young twigs of hazel for baskets for domestic use among the settlers, while their caps for native use show skill. The Indians of the Mount Shasta group were diversified in their work, making caps of spruce root, *Sporobolus* and maiden-hair fern stems; pots for boiling their food and great burden baskets for carrying the seeds and nuts from the marsh or mountain to camp.

The California group is a distinct type and not within the scope of this sketch.

The Apaches and Navajos of Arizona and New Mexico, weave large basin-shaped baskets and great storage baskets, shaped like jars, while the woman of Mexico utilizes the fibre of the *Yucca filamentosa*, thereby proving how each tribe has always utilized the material at hand and also showing by the weave in what climate it was made.

These poor untutored women found their patterns in the passing clouds, a flight of birds, scales of fish, the back of a rattlesnake and other objects, not always recognizable to the uninitiated, but far surpassing the baskets of civilization.

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Cashmere or Kashmir Shawls.

Extract from *Indian Arts in the South Kensington Museum*, by H. H. Cole, *Elemt. R. E.*, 1878.

THE finest embroideries of India are those used in the production of Kashmir shawls. The material is woven of the finest pushm (i.e., Kashmir goat's-hair, taken from the roots), and is in itself of such beautiful texture that it seems wasteful of good things to cover it with embroidery. The wool selected is the soft down next the skin, and below the thick hair of the Kashmir and Thibetan goats. The designs most frequently used are those of the pine, and the subordinate ornamentation is of every conceivable variety. The beautiful combination of colors and the high degree of finish given to the work render the shawls as perfect as human hands can make them. Some shawls are worked on one side only, some on both sides, some are loom made and others made by hand only. The people employed in the making of these shawls are first, the woman who spins; then the Pinnangu, who keeps the shop for the purchase of yarn; then the Nakatu, or warp dresser; then the weaver; then the Rangrez, or dyer, whose calling is always hereditary; then the pattern drawer (Nakash), and the Tazah-guru, or persons who determine the proportion of yarn of different colors to be employed. The face or right side of the cloth is placed next the ground, the work being carried on at the back or reverse, on which hang the needles in a row, and differing in number from 400 to 1,500, according to the lightness or heaviness of the embroidery.

When the shawls are finished they are submitted to the cleaner, or Purusgar, or else the purchaser takes the goods unwashed and frequently in many pieces, and the fine drawer or Rufugar and the cleaner have still their work to do.

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