

**CIHM
Microfiche
Series
(Monographs)**

**ICMH
Collection de
microfiches
(monographies)**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1999

The
cop
may
the
sign
che



This
Ce d

10x



Technical and Bibliographic Notes / Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming are checked below.

- Coloured covers / Couverture de couleur
- Covers damaged / Couverture endommagée
- Covers restored and/or laminated / Couverture restaurée et/ou pelliculée
- Cover title missing / Le titre de couverture manque
- Coloured maps / Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black) / Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations / Planches et/ou illustrations en couleur
- Bound with other material / Relié avec d'autres documents
- Only edition available / Seule édition disponible
- Tight binding may cause shadows or distortion along interior margin / La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure.
- Blank leaves added during restorations may appear within the text. Whenever possible, these have been omitted from filming / Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- Additional comments / Commentaires supplémentaires:

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured pages / Pages de couleur
- Pages damaged / Pages endommagées
- Pages restored and/or laminated / Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed / Pages décolorées, tachetées ou piquées
- Pages detached / Pages détachées
- Showthrough / Transparence
- Quality of print varies / Qualité inégale de l'impression
- Includes supplementary material / Comprend du matériel supplémentaire
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image / Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.
- Opposing pages with varying colouration or discolourations are filmed twice to ensure the best possible image / Les pages s'opposant ayant des colorations variables ou des décolorations sont filmées deux fois afin d'obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below /
Ce document est filmé au taux de réduction indiqué ci-dessous.

	10x		14x		18x		22x		26x		30x	
	12x		16x		20x		24x		28x		32x	

The copy filmed here has been reproduced thanks to the generosity of:

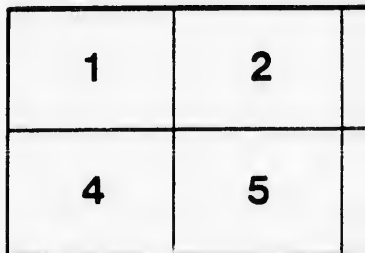
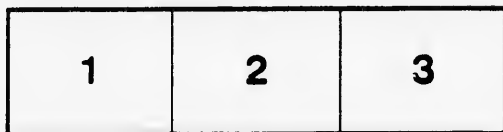
National Gallery of Canada,
Library

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'ex
géné

Les
plus
de !
con
film

Les
pep
par
dern
d'im
plet
orig
pre
d'im
la d
emp

Un e
dern
cas:
sym

Les
film
Lors
repr
de l
et d
d'im
illus

ced thanks

L'exemplaire filmé fut reproduit grâce à la générosité de:

Musée des Beaux-Arts du Canada,
Bibliothèque

quality
legibility
n the

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

are filmed
ing on
nd impres-
te. All
ng on the
mpres-
a printed

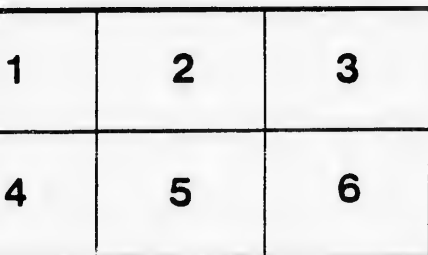
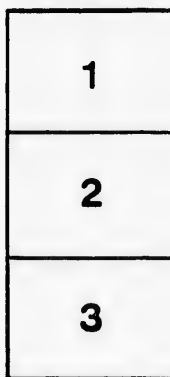
Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

fiche
"CON-
END").

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

nd at
ge to be
med
, left to
es as
ate the

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



1.50

1.56

1.60

1.68

1.75

1.80

1.88

1.96

2.00

2.08

2.16

2.25

2.33

2.40

2.50

2.56

2.64

2.71

2.80

2.88

2.96

3.00

3.12

3.20

3.28

3.36

3.44

3.52

3.60

3.68

3.76

3.84

3.92

4.00



APPLIED IMAGE Inc

1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 3300 - Phone
(716) 288 - 5989 - Fax

At Auction,
Wednesday,
March 23rd, 1898.



Art Collection

—of—

Percy T. Carroll,

... London, Ont.



C. J. Townsend & Co.
Auctioneers.

Illustrated Catalogue

35

. OF . .



Oil Paintings

Water Color Drawings

*Comprising the entire Art Collection,
of Percy T. Carroll, Esq., of
Fairmont, London, Ont ,*

TO BE SOLD BY PUBLIC AUCTION,
WITHOUT RESERVE,

Wednesday, March 23rd, 1898

AT 2:30 P.M.,

AT THE ROOMS OF

C. J. TOWNSEND & CO.,

22 KING STREET WEST,

TORONTO.

*N.B.—The Pictures will be on view Monday
and Tuesday previous to sale.*



CONDITIONS OF SALE.



1. *The highest bidder to be the buyer, and if any dispute arises between two or more bidders, the lot so in dispute shall be immediately put up again and resold.*
2. *All bills must be paid in cash before delivery, and the purchases removed at expense of buyer within twenty-four hours after the conclusion of sale.*
3. *The sale of any painting is not to be set aside on account of any error in the description. All works are exposed for public exhibition before the sale, and are sold just as they are, without recourse.*
4. *We will not be responsible for goods damaged in delivery.*

C. J. TOWNSEND & CO.,
Auctioneers.



....INDEX TO ARTISTS REPRESENTED....



Atkinson, W. E.	-	-	1, 19, 20, 58, 59, 60
Adams, Charles J.	-	-	16, 23
Baird, N. H. J.	37, 38, 39, 40, 41, 61, 62, 63		
Bell-Smith, F. M.	-	2, 3, 4, 5, 44, 45, 71, 72	
Cattermole, Charles	-	-	17, 18
Collings, Charles J.	{	24, 25, 26, 27, 28, 29, 50, 51, 52, 53, 66, 67, 68	
Challener, F. S.	-	-	14, 35
Colman, Samuel	-	-	21
Dudley, Arthur	-	-	9, 10
Dixon, Charles	-	-	15
Fox, H. C.	-	-	11
Field, Walter	-	-	31, 32
Kilburne, G. G.	-	-	42
Koek-Koek, H. W.	-	-	43, 64, 65

Meade, Arthur	-	-	-	33, 34
McEvoy	-	-	-	69, 70
Norton, W. E.	-	-	-	49
Peel, Paul	-	-	-	30
Pisa, A.	-	-	-	36, 46, 47
Poisson, A.	-	-	-	8
Schafer, M.	-	-	-	6, 7
Vincent, Paul	-	-	-	22
Walters, G. S.	-	-	-	12, 13
Watson, P. Fletcher	-	-	-	54, 55, 56, 57
Weedon, A. W.	-	-	-	48



33, 34
69, 70
49
30
46, 47
- 8
6, 7
22
12, 13
56, 57
48



REMARKS.



*I*N presenting this collection of Paintings—the private property of Mr. Percy T. Carroll, of London, Ont.—to the art loving public, we do so with the conviction that only on very rare occasions has there been offered for auction in Toronto such a varied assortment of high-class work.

The artists represented are all well-known, many of them possessing most enviable reputations in the Art World. That the pictures have been carefully selected is well evidenced by an inspection, many of the works being important productions by the respective artists. It may be added that Mr. Carroll has been well-known for many years as an art connoisseur, and his collection has been justly considered one of the best in Western Ontario.

We bespeak a good attendance on the afternoon of sale, and respectfully solicit your most critical inspection beforehand of the works shown, all of which, with the exception of the few indicated at an upset price, will be sold entirely without reserve.

C. J. TOWNSEND & CO.,
Auctioneers





55 x 32.

"The Goat Girl"

N. H. J. BAIRD
6

No. 37.

W

1

2

3

4

5

6

7

"The Beauty of Nature reveals itself as but a reflection
of the beauty which belongs to the mind."—Hegel.

..CATALOGUE..



Water Colors

W F. ATKINSON, A.R.C.A.

- 1 Homewards

F. M. BELL-SMITH, R.C.A.

- 2 The Armed Knight Rocks, Cornwall
- 3 In the Dijklands 12-115-89
- 4 On the Pont Neuf, Paris
- 5 Westminster

M. SCHAFER.

- 6 The Flower Girl
- 7 In Cellar Cool



17 x 16.

"Spring."

No. 62.

N. H. J. BAIRD



36 x 28

"In a Corner of a Devon Orchard."

No. 27.

CHARLES J. COLLINGS.

8

A. POISSON.

- 8 Fish Wives, Normandy 100

ARTHUR DUDLEY.

This artist's work has been exhibited regularly for many years at the Royal Academy and other leading art centres, and always commands a ready sale. It is remarkable for its masterly technique and rich, luscious coloring.

- 9 Fruit \$107 1/2
10 Fruit \$115

No. 62.

H. C. FOX.

Member of the Royal Society of British Artists.

- 11 Autumn in Surrey 500

G. S. WALTERS.

Member of the Royal Society of British Artists.

- 12 Sunset on the Thames \$100
13 At Low Tide, Caswell Bay 75
13 A 100 1/2

F. S. CHALLENGER, A.R.C.A.

- 14 Golden October 8-12 1/2

No. 27.



10½ x 8½.

"A Hussar."
H. W. KOEK-KOEK

No. 43.

CHARLES DIXON.

Member of the Royal Society of British Artists.

- 15 Thames Shipping, Limehouse Reach 11-8-8

CHARLES J. ADAMS.

A well-known painter of pastoral subjects. Winner of the Mulready Gold Medal many years ago. Awarded Silver Medal Crystal Palace, 1897.

- 16 Early Spring 12 x 10 1/2

(Exhibited at the Royal Academy.)

CHARLES CATTERMOLE.

For many years a member of the Royal Institute of Painters of Water Colors. (For biography see "Artists of the 19th Century,"—*Clement*.)

- 17 A Military Expedition 6-7-10 1/2

- 18 Her Ladyship's Pensioners 6-10-10 1/2



W. E. ATKINSON, A.R.C.A.

- 19 Evening, Brittany—after rain 14
- 20 Gathering the Sheep

SAMUEL COLMAN.

Member of the American National Academy. (See "Artists of the 19th Century."—*Clement.*)

- 21 Sketch of Sandwich Mountain 8
(White Mountains, N.H.)

PAUL VINCENT.

- 22 The Pilgrims 13

CHARLES J. ADAMS.

A well-known painter of pastoral subjects. Winner of the Mulready Gold Medal many years ago. Awarded Silver Medal, Crystal Palace, 1897.

- 23 Scotch Sheep 52
(Exhibited at the Institute of Painters in Oil.)

CHARLES J. COLLINGS.

17

A landscape painter who has, within the past few years, taken a leap in advance, and is now ranked among the foremost painters in England. Mr. Collings has recently opened a New School of Art in Kensington, where he is associated with Mr. Frank Brangwyn and Mr. J. R. Weguelin, R.W.S. Purchasers of Mr. Collings' works may rely upon it that they will prove valuable as an investment, considered altogether apart from their artistic worth.

24 Twilight in a Devon Valley 200

(Hung next to the late Lord Leighton's "Rizpah," in the Royal Academy, 1893. No. 160.)

Upset Price, \$350.00. O.K.

25 In the Glen 13 x 17 in. \$100 100

Upset Price, \$90.00. P. 100

26 Woodland Rambles 8 1/2 - 5 1/2 - 10 1/2

(Exhibited at the Royal Academy, 1895.)

27 In a Corner of a Devon Orchard 20 x 24 1/2 30

28 Near the Miller's Home 10 x 12 80

29 Crossing the Meadow 11 x 12 50



No. 34.

"When Day is Waning."

ARTHUR MEADE R. E. A.

30 x 18.

30

3

3

(3)

(3)

3

3

PAUL PEEL.

30 Still Life

1880

WALTER FIELD.

Member of the Royal Water Color Society.

31 Moonlight

1880 Summer

32 At the Seaside

1880 Summer

ARTHUR MEADE.

Member of the Royal Society of British Artists.

(33) Lengthening Shadows

1880-81

(34) When Day is Waning

1880-81

F. S. CHALLENGER, A.R.C.A.

35 The Milkmaid

1880

A. PISA.

A well-known exhibitor at the Royal Academy and principal exhibitions.

36 A Summer Dream.

1880

NO. 34.

When Day is Waning.

ARTHUR MEADE R.S.A.

30 X 18.



36 x 20.

"A Conquest."

N H J. BAIRD.

No. 61.

N. H. J. BAIRD.

The work of this artist finds much favor in England, where he is regarded as one of the best exponents of animal and figure painting. His pictures always command good prices and usually find a ready sale.

37 The Goat Girl 200 - 30000

(Exhibited at Royal Academy and Walker Gallery, Liverpool, also reproduced in special number of "The Artist.")

Upset Price, \$300.00.

38 In the Shade 18 - 17 - 22

39 Minding the Geese 13 - 11 - 17

40 Springtime 20 - 12 - 15

41 Reverie 8 - 12 - 14

G. G. KILBURNE.

One of the best known painters of detail pictures in England, whose work is always in demand and commands very high prices.

42 A Ride for Life 15 - 10 - 12

Upset Price, \$85.00.

H. W. KOEK-KOEK.

Medallist Antwerp, Brussels and Paris Exhibitions. The examples herein were purchased in England, from Thos. McLean, the well-known art dealer, of the Haymarket, who controls the whole of this artist's work.

(43) A Hussar 6 - 4 - 17 225



14 X 10 "Scotch Shreep."
CHARLES J. ADAMS.

44

45

46

47

48

49

50

51

Water Colors

F. M. BELL-SMITH, R.O.A.

- 44 Place de la Concorde, Paris—Evening effect
after rain

(Exhibited at the World's Fair, Chicago.)

- 45 Moonrise

A. PISA.

A well-known exhibitor at Royal Academy and principal exhibitions.

- 46 Sheep, Pasture

- 47 Old Mill, Broxbourne

A. W. WEEDON.

Member of the Royal Institute of Painters in Water Colors, and
Royal Society of British Artists.

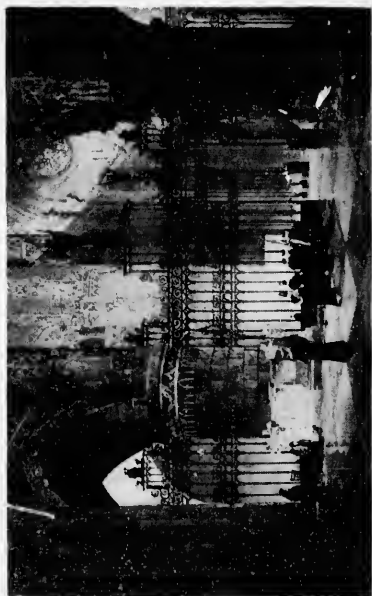
- 48 The Haymakers

W. E. NORTON.

Honorable mention, Salon, 1895. Two Gold Medals in America,
at the National Academy of Design, N.Y., and the Phila-
delphia Academy.

- 49 The Signal

Arrival of a Herring Boat, Coast of Holland.



"Gurgos Cathedral" (after High Mass)
P. FLETCHER-WATSON, P. A. A.
23 X 15. No. 54.

CHARLES J. COLLINGS.

A landscape painter who has within the past few years taken a leap in advance, and is now ranked among the foremost painters in England. Mr. Collings has recently opened a New School of Art in Kensington, where he is associated with Mr. Frank Brangwyn and Mr. J. R. Weguelin, R.W.S. Purchasers of Mr. Collings' works may rely upon it that they will prove valuable as an investment, considered altogether apart from their artistic worth.

50. Autumn Tints. 8×16 \$20 (Hindberg)
51. The Trysting Place 6×11 \$12
52. By the Weir 8×13 \$10
53. Landscape 6×11 \$9

P. FLETCHER-WATSON.

President Australian Academy; Member Society of Artists, England; Member Manchester Academy and Dudley Art Society. Highly endorsed by John Ruskin, the late Lord Leighton and Sir John Everett Millais, Briton Riviere, Alma Tadema and others. Examples of this Artist are to be found in the National Galleries and Chief Private Collections. His works are very valuable and are much prized by connoisseurs. Mr. James Green, the well-known London art critic, says: "Mr. Fletcher-Watson's specialty 'par excellence' is architectural painting, a branch of water color art in which he may look in vain for a rival. His two works in this year's exhibition would attract attention in any gallery in the world."

54. Burgos Cathedral (after High Mass) 13×17
Upset Price, \$140.00. O'Hains
55. Dothaboy's Hall 7×12 \$17
56. The Bell at Edmonton (see John Gilpin) 8×12
57. Entrance to Cloister, Tintern Abbey. 8×6 \$1



19 x 13.

"In the Glen."

No. 25.

CHARLES J. COLLINGS.

58

59

60

61

62

63

64

65



W. E. ATKINSON, A.R.C.A.

- 58 October Pasture
 - 59 Winter Evening
 - 60 Moonrise
- } A Pair

N. H. J. BAIRD.

The work of this artist finds much favor in England, where he is regarded as one of the best exponents of animal and figure painting. His pictures always command good prices, and usually find a ready sale.

- 61 A Conquest
 - 62 Spring
 - 63 Mussel Gatherers
- Upset Price, \$160 00.**

H. W. KOEK-KOEK.

Medallist Antwerp, Brussels and Paris Exhibitions. The examples herein were purchased in England, from Thos. McLean, the well-known art dealer, of the Haymarket, who controls the whole of this artist's work.

- 64 Bluejacket
 - 65 Engineer
- } "Britain's Defenders"

Yonkers, N.Y. 12-15-18

CHARLES J. COLLINGS.

A landscape painter who has, within the past few years, taken a leap in advance, and is now ranked among the foremost painters in England. Mr. Collings has recently opened a New School of Art in Kensington, where he is associated with Mr. Frank Brangwyn and Mr. J. R. Weguelin, R.W.S. Purchasers of Mr. Collings' works may rely upon it that they will prove valuable as an investment, considered altogether apart from their artistic worth.

66 A Devon Glen 18

67 Near the Old Village 20

68 Apple Blossoms 20

McEVROY.

69 Where the Lilies Grow 8 x 12 \$ 20

70 Landscape 6 x 12 \$ 15

71 A. 8 x 12 \$ 15

F. M. BELL-SMITH, R.O.A.

71 Feeding Pigeons, St. Paul's, London 13 x 15 \$ 16

72 Her Majesty's Jubilee (St. Martin's) 6 x 8 \$ 13

7/11/18



