

ARTEFACT MANUAL 2021





The Curator's Introduction to The Artifact Manual (updated April 30, 2020)

This manual describes highlights from Craigdarroch's collection. Please telephone me if you want to know more about the Castle or its contents (778-401-7691).

The Castle Society was founded in 1959 by the late James K. Nesbitt. He often said that in preservation matters it was necessary to just "roll up your sleeves and get to work". As a newspaperman, he put this into practice by drawing public attention to what he believed was neglect of the Castle by civic officials. His connections to Victoria's oldest families also helped him to build the Society's cash reserves and start a museum collection.

Most of the artifacts Mr. Nesbitt acquired in the 1960's were put into storage. It wasn't until the School District vacated Craigdarroch in 1969 that the museum opened, and the first period room settings were created. That year, Castle ownership reverted to the City of Victoria and the Society co-leased Craigdarroch with the Victoria Conservatory of Music. The next decade was a period of considerable growth in the Society's Museum collection. When the Conservatory departed in December 1979, the Society quickly purchased more artifacts and expanded its displays into the vacated music studios.

With the Conservatory gone, the City of Victoria contemplated what to do with the Castle. James K. Nesbitt had built up, through donations and purchases, a sizable museum collection. It was apparent to City officials (and anyone else walking through the place) that Craigdarroch was a museum. Mr. Nesbitt knew that filling the house with artifacts would probably guarantee its future as a museum. His strategy worked. A lease was signed with the Society, and in1994 the city sold the Castle to the Society for one dollar.

Mr. Nesbitt briefly moonlighted as an antique dealer. He was familiar with Victorian-era domestic material and how to display it, but he was critical of the exacting standards of conservation and presentation that he saw being practiced at government-owned historic sites. He felt that "experts" spent too much time and money "studying places to death". He believed that experts striving for authenticity in presentation usually took things to extremes. He did not believe that accuracy was especially important. His approach to Craigdarroch was therefore somewhat relaxed when it came to conservation and presentation standards.

The Society's 1959 Constitution described the first collection policy: "The gathering of furniture and bric-a-brac, and other historic objects for the Castle rooms, so that they may appear as much as possible as they were from 1890 to 1908 when Mrs. Robert Dunsmuir occupied the Castle", and "The gathering of photographs and paintings, for the Castle rooms, of the Dunsmuir family, and of Victoria during that era." These clauses were fairly exacting in their expectations, but in practice they were loosely implemented. Many artifacts collected by the Society from 1959 to about 1986 were either of the

wrong period or of poor quality. Today, the Society is gradually finding new museum homes for these things and replacing them with better examples. When restoration of Craigdarroch is finished, most period room settings will look different than they do today.

From its inception, the Society has collected objects that were in the Castle when Joan Dunsmuir lived here. Mr. Nesbitt acquired many of these. He also secured the future of the Castle by tirelessly defending and promoting it when most people thought his vision was simply a pipe dream. He dared to believe.

Bruce Davies

Curator



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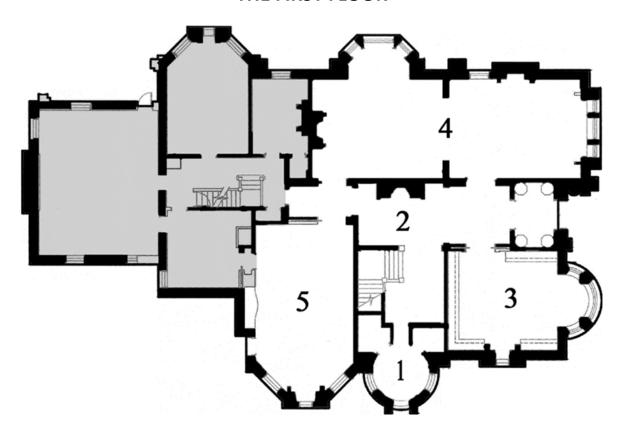
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THE FIRST FLOOR



- **1. PORTE-COCHERE ENTERANCE:** This was the Main Entrance used by Joan Dunsmuir and her guests. The paneling and ceiling are believed to be western red cedar. The floor tiles come from the Minton Tile Company, England.
- 2. MAIN HALL: Panelling in the Main Hall and Stairwell is made of white oak and was manufactured by A.H. Andrews & Company, Chicago, Illinois. The quotation on the Main Hall fireplace, 'Welcome ever smiles and farewell goes out sighing' is from Shakespeare's play, Troilus and Cressida. The clock on the mantle is original to the Main Hall. The Garden Entrance alcove (the arched door to the right of the fireplace) houses a Swiss bear hallstand original to the house.
- 3. LIBRARY: The woodwork is Spanish mahogany. Note the unusual fireplace where the flue is bent to go around the window located above the firebox. The portraits on either side of the fireplace are Joan and Robert Dunsmuir. Robert died in 1889 before the castle was completed. The cylindrical radiators on either side of the bay window are part of the house's original heating system and were patented in 1874. The original stained glass in the bay window may have been chosen to depict the Dunsmuir's Scottish and English heritage.
- **4. DRAWING ROOM:** The stained-glass window depicting a woman and a swan is a reproduction of the original; all other windows in the room are original. The 1898 Steinway piano comes from Hatley Park, home of the Dunsmuir's eldest son James. A fine art conservator restored the original hand painted and stenciled ceiling, removing five layers of house paint. The ceiling received its first coat of institutional paint in 1935 during the Victoria college period.
- **5. DINING ROOM:** The door to the right of the built-in sideboard was used by the servants for access from the Butler's Pantry. The 3 large gold-framed paintings, 2 carved deer wall panels, and the dining table and matching chairs are original to this room.



MAIN HALL



Lamp - 991.20.1

This fixture was purchased by The Castle Society when it was an electric table lamp. It was then removed from its base and installed on the newel post. Titled "Astronomie", the lamp was designed by I. Moreau and manufactured in France in the late 19th century.

This type of fixture could be affixed to newel posts, railings, desks, or plain bases.

The original Dunsmuir-era newel post lamp utilized only gas and was almost certainly larger than this example.



Black Forest Clock Carving (Original to Craigdarroch) - 984.58

This Black Forest mantle clock may have been purchased by Mrs. Robert Dunsmuir in Switzerland in 1890. It sold from the Castle at the 1909 Executor's auction as lot #128. The carving is not signed. The clock movement is believed to be older than the carving. The movement was made by Japy Frères & Co. of France. That firm won the Grand Medal of Honour at the Great Paris Exhibition of 1855. The clock has a 14-day brass movement of the classic French style with the 1/2 hour and hour striking via a counter wheel. The numbers on the clock's face are enamel on metal.

The featured Red Deer is common to Europe. Imagery of these creatures was used extensively for decorative purposes throughout the Victorian period. Although the Black Forest is in southwestern Germany, carvings like this one were produced in Swiss carving shops and called Black Forest carvings. They were very popular with tourists on the Grand Tour. Black Forest pieces were

usually carved from walnut, maple, pear, or linden wood. Craigdarroch's mantle clock is believed to be carved linden wood. This example and the two carved wall panels in the dining room are of exceptional quality (see 2003.3.2 and 2003.4).

The donor of this clock was the late Dr. Ruth Brink (nee Fields). As a young woman, she was a student at Victoria College in Craigdarroch Castle. After obtaining a doctoral degree, she returned to Victoria College as a professor of Biology. The Black Forest deer clock carving was a much-loved Fields household furnishing for many years. Dr. Brink's fond memories of academic life at Craigdarroch Castle and her appreciation for the building inspired her to donate this important Dunsmuir-era object to The Castle Society.

Castle Society Acting Curator Bruce Davies accepted delivery of the carving at the Vancouver residence of Dr. Brink in December 1983. She told him of its history of use and of the existence of other Dunsmuir Black Forest carvings from Craigdarroch that were in the possession of her brother James Fields of Lantzville, BC. These other carvings are now in The Castle Society's Primary Collection.







Electric Light Fixtures - 983.584, 983.583

The electric wall sconces and ceiling fixtures are believed to have been originally used in Hatley Park.



Chair - 983.574

This chair has fascinated Castle visitors and staff since it was acquired by James K. Nesbitt, founding President of The Castle Society. The antique dealer that sold it to him said that it was designed to hold swords. He said that the blades/scabbards were supposed to rest in the troughs of the wavy moldings and to span across the concave seat. Belts and other ancillary components were to rest in the concave seat or hang from the tall finials of the chair's back. Other examples of this design have not been found, and the stated purpose of the chair is suspect. In 2004, The Castle Society corresponded with Curator Nick Humphries of Victoria & Albert Museum in London, England. He wrote:

"I can find no reference to sword chairs in our records. I do think that your chair has been made up using some ready-made elements rather than being designed from scratch. The back portion derives from the design of Italian 17th century chairs, amalgamated with what looks like the back feet and front legs of a late 17th century English chair. The overall dark stain on the chair was probably applied by a restorer as this is an almost standard treatment by restorers."

It is hoped that one day a furniture expert will provide information confirming that this chair was designed to hold swords or that it was not.



LIBRARY



Gold Handbag - 2008.110

This circa 1895 14-karat gold mesh handbag is set with diamonds, olivines, cabochon rubies and baroque (saltwater) pearl pendants. It is monogrammed "LD" for Laura Dunsmuir (Mrs. James Dunsmuir). Laura Dunsmuir lived on Vancouver Island from 1876 until her death in 1937 at Hatley Park, the Dunsmuir family home. It is now a designated Canadian National Historic Site and known as Royal Roads University. Mrs. Dunsmuir's husband, James, served as Premier (1900-1902) and Lieutenant-Governor (1906-1909) of British Columbia. The handbag would have been used first at their Victoria house Burleith (to 1906), then at Government House (1906-1909) while her husband James was Lieutenant Governor of British Columbia, and then at Hatley Park (1910-1937). The likelihood that she used the purse while attending the coronation of King Edward VII in 1902 is reasonably high.

Following the death of Mrs. Dunsmuir, the handbag was inherited by her daughter, Laura Mary (a.k.a. "May") Bromley, who was living in

the United Kingdom. It was subsequently passed down to May's daughter, Elizabeth Bromley (who married Sir Richard Algernon Frederick Hanbury-Tracy, 6th Baron Sudley of Toddington – AKA "Tiger" and after his death, married Major Sir Arthur James Robert Collins). When she died, it was passed to her sister Anne's daughter. The Castle Society acquired it from her.



Thimbles, Thimble Holders and Pin Cushion - 2008.5

These thimbles, thimble holders, and pin cushion are part of a very large collection of 19th and early 20th - century sewing tools and supplies bequeathed to Craigdarroch castle in 2008. The larger collection consists of a variety of objects including, but not limited to; pins, needles, and needle cases; crochet and tambour hooks; pin cushions and emeries (bundles of metallic powders in decorative holders used to clean pins and needles); thread, thread holders and thread waxers; tape and seam measures; scissors; thimbles and thimble cases; hemming birds; etuis (small sewing kits) and work boxes. The work boxes are placed in many of the castle's rooms, and they contain appropriate tools to make them useful and essentially complete.

The items on display in the library bookcase all date to 1908 or earlier. The golden-coloured thimbles are in fact, real gold (ranging from nine to fifteen karat). The porcelain examples are decorated by hand. One of them depicts a kingfisher bird painted at the royal Worcester factory by the highly regarded William Powell (born 1878). Powell specialized in small British birds and worked for the firm from 1900 to 1950.



James Dunsmuir's Seal - 992.17.28

This ormolu (gilded bronze) and onyx seal belonged to Hon. James Dunsmuir (1851-1920), son of Hon. Robert and Joan Dunsmuir. It takes the form of a raptor talon clutching an onyx ball. The initials "JD" are located at the bottom end.

James Dunsmuir served as Premier of British Columbia from 1900 to 1902 and as Lieutenant-Governor from 1906 to 1909. The purpose of this seal was to



allow Hon. James Dunsmuir to apply his initials to wax seals on documents. As of April 20, 2017, curatorial staff at Craigdarroch Castle are unaware of any documents this seal was used on.



Literary Machine - 985.43

This device was made to support a book so that the reader wouldn't have to hold it. It is just one of many examples of innovative household furniture conceived in Victorian England. The label on the back of the book rest reads, "Carter's Literary Machine". When this machine was new, the candle was placed in a brass tube with a spring inside of it that forced the candle up as it burned. That device was also made by Carter's company but has been lost from this machine. The Castle Society hopes to find a replacement.



Dunsmuir Family Books, 16 Volumes - 996.9

This attractive set of books titled "A History of Italian Literature" (1265-1907) was published in 1907. A label inside the cover of one book states that the set was limited to one hundred copies and that this particular set was prepared for James Dunsmuir. Many of the books bear the signature of his daughter, Elinor Dunsmuir. They were inherited by her sister, Dola Cavendish (nee Dunsmuir), and then given to Dola's goddaughter and niece, Judith Marie Kathleen Dolaura Joy (nee Humphries), who then gave them to her daughter, Jill Kathleen McCann (nee Joy), who gave them to Craigdarroch.





Dunsmuir Family Books, 10 volumes - 984.64

This 10-volume set of chamber's Encyclopedia was purchased at the 1939 Hatley Park auction. Listed as lot #467 in the auction catalogue, the books sold from Hatley Park's smoking room. The donor's father made the purchase and kept the auction catalogue which was also donated to Craigdarroch.



Books (Possibly original to Craigdarroch) - 986.36

This set of seven novels by Victor Hugo was acquired by the late donor's father and brother in the early 20th century. The brothers also attended the 1909 Craigdarroch auction and purchased four large Black Forest carvings now owned by The Castle Society. The donor believed that they bought these seven books at the same time. The Craigdarroch auction catalogue lists lot #236 as "Five Vols. By Victor Hugo". While the number of books sold (five) doesn't match this gift (seven), the story is compelling.



'Types of Canadian Women' Book - 2016.007

Three daughters of Joan and Robert Dunsmuir are described on separate pages dedicated to each of them: Annie Euphemia Dunsmuir (1868-1952), aka Mrs. Somerset Arthur Gough-Calthorpe; Jessie Sophia Dunsmuir (1866-1946), aka Lady Musgrave; Henrietta Maud Dunsmuir (1872-1950), aka Mrs. Reginald Spencer Chaplin. A copy of this book sold as Lot # 219 from the Castle library at the 1909 Craigdarroch Auction (June 21, 1909).



Bust of Prince Albert - 983.763

Artist: E. J. Jones, Sculptor (British)

Subject: Prince Albert.

Maker: W.H. Kerr, Worcester, England.

The rare, printed maker's mark indicates that the bust was made between 1856 and 1862. Prince Albert of Saxe-Coburg and Gotha, later HRH the Prince Consort, was the husband of HRH Queen Victoria. He died in 1861. The material that this bust is made from is commonly referred to as Parian ware, a type of unglazed porcelain that resembles marble.





Bust of Queen Victoria - 2017.010

Artist: E. J. Jones, Sculptor (British)

Subject: Queen Victoria.

Maker: W.H. Kerr, Worcester, England.

This Parian bust of Queen Victoria was made sometime between 1856 and 1862 by Kerr & Co. of Worcester, England. It is a copy of a sculpture by E.J. Jones. It was produced in conjunction with a companion piece depicting Albert, Prince Consort. A copy of the Albert bust (983.763) has been in The Castle Society's collection since the 1970's. This bust of Queen Victoria was acquired so that it could be displayed together with the Albert bust in Craigdarroch's period room settings.



Statuary Figure - 983.272

Artist: Jules Dalou (1838-1902 French)

Subject: Seated Woman Reading

Maker: Sèvres Porcelain Manufactory, France.

Jules Dalou was a successful sculptor in the late 19th century. He worked primarily in France but for a short period was a professor at the South Kensington Museum in London (later renamed the Victoria and Albert Museum). His works portraying women sewing or reading and of peasants were especially popular. This Parian ware copy was presented by the Government of France to Hon. Walter Nichol, Lieutenant-Governor of British Columbia in 1925 and later donated to Craigdarroch castle by his daughter.



Oil Painting - Wanganui River - 983.867.1

Artist: Thomas Reginald Attwood (New Zealander

1865-1926)

Title: Wanganui River

Oil on canvas.

The artist Thomas Attwood studied at the Birmingham School of Art in England. When this picture was painted, there were two rivers in New Zealand named Wanganui – one on the North Island, and one on the South Island. The river on the North Island was renamed "Whanganui" in the late 20th century to avoid confusion. It is not known which of the two rivers is depicted in this painting.





Oil Painting – The California Alps (Original to Craigdarroch) - 883.795.1.1

Artist: Frederick Schafer, (1841-1917 German American)

Title: The California Alps

Oil on canvas.

The California Alps is the title of this painting. That area borders the Hope Valley in California, south of Lake Tahoe. This picture was owned by the Dunsmuir family at Craigdarroch. Dunsmuir biographer Terry Reksten has suggested that they acquired it at a September 1891 exhibition in Vancouver. There is no proof that this is the case.

It was sold to Mr. and Mrs. Robert Scott of Victoria as Lot #171

from the Castle's library during the June 21-23, 1909, Craigdarroch auction. References to this painting are in the Victoria newspaper, The Daily Colonist, March 21, 1969, page 24; and June 22, 1969, page 17. The painting was donated to The Castle Society by the Scott's daughter and son-in-law, Mr. and Mrs. H. J. Crane, in 1969.

The Dunsmuir family had many landscape paintings in Craigdarroch. Eight of them were created by the painter of this picture, German American artist Frederick Ferdinand Schafer. A catalogue raisonné on Frederick Schafer has been prepared by Dr. Jerome Saltzer, Professor of Computer Science Emeritus, MIT. Here is Dr. Saltzer's brief biographical sketch of Schafer (reprinted with permission):

Frederick Ferdinand Schafer was born in Braunschweig, Germany, on August 16, 1839. He immigrated to the United States in 1876, at the age of 37, where he created some 500 paintings of Western American landscapes, and he died in Oakland, California, on July 18, 1927. He is well known within a community of collectors of and dealers in western art, mostly in California and the Pacific Northwest. Schafer's training in Germany is unknown. His work resembles that of the Düsseldorf school and contemporary newspaper writers sometimes suggested a connection. He had studios in San Francisco from 1880 through 1886 and in his homes in Alameda and Oakland from 1887 until his death.

He apparently spent summers sketching in Oregon, Washington, Idaho, Montana, Wyoming, Utah, British Columbia, and Alaska and many of his paintings bear verso titles with locations in those states and provinces. Most Schafer landscapes are summer scenes, probably because the majestic scenes he frequently painted were difficult to visit in the winter. A member of the San Francisco Art Association for many years, he regularly exhibited his paintings at the Mechanics Institute exhibitions in that city.

Schafer's overall style is that of the nineteenth-century American realist landscape tradition, taking maximum advantage of the dramatic western American landscape and with a strong element of naturalism - a preference to capture the impression of an object such as a tree rather than to provide photographic detail of it. Many of Schafer's canvases have a dramatic appearance, arising from use of large areas of intense, saturated color and contrasting light, but stopping well short of the awesome and melodramatic (sometimes called "sublime") effects found in canvases of Thomas Cole, Albert Bierstadt, and Frederic Edwin Church.

In mountain, forest, and river landscapes, foreground deadwood in the form of a leaning or fallen tree, or a river snag, appears so frequently that one can almost depend on finding it. Small mid-ground figures, usually of Indians but occasionally of trappers, hunters, prospectors, or even bear or deer, often appear as part of the natural landscape, providing an iconic, rather than explicit, genre touch. By their small size these figures provide the eye with a measure of, and emphasize, the large scale of the scene. Another frequent feature in Schafer paintings is small spots of bright color, which represent wildflowers, a campfire, lights from a ship, or dappled spots of sun in the shade of a tree.

Schafer usually varies the level of control of the brush greatly within a single picture. Background mountains, especially foothills and intermediate ranges, may be shapes developed with only a few wide brushstrokes, middle and foreground components are substantially more controlled, and features that draw the attention of the eye, such as a campfire, tepee, or person's face, are often more controlled than their surroundings.



Souvenir Spoon - 2015.016

This Craigdarroch Castle souvenir teaspoon inscribed "Dunsmuir Castle, 1891, Victoria BC" features a detailed engraving of Craigdarroch as viewed from Fort Street. The spoon blank was made by Wood & Hughes Co. of New York, New York, a firm that operated between 1845 and 1899.

Craigdarroch's image was incorporated into various souvenir products available to tourists in Victoria during Joan Dunsmuir's lifetime in the Castle (1890-1908). Examples in The Castle Society's Museum collection include many early postcards and one miniature teacup (see 983.085).

This teaspoon is certainly one of the first souvenir items bearing the Castle's image. The engraving is done by hand, and it is reasonable to conclude that not many, if any, other similar examples have survived.



Souvenir Teacup - 983.085

This is one of the earliest known souvenirs of Craigdarroch Castle, made for Weiler Bros. of Victoria, B.C. and sold from their store in the Weiler Building at the corner of Broughton and Government Streets in Victoria, B.C. while Joan Dunsmuir was living in Craigdarroch Castle. The Castle Society has in its collection many souvenir postcards depicting Craigdarroch that were produced while Joan Dunsmuir was alive. An 1891 silver teaspoon in the museum collection (2015.016) is another early example.

This teacup was sold as a souvenir item by Weiler Bros. during the period of Joan Dunsmuir's occupancy at Craigdarroch. Its subsequent history of use is unknown. It was acquired by Castle Society founder James K. Nesbitt prior to 1975.



Epergne - 983.80

This hand-blown glass table decoration was designed to hold flowers, fruit, or nuts. Epergnes were especially popular household objects during the last quarter of the 19th century.



Oil-Wick Lamp - 2001.009

Oil-wick cap lamps were common-place in the coal fields of Vancouver Island from the mid-19th to early 20th Centuries. Craigdarroch's builder Robert Dunsmuir and his Uncle Boyd Gilmour started work as coal miners at Ft. Rupert for the Hudson's Bay Company (HBC) in 1851 and continued that work in Nanaimo after moving there in 1853. They would have used lamps like this one.

Gilmour soon returned to Scotland, but Robert stayed on, quickly becoming an independent contractor in the HBC's Nanaimo mine, and eventually the owner of his own mines and British Columbia's first millionaire. His son, Hon. James Dunsmuir, sold the family's collieries in 1910.

It is highly probable that Robert Dunsmuir owned such a lamp right up to the time of his death. Even after attaining great wealth, he would have gone into the pits from time to time inspect the works. After his death, Joan Dunsmuir may have kept such a lamp as a reminder of him.

Oil-wick lamps on Vancouver Island often used whale oil, fish oil, or paraffin wax for fuel. This model has a double-walled spout, which means that it could also utilize the paraffin-based solid fuel. The hook handle was used to hang the lamp from a miner's hat.

Vancouver Island coal mines were very dangerous because of the concentration of methane gas. Deadly explosions occurred and many men lost their lives or suffered catastrophic injuries. Further information on these dangers and on the types of lamps used by coal miners during the Dunsmuir period, see: http://americanhistory.si.edu/collections/object-groups/mining-lights-and-hats

The late Peter Scott, donor of this lamp, felt that this lamp should be a reminder that the source of the Dunsmuirs' great financial wealth, including the money needed to build Craigdarroch Castle, came from the men who labored deep in the earth.

Documentation related to The Castle Society's acquisition of this lamp indicates that it is believed to have been used in the Vancouver Coal Company's Number One mine in Nanaimo. The lamp passed through two Nanaimo owners until about 1984 when it was acquired by the late Peter Scott of Victoria, who donated it to Craigdarroch in 2001.



Framed Photogravure - Sir John A. Macdonald - 983.950

Artist: Henry (also known as Hy) Sandham, RCA (Canadian 1842-1910)

Title: Sir John A. Macdonald, 1889

Print on paper after the Original Oil on Canvas.

The right Honorable Sir John Alexander Macdonald (1815-1891) was born in Glasgow, Scotland. He became Canada's first Prime Minister when the country was formed on July 1, 1867. He was also the Member of Parliament for Victoria from 1878 to 1882, but never actually visited the city until 1886 when he drove the last spike in Robert Dunsmuir's Esquimalt and Nanaimo railway near Shawnigan Lake.





Oil Painting - Untitled - 983.869

Artist: Grafton Tyler Brown (1841-1918 American).

Title: Untitled

Oil on canvas

Grafton Tyler Brown was born to free African American parents in Harrisburg, Pennsylvania. He trained as a lithographer in Philadelphia and eventually moved to San Francisco where he grew in prominence as a lithographer and painter. He traveled extensively through Oregon, Washington, and British Columbia. After finishing work as a draftsman for the Amos Bowman Geological Survey party in BC's Cariboo country, he settled briefly in Victoria where he set up a studio in the Occidental Hotel on lower Yates Street. His work was highly regarded by the British Colonist newspaper. But some Victorians had probably unknowingly already seen some of Brown's artwork from his earlier San Francisco days when he designed product

labels for a Fraser River fish cannery. This painting has traveled perhaps more than any other picture in The Castle Society's collection. It has been exhibited at the California African- American Museum in Los Angeles, the Baltimore Museum of Art in Maryland, and the Tacoma Art Museum in Washington State.



Davy Lamp - 2009.005

The Davy Lamp, also known as a safety lamp, is designed to prevent injury and death in underground mines. Light is provided by a flame located inside the lamp. Fine screening allows oxygen and other gases into the lamp, but the mesh screen is too fine to allow the flame to pass through to the outside of the lamp. If the air in a coal mine has unsafe levels of explosive methane (also known as firedamp), the lamp will burn brighter, thus warning the miner of the danger, but the flame will not pass through the mesh, thereby preventing an explosion. In cases where there is a dangerously low level of oxygen and instead, a dangerous concentration of carbon monoxide (also known as afterdamp), the lamp will burn dimly, thus warning the miner of potential poisoning and asphyxiation.

This particular safety lamp made by Wolf of Germany was of better quality and more expensive than other brands because it burned naphtha, resulting in a brighter flame to see and work by.

During the 1950's, this lamp was given to the donor's father in Nanaimo by a man who said it had been used in mines in the Nanaimo area. The specific mines in which this lamp was used are not known.



Vase - 2016.009.003a&b

This late 19th Century Chinese flambé sang de boeuf vase was acquired at the Hatley Park auction by native Victorian, Bruce Brown (1914-2002), or his parents. It is depicted in two 1939 photographs of Hatley's library. In the photographs the vase functions as a base for a table lamp. It is listed in the Hatley Park auction catalogue as lot "367 Chinese Flambre [sic] Sang de Boeuf Vase Lamp".

Evidently, the Brown family removed the lamp components and used it as a decorative vase. The lamp modification had not involved drilling for wire nor did it cause any other damage. Chips on the bottom of the vase indicate that in the firing process, the thick glaze ran down the vase over the bottom edge which then required chipping off, a common occurrence with this type of glaze.

This vase was made circa 1880-1900 and is ideally suited for display in Craigdarroch's Dunsmuir-era interiors. Its Dunsmuir provenance further enhances its value to the Primary Collection.

This late 19th Century Chinese flambé sang de boeuf vase was acquired at the Hatley Park auction by native Victorian, Bruce Brown (1914-2002), or his parents. In 1987, he and his wife Dorothy gave the vase to Royal Roads Military College (RRMC). When RRMC closed, the vase was transferred (donated) by the Department of National Defense to the University of Victoria's Maltwood Museum & Gallery, which has transferred (donated) the vase to The Castle Society.



Revolving Bookcase - 2012.003

This is an American black walnut revolving bookstand. There are three levels for books with twelve distinct storage compartments. The 60cm square top was designed to support more books and/or bric-a-brac.

This revolving bookcase was acquired in part because Joan Olive Dunsmuir owned a revolving bookcase while living at Craigdarroch. Her example sold from the Castle's Library as Lot #182 at the Craigdarroch auction on June 21, 1909.

This object was purchased at a Victoria, BC auction house in 2012 with no documented provenance.





Taxidermy Diorama - 997.003

Dioramas of this type were popular items for some 19th Century homeowners possessing an interest in ornithology. The bird in this diorama is a Patagonian, Red-Crested Cardinal (Paroaria coronata). It is common to northern and eastern Bolivia, southwestern Brazil, west Paraguay, parts of Uruguay and northern Argentina, and south as far as Buenos Aires.

This bird was brought alive from Patagonia, Argentina to England in 1890 by John Luckham Andrews. He had purchased the bird in Patagonia, and lacking a cage, he carried it on his person during the journey to England. The bird, named Moses by Mr. Andrews, was a cherished family pet that according to the family survived 16 years in England. That stated lifespan is unlikely, since biologists today observe a normal lifespan of 3 to 6 years for these birds in the wild, and 13 years in human-care. Nonetheless, Moses was said to have a wonderful singing voice, and when he died, the Andrews family mounted him in this diorama. The granddaughter of Mr. Andrews was a volunteer at Craigdarroch Castle when she offered the diorama to The Castle Society in 1997, an offer that was accepted. She felt that Moses would have a good home at Craigdarroch.



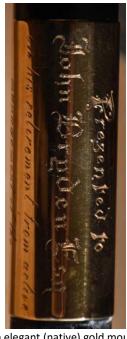
Photograph of Marion Dunsmuir (1855-1892)

This photograph of Robert and Joan Dunsmuir's third daughter Marion is placed near a copy of a letter written by her sister, Annie Euphemia ("Effie") Dunsmuir on black-bordered mourning stationery bearing the printed letterhead, "Craigdarroch, Victoria, B.C.". The letter was almost certainly written soon after Marion died at the castle in 1892. She had fallen from a horse years earlier and sustained an injury that shortened her life. The exact cause of Marion's death is not entered on her death registration form. Effie's letter is beautifully written:

"My Dear Mrs. O'Reilly, I write for us all to thank you very, very much for your kind expression of sympathy for us in our sorrow and also for the beautiful cross of flowers which so touchingly showed you had not forgotten us in our trouble. Believe me. Yours most sincerely, Effie Dunsmuir. Friday."







Walking Stick -2014.014.012a-b

Inscription: Presented to John Bryden Esq. on his retirement from active management of the Wellington Collieries by the employees Wellington BC June 29th, 1894

John Cowper Bryden (1848-1915) was married to Robert and Joan Dunsmuir's first child, Elizabeth Hamilton Dunsmuir (1848-1901). Mr. Bryden had extensive management experience in the Nanaimo coal fields before accepting Robert Dunsmuir's offer to manage the Wellington Collieries in about 1880.

Bryden's hiring followed a period of significant labor unrest in the Dunsmuir mine. That he continued to be the Manager of the Wellington Colliery for five years following the 1889 death of his father-in-law Robert Dunsmuir is a testament to the degree of trust placed in him by Joan Dunsmuir and her sons James, and Alex Dunsmuir.

The July 4, 1894 edition of the Victoria Daily Colonist ran a story describing the June 29th farewell evening at Wellington's Masonic hall: "Mr. Reid then presented the address prepared by a committee of the employees, engraved and illuminated in the Colonist office, and encased in a beautiful

native oak frame, also an elegant (native) gold mounted walking cane made from native ebonized yew wood 'and a gold mounted umbrella (made of similar material to the cane) to Mrs. Bryden". This walking stick symbolizes the genesis of the Dunsmuir fortune – the Wellington Colliery north of Nanaimo.

This walking stick was used by John Cowper Bryden while he lived in the Bryden's Esquimalt residence named Dalzellowlie. Some years after the death of his wife Elizabeth, Mr. Bryden moved into his sister-in-law's Esquimalt house named Mt. Adelaide and used the walking stick there. It was passed down through his descendants until acquired by The Castle Society in 2014.



Frame with Picture of John Bryden - 2015.018.001a

This hallmarked silver picture frame was made in 1903 by Synyer & Beddoes of Birmingham, England. It was made for Challoner and Mitchell Jewelers, Victoria BC (marked on interior). The frame is intended to be displayed in vertical format and features a repoussage art nouveau-inspired design highlighted with four blue and green enameled flowers. The frame was missing its original picture glass when acquired in 2015. It holds its original photographic print of John Cowper Bryden (1848-1915) with two dogs that was taken circa 1905.

This frame and photograph were used by John Cowper Bryden (1848-1915) on Vancouver Island in his retirement residence called Dalzellowlie in Esquimalt. It was next used by his son, John William Bryden (1869-1953), known to his family as "Poppy", at his Gartley Beach house near Royston, Vancouver Island (near Cumberland and Courtenay). It was next inherited by his son, Gerald Robert Bryden (1913-1992) and used at Royston, B.C., and then by his daughter, from whom it was acquired by The Castle Society.





Umbrella Handle - 2017.001.007

This wood and gold umbrella handle was first owned by Elizabeth Hamilton Dunsmuir (1848-1901), also known as Mrs. John Bryden, who was the first child of Robert and Joan Dunsmuir. It bears the inscription "Presented to Mrs. J. Bryden by the employees of the Wellington Colliery".

The handle was given to her, together with an umbrella to which it was once attached, at a special ceremony at Wellington, B.C. on June 29th, 1894. The ceremony marked the retirement of her husband John Cowper Bryden (1848-1915) from management of the Dunsmuir family's Wellington Colliery.

Mr. Bryden had extensive management experience in the Nanaimo coal fields before accepting Robert Dunsmuir's offer to manage the Wellington Collieries in about 1880. His hiring followed a period of significant labor unrest. That he continued to be the Manager of the Wellington Colliery for five years following the 1889 death of Robert Dunsmuir is a testament to the degree of trust placed in him by Joan Dunsmuir and her sons, James and Alex Dunsmuir. The July 4, 1894, edition of the Victoria Daily Colonist newspaper ran a story describing the June 29th farewell evening at Wellington's Masonic Hall:

"Mr. Reid then presented the address prepared by a committee of the employees, engraved and illuminated in the Colonist office, and encased in a beautiful native oak frame, also an elegant (native) gold mounted walking cane made from native ebonized "yew wood" and a gold mounted umbrella (made of similar material to the cane) to Mrs. Bryden."

The walking stick and case mentioned in this article is also in The Castle Society's Museum collection (see walking stick 2014.014.012a-b). Mrs. Bryden's umbrella handle is a reminder of the source of the Dunsmuir fortune – the Wellington Colliery north of Nanaimo. It was collected by The Castle Society to aid in the presentation of the Dunsmuir family stories at Craigdarroch.

This wood and gold umbrella handle was first owned by Elizabeth Hamilton Dunsmuir (1848-1901), also known as Mrs. John Bryden, and was used by at her at Dalzellowlie, her residence on Head Street, Esquimalt, B.C. Following her death in 1901, her husband John Bryden continued living in the house, but eventually moved with his daughter Joan Olive Bryden to Mt. Adelaide to live with his late wife's sister, Mary Croft. It is likely that he kept the umbrella with him during this period.

John Cowper Bryden died in 1915 and the umbrella handle may then have stayed with Mary Croft in Mt. Adelaide until her death in 1928. It was then, or perhaps earlier, that it was inherited by Elizabeth Hamilton Bryden's son, John William Bryden (1869-1953) and his wife Ellen Gertrude Tarbell (1882-1964) while they were living at their waterfront house in Royston, Vancouver Island, near Cumberland and Courtenay. It was then inherited by their son Gerald Robert Bryden (1913-1992) in Royston and then by his daughter in Campbell River from whom it was acquired by The Castle Society.

GARDEN ENTRANCE



Chinese Bronze Vase - 983.395

The five dragons are contending for possession of the orb, or 'flaming jewel', which symbolizes the Universe. The dragon, especially a five clawed one, is considered very auspicious and a good creature in Chinese culture. In the context of this vase, they represent the Emperor. The clouds on the vase are in the shape of Ling Zhi (pronounced Ling Jeur). The bats are a symbol of happiness. The Ling Zhi shape is evident in the base (983.395.001.002) as well.

This vase was probably originally one in a pair and was possibly used in a temple to hold wooden flowers. It is not considered an urn, nor was it used for holding sand in the context of burning incense. It should be noted that the donor, the late Vincent Clinton Maddock (d.1972), donated three oil paintings that he bought at the Craigdarroch Castle Estate auction held in June 1909.

The donor of this vase, Vincent Clinton Maddock, acquired this vase in circa 1912 when it was sent to him by two cousins who were missionaries living in China. Mr. Maddock was living in Winnipeg at this time but later lived in Vancouver, BC, where he died on October 20, 1972.



Black Forest Hall Stand (original to Craigdarroch) - 2003.3.1

This Black Forest hall stand may have been purchased by Mrs. Dunsmuir while visiting Switzerland in 1890. It sold from the castle at the 1909 auction.

The carving is not signed. Originally, one would hang coats on the tree branches and place umbrellas and walking sticks within the hoop below. The base is a large solid wood drip tray. There may have been an additional metal drip tray that is now missing.

At the back of the bear is a large, covered cavity (11.7cm X 32.6cm) that diminishes the likelihood of cracking as the bear responds to changes in relative humidity.

Although the Black Forest is in southwestern Germany, carvings like this one were produced in Swiss carving shops and called Black Forest carvings. They were very popular with people on the Grand Tour. This example is not quite as fine as the two wall plaques in the dining room and the deer mantle clock in the main hall. Those examples are of exceptional quality.

Queen Victoria was very fond of Black Forest carvings and kept them in a Swiss cottage on the grounds of Osborne House, Isle of Wight. The cottage and her carvings are still there.

A bear hall stand like this one can be seen on three episodes of the BBC television series "Faulty Towers".







Sculptures - 2019.002.001.002

Marble figures like these examples were often used by wealthy British, Continental, and North American Victorians to decorate their domestic interiors. The Dunsmuir family might have had similar examples at Craigdarroch. On June 21, 1909, lot "131 Pair Figures", sold from Craigdarroch's main hall at the Dunsmuir Estate auction. This description and some other descriptions in the 1909 auction catalogue are too vague to be of definitive use in guiding acquisition decisions. However, when considered in conjunction with the auction catalogue's listing of lot "266 Beautiful Carrara Marble Statue, on blue marble pedestal, by noted sculptor, Aristide Fontana S. Carrara, valued at \$1,000", it can be reasonably concluded that these two marble figures would not have been out of place in the Dunsmuir household. A survey of the works of Italian sculptor Aristide Fontana reveals examples similar to these two.

These two marble figures once graced the drawing room of the Townshend family manor house in Rossett, County of Denbigh, North Wales. The 65-acre estate known as Trevallyn was in the Townshend family for over 100 years. After the death of the donor's great-grandmother in 1940, the statues were shipped to her son, Henry Richard O'Grady Townshend who resided with his wife Dorothy Townshend (nee: Dorothy Louise Beaumont Boggs), a pioneer Victorian at their cottage near Patricia Bay, North Saanich, where the marble figures remained until being acquired by The Castle Society in 2019.





Shoe Brush - 987.006a-b

This design of floor-mounted shoe brush was produced in various grades throughout the mid to late 19th century. This brass model is of superior grade. The user grasps the brass orb at the top of the brass pole and rubs the soles of the shoes on the long stiff bristles below.

This shoe brush was donated to The Castle Society by three elderly sisters in 1987. They were from an old Victoria family, and it is believed that this shoe brush was used only in Victoria BC from about 1890 when it was acquired by the family.



Baby Carriage - 983.691.002.001a-b

This style of baby carriage was mass-produced in North America during the late 19th Century. Although this particular example was not owned by the Dunsmuir family, there would certainly have been one or more baby carriages in Craigdarroch for strolling the Castle's grounds with visiting Dunsmuir grandchildren and other babies.

The wickerwork on this carriage was in damaged condition when it was acquired by The Castle Society. It was subsequently repaired by a Canadian veteran who had been blinded during World War I. The quality of his repair is superb, the only thing differentiating the new wickerwork from the original being the shading of the wicker's colour. Many Commonwealth soldiers blinded by service in the Great War, including Canadians, were re-trained in basketry and other trades at St. Dunstan's Hospital for Blind Soldiers and Sailors in London, England. Some Canadian veterans were re-trained in Canada. When Craigdarroch Military Hospital was in operation (1919-1921), there was a basketry shop in a purpose-built hospital workshop on the Castle's south lawn. We do not know where the repairer of this baby carriage was trained.

For further information on the care of blinded Canadian veterans of the Great War, please see Veterans with a Vision Canada's War Blinded in Peace and War by Serge Marc Durflinger:

https://www.ubcpress.ca/asset/9488/1/9780774818551.pdf (last accessed March 25, 2020)

DRAWING ROOM



A Pair of 12-light Combination Gas and Electric Light Fixtures - 2007.6

This rare pair of circa 1890 American 12-light combination gas and electric fixtures were last used in the double-parlour of a Brooklyn, NY townhouse where they had been installed when new. They were removed by a dealer who then sold them to The Castle Society. The original light fixtures used by the Dunsmuirs in this room were also 12-light combination fixtures. Careful study of the only known Dunsmuir-era Craigdarroch interior photograph (taken in this room) reveals that these fixtures closely match the originals. Take special note of the acanthus vine decoration on the arms and then look at the castle's woodwork and ceiling decoration for the same feature. In preparing these fixtures for installation, it was necessary for legal

and insurance reasons to re-wire them. The upturned gas arms were left as they were. The old gas burners can be clearly seen in the center of the gas shades. The fixtures are the same distance from the floor as the original ones were.



Silver-Plated Serving Tray - 2009.8

This large, silver-plated serving tray was originally owned by Robert and Joan Dunsmuir's daughter Elizabeth Hamilton Bryden and her husband John Bryden. It was given to their daughter Joan Olive Bryden and through her descendants it came to Craigdarroch. It is inscribed with the letter "B" for Bryden. The tray was made by the Gorham Manufacturing Company of Providence, Rhode Island. Gorham was one of the most prolific American makers of high-end silverware during the late 19th century. In fact, Gorham made the 103-piece set of silver flatware and serving pieces that Joan Dunsmuir used in the castle's dining room. The Castle Society also owns a fine bronze pedestal made by Gorham, but like this tray, it is not original to Craigdarroch.



Silver-Plated Tea and Coffee Service - 2005.12

This attractive seven-piece tea and coffee service consists of one coffee pot, one tea pot, a hot water pot, a cream jug, a sugar pot, a spoon holder, and a waste bowl. It was made in the late 19th century by the firm Reed & Barton of Taunton, Massachusetts.





Three Walnut Renaissance Revival Styled Chairs (Original to Craigdarroch) - 983.343

These three matching chairs were sold from The Castle at the 1909 auction. The Castle Society inherited them from the late Margaret Gertrude Tyson, mother of Canadian songwriter and performer lan Tyson. They were made in North America sometime between about 1870 and 1885.

The upholstery fabric is not original.



Lustre - 983.288.1-2

Glass lustres were commonly used in the decoration of middle and upper-class homes during the 19th century. They did not typically hold candles or flowers but were instead left empty to allow light to shine through the glass and reflect off the dangling prisms (also known as drops). Very pleasing coloured light is sometimes cast by the crystals onto surrounding surfaces.





Oil Painting - Autumn in the Adirondacks - 983.796

Artist: Frederick Schafer (1841-1917 German American)

Title: Autumn in the Adirondacks

Dated: Circa 1888

Oil on Canvas

Eight paintings by this German-born American artist were sold from Craigdarroch at the castle auction in 1909. This painting was not one of them, and it is not believed to have hung in Craigdarroch during the Dunsmuir years. More information on Frederick Schafer can be found in the pages describing the contents of the castle's library

The Adirondack Mountains are in New York State. Most other Schafer paintings are of landscapes in the Western United

States. In 1974 this painting was donated to The Castle Society by a resident of Victoria, B.C. From February to April 1994 the painting was exhibited at the Art Gallery of Greater Victoria while the Castle underwent life-safety upgrading.



Watercolour Painting - Sail Boats off the Foreland - 998.41

Artist: Thomas Bush Hardy, R.B.A. (1842-1897, British)

Title: Sail Boats off the Foreland

Dated: 1890

Watercolor on paper

Thomas Bush Hardy was born in Sheffield, England, and died in London. Primarily a marine artist, most of his paintings depict fishing vessels at sea, in port, and along the Thames River. His medium was usually watercolour, though he also produced oil paintings. Critics are not overly fond of Hardy's works in oil and the literature suggests that his larger watercolors are somewhat less attractive than small works like this one.

Because of his generous use of body colour, many of Hardy's watercolours have a distinct oil-like quality to them. Another interesting technique that Hardy used was to physically cut the paper at the crests of ocean waves. This accentuates the wave edges and imparts a three- dimensional quality to the painting. This technique is evident in "Sail Boats off the Foreland".

Hardy's style is noted for being "distinctive and strong" and his palette was usually very warm. The works were always clearly signed. It has been stated that Hardy was capable of producing both very good and very bad work. This has been attributed to nagging financial difficulties which allegedly inspired him to set up six to ten easels in a row so he could produce that number of paintings simultaneously. During his lifetime, his better work was much admired. He was elected a Member of the Royal Society of British Artists in 1884. As a young man, he traveled and painted in Italy, France, and Holland.

He exhibited at the Royal Academy, Suffolk Street Gallery, and for the new Watercolour Society. Hardy's works can be found in many public collections including the Victoria and Albert Museum, the National Maritime Museum (Greenwich), the British Museum, the Art Gallery of Greater Victoria, and Craigdarroch Castle.





Oil Painting - The Vision of St. Bernard - 983.772

Artist: Martin Kühberger (German, active early 20th century)

Title: The Vision of St. Bernard

Dated: 1908

Oil on Canvas.

This painting by Martin Kühberger is an early 20th Century copy of a painting titled "The Virgin appearing to St. Bernard. The original painting was created by Pietro Perugino, born Pietro Vannucci (c.1446/52-1523). That painting is held by the Alte Pinakothek art museum in Munich, Germany. It is believed to have been completed by Perugino between 1496 and 1500.

St. Bernard of Clairvaux was a charismatic abbot and Cistercian theologian born in Fontaine-lès-Dijon, France in 1090. His legacy is mixed: on the one hand Bernard produced some of the most impressive and influential mystical texts of his generation, including a collection of 86 highly affective

sermons on the Song of Songs. He was a reformer of Benedictine monasticism and a caring pastor to the monks under his care at Clairvaux. On the other hand, he could be a ruthless politician: he was responsible for the suppression of Abelard and helped instigate the Second Crusade.

Bernard was named a Doctor of the Catholic Church in 1830 and is celebrated for his contributions to Marian doctrine and bridal mysticism. The hagiography around Bernard comes to life in one of the more memorable artistic depictions of visitations from the Virgin: in works stretching to the Baroque period, Mary is seen nourishing Bernard with wisdom and maternal care by squirting her breast milk into his mouth. The images are based on a vision commonly referred to as the Lactation of St. Bernard. This example, St. Bernard and the Virgin by Alonso Cano (1601-1677) is in the Museo Nacional del Prado collection in Madrid: https://www.museodelprado.es/en/the-collection/art-work/saint-bernard-and-the-virgin/25b83887-3b11-4a99-a9b1-3b3050733d6a (last accessed May 2, 2020).

Bernard died in 1153. His poetry is preserved in such English hymns as "Jesus the Very Thought of Thee" and "Jesus, Thou Joy of Loving Hearts." Narrative courtesy of Rachel Davies, PhD (Dunelm)

The following information comes from a December 14, 1970, letter from Victoria solicitor J. Howard Harman to Castle Society President James K. Neshitt:

The painting was purchased from the artist Martin Kühberger in 1908 by the donor's father, Percy Crump, while on a European tour. The donor stated that the painting had been commissioned by a German Prince who died while it was being finished. Mr. Crump shipped the picture to his home in Riverside, California where it hung until 1922 when he and Mrs. Crump moved to Victoria, B.C. The picture then hung on a wall in their house at 1312 Beach Drive until the house was demolished and replaced by an apartment building. The painting was then placed in the basement of the donor's solicitor, Mr. Harman, who lived at 1586 York Place in Oak Bay, B.C.

The Castle Society has displayed the painting in Craigdarroch's drawing room since 1971. A framed label was created by the Society in the early 1970's which hung beside the painting until about 1985. It states that the frame was made in Chicago. There is no documentation in the Society's substantiating this claim.

In 2020, research was undertaken to determine who the "German Prince" mentioned by the artist might have been. The only candidate fitting that vague description is Prince Albert of Prussia (Friedrich Wilhelm Nikolaus Albrecht; 8 May 1837 – 13 September 1906). It is believed that he was a Lutheran.





Oil Painting – On the banks of the Eye-bee-oh-983.770

Artist: Benjamin Williams Leader, RA (1831-1923 English).

Title: "On the banks of the Eye-bee-oh"

Date: 1882

Oil on Canvas

Benjamin Williams Leader was a very popular Victorian landscape artist.

The Castle Society's early label for this picture describes the sentiment of some art critics: Hesketh Hubbard writes of leader: "His family had been friendly with Constable – but one could almost say this bred contempt, for there is nothing of Constable in the poorly colored landscapes of Leader – though he had enormous popularity with the later Victorians".

The London Times opined: "in his death, at the age of 92, the Royal Academy has lost not only one of its oldest members, but its most popular landscape painter – he reproduced, on ample canvases, the sort of landscapes that ordinary people love. The possession of a power of de- sign, as he had, is



The Castle Society bought the instrument in 1984.

Steinway Baby Grand Piano - 984.074

This very fine rosewood-cased piano was ordered from Steinway & Son's New York factory by Alexander Dunsmuir in 1898. The elaborate marquetry distinguishes it as an "art case" according to Steinway. Alexander probably intended for it to be used in the palatial residence he was building in Oakland, CA. He died before taking delivery.

His brother, James, was his principal beneficiary and had it shipped to Victoria. His wife, Laura, and particularly his daughters, Byrdie and Elinor, were accomplished pianists. The local newspaper reported that Byrdie was especially pleased with the tone of the instrument. It was used at the Dunsmuir home, Burleith, on the Gorge waterway, next at Government House while James was Lieutenant-Governor of British Columbia, and finally at Hatley Park until 1939 when it was sold at auction.

essential to the complete artist, although it is only one of many essentials, in several of which Leader's art was lacking".





Statue - Clorinda wounded by her Lover - 983.614

Artist: John Bell, Modeler (1811-1895 English)

Title: Clorinda Wounded by her Lover

Maker: Thomas Minton & Sons, Stoke-on-Trent, England for Felix Summerley's Art

Manufacture.

Dated: 1848

Clorinda is a female character in the largely fictional epic poem, "Jerusalem Delivered (la Gerusalemme liberata)", written by Torquato Tasso (Italian 1544-1595). It was first published in 1581. Clorinda, a Muslim warrior-maiden, is engaged in a night-time battle with Christian crusaders and is accidentally killed by her lover, the Christian knight Tancredi (in English, Tancred). The material that this object is made from is commonly referred to as "Parian ware", a type of unglazed porcelain that resembles marble.



Fire-screen - 985.27.2

This rosewood fire-screen has an adjustable framed panel incorporating an embroidered peacock. It can be raised and lowered on the wooden pole for decorative purposes and to protect the face from the heat of the fireplace.



Cast Bronze Pedestal (Original to Craigdarroch) - 993.4

This unsigned cast bronze pedestal sold from Craigdarroch's library at the 1909 castle auction. It was located for many years in the Empress Hotel lobby before being sold to a private collector. It was purchased in a Victoria auction room in 1993. The pedestal is now located in the Drawing room because the only known interior photograph of Craigdarroch taken during the Dunsmuir period of occupancy shows that the family placed it in the spot it now sits.



Snuff Bottles - 2010.007.002 & 2010.007.001a-b

These carved ivory bottles with stoppers and spoons were made in China. Their purpose was to hold powdered tobacco, also known as snuff. Hence, they are properly called a snuff bottles. Snuff was introduced into China by Europeans. In China, the large and often sharpedged boxes that Europeans stored their snuff in were considered impractical in part because of their size and because they failed to control the levels of relative humidity that spoiled the snuff. The solution was small bottles with air-tight stoppers that could be easily carried.

These examples are expertly caved and would have been owned by a wealthy person. Many Chinese snuff bottles are beautiful objects and were therefore collected, and often, used by people in North America and Europe.





Taxidermy Diorama - 983.001a-b

Taxidermy specimens were popular household items during the 19th century. Sometimes they were mounted for hanging on walls, such as the heads of deer, mountain goats, etc., and sometimes they were placed into small dioramas and covered by a glass dome. These latter items, such as this example, were known as "parlour domes".

The vendor purchased this parlour dome from the thrift shop operated by the St. Vincent de Paul Society in Victoria. The inscription, "Journey's End" on the base made him curious, and so he contacted The Castle Society. Journey's End was the name of house built by Jessie Muriel Dunsmuir near Fort Rodd, Colwood, B.C. in 1932. There is no proof that this parlour dome was used there, and so its history of use is officially unknown.



Fire- screen (Possibly original to Craigdarroch) - 985.30

This attractive rosewood and embroidered fabric fire-screen was donated to Craigdarroch at a time when thorough artifact documentation was not collected and retained. The donor stated orally to a member of The Castle Society's volunteer furnishings committee that the fire-screen was original to Craigdarroch, but no proof exists that the Dunsmuirs owned it.



Watercolour Painting - Lost - 2016.015.001b

Artist: Thomas Bush Hardy (British)

Title: Lost

Dated: 1891

Watercolour

This important Dunsmuir painting by the popular marine artist Thomas Bush Hardy (British, 1842-1897), was sold at auction from Craigdarroch's drawing room by Mrs. Joan Dunsmuir's executors on June 22, 1909. The H.W. Davies M.A.A. auction catalogue for the sale describes it as lot "#277 Another (Lost), by L.B. Hardy, the well-known English artist, valued at \$300". Handwritten notations made in the margin of one copy of the catalogue indicates that the picture sold for \$130.00.

The purchaser was probably Joan Dunsmuir's daughter Mary Jean Dunsmuir, or possibly Mary's husband, Henry Croft. This assumption is made because the next documented location of the painting is at Mt. Adelaide, the Croft's residence in Esquimalt, B.C.

The painting's frame, which was originally finished in gold and silver leaf, was painted over in the 1930's or 1940's. The frame was restored in 2017.

The masonry building depicted in the background is probably Bamburgh Castle, near the town of Bamburg in Northumberland, England. The Castle Society's collection includes another Hardy watercolour depicting Bamburgh Castle (see: 999.025b).

This painting was sold at auction from Craigdarroch's drawing room by Mrs. Joan Dunsmuir's executors on June 22, 1909 (lot#277). It then went to Mt. Adelaide, the West Bay (Esquimalt) residence of Joan Dunsmuir's daughter, Mary Jean Dunsmuir (Mrs. Henry Croft, 1862-1928). After Mrs. Croft's death, her furnished house, including this painting, became the property of Sam Matson, owner of The Daily Colonist newspaper. It was acquired by The Castle Society from one of his descendants.



Armchair - 983.151

This Chinese rosewood chair is of a type generally considered by experts to have been made for the export market. The profuse inlaid decoration and elaborate carving of this type of Chinese furniture found favor among North American homeowners during the late 19th Century.



Parlour Table - 983.107

This style of Chinese table is sometimes referred to as an opium table. Tables like this one were often found in opium dens in Asia, North America, and in France during the 19th Century. They were low to the floor so that the-opium smoker could recline beside it and easily access the array of equipment needed to prepare and smoke opium. This equipment was usually brought to the table on a tray, and included a lamp, lamp-wick scissors and tweezers, pipes, pipe-bowl rests and scrapers, opium paste boxes and containers, ash/dross receptacles, and tools for rolling the opium "pills" or "pellets" as they were called.

The opium poppy has been harvested for medicinal and recreational purposes for thousands of years. Opium-smoking in China became more widespread during the 19th Century as British merchants imported increasingly large quantities into that country from India. China's attempt to halt this trade resulted in the First Opium War (1839-1842) between Britain and China and the Second Opium War (1856-60) pitting Britain and France against China. In both wars, China was defeated, and opium-use continued there unabated. But opium-smoking was also being practiced in France, and by the European and Chinese populations of the United States and Canada. In Victoria, it was openly manufactured, sold, and taxed until banned by the Government of Canada in 1908.

There is an interesting connection between the Dunsmuir family and the Second Opium War. In 1898, Henrietta Maud Dunsmuir of Craigdarroch married Reginald Spencer Chaplin, 10th Hussars, Aide-de-camp to Field Marshall Lord Roberts. His father, Col. John Worthy Chaplin, VC, CB (1840-1920) won the British Empire's highest military honour for valor, the Victoria Cross, on 21 August 1860 during the Second Opium War. (See: https://www.thegazette.co.uk/London/issue/22538/page/3363)

Not everyone in Britain supported that nation's complicity in the opium trade. In May of 1840, long before becoming Prime Minister, William Ewart Gladstone said that he was "in dread of the judgements of God upon England for our national iniquity towards China". In Parliament, he described the First Opium War as "a war more unjust in its origin, a war more calculated in its progress, to cover this country with permanent disgrace".

Tables like this one and the smoking paraphernalia they held were popular decorative items in North American homes during the late 19th Century. This example probably found its way to Victoria in the 1890's.



Mandolin - 2016.005

This mandolin was made circa 1905-1910 by Lyon and Healy of Chicago, Illinois. It is a "Washburn" model with an Adirondack spruce top (soundboard) bordered by wood purfling and composition binding, has an imitation tortoise-shell pickguard, a nickel tailpiece to the ebony bridge, a Brazilian rosewood back, the neck probably made of Spanish cedar (from the Caribbean) with an ebony fingerboard, the back of the headstock covered with a nickel plate bearing the name "Washburn". Standard tuning is GDAE.



Zither - 992.023.001.001

This guitar-zither, also known as a chord-zither, is a noteworthy item in the Craigdarroch Castle Collection primarily due to its history of use. The zither was a popular item in late 19th Century European and North American households. Below is a description of the instrument and its varieties edited from a Wikipedia entry on March 26, 2020:

"The word Zither is a German rendering of the Greek word cithara, from which the modern word "guitar" also derives. Historically, it has been applied to any instrument of the cittern family, or to an instrument consisting of many strings stretched across a thin, flat body – similar to a psaltery. This article describes the latter variety.

Zithers are played by strumming or plucking the strings, either with the fingers (sometimes using an accessory called a plectrum or pick), sounding the strings with a bow, or, with varieties of the instrument like the santur or cimbalom, by beating the strings with specially shaped hammers. Like a guitar or lute, a zither's body serves as a resonating chamber (sound box), but, unlike guitars and lutes, a zither lacks a distinctly separate neck assembly. The number of strings varies, from one to more than fifty.

In modern common usage the term "zither" refers to three specific instruments: the concert zither (German: Konzertzither), its variant

the Alpine zither (both using a fretted fingerboard), and the chord zither (more recently described as a fretless zither or "guitar zither"). Concert and Alpine zithers are traditionally found in Slovenia, Austria, Hungary, France, north-western Croatia, the southern regions of Germany, alpine Europe, Poland, the Czech Republic, Slovakia, Russia, Ukraine, and Belarus. Emigration from these areas during the 19th century introduced the concert and Alpine zither to North and South America. Chord zithers similar to the instrument in the photograph also became popular in North America during the late 19th and early 20th century. These variants all use metal strings, similar to the cittern."

Here is a link to an audio-visual performance on a zither similar to Craigdarroch's example: https://www.youtube.com/watch?v=hyHd4rDUd5g

This zither was bought new by the Bossi family of Victoria, BC and stayed in the family until it was donated to Craigdarroch by long-term Castle Society member Anita Mary Amelia Bossi (1903-1998). Her father, Calvin Andrew Bossi (1866-1951), arrived in Victoria from northern Italy in 1889 to manage the general store owned by his brother, Carlo Bossi.

In 1894, Calvin Bossi married Louise Caroline Schnek, and they had three children: Olga Julia Louise (1895-1984); Alfred Louis (1901-1978); Anita Mary Amelia (1903-1998). None of the children married. The two sisters played this zither and kept it at their home at the corner of Quadra Street and Inverness Road, which their father and brother built for them. The Misses Bossi both taught at nearby Cloverdale Elementary School. They were also former students of Victoria College at Craigdarroch Castle.

Their father's cousin, Vincent Louis Bossi, was one of the 55 men, women, and children killed in the famed Point Ellice Bridge disaster of May 26, 1896. The poorly maintained bridge collapsed under the weight of a heavily loaded streetcar.

The Italianate-styled brick house built in 1884 by Bossi family patriarch Gianfranco Bossi still stands at 1007 Johnson Street.





Guitar - E119

This guitar is a type that was commonly termed a "parlor guitar" in the 19th Century. It was made circa 1896-1901 by Lyon and Healy of Chicago, Illinois. It is a "Washburn" model with an Adirondack spruce top (soundboard), Brazilian rosewood sides and back, a neck made of either Spanish cedar (from the Caribbean) or Cuban mahogany with the headstock veneered – probably with Brazilian rosewood, and an ebony fingerboard. There is an ebony heal button and wood purfling down the center of the back.

Overall condition is fair to good, with the back cracked and a repair on the top using a non-matching wood. The ebony bridge has been sloppily altered and installed and may not be original to the instrument. Standard tuning is EADGBE.

This instrument is part of The Castle Society's Education Collection and can therefore be handled and played under supervision of Castle Society staff members.



Needlework Box - 2008.005.025a-q

This sewing box is described as "Anglo-Indian" because it was made in India for British people living there during the so-called British Raj, also known as Crown Rule (1858-1947) and also for export to Britain, Europe, and North America.

This is a superb example, showing a high degree of artistic and technical mastery. It is precisely the sort of box that a western woman of the Victorian period would want to store her sewing accessories in.

This sewing box is part of a very large accession of sewing equipment that was bequeathed to The Castle Society in 2008. Its history of use prior to collection by the donor is not known.





Marly Horse Statue - 998.15

Artist: Guillaume Coustou (1677-1746 French)

Subject: Marly Horse

Maker: Not known

The only known photograph of a Craigdarroch interior from the years of Dunsmuir occupancy was taken in Craigdarroch's Drawing room in about 1895. The photograph shows a group of Dunsmuir women playing musical instruments between the two Corinthian columns in the centre of the room. Beside them sits a bronze pedestal and on top of this, a statue of a man reining in a horse. The Dunsmuirs had a pair of these sculptures.

They are known as the "Marly Horses" and are small copies of the famous pair of marble groups by Guillaume Coustou (1677-1746) which originally stood outside the riding school at Marly Park in Paris. They now stand at the entrance to the Champs Elysées. In the Dictionary of Western Sculptures in Bronze, published in 1977, author James Mackay writes:

"...the Marly Horses later became probably the most popular of all French statuary and countless copies have been made throughout the 18th and 19th centuries, in bronze, spelter and lead, and latterly, even electrotypes".

The copies Mackay refers to were standard purchases for people on the 'Grand Tour' of Europe. The Dunsmuirs traveled to Europe on various occasions—Joan and a couple of daughters shortly after Robert's death, and the daughters individually, later. Robert Dunsmuir traveled to Britain and France in 1882. The January 22, 1888, issue of the British Colonist reported Dunsmuir's speech of the previous day at the Legislative Assembly in which he mentions this 1882 trip to the Continent: "...but sitting at my breakfast table in Paris one morning, I got a telegram..." Perhaps he bought a pair of Marly horses while on this visit to Paris.

The Society's horses are well executed in bronze and stand 22" high. They were made using the 'lost wax' (or, cire Perdue) casting method. This method required the artist to sculpt the horse, base, and male figure by hand and entirely in clay. Once completed, plaster multi-piece moulds are made so that the precise shape and texture of the sculpture is captured. Once the plaster mould pieces have dried, they are dismantled from the sculpture. The pieces are then re-assembled, and wax is poured into the complete mould. Once dry, the multi-piece mould is again disassembled, leaving a wax copy of the original sculpture. A new one-piece 'investment' plaster mould is then poured around the complete wax sculpture copy. The mould is then steamed until all of the wax components have melted away. Next, the mould is fired at a very high temperature to ensure all traces of moisture have vanished. Finally, the mould is ready for casting. Molten bronze is poured into the mould at a temperature of about 2,150°f. This is a critical moment, for if the artist fails to install proper vents for gases and waste, the sculpture is ruined. Once the bronze cools, the plaster mould is broken away. Next the various breathing and waste tubes are filed off and spot and surface repairs made. When the sculptor is satisfied with the degree of surface smoothness, a final 'patina' is applied. The patina imparts the rich dark colours characteristic of fine old bronzes and is almost an art form in its own right.





Oil Painting - Mary Raynsford - 983.771

Artist: Victor Albert Long (1866-1938 Canadian)

Subject: Mary Raynsford, also known as Marie and

May Raynsford

Dated: 1908

Oil on canvas.

The subject of this portrait is 24-year-old May Raynsford (nee Tobin). Various family members also refer to her as Marie and Mary. The family Bible records her birth on July 1, 1884, in Wales, Ontario.

Her parents, Moses Napoleon Tobin, and Julia Byrne of Louisiana, moved to Quebec in the 19th Century. Moses worked there for his uncle and Godfather manufacturing matches and other products.

The couple next moved to Ontario where they started their family. After May's mother died, her father took the five daughters and two sons to homestead near Grandview, Manitoba. In adulthood, May returned to Quebec where she taught French.

She married Englishman Frank Joseph Raynsford at Grandview on April 28, 1904. He soon commissioned this painting, and shortly afterward, following a hunting accident, he died of pneumonia in Winnipeg on November 9, 1909. He was only 31.

May died of a heart attack 16 months later in California on March 11, 1911. She was just 26. Her family says she was specially remembered for her love for animals. Her brief marriage to Frank was a very happy one. The young couple had no children, and are buried together in St. John's Anglican Cemetery, Winnipeg.

Marie May Raynsford's birthplace of Wales, Ontario is one of Ontario's so-called "Lost Villages". It was named for the Prince of Wales who visited the area in 1860. The town was just one of many settlements permanently flooded by the creation of the St. Lawrence Seaway in 1958.

The painting remained within the Tobin family until 1975 when it was consigned to Victoria's Lund's Auctioneer's. Castle Society President James K. Nesbitt then purchased the portrait for display in the Castle.

The artist, Victor Albert Long, (1866-1938) was born and educated in Ontario and Ireland and studied art in Munich. He worked in Winnipeg from 1900 to 1910 before moving to Vancouver. He gained recognition as a fine portrait painter. Many of his commissions were for portraits of prominent government personalities and Royalty, although it has been said that he would paint anyone, regardless of social stature. Many of his works can be seen in hallways of the Manitoba Legislative Building.





Needle Case - 2008.005.267a-b

This type of needle case is generally referred to as a Stanhope peep because of the optical device incorporated in its handle. It is a miniature magnifying clear glass lens which enables the user to see a microphotograph. As described in this entry in Wikipedia, the on-line encyclopedia (https://en.wikipedia.org/wiki/Stanhope_lens) accessed on March 30, 2020, this type of lens is named after its inventor:

"A Stanhope lens is a simple, one-piece microscope invented by Charles, the third Earl of Stanhope. It is a cylinder of glass with each end curved outwards, one being more convex than the other. The focal length of the apparatus is at or within the device so that objects to be studied are placed close to or in contact with the less curved end. Because its construction is simple and economical, it was popular in the 19th century.[1] It was useful in medical practice for examining transparent materials such as crystals and fluids.[2]

René Dagron modified the lens by keeping one curved end to refract light while sectioning the other end flat and locating it at the focal plane of the curved side.[3] Dagron used the modified Stanhope lens in mounting his microscopic pictures in photographic jewels known as Stanhopes.

A rival lens is the Coddington magnifier. This was considered superior as a magnifier but was more expensive.[4]"

- 1. John Henry Pepper (1864). Scientific Amusements for Young People. Routledge, Warne, and Routledge. p. 71.
- 2. Dr. Laycock (1846). "Clinical observation its value and nature". London Medical Gazette. 38: 142.
- 3. The Strad Archived 2009-10-09 at the Portuguese Web Archive
- 4. John King (1859). The microscopist's companion. Rickey, Mallory & Company. p. 2



DINING ROOM



Oil Painting- Mountain of the Holy Cross (Original to Craigdarroch) - 983.784

Artist: Frederick Schafer (1841-1917 German American)

Title: Mountain of the Holy Cross

Date: Circa 1890

Oil on canvas

This picture sold from this dining room as lot #105 at the 1909 Craigdarroch auction. A total of eight paintings by Schafer were sold at the auction. The Mount of the Holy Cross is in the State of Colorado, west of Denver and south of Vail; it is in the Sawatch Range of the Rocky Mountains. It is not known whether any Dunsmuir family member ever visited Colorado. More information on Frederick Schafer can be found in the pages describing the contents of the castle's library



Oil Painting - Kreuzgang im Magdeburger Dom - 16 Jahre Procession (Original to Craigdarroch) - 983.793

Artist: Adolf Bredow (1829-1899, German)

Title: Kreuzgang im Magdeburger Dom - 16 Jahre Procession (translation: Cloister in the Magdeburg Cathedral - 16th century Procession)

Oil on canvas

This painting might have been purchased by Robert and Joan Dunsmuir during their 1883 trip to Europe. The title is written on a back-panel label contemporary with the frame and picture. Curiously, informants who are familiar with the cathedral in Magdeburg, Germany, say that the archway depicted in the picture does not now and never did exist at the cathedral. As of June 2009, Craigdarroch's curator was aware of four other identical or similar Bredow paintings: one

was auctioned in the UK in 2008, one was auctioned in Austria in 2005, one is in a private collection in Chicago, and another one is in Ripponlea House, a museum in Melbourne, Australia. The Australian example is in a gilt frame identical to Craigdarroch's, but the frame was painted beige in the 1930's.





Oil Painting - Evening on Mt. Tamalpais, California (Original to Craigdarroch) - 983.755

Artist: Frederick Schafer (1841-1917 German American)

Title: Evening on Mt. Tamalpais, California

Date: Circa 1890

Oil on canvas

 $\label{eq:Mt.Tamalpais} \mbox{Mt. Tamalpais is in Marin County, just north of San}$

Francisco.

This picture sold from this dining room as lot #106 at the 1909 Craigdarroch auction. A total of eight paintings by Schafer were sold at the auction. More information on Frederick Schafer can be found in the pages describing the contents of the castle's library.





Pair of Dunsmuir Oil Paintings - Roman Ruins with Itinerant Figures in Foreground - 983.558 and 2009.27

Artist: Unknown. European School, follower of Hubert Robert (French, 1733-1808).

Title: Roman Ruins with Itinerant Figures in Foreground

Oil on canvas

This pair of oil paintings was once owned by Muriel Dunsmuir (daughter of James and Laura Dunsmuir). They appear to have been sold separately by her in 1960. The man who purchased 983.558 from Muriel wrote on the back of it that it was once on the Dunsmuir yacht, T.S.S.Y. Dolaura. Dolaura was one of the most impressive steam yachts on the west coast of North America. It was 218 feet long and had sleeping quarters for 29 crew members. It was built for James and Laura Dunsmuir in Scotland at a reported cost of \$200,000.





Samovar - 983.420

This late 19th - century brass samovar was made in Tula, Russia. The main body is a tank that contained water. In its core is a combustion chamber designed to hold charcoal. The burning charcoal heated the water in the tank and the teapot that normally sat on the top of the samovar. The teapot (which in this case is missing) was customarily filled with a tea concentrate. A small amount of this concentrate would be poured into a cup and then hot water was added using the small spigot on the side of the tank.



Dining Table and Dining Chairs (Original to Craigdarroch) - 2003.7.1.1-7

This extension oak dining table with 7 loose leaves, 14 matching dining chairs, and one matching lounge were purchased new in 1890 for Craigdarroch's dining room. They were sold as lots 119 and 120 at the June 1909 auction. The buyer was Victoria saloon owner Henry Siebenbaum. The table was too large for his dining room at 1109 Catherine Street in Victoria, so he cut two planks out of it and stored these in the box containing the 7 leaves. He also only kept 6 of the 14 chairs and did not keep the lounge – it is not known what happened to them. In 2003, Mr. Siebenbaum's grandnephew in Port Townsend, WA, sold the table and remaining 6 chairs to The Castle Society.

The Castle Society repaired the table by gluing back into place the two leaves that Mr. Siebenbaum had cut out.





Arm and Side Chairs (Original to Craigdarroch) - 2003.7

Six of the dining chairs now on display were with the table here in the Dunsmuir days. The Castle Society commissioned the construction of the missing eight chairs and the chaiselongue. The chairs are copies of the originals, but the chaiselongue was more difficult. No photographs of it are known to have survived. Its design is based on various design elements used on the chairs and the table, and on a dining suite chaise longue exhibited by James Shoolbred & Co. at the 1876 centennial Exhibition in Philadelphia, Pennsylvania.



Wall Plaques (Original to Craigdarroch) - 2003.004

This very fine pair of Black Forest carvings sold from this room at the 1909 Craigdarroch auction. Carved from linden wood, the carvings depict red deer hanging alongside the guns that killed them. Many Victorians adopted imagery of dead fish, fowl, and game into the decorative schemes of dining rooms. These images symbolized the belief in God's plan for humans to rule over the other creatures of the earth, air, and sea, and if desirable, to eat them. Although the Black Forest is in southwestern Germany, carvings like these ones were produced in Swiss carving shops and called Black Forest carvings. They were very popular with people on the Grand Tour. Mrs. Dunsmuir may have purchased these carvings in 1890 when she visited Switzerland. Queen Victoria was very fond of Black Forest carvings and kept them in a Swiss cottage on the grounds of Osborne House, Isle of Wight.





Ceiling Light Fixture - 2006.6

This elaborate combination gas and electric light fixture was purchased for the castle with funds bequeathed by the late Paul Hawkins, a much-missed castle volunteer who was a lover of beauty and of Craigdarroch. The white candles are made of glass and conceal the original gas jets. The electric lights are original and were meant to look like gas lights. The fixture is highly unusual for this reason. Both the gas arms and electric arms have what appear to be gas valve keys at the lowest area of the swooping arms; but on the electric arms, the valve keys are actually electric switches. When the castle Society buys antique light fixtures, they must be re-wired. Unfortunately, this usually means that certain original electrical components such as light bulb sockets and switches must be replaced or disabled in order to comply with insurance and government regulatory requirements. The new 'approved' components are typically inferior to their antique counterparts. In the case of this fixture, the light bulb sockets were replaced, and the electrical switches were disabled.



Rolling Cigarette Box -2018.004.002

This late 19th Century sterling silver cigarette container was used by Sir Richard John Musgrave, 5th Bt, and Lady Musgrave (nee Jessie Sophia Dunsmuir), 6th daughter of Hon. Robert and Joan Dunsmuir. This historically important and well-made object bearing the Musgrave family coat of arms is tangible evidence of the Vancouver Island Dunsmuir family's first marriage into the British aristocracy.

Hallmarks and the retailer's mark on this object reveal that it was made in 1889 by George Heath of London, England. It was subsequently retailed by the firm of Albert Baker, 5 New Bond St., London W., England. The container then became the property of Sir Richard and Lady Musgrave and was engraved with the partial coat of arms of the family, Musgrave of Tourin.

On September 23, 1891, Sir Richard John Musgrave, 5th Bt married Jessie Sophia Dunsmuir, sixth daughter of Hon. Robert and Joan Dunsmuir. The wedding took place at Victoria's Christ Church Cathedral and the reception was held at Craigdarroch Castle. The couple travelled to Ireland to reside at Tourin, the ancestral home of the Musgrave family at Cappoquin, co. Waterford, Ireland. Sir Richard and Lady Musgrave were both photographed smoking cigarettes during their lifetimes, and they used this case at Tourin. The case remained at Tourin until it was given to Craigdarroch Castle by their descendants in 2018.





Oil Painting – Untiled Castle Painting (Possibly original to

Craigdarroch) - 992.018.001

Artist: Edward Scrope Shrapnel

Date: Circa. 1899

Oil on Canvas

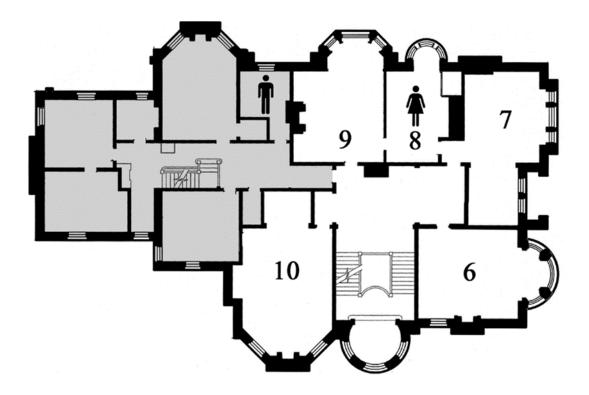
This painting once belonged James Swan Harvey, (1872-1932) a grandson of Robert and Joan Dunsmuir, and his wife Mabel (nee Gaudin) Harvey (1880-1945). They married in 1899 and built a house on Knapp Island, located just off Swartz Bay, Vancouver Island. James Swan Harvey also owned Piers Island, .5 km west of Knapp Island. Today, BC Ferries operates its ferry service from Swartz Bay, and the old Harvey house can be easily seen from passing ferries. In 1936, Mabel Harvey sold the house and most its contents, including this painting. A subsequent owner of the island donated the picture to The Castle Society.

It is not clear where the artist was standing when he conceived this picture. To recreate this viewing angle today, one would need to stand on Moss Street, somewhere close to Fort Street, or possibly even on the Fort Street sidewalk at Moss Street. Old fire maps and photographs suggest that the stone wall depicted in the picture did not exist when it was painted. The depiction of Craigdarroch's main tower is inaccurate in that its circumference in relation to the main building is greater in the painting than it is in reality.

This painting was donated to The Castle Society in 1992 by the owner of Knapp Island, a small island situated about 200 meters north of Swartz Bay, Vancouver Island. The painting had been taken there some time between 1899 and 1925 by Joan and Robert Dunsmuir's grandson James Swan Harvey (1872-1932) when he resided there. The painting then stayed inside the island's house through successive ownerships until the donation to The Society was made. It is not known where the painting was kept before it was taken to Knapp Island by the Harvey family. Because its early history can be traced to the Harvey (Dunsmuir) family, there is reason to believe that it may have hung in Craigdarroch during Joan Dunsmuir's lifetime.



THE SECOND FLOOR



- **6. MRS. DUNSMUIR'S SITTING ROOM**: Widow Joan Dunsmuir spent time here overseeing the vast family business left to her by husband, the Honourable Robert Dunsmuir.
- **7. EXHIBIT AREA**: Originally, this room was much larger and was Joan Dunsmuir's Bedroom. During the Craigdarroch Military Hospital's years (1919-1921), it was significantly changed and made smaller by the addition of the women's washroom.
- **8. WOMEN'S WASHROOM**: Previously used as our public women's washroom, the washbasins and toilet stalls date to 1919.
- **9. JESSIE'S BEDROOM**: Believed to be the bedroom of Dunsmuir daughter, Jessie, the stained glass in this room features British Columbia's provincial flower, the dogwood. SPEAKING TUBES: in the hall on the wall between JESSIE'S BEDROOM (9) and the GUEST BEDROOM (10), you will notice a speaking tube, a simple intercom system that is original to the house.
- **10. GUEST BEDROOM**: It is likely this guest bedroom was used by Dunsmuir's youngest son, Alexander, when he visited from his home in San Francisco.



MUSICIANS ALCOVE



Wooden Pedestal - 2000.6

This American black walnut pedestal is attributed to the Killian Bros. of New York City. Fashioned in what has been termed the neo-Grec or Renaissance Revival style, the piece is 'ebonized' in certain spots. This means that a surface finish has been applied to simulate the look of ebony. Also, decorative lines incised into the wood have been gilded for added decorative effect.



Vase - 2002.1

This earthenware vase was made in about 1895 by George Jones (& Sons ltd.) of Stoke, England. It was painted by Horace Overton Jones, the son of George Jones. He trained at the National Art Training School in South Kensington (London) and before leaving his father's firm in 1895 served as Art Director. The firm referred to this style of their art pottery as Madras Ware.



MRS. DUNSMUIRS SITTING ROOM



Statue - Serena - 983.344

Sculptor: P.E. Fiaschi (late 19th/early 20th century Italian)

Subject: Baby on a Pillow

Alabaster

This alabaster figure of a baby on a pillow was an object of particular interest to The Castle Society's founder, the late James K. Nesbitt. He had it placed on a table in the library where he could see it from the museum's front desk at the Garden Entrance. He named the baby "Serena."



Vase - 983.52

This hand-blown glass vase with silver-plated base was made by the Aurora Silver Plate Co. of Aurora, Illinois during the last quarter of the 19th century. The design of the glass portion is often referred to as Jack-in-the-Pulpit.



Hair Wreath - 984.80

This hair wreath in a shadow-box frame was made by Sarah Hunter at Otonabee, Ontario between 1866 and 1870. She made similar wreaths from plant seeds. The wreath is made from her parent's hair, her own hair, and that of her six sisters. The light gray hair is from a horse. During the 19th century, many types of art objects and jewellery were made from human hair. Some of it was made to memorialize a dead person, but hair art was also made to mark happier things such as a friendship. Hair was collected from dresser hairbrushes and sometimes



put into a hair receiver; a container made just for that purpose. It was then soaked in water and borax before being scraped with a special knife and then woven or shaped and stiffened into the desired position with glue and wire.

The woman in the chair is Sarah Hunter, maker of the wreath.





Oil Pastel Painting - Mary Jean Croft - 989.15

Artist: Francis Elswood Richards Rowley (1852-1934 Canadian)

Subject: Mary Jean Croft (nee Dunsmuir)

Dated: Not Dated

Oil pastel on paper

Mary Jean Croft (nee Dunsmuir) was the seventh child of Robert and Joan Dunsmuir. She was born in 1862, married Henry Croft in 1885, and died in Victoria in 1928.

She lived in a lovely home situated on the westernmost reaches of Victoria's inner Harbour. Called Mt. Adelaide, the mansion had a spectacular view of the harbour and Strait of Juan de Fuca, sumptuous interiors, and exceptional gardens.

Mary was very active in charity work. She was a founder of Victoria's Alexandra Club (a ladies club) and a leader of the Imperial Order Daughters of the Empire (I.O.D.E.). The donor of this portrait, her grand-niece Catherine MacDonald (known as "Porky"), remembered the wonderful Christmas parties at "Aunt Mary's" home. She informed Craigdarroch's curator that during one Christmas party, the adults caught the children sliding down the enormous main staircase on silver platters. The children were admonished and sent to bed, but they were awakened later by the sounds of the adults. They snuck down the hallway to see the grown-ups sliding down the staircase on the same silver platters!

The artist of Mary's portrait was Francis Richards, a native of Brockville, Ontario. She trained at the Académie Julian in Paris and exhibited at the Paris Salon in 1883. Among her many government commissions was the official portrait of her uncle, the Hon. Sir William Buell Richards, the first Chief Justice of the Supreme Court of Canada. Her admirers included the Marquis de Lorne, Governor-General of Canada, and son-in-law to Queen Victoria (through his marriage to Princess Louise).

She moved in the artistic circles of Paris and London and became very close friends with Oscar Wilde. She painted his portrait. Upon seeing it he said, "What a tragic thing it is. This portrait will never grow older, and I shall. If only it was the other way!" The revelation inspired him to write his novel, "The Picture of Dorian Gray".



Chair - 983.333

This attractive wood and papier-mâché chair features mother of pearl inlay with handpainted flowers and decorative gilding. The crewel stitch seat cover is original to the piece.





Window Pole - (Original to Craigdarroch) - 2006.24

This pole is original to Craigdarroch. It was designed to allow a person of any height to open and close upper sash windows and the sliding style shutters that were used throughout the castle. Craigdarroch's sash windows are made of cherry wood and termed 'double-hung'. This means that the upper sash can be pulled down (using the pole) and the lower sash can be pulled up (using one's hand). The knob on the end of the pole fits into a hole in the centre of the top of the upper sash. Both windows are counter-balanced with heavy lead weights hidden behind the window frame. This means that any person can operate the windows regardless of their strength. The principle benefit of double-hung sash windows is that they improve the ventilation of a room



Gas Lighter - 2002.3

This tool allows the user to turn on and ignite the individual gas burners of ceiling light fixtures. A rigid metal opening on the end of the pole fits over gas valve keys on the fixture and with a gentle twist the valve, can be turned on or off. An adjustable cotton wick contained within the pole was lit and then brought up to the gas burner to ignite the gas.

The Oscar-nominated 1944 motion picture titled, "Meet me in St. Louis" features scenes where poles of this type figure prominently in the action.



Oil Painting - Morning Mount Shasta, CA. - (Original to Craigdarroch) - 990.3

Artist: Frederick Schafer (1841-1917 German American)

Title: Morning Mount Shasta, ca.

Oil on canvas

This is one of the better Schafer paintings in the castle. It sold from this room as lot #395 at the 1909 Craigdarroch auction and seems to have disappeared into the Victoria area until 1990 when it appeared without fanfare at Victoria's Kilshaw's auctioneers. The name of the consignor was not divulged by Kilshaw's. Craigdarroch's curator noticed it on the sale floor

and compared the title with the Craigdarroch auction catalogue. It lends credence to the theory that many objects original to Craigdarroch are now located in Victoria houses.



Framed Photograph - Sarah Byrd Dunsmuir - 983.973

This portrait depicts Sarah Byrd Dunsmuir (1878-1925), granddaughter of Joan Dunsmuir. Known as "Byrdie", she was a gifted musician.



Framed Photograph - James Guy Payne Audain - 2005.16.4

This series of portraits depict baby James Guy Payne Audain (1903-1970), son of Sarah Byrd Dunsmuir and great-grandson of Joan Dunsmuir.



Melodeon - 985.019

A melodeon is a type of small pump-organ. This one was made by the firm of Bell, Wood & Co. of Guelph, Ontario. The pedals operate leather bellows within the instrument which pump air across metal reeds to make sound.

Here is a video of Artis Wodehouse playing the Edinburgh Quadrille written by Charles d'Albert (1578-1621) on a melodeon similar to the melodeon at Craigdarroch:

https://www.youtube.com/watch?v=fGpq1kDUb5A (video last accessed April 3, 2020)

This melodeon was brought to Victoria, B.C. from Guelph, Ontario by the donor's grandfather in about 1900.





Dunsmuir Silver Service - 2007.2

This five-piece tea & coffee service was made in San Francisco by Shreve & Co. sometime between 1896 and 1906. The Dunsmuir family's coal business was always linked to San Francisco, and this silver service wasn't the only Dunsmuir possession they bought from Shreve & Co. That firm also sold the 103-piece silver flatware that the family used in Craigdarroch's dining room.

The five-piece service was first owned by Elizabeth Bryden, daughter of Robert and Joan Dunsmuir, and was given to The Castle Society by her great-granddaughter. The Bryden family used the set at Dalzellowlie, the Esquimalt B.C. house built in 1894 on Head Street. It later was used by the family in Royston, B.C. and still later, in Courtney, B.C. until 2007 when it was given to Craigdarroch Castle.



Birdcage - 983.491 a-b

This Victorian birdcage and stand were acquired by The Castle Society in about 1980. Its history of use before then is not known.

The story of its acquisition and use by The Castle Society is related by former Society employee Mauro Giovanni Marcello Azzara:

"I remember pitching the idea of getting a canary for the Castle to Mr. Nesbitt. He reluctantly agreed, provided that I would look after him and find a period-appropriate cage for him. His main concern was regarding public backlash over the cruelty of keeping a caged animal on-site. I reminded him that it would have been culturally appropriate during the Dunsmuir years and that having a live songbird would fill the castle with song (something that went by the wayside since the conservatory moved out.

We got a rather rotund bird and named him "Winston" after Winston Churchill. During his moulting stage, as is typical, he stopped singing.

'He's a DUD!' Nesbitt would bellow. I had to reassure him that it was only temporary.

If memory serves me right, little Winston sang his little heart out at the end of our wedding ceremony in the drawing room. He did indeed contribute an added dimension to the Castle."

Winston lived in this cage in the bay window of Craigdarroch's drawing room for three or four years. Mr. Nesbitt's prediction of visitor complaints about having a caged bird in the Castle proved correct. Complaints generally centred around the small size of the cage.

Winston died of natural causes three or four years after he came to live in the Castle. He was buried outside beneath the library bay window.





Needlework Basket - 993.025.010

Taxidermy specimens were popular household items during the 19th century. Sometimes they were mounted for hanging on walls, such as the heads of deer, mountain goats, etc., and sometimes they were placed into small dioramas and covered by a glass dome. These latter items were known as "parlour domes".

Practical household objects and items of personal adornment were often made of animal parts. This armadillo basket was both useful and interesting to the family that acquired it in about 1890. It might have been a souvenir acquired during a trip to a southern location. Displaying keepsakes of travel in the home showed guests that the owner was well-travelled.

This basket was used by the donor and her ancestors in Victoria, B.C. from about 1890 until 1993 when was given to Craigdarroch Castle.



Chatelaine - 985.025.002

A five-chained nickel and silver chatelaine, from left to right, one strand a pin disc, another a pencil, another a thimble bucket, another a scissor holder, and a notebook made of ivory leaves. The top is elaborate cutwork of silver with a belt clip on the back. Each utensil is repoussed and embossed electroplated silver.

Chatelaines were essential tool belts for the mistress of a 19th Century house. This example is a particularly good one due to its materials, quality of its craftsmanship, and the variety of its tools. A previous unknown owner wrote her shopping lists in pencil on the ivory sheets hanging from the chain on the extreme right.



Hemmingbird - 2008.005.009

A metal bird on an ornately decorated cast metal clamp with thumbscrew, the bird and clamp coated with deteriorated bronze-powder paint surface-finish, atop of the bird's back a maroon velvet cushion containing metal powder, below the bird's neck a larger maroon velvet pincushion, the bird's body mounted on a sprung hinge so that when the tail is pressed downward the beak opens to allow gripping of fabric when the tail is released. The bird's castmetal body has a raised feather pattern, the wing marked "Patented Feb 15 1853'.

The little ball on the bird's back contained metal powder and was known as an "emery". The emery was used to clean corrosion and other contaminants from the surfaces of steel pins and needles. Fabric could be grasped by the bird's mouth to aid the user, and pins could be stored on the cushion below the bird's neck.



Hemmingbird - 2008.005.010

A brass sewing clamp in the form of a bird on a cast metal clamp with thumbscrew, the thumbscrew head with an upside down heart-shaped void, the bird and clamp coated with deteriorated silver or aluminum-powder paint, below the bird's body a white velvet pincushion with its underside bearing the inscription "Norton's Improved Patent Applied For May 1853', the bird's body mounted on a sprung hinge so that when the tail is pressed downward, the beak opens to allow gripping of fabric when the tail is released. The bird's cast-metal body has a broad crosshatch pattern.

This style of table mountable "Hemmingbird" as it was popularly known in the 19th Century, was sometimes also referred to as a "third hand". Fabric could be grasped by the bird's mouth to aid the user, and pins could be stored on the cushion below the bird's neck.



Tatting Shuttle - 2008.005.279

A wooden Mauchline ware tatting shuttle with a coloured printed tartan surface. "M'Lean" printed in gold letters on one side, the interior with a wooden post.

"Mauchline ware" is a term given to types of small wooden souvenir items made near the town of Mauchline, Ayrshire, Scotland in the 19th Century. The town is about 12 kilometers from Hurlford, the birthplace of Robert Dunsmuir. This example is decorated in the tartan of the Clan MacLean.





Tatting Shuttle -2008.005.275

A carved ivory tatting shuttle, Chinese figures, furnishings, and plants depicted on both sides.

Tatting is a form of lace work made up of chains and loops of fine knots. Thread or cord is wound around the centre of the tatting shuttle and fed out through the end. The maker holds the shuttle in one hand and uses it and the fingers of the opposite hand to twist the thread into a series of knots. When a long enough chain of knots has been completed, it is joined into a loop and a new chain is begun. Multiple shuttles may be used to create more complex designs and unknotted loops of thread, called picots, are often added for decoration.

Developed in the early 19th century, tatting quickly became popular due to its durability and the simplicity of both technique and supplies required. It is commonly used as edging or as doilies.



Tape Measure - 2008.005.007

A metal tape-measure in the form of a Christmas tree, the square metal base in the form of a planter, the four body panels painted with gold-coloured bronze powder paint and embellished with repousséd fruit garlands, the planter's framework and four legs of tin-plated brass, at the top four corners of the planter a metal ball painted with gold-coloured bronze powder paint, at one side of the planter a ridged metal tube affixed to the end of a coiled fabric tape with inch and centimeter markings and stored within the planter, the retraction of the tape facilitated by winding a crank intended to simulate a music-box winder under the planter. Rising from the centre of the planter is a Christmas tree formed from sheet-metal covered in flaking black paint, the bottom branches decorated with identically sized red beads of undetermined composition.

This Christmas-themed tape measure is a good example of the wide variety of novelty tape measures available to sewers during the 19th Century. The Castle Society owns several interesting examples of themed tape measures.



Fabric Scissors - 2008.005.276

Sterling silver embroidery scissors, the handles elaborately decorated in floral, acanthus and beadwork motifs, the left handle repaired in two places, the steel blades stamped with a "U" and a "B", a small round disc on lower handle with the same marks stamped "Fine Sterling", one scissor blade stamped "Germany".

These scissors were made by the firm, Unger Brothers, which operated in Newark, New Jersey, USA from 1896 to 1915.



Stanhope Peep Needle Case - 2008.005.277a-b

An ivory needle case in the shape of an umbrella, the handle of the umbrella containing a glass lens, also known as a "Stanhope" or "Stanhope peep", the lens magnifying a microphotograph of buildings, lettering at the bottom reading pictures of various buildings and at the bottom reading "Made in France", the threaded handle capable of unscrewing to reveal a storage chamber for needles. For more information on the Stanhope lens, see the needle case in the Drawing Room (2008.005.267a-b).



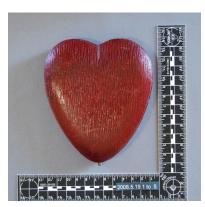
Thimble - 2008.005.274

A sterling silver thimble with a wide lower band of pattern consisting of repeating cherubs with swagged garlands of flowers in between them, "Pat. Nov. 21 05" stamped between two cherubs at head-level, the wide crown of the thimble with beehive-like cells all over, "Simons Bros." logo and "Sterling" stamped inside apex.



Needle Case - 2008.005.278a-b

A lathe-turned celluloid (imitation ivory) needle case in two parts being a case and a threaded screw-cap.



Needlework Kit - 2008.005.019.001

This 19th Century needlework kit is a convenient portable set of tools that a needle worker could use to perform various sewing or stitching functions.

The tool at the extreme left is an earwax spoon that the user would insert into her/his ear to gather wax/oil for application to cotton thread to prevent tangling and make it easier to pull through heavy fabric, leather, or layers of stitching. The scissors are for cutting thread and fabric, and the

thimble for pushing on the back of the needle to work it through tight portions of the work. On the far right is a bodkin. It is shaped like a blunt needle and used for threading ribbon or cord through eyelets and hems.





Tape Measure - 2008.005.008

A painted brass and linen tape measure in the form of treadle-type sewing machine, the wheel and treadle movable, the tape marked in increments of inches and exiting its storage compartment through a drawer in the back.

Novelty tape measures were popular items among sewers during the 19th Century. This is one of several novelty-type tape measures in The Castle Society's collection.



Pincushion - 2008.005.002

A cast-metal painted pincushion in the form of an up-turned rumpled top-hat beside a stag, the interior of the hat filled with rounded tuft of stuffing of undetermined material and topped tartan fabric, the hat's wide brim painted with gold letters reading "A Lum Hat Frae Bonnie Scotland", the stag painted in life-like tones of black, brown and cream and missing part of its right hind leg, the overall surface finish of the assemblage in worn condition.



Pincushion - 2008.005.030

An ivory and thread-bare green silk pincushion in the form of a clamp, the cushion below the silk cover of undetermined material, the back face of the clamp a single deeply carved sunflower, the threaded ivory thumbscrew terminating in a paddle shape with a single carved sunflower on each side.

This circa 1800 pincushion allowed the user to clamp it to a table, a convenient attribute for such a tool repository.



Stereoscope - 2001.010.001a-b

A wood and metal stereoscopic viewer consisting of a t-shaped wood frame on which sits an adjustable visor with two glass lenses, the visor made of wood, fabric, and sheet-metal, extending from beneath the frame a hinged-handle with a stamped patent date on its underside, at the far end of the frame two looped sets of wire shaped to hold a stereoscopic slide.

Stereoscopic viewers were commonplace items in North American houses of the late 19th and early 20th centuries. Travelers often purchased stereoscopic slides as souvenirs.

The device operates by inserting the slide into the holder at the end of the frame. The user grasps the handle and lifts the visor up to the eyes. The slide is then moved back or forward in order to bring the slide into focus. The two photographs on a photographic slide are taken with the camera lens at slightly different locations. Consequently, the user of a stereoscope perceives the image to be three-dimensional.

This stereoscope was relatively inexpensive model at the turn of the 20th century.



MRS.DUNSMUIRS BEDROOM



Dunsmuir Oil Painting – Elinor Dunsmuir - 983.781

Artist: Ernest Castelein (Conflicting years of birth of 1881 or 1887 (Benezit and Art Sales Index), died in 1945 – Belgian, Died in England)

Subject: Elinor Dunsmuir

Dated: 1924

Oil on canvas

Elinor Dunsmuir (1887-1938) was well-read and artistically inclined. She spent a good portion of her adult life in the cultural centres of Europe. While her attraction to the gaming tables of Monte Carlo has been widely reported, less well-known is that she was also a composer of orchestral and piano music. She associated with composers Leopold Godowsky (1870-1938) and Noël Coward (1899-1973). The Castle Society owns many of Elinor's books, two of her ballet scores, and one piano concerto.



Dunsmuir Oil Painting - Dola Dunsmuir - 2005.34

Artist: Unsigned

Subject: Dola Dunsmuir

Date: Circa 1906

Oil on canvas

Dola Dunsmuir (1903-1966) was the last child of James and Laura Dunsmuir.

Her marriage to Royal Navy officer Henry Cavendish did not last long. She spent some of her life in Europe and in New York City. Very interested in theatre, Dola was a close companion of actress Tallulah Bankhead. Dola spent her final years in a house named Dolaura that occupied land just east of Hatley Park.





Photographs of the E&N Railway - 983.948a-b

Photographer: Thomas Sinclair Gore

The Esquimalt & Nanaimo Railway was completed in 1886 by a consortium led by principal shareholder Hon. Robert Dunsmuir with Californians Leland Stanford, Charles Crocker, Collis P. Huntington.



SECOND FLOOR LANDING



Hall chair - 983.597

This chair was made during the 19th century – probably for the English market, where newly-rich homeowners sought to fill up their new mansions with furniture made to look antique.

Many of these mansions were enormous (in excess of 30,000 square feet) with cavernous central hallways where chairs of this scale were easily accommodated. These new houses were sometimes quite deliberately designed in a variety of styles from different time periods.

The intention was to suggest that the family living inside – like the house – had occupied that land for centuries.

The carved back panels on the chair are probably English and older than the rest of the chair which may have been made in the Dutch East Indies (Indonesia).

JESSIES BEDROOM



Invalid's Table (Possibly original to Craigdarroch) - 988.12

This table bears a manufacturer's label reading: "Farmer, Lane & Co. Practical Manufacturers of children's carriages chairs etc. Also, invalid furniture". It was purchased by the Society in 1988 from Lund's Auctioneers in Victoria.

The consignor acquired the piece at the August 1957, auction held at Mt. Adelaide, the former West Bay (Esquimalt) home of Mary Jean Dunsmuir (Mrs. Henry Croft).

Following her death in 1928, the house and most of its contents were acquired by Sam and Ada Matson. They were Mary's close friends and neighbors.

The Matsons moved into Mt. Adelaide. When Ada Matson died, the house's contents were auctioned, and the house transferred to the Salvation Army.

It is believed that this invalid's table might have once been used in Craigdarroch. Mary is known to have taken at least one thing to Mt. Adelaide from Craigdarroch – a Watercolour painting by Thomas Bush Hardy (English, 1842-1897) titled "Lost" it now hangs in Craigdarroch's drawing room. Mary Jean was the sixth child of Robert and Joan Dunsmuir.



Dunsmuir Silver Dresser Set - 2009.3

This 13-piece silver dresser set was assembled by the late Laura Miller Dunsmuir (Mrs. James Dunsmuir) and used by her at Burleith and Hatley Park.

The set consists of: a large all sterling silver dresser jar with gilt interior made by Mauser (New York); sterling silver glove stretchers with amethyst-coloured stone in handles made by Theodore W. Foster & Bros. Co. (Providence, RI); a cut glass dresser jar with sterling lid made by la Pierre Mfg. (Newark, NJ and New York, NY); a small cut glass dresser jar with sterling silver lid; four matching sterling silver dresser pieces by Gorham (Providence, RI) being a hand mirror, two cloth brushes and a hair brush; a sterling silver-handled shoe horn; a sterling silver button hook, a sterling silver pin tray; a sterling silver hat brush; a pierced sterling silver and wood jar or box case with (the jar or box and) its lid missing. All of the above objects date from between 1900 and 1910, Most of the pieces are monogrammed with Mrs. Dunsmuir's initials.





Folding Screen (Possibly original to Craigdarroch) - 2016.015.002

This four-panel floor screen with faux-painted leather panels on one side and plain black enamel (paint) on fabric on the reverse, came from Mt. Adelaide, the West Bay (Esquimalt) residence of Joan Dunsmuir's daughter, Mary Jean Dunsmuir (Mrs. Henry Croft, 1862-1928).

After Mrs. Croft's death, her furnished house became the property of the source's grandfather, Sam Matson, former owner of The Daily Colonist newspaper. The donor inherited the screen from his mother, Vivian Louise Prins Matson, a daughter of Sam and Ada Matson.

The screen might have been in Craigdarroch before going to Mt. Adelaide. Justification for this suspicion is that the source also owned the watercolour titled "Lost", painted by Thomas Bush Hardy (British, 1842-1897), which sold as lot #277 from Craigdarroch's drawing room at the June 22 Dunsmuir executor's auction. From that sale, the picture (see: 2016.015.001) went to Mt. Adelaide before coming to him through his mother. Furthermore, the source's gilt-framed photograph of Henrietta Maud Dunsmuir (1872-1950) was also in Mt. Adelaide before it was bequeathed to his mother. That photograph (now Craigdarroch accession 2006.22.1) was almost certainly in Craigdarroch before it went to Mt. Adelaide. A four-panel screen was sold as lot #415 from Joan Dunsmuir's bedroom at the 1909 executor's auction, and this might be that very screen. Each panel measures 19 ½" X 6' X 1".

Screens such as this one were commonly employed to shield household staff from the view of diners as they made their way from the kitchens and pantries to the sideboards in dining rooms.

According to the donor, this screen was used at Mt. Adelaide by the Matson family. This information is verified by a colour photograph taken in the Mt. Adelaide dining room in 1954 that is held by Victoria City Archives (VCA PR58 M06062).

Following the death of Ada Matson, widow of Sam Matson, the screen was used by her descendants in Victoria until it was donated to Craigdarroch in 2016.



Slop Jar - 2007.005.003a-b

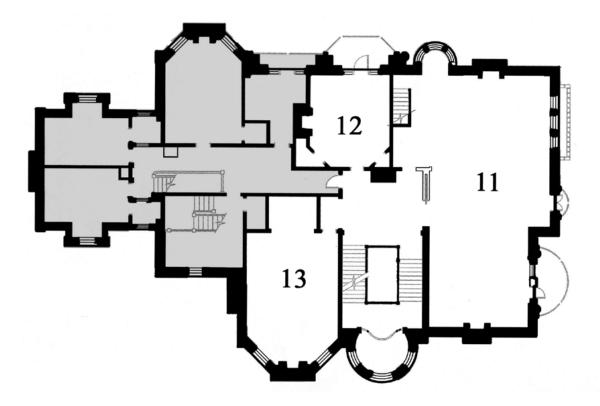
This slop jar is part of an 8-piece toiletry set. The set includes a large water-pitcher and basin. The user would wash in the basin and pour the dirty water from it into the slop jar when finished. The basin could be re-filled, and the user could rinse themselves or resume washing.



Toilet sets of this size are very rare. Slop jars with surviving strainers and their rattan handles still intact are equally rare.



THE THIRD FLOOR



- **11. BILLIARD ROOM**: this billiard table is the same size as the original and manufactured by the same company, Burroughes & Watts of London, England. The room was used by the Dunsmuir daughters to relax and entertain. The telescope in the bay window belonged to James Dunsmuir when he resided at Hatley Park. Servants used the stairs near the telescope when serving the fourth floor Dance Hall. Graffiti carved into the wood panelling by Victoria College students has been preserved as part of the history of the house.
- **12. ROBERT DUNSMUIR HARVEYS' ROOM**: it is believed this room was occupied by Robert Dunsmuir Harvey, Mrs. Dunsmuir's orphaned, twelve-year-old grandson. Robert Harvey moved into the castle when Joan first took up residence in 1890.
- **13. EFFIES' BEDROOM**: it is believed the Dunsmuir's daughter, Effie, used this as her bedroom. The wall and ceiling surfaces are finished with calcimine (the type of the paint that was originally used in this room), and they have been restored to the original colour. Calcimine was most often used in modest homes but was also sometimes used in more opulent houses. The recently installed Brussels carpet is a reproduction of an 1885 design using authentic manufacturing techniques and materials.

BILLARDS ROOM



Oil Painting - Donner Lake - (Original to Craigdarroch) - 983.790

Artist: Frederick Schafer (1841-1917 German American)

Title: Donner Lake

Dated: Circa 1890

Oil on canvas

This picture sold from this billiard room as lot #527 at the 1909 Craigdarroch auction. A total of eight paintings by Schafer were sold at the auction. Donner lake is in the State of California about 18 kilometers northwest of lake Tahoe. The lake is named for George Donner (c.1784-1847) and his party of American settlers who

became snowbound in the area while en-route to California. Many of the party perished and survivors resorted to cannibalism. The Dunsmuirs were familiar with the lake because it could be seen from the tracks of the Union Pacific railroad which they used traveling to and from San Francisco. More information on Frederick Schafer can be found in the pages describing the contents of the castle's library.



Oil Painting - Mount Tacoma, View from the Dalles, Org.- (Original to Craigdarroch) - 983.797

Artist: Frederick Schafer (1841-1917 German American)

Title: Mount Tacoma, View from the Dalles, Org.

Dated: Circa 1890.

Oil on canvas

This picture sold from Craigdarroch's dining room as lot #106 at the 1909 Craigdarroch auction. A total of eight paintings by Schafer were sold at the

auction. Mt. Tacoma has also been called Tahoma and Talol but is today known as Mt. Rainier. It is a dormant volcano southeast of Seattle, Washington. The last recorded eruption was 1854. Eyewitnesses reported eruptive activity in 1858, 1870, 1879, 1882 and 1894. Frederick Schafer was somewhat creative when approaching his subjects. In the case of this picture, Mt. Rainier can't actually be seen from Dalles, Oregon. Also, Mt. Rainier has been covered with a glacier for thousands of years yet is not depicted in this painting. More information on Frederick Schafer can be found in the pages describing the contents of the Castles Library.



Heating Lamp -983.607

This late 19th/early 20th century English lamp was made to provide heat and light. The shade is made from a material commonly referred to as "cranberry glass".



Upright Piano - 983.718

This extraordinary piano was made in Victoria by Goodwin and Jordan, a firm in business from 1886 to 1889. They are believed to have made only 13 pianos. This one was owned by Mrs. Martha Harris, daughter of Sir James Douglas and Lady Douglas. The metal frame was cast at the Albion Iron Works of Victoria, a firm in which Robert Dunsmuir held the controlling interest.



Dunsmuir Telescope - 984.53

This brass telescope once belonged to Hon. James Dunsmuir, son of Robert and Joan Dunsmuir. He used it at Hatley Park and aboard his steam yacht, Dolaura, a vessel 218 feet long.

The telescope was manufactured in France by A. Bardou & Sons of Paris between 1880 and 1890 and retailed by A. Chevalier.

The telescope is a refractor with celestial and terrestrial drawtubes; the focal length of the main barrel is 165cm and the length of the first focusing draw tube is 48cm. The second tube is 22cm. and the spotting scope on top is 26cm.



Fire-screen - 983.318

This large fire-screen would have been used to stop drafts coming out of a chimney flue and to hide a firebox when a fireplace was not in use. This one incorporates an extraordinary example of Berlin wool work.





Billiard Table - 983.445

This billiard table was manufactured by Burroughes & Watts of London, England in 1921. Although not original to Craigdarroch, it is the same size as the Dunsmuir's table and manufactured by the same company that made the Dunsmuir's table in Craigdarroch.

Many visitors to Craigdarroch ask about the size of the table and how it was carried to the room. This 6' X 12' table is known as a "full-size" English billiard table. It weighs about 2, 250 pounds (1,157 kilograms). It comes apart in many pieces and can be moved relatively easily. The chief difficulty in moving it is that the playing surface, known as the "bed", consists of 5 slabs of slate almost 2 inches thick. Each slab weighs about 366 pounds (166 kilograms), and so four strong people

are required to safely carry one slab. The legs and assorted rails are light enough for one moderately strong person to carry.

Visitors to Craigdarroch sometimes remark that this is not a true billiard table because of its enormous size and because it has pockets, whereas, in the United States some people believe that a true billiard table is smaller and does not have pockets. It is true that the playing surface of Craigdarroch's table is huge. Although commonly referred to as 6' X 12', the actual playing surface is 11'5 1/2" X 5' 10". A true English billiard table does indeed have pockets. In the United States, this type of table would normally be smaller and called a snooker table or a pool table.

Snooker/pool tables come in a wide variety of sizes and are typically referred to as being: 9' (2.7 m), 8' 5" (2.6 m), 8' ft (2.4 m), or 7' (2.1 m) tables. Tables are always rectangular with a 2:1 ratio (e.g., 8 X 4 ft).

Carom billiards tables do not have pockets. The game played on them originated in France and is alternatively called carom billiards, carombole billiards, or carome. Such tables are 5' X 8'. Carome billiards tables are rare in the USA, but are more common in France, Japan, the Philippines, Vietnam, and South Korea.

This billiard table was purchased by The Castle Society in 1984. It had been used in a commercial pool hall in one of Canada's prairie provinces. It had been modified to have an automatic ball return. The related apparatus was removed from the table prior to its acquisition, but the holes drilled through various unseen wooden components of the table still exist.





Ouija Board - 992.024.006.003

Spiritualism was a popular interest in the 19th Century. The Ouija Board was patented in 1891 and was mass-produced thereafter. This one was made in the early 20th Century. Participants place their fingers on the planchette, and it is moved about the board to spell words. Spiritualists thought that the dead could communicate with the living in this way.

Spirit boards have been controversial for many years. The following passage is excerpted from the Wikipedia entry (https://en.wikipedia.org/wiki/Ouija) accessed on April 3, 2020:

"Paranormal and supernatural beliefs associated with Ouija have been harshly criticized by the scientific community, since they are characterized as pseudoscience. The action of the board can be parsimoniously explained by unconscious

movements of those controlling the pointer, a psychophysiological phenomenon known as the ideomotor effect.

Some Christian denominations have warned against using Ouija boards, holding that they can lead to demonic possession. Occultists, on the other hand, are divided on the issue, with some saying that it can be a tool for positive transformation; others reiterate the warnings of many Christians and caution inexperienced users against it."

This Ouija-board was bought by the Bossi family of Victoria, B.C. in about 1914 and stayed in the family until it was donated to Craigdarroch by long-term Castle Society member Anita Mary Amelia Bossi (1903-1998). Her father, Calvin Andrew Bossi (1866-1951), arrived in Victoria from northern Italy in 1889 to manage the general store owned by his brother, Carlo Bossi.

In 1894, Calvin Bossi married Louise Caroline Schnek and they had three children: Olga Julia Louise (1895-1984); Alfred Louis (1901-1978); Anita Mary Amelia (1903-1998). None of the children married. As children, the two sisters and their brother played with this Ouija-board. The sisters later kept it at their Saanich, B.C. home at the corner of Quadra Street and Inverness Road, which their father and brother had built for them. The Misses Bossi both taught at nearby Cloverdale Elementary School. They were also former students of Victoria College at Craigdarroch Castle.

Their father's cousin, Vincent Louis Bossi, was one of the 55 men, women, and children killed in the famed Point Ellice Bridge disaster of May 26, 1896. The poorly maintained bridge collapsed on Victoria Day under the weight of a heavily loaded streetcar.

The Italianate-styled brick house built in 1884 by Bossi family patriarch Gianfranco Bossi still stands at 1007 Johnson Street.



THIRD FLOOR LANDING



Watercolour Painting - Oak Trees, Beacon Hill Park or The Oaks - 983.782b

Artist: T. Mower Martin

This important watercolor was given to The Castle Society in the 1960's.

The donor said the title was Oak Trees, Beacon Hill Park. It was auctioned as Lot #599 from the second-floor hall of Hatley Park in 1939. The catalogue for that sale listed the picture as Oil Painting, "The Oaks", by Mower Martin, R.C.A. The discrepancy in the title and medium used on this picture has yet to be explained.

The artist, T. Mower Martin (1838-1934) RCA, was also illustrator of a book in the Craigdarroch Castle Collection: (see 2009.19.8).

James Audain stated that the painting hung in the main hall at Hatley Park, the residence of his grandparents, James, and Laura Dunsmuir in Victoria.

ROBERT DUNSMUIR HARVEYS BEDROOM



Oil Painting – Untitled (Original to Craigdarroch) -

993.31

Artist: Talbot

Title: Untitled.

Date: Circa 1890.

Oil on board.

This painting was given to auctioneer H. W. Davies after the conclusion of the 1909 Craigdarroch Auction. It was then given to the castle Society by the daughter-in-law of Mr. Davies. The scene has not been identified.



Papier-Mâché Dog Toy - 2015.001

French papier-mâché bulldog toys like this one were popular items during the late 19th Century.

Joan Dunsmuir's great-grandson, Sir Dermot Humphrey de Trafford, 6th Baronet, FRSA, VRD (19 January 1925 – 22 January 2010) owned a French papier-mâché bulldog similar to this example. His mother, Joan Isabel Chaplin (1899-1977) and Uncle John Robert Chaplin (1901-1970), visited Craigdarroch during Joan Dunsmuir's lifetime, and may have played with a toy like this example, which was popularly known as a "growler".

This example once had a hairy ring around its neck. Almost all of its hair is now missing.



Military Items - 998.034.005 & 998.040.001.001 a&b

This sabretache (not always on exhibit) belonged to Robert Dunsmuir Harvey (1878-1901). A sabretache is a type of satchel with long straps worn by cavalry officers. It typically held military documents. After graduating from Royal Military college in Kingston, Ontario, Robert Dunsmuir Harvey became a lieutenant in the 4th (Queen's Own) Hussars, a cavalry regiment of the British Army. He was posted to India where he lived until his death in 1901.

The pair of gilded spurs in the red velvet-lined case also belonged to Lieutenant Harvey. Beautifully tooled and gold-plated, these spurs were intended for special dress occasions.

Following his death in India in 1901, Lieutenant Harvey's possessions were sent to his sister, Elizabeth, at Craigdarroch. They remained in the Dunsmuir and Harvey families until they were donated to Craigdarroch Castle.











Dunsmuir Bedroom Suite - 997.9

This important three-piece walnut bedroom suite consisting of a bedstead, washstand, and bureau (dressing table) was purchased by the donor's friend at the 1939 Hatley Park auction. It was probably made in the United States in about 1880 and shipped to James and Laura Dunsmuir when they lived near the Dunsmuir colliery shipping wharf at Departure Bay, Nanaimo. A label and writing on the pieces verify its Dunsmuir provenance.



Bedspread - 983.742

Crochet, a form of looped yarn textile work, was developed in the early 19th century. It quickly became popular as a handicraft for making tablecloths, bedspreads, doilies, and lace.





Dunsmuir (Harvey) Portraits

The framed photographic portraits at the head of the bed depict Agnes Crooks (nee Dunsmuir) Harvey (1849-1889) and James Harvey (1844-1890), the parents of Robert Dunsmuir Harvey.







Gouache Painting – Lt. Robert Dunsmuir Harvey -

2011.005.002b

Artist: P. Metzger

Date: Circa. 1900

Gouache & Watercolour

This original gouache and Watercolour portrait depicts Lt. Robert Dunsmuir Harvey (1878-1901) in the uniform he wore while serving in the 4th (Queen's Own) Hussars in India. It was painted in Secunderabad, India, in about 1900.

This painting is among the effects that Robert James Harvey told Craigdarroch Curator Bruce Davies were sent by Lt. Robert Dunsmuir Harvey's regiment to his Grandmother Dunsmuir and sister Elizabeth Georgina

Harvey at Craigdarroch in 1901 following his death in India at age 21. The attending physician recorded that he died from "abscess of liver". The vendor's father's father, James Swan Harvey (1872-1832), was brother to Robert Dunsmuir Harvey. The vendor previously donated to The Castle Society, four of Lt. R.D. Harvey's sporting trophies, his cavalry sabretache, and his ceremonial dress gilt cavalry riding spurs. He also sold to The Castle Society Lt. Robert Dunsmuir Harvey's cartridge pouch (see 2011.005.001).

The original gilt or bronze powder-painted frame for this painting was replaced with the current frame by Robert James Harvey in the late 20th century. The gilt mat now in use appears to be contemporary to the painting.

This painting was created in Secunderabad, India and depicts Lt. Robert Dunsmuir Harvey (1878-1901) while he served in the 4th (Queen's Own) Hussars regiment in India. Following his death in 1901, his regiment sent the painting and other personal effects to his sister Elizabeth Georgina Harvey and his grandmother Joan Olive Dunsmuir at Craigdarroch. Sometime later, the painting and other effects came into possession of R.D. Harvey's brother, Col. James Swan Harvey, who kept them at his residence on Knapp Island, B.C. The painting and other items were next inherited by J.S. Harvey's son, Robert Oliver Dunsmuir Harvey of Victoria, B.C., and then by his son, the late Robert James Harvey who lived in Victoria, Nanaimo, and before his death in 2013, on Denman Island, B.C.



Taxidermy Squirrel Diorama -983.106

A taxidermized tree squirrel in a wooden shadow-box frame containing a naturalistic diorama of grasses and soil, the verso of the box has a looped stiff-wire hanger.



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Photograph- Robert Dunsmuir Harvey - 998.005b

Robert Dunsmuir Harvey (Second row, far right) excelled in athletics while attending Trinity College School (T.C.S) in Port Hope, Ontario from 1891-1896. He was born in Nanaimo, B.C. in 1878, and died in Secunderabad, India in 1901. He was only 21.

Robert Dunsmuir Harvey's brother James Swan Harvey was also a student Trinity College School. The elite institution was founded in 1865 and is still in operation.





Military Helmet - E112

This helmet was used by at least one officer-cadet while he attended Royal Military College in Kingston, Ontario, Canada. The badge on the front of the helmet is the third version issued, dating this helmet at somewhere between 1901 and 1940. Aside from the badge design, the helmet is identical to the type worn by Robert Dunsmuir Harvey (1878-1901) when he was an officer-cadet at RMC Kingston from 1896-1899. It also strongly resembles the helmet he is depicted wearing in The Castle Society's painting of him on horseback in India. It was acquired for this reason.

(See: https://collection.thecastle.ca/Detail/objects/121)



Foil - 983.087

Fencing was a popular sport among military officer-cadets and officers during the 19th Century. Mrs. Robert Dunsmuir's grandson, Robert Dunsmuir Harvey (1878-1901), a former resident of Craigdarroch, won a trophy cup for his fencing prowess when an officer cadet at Royal Military College in Kingston, Ontario (See: 998.034.004 https://collection.thecastle.ca/Detail/objects/7945)

Lt. Robert Dunsmuir Harvey (1878-1901) used these 4 trophies while he attended military college, and later while he served in the 4th (Queen's Own) Hussars regiment in India. Following his death in 1901, his regiment sent the trophies and other personal effects to his sister Elizabeth Georgina Harvey and his grandmother Joan Olive Dunsmuir at Craigdarroch. Sometime later, the trophies and other effects came into possession of R.D. Harvey's brother, Col. James Swan Harvey, who kept them at his residence on Knapp Island, B.C. The trophies and other items were next inherited by J.S. Harvey's son, Robert Oliver Dunsmuir Harvey of Victoria, B.C., and then by his son, the late Robert James Harvey who lived in Victoria, Nanaimo, and before his death in 2013, on Denman Island, B.C.

According to the archivist at Trinity College School in Port Hope, Ontario, Robert Dunsmuir Harvey "excelled in athletics" while attending school there as a boy. In August 1896 he enrolled in the Royal Military College (RMC) in Kingston, Ontario as a "gentleman cadet". His sporting exploits flourished there, and these are some of many trophies that he won during his military college years.



Trophy - 1/4 Mile Race - 998.034.001a-b

Inscription:

On the top: QUARTER MILE. WON BY R.D. HARVEY. 1898

On the bottom: PAIRPOINT MFG. CO. NEW BEDFORD, MASS. QUADRUPLE PLATE.

An amusing aspect of this trophy is that it is also a humidor (for storing tobacco) designed to look like a liquor jug with a smoker's pipe resting on it. The trophy was awarded to Harvey for winning a quarter-mile footrace.



Trophy - 120 Yard Hurdle Race - 998.034.002

Inscription:

RMC

120 yds. Hurdle

WON BY R.D. HARVEY

1898

This trophy was awarded to Harvey for winning the 120-yard hurdle race.



Trophy - High Jump - 998.034.003 DI

Inscription:

RMC,

HiGH JUMP 5ft. 4iN.

WON BY

R.D. Harvey

1898

This trophy was awarded to Harvey for winning a high-jump competition with a height of 5' 4".



Trophy - Foil - 998.034.004

Inscription:

MILITARY TOURNAMENT

TORONTO

(FOIL VS FOIL)

OFFISERS

WON BY

R.D. HARVY 1898

An odd characteristic of this trophy is its inscription which has two glaring errors in spelling Harvey's name and the rank status of the competitors. Also, words have a curious mix of upper and lower-case letters.

Trophy - High Jump - 2010.008

Inscription:

High Jump

R.D. Harvey

5ft 1in

1897

This silver-plated trophy cup was awarded to Robert Dunsmuir Harvey for his high jump of 5'1" in 1897 while a cadet at RMC Kingston. It was among his effects that are believed to have been in the custody of his Grandmother Dunsmuir and sister Elizabeth Georgina Harvey at Craigdarroch when he died in India in 1901. The donor's father's father, James Swan Harvey, was brother to Robert Dunsmuir Harvey. Sometime following Joan Dunsmuir's death in 1908, the cup became the property of James Swan Harvey, and the donor could still remember seeing them on display in his grandfather's house on Knapp Island, BC.



Magic Lantern - 984.60

This device uses a glass lens and kerosene-fuelled open flame to project images onto wall surfaces using "lantern slides" (see below). It is essentially the precursor to the famous Kodak slide projector. This particular Magic lantern was purchased new in Victoria in about 1895 and used by a prominent Oak Bay family.





Alligator Toy - 2013.001.002

This circa 1895 painted tin alligator on wheels is the sort of toy that might have been played with by Joan Olive Dunsmuir's grandchildren when they visited her at Craigdarroch.

The children of James and Laura Dunsmuir were frequent visitors through the 1890's and into the early 1900's. The children of Maud Dunsmuir (John

Chaplin, b.1901 and June Chaplin, b.1899) and the children of Jessie Dunsmuir (Joan Musgrave b. 1892 and Dorothy Musgrave, b. 1894) visited Craigdarroch for extended periods. They almost certainly played with toys, and it is reasonable to assume that their grandmother had some toys on hand for them to play with.









Toy Soldiers and Box- 992.011.001a-d

This box was made to hold a group of fourteen volontaires assault (assault volunteers) soldiers.

The CBG Mignot Company of France began manufacturing miniature soldier figurines in 1785 and is still in operation. The style of their boxes has not changed much through the years. The arch on the box was a trademark. Before 1920, a pamphlet featuring their current products was usually pasted onto the inside top lid. The body of the figurines are solid lead, while the muskets are tin. The human heads are cast separately and soldered to the body. The standard height of figurines in this set is 54 mm.

The figurines that this box contains represent volunteer soldiers of the Revolutionary or Napoleonic Periods. There are 11 Troopers, 1 Officer, 1 Standard Bearer, and 1 Drummer.

The donor purchased this set of miniature soldiers at the F.A.O. Schwarz Co., Fifth Ave., New York City.

EFFIES BEDROOM



Photograph - 998.13

This framed hand-tinted photograph depicts Joan Olive Bryden (1887-1959), daughter of Elizabeth Bryden (nee Dunsmuir) and John Bryden. She was a granddaughter of Robert and Joan Dunsmuir.

Known to the family as "Olive", she married Alastair Douglas Macdonald in 1910 and moved to a large farm on the northern tip of the Saanich Peninsula. They had three daughters who donated several objects to Craigdarroch, including this photograph.



Bedroom Suite - 997.12

This four-piece bedroom suite was made in the United States in about 1870-75. Although it is not original to Craigdarroch, it was purchased for display in this room by the castle Society. A similar suite sold from this room during the 1909 Craigdarroch auction. The suite consists of the bed, the dressing table, a commode, and the wash-stand. It is made of black walnut in the renaissance-revival style.





Wall Hanging - 983.826

This piece of silver-gold textile was given to Craigdarroch by one of Joan Olive Bryden's daughters.

It was once displayed in the house, Armadale, the home of her husband's parents, Senator the Honorable and Mrs. William John Macdonald.



Prie-Dieu chair - 984.048.6

In French, the term prie-dieu means "pray to God."

Chairs of this type were very popular during the Victorian period. This one is made of wood and woven wool with glass bead decoration.

When used for devotional purposes, the user knelt on the seat, resting the arms on the flat- surfaced back.



Table - 997.19.4

This table was once owned by the British Columbia painter, Sophie Pemberton (1869-1959), a friend of the Dunsmuir daughters.

It was used in the Victoria house she shared with her husband, Canon Beanlands. This table is an extraordinary example of what has been termed "art furniture." Solid wood and deeply carved into pond lilies, lily pads and other organic forms, it was obviously a piece that Sophie Pemberton thought was beautiful. She studied art at the Académie Julian in Paris and was the first British Columbian to be exhibited at the Royal Academy in London.



Davenport Desk - 999.21

This black walnut desk was made in the United States or perhaps eastern Canada circa 1870-75.

Although not original to Craigdarroch, it has been in Victoria for most of its life.

American visitors may consider a Davenport to be a type of sofa or sofa-bed. But the English will refer to this type of small desk as a Davenport. This is because the first known example was made by the English firm of Gallow for a Captain Davenport in the late 18th century.

Repeated orders for the design were recorded in the company's books under the name of the original customer.



Camera - 999.018.004.001

This camera was sold sometime between 1890 and 1892 by John Trotter, an optician and inventor who operated his business at 24 Gordon Street, Glasgow during that period. It is unknown whether his company made the camera.

John Trotter's fascinating career is briefly explained in his biography which can be accessed at: https://collection.thecastle.ca/Detail/entities/1760 (last accessed 5/12/20).

This camera and the related photographic equipment in the accession belonged to the donor's mother's uncle. That gentleman was born in the

1870's in Sussex, England and died in 1944 or 1945.

The donor was a student at Victoria College in Craigdarroch Castle and living in North Saanich when his gift of this photographic equipment was made to Craigdarroch Castle.



Drawing - Little Goody Two Shoes - 996.17.1

Artist: Annie Euphemia (AKA Effie) Dunsmuir (Canadian 1868-1952)

Title: Little Goody Two Shoes

Date: Circa 1880-1883

Pencil on Paper



This picture was drawn by Annie (aka "Effie") Euphemia Dunsmuir (1868-1952), the ninth child of Robert and Joan Dunsmuir. It is based on the children's book, Little Goody Two-Shoes attributed to John Newbery, first published in London in 1765. It was still being published in the late 19th Century. The story was obviously known

to Effie. It concerns an exceptionally virtuous but very poor orphaned girl who has only one shoe. Eventually, her goodly conduct pays-off. A rich benefactor gives her a pair of new shoes. She is so happy about this that she earnestly tells everyone she meets that she has two shoes. She grows up to become a teacher and marries a wealthy widower.

The picture was drawn by Effie when she was about 9 years of age. As she noted beneath her signature, Effie was a pupil at St. Ann's Convent School in Nanaimo when she produced the drawing. The school was situated at the intersection of Wallace and Wentworth Streets, about 600 meters west of the Dunsmuir family home, Ardoon. See BCA A-07740: https://search-bcarchives.royalbcmuseum.bc.ca/nanaimo-st-anns-roman-catholic-convent-1911

This artwork demonstrates that Effie had artistic ability. Whether she pursued drawing and/or painting into adult life is not known. However, she was a musician. She posed for a photograph playing the banjo with her sisters and niece in Craigdarroch's drawing room in about 1895.

Holes in the support indicate that it was once pinned to a surface. The donor said that Effie gave it to her grandmother when both girls were young. Effie was living at Ardoon when she made the gift. Effie's friend, Maggie Beck, and her descendants, kept it in British Columbia until it was given to Craigdarroch Castle in 1996.





Dressing Screen - 999.22.1

This ebonized screen with panels of oil on canvas decoration was made by Fiske & Spalding of Lowell, Massachusetts in about 1880. The centre canvas is signed by the artist "I. Limson."



Fireplace Screen - 2001.3

This attractive banner-type fire-screen was made circa 1875-80. It hangs from an adjustable gold-plated holder clamped onto the fireplace mantle. The banner is made of Berlin wool-work (a type of embroidery) and glass beads.



Watercolour Painting – Untitled - 987.8

Artist: Samuel Maclure (Canadian 1860-1929)

Title: Untitled

Date: Circa 1890

Pencil on Paper

This delightful winter landscape was painted by renowned Victoria architect Samuel Maclure. Born in new Westminster in 1860, he studied at Philadelphia's Spring Garden Institute before becoming a self-trained architect. He had many commissions during his career including some for the Dunsmuir family. His largest house design was the James and Laura Dunsmuir residence known then as Hatley Park and today usually referred to as Royal Roads University. Many of Maclure's paintings

survive, including one depicting the wreck of the SS San Pedro off Victoria's waterfront that is today owned by the BC Archives.

A Maclure painting depicting that subject sold as lot #402 at the 1909 Craigdarroch auction.





Dunsmuir New Testament and Book of Common Prayer (Original to Craigdarroch) - 2007.1

This leather-cased set of the New Testament and Book of Common Prayer was an 1899 Christmas gift to Elizabeth Georgina Harvey from her brother and sister-in-law, Mr. and Mrs. James Swan Harvey. Miss Harvey was also known informally as "Lizzie" or "Noel". She was born in Nanaimo on Christmas Day, 1873.



Electric Heater - 2005.20

This electric heater was made by the General Electric company sometime between 1903 and 1915. The three bulbous white heating elements are actually just large light bulbs. The heater still functions perfectly. When turned on, heat emanates from the bulbs and is reflected off the back panel.

During the Dunsmuir period at Craigdarroch, there were no wall-mounted plugs in the house. A heater like this would have been plugged into one of the ceiling light fixtures.



Watercolour Paint Set - 2012.006.001.001b

Many Victorians liked to paint in oil and watercolour. Annie Euphemia Dunsmuir (1868-1952) showed artistic ability, and so did Henrietta Maud Dunsmuir (1872-1950). The drawing room at Craigdarroch was probably where most of the Dunsmuir women painted. At the 1909 Craigdarroch auction, Lot 294 was described as a "Brass Easel". It probably often held the Dunsmuir women's paintings and drawings.

A travelling watercolour set like this one would have been perfect for using around the house, outside on the grounds, at the park, or just about anywhere. This paint set was collected to aid in telling the Dunsmuir-era story at Craigdarroch.





Suite of Seating Furniture - 2006.20

This suite of furniture was made in about 1875 and would have been intended for a drawing room or sitting room, but it is here in Effie's room because the Dunsmuirs would have probably purchased many new pieces of furniture for Craigdarroch's parlour in 1890. In placing this suite here, the assumption has been made that a parlour suite they might have



purchased new in 1875 for their Nanaimo house would have likely migrated with them to their first Victoria house (Fairview) and then up to Craigdarroch in 1890. Many 19th

century European and North American families relegated old parlour furniture to bedrooms; the Dunsmuirs likely followed this practice.

This particular set was made in the northeastern United States and Craigdarroch is only the second house it has occupied. The fact that it retains its original upholstery makes it very rare. A fragment of very similar upholstery fabric – likely by the same manufacturer - has survived and is in the collection of the Smithsonian Institution in Washington, DC.



ALCOVE NEAR THE DANCE HALL

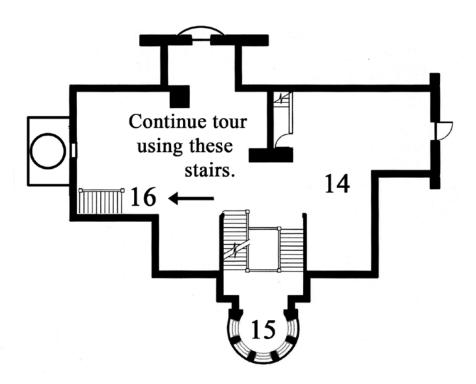


Bronze Pedestal - 2000.007 a-b

This bronze pedestal was made circa 1890 by the Gorham Manufacturing Company of Providence, Rhode Island. The top platform is detachable and revolves easily, making it an ideal support for displaying sculpture and other heavy works of art. The acanthus-leaf decoration at the top of the column echoes some of the carving on the oak woodwork of the main hall. Gorham also made the 103-piece silver flatware and serving pieces that Joan Dunsmuir used in the dining room.



THE FOURTH FLOOR



14. DANCE HALL: The 1880's Collard & Collard grand piano is not original to the house and may be played by visitors with musical ability. Note the dance cards on the wall opposite the piano. The door and windows facing west gives a good view of downtown Victoria.

THE GARDEN: through the south-facing window overlooking the lawn, you can see the Strait of Juan de Fuca and the Olympic Mountains in Washington State. Juan de Fuca (1536-1602) explored the Strait for King Phillip II of Spain, but his real name was Ioannis Phokas – he was Greek. The house's original 28 acres extended to Government House, the large building in the distance on the left with a Canadian flag flying in front.

- **15. THE TOWER**: Appreciate the panoramic views which the Dunsmuirs would have enjoyed. The roof is tiled with red Vermont slate, and the terra cotta ridge and hip pieces were originally manufactured in Lincoln, California by Gladding, McBean. Note that the floor tiles here (as well as the floor tiles in the Porte-Cochere on the main floor) came from the Minton tile company, England.
- **16. STAIRCASE**: This was added in 1994 as part of a public safety upgrade of the house. The original use of the room that the staircase leads into has not yet been determined but was one of two diet kitchens during the Craigdarroch military Hospital period.



DANCE HALL



Framed Royal Portrait - 983.953

This framed colour print is called an oleograph. It is a chromolithograph printed with oil paint on canvas to imitate the appearance of a conventional oil painting. The couple depicted are HM King Edward VII (1841-1910) and Queen Alexandra (1844-1925). King Edward was the son of Queen Victoria.

There was a connection between the British Royal Family and the Dunsmuir family. Joan Dunsmuir's granddaughter was married to Sir Arthur Bromley, an officer serving aboard the Royal Yacht, HMY Victoria and Albert III. At one time, he was Commander of the vessel. Sir Arthur Bromley served the Royal Family in a variety of capacities for nearly 50 years.

Premier James Dunsmuir and Mrs. Dunsmuir attended the Coronation of Edward VII in 1901 at London's Westminster Abbey. Like other guests of honour, he was permitted to take his chair home as a souvenir, and it is in Craigdarroch's collection. (See 2016.009.002a&b: https://collection.thecastle.ca/Detail/objects/8636)



Framed Portrait of Hon. Robert Dunsmuir - 989.009

This portrait of Hon. Robert Dunsmuir was given to The Castle Society by his great-grandson, the late Gerald Bryden (1913-1992).



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Dance Cards - Various #'s

These dance cards are all colour photocopies of original cards in the Society's collection. The originals were used at the finest homes of 19th - century Victoria and bear the names of its prominent residents and visitors.





Oil Painting - The Song of the Nubian Slave - 983.854

Artist: Sarah Dodds McKilligan

Title: The Song of the Nubian Slave

Oil on canvas

This is a late 19th Century copy of the famous 1863 painting of the same title by Frederick Goddall, RA (British, 1822-1904). This copy was painted by Mrs. Sarah Dodds McKilligan (Canadian, 1852-1932). Born in Orangeville, Ontario, Mrs. McKilligan moved to Victoria in 1891. She and her husband resided in Craigmore, a house at 1753 Rockland Avenue. The picture hung there on the living room's east wall.

Mrs. McKilligan's daughter Jessie gave the painting to The Castle Society in 1969. Jessie had a connection to Craigdarroch. Her husband, Professor Percy Elliot, had been Principal of Victoria College at Craigdarroch Castle from 1927 to 1943.

Goodall's picture, The Song of the Nubian Slave became very popular in the 19th Century. Many reproductions were published, and Mrs. McKilligan either had one of these prints and/or studied the original work while making her copy.

Of Goodall and this picture, the 1884 Art Journal stated: "The Nubian Slave is a stranger in busy Lower Egypt - the beautiful land which is trodden by feet from all nations; he comes from places nearer the sun, and there are, in that ever pathetic song of captivity which he is singing, many notes which are strange to Cairene ears."

Nubia is a region along the Nile River stretching from southern Egypt into Sudan.

The original painting by Frederick Goodall, RA was painted in 1863 and given by him to the Royal Academy as his diploma work. It can be viewed here: https://www.royalacademy.org.uk/art-artists/work-of-art/the-song-of-the-nubian-slave (last accessed May 4, 2020)

The picture was donated to Craigdarroch in early 1969 and initially displayed in the dining room.



Melodeon - 984.035

This rosewood-cased reed instrument sounds similar to an organ. The pedals pump bellows which direct air across the metal reeds, making the sound. This instrument was said by Its donor to be one of two like it to have been made in California. The maker has not yet been identified. The donor of this melodeon stated that it was imported new to Victoria, B.C. in 1875 by Theophilus Elford. It was a wedding gift for his wife.



Dunsmuir Chair - 2016.009.002a&b

This mahogany chair was acquired at the 1937 Hatley Park auction by native Victorian, Bruce Brown (1914-2002), or his parents. Mr. Brown stated that Hon. James Dunsmuir received it as a gift after attending the Coronation of King Edward VII on August 9, 1902.

James Dunsmuir, in his capacity as Premier of British Columbia, and Laura Dunsmuir attended that Coronation. The Castle Society has in its collection an invitation to the Coronation addressed to "Mrs. Dunsmuir" (accession 983.804). Whether the invitation was intended for Mrs. James Dunsmuir or Mrs. Robert Dunsmuir is uncertain. It was probably donated to Craigdarroch by James Guy Payne Audain, James & Laura's grandson, which suggests that Laura (Mrs. James Dunsmuir) was the original recipient of the invitation.

That the chair was used at the Coronation is indisputable because it is branded "E. R. VII CORONATION". The chair is not visible in any historic photographs of Hatley Park that Craigdarroch's curator has examined. However, there are several vaguely described chairs listed in the 1939 Hatley Park auction catalogue that could be this very chair: 556, 563,564, 625,637,639, 674, and 675.

The removable leather-covered seat of the chair is not original to it. Numerous examples of identically constructed Coronation chairs used during the ceremony are upholstered with removable rush-covered seats. The leather

seat is faded and torn, suggesting that it is been used for a very long time. The original rush was probably replaced by the Dunsmuirs.

This chair was made in 1902 and is ideally suited for display in Craigdarroch's Dunsmuir-era interiors. Its Dunsmuir provenance further enhances its value to the Primary Collection.



Tabriz Carpet - ID8813

This carpet was made in northwestern Iran in about 1920 by the families Mamoud and Jabazedeh. It was commissioned by a London-based Armenian carpet dealer named Edward Benlian. Various carpet experts have said that the design of this carpet is loosely based on the famous "Tree Carpet" held at the Museo Poldi-Pezzoli in Milan, Italy. That carpet measures 692 cm X 360 cm and is believed to have been made for "Darius of the World", who was probably Shah Tahmasp I (1534-1576). Detailed information about that particular carpet can be found in the book, Iranian Carpets: Art, Craft, and History by E. Gans-Ruedin (London: Thames & Hudson, 1978), page 68.

This carpet is not part of The Castle Society's Primary Museum Collection because it is too new to have been used by the Dunsmuirs at

Craigdarroch. Mrs. Dunsmuir died in 1908 and the family sold the Castle a year later. The carpet was made in about 1920. Because it is not in the museum's Collection, visitors are permitted to walk on it.

The poem around the perimeter of the field of the carpet is believed to be excerpts from a poem by Omar Khayyam (1048-1131), a Persian mathematician, astronomer, poet, and philosopher. An English translation of the Farsi text is shown below:

This carpet is... the wild rose; / it is the eyelids of the houris of Paradise. / The design of its border has made apparent / canals of water flowing to every corner. / O Lord, this fresh rose without thorns / which came forth from the garden of labour... / O Humay, raise your hand in prayer, / for the end of the work is concluded by that. / O Lord, this fresh rose without thorns / which came forth from the garden of labour... / Oh Happy the carpet that at the feast of satisfaction / fell like the shadow at the foot of the king, / Placed its face, like the sun, to the road, / made its white hairs a carpet for his tread.



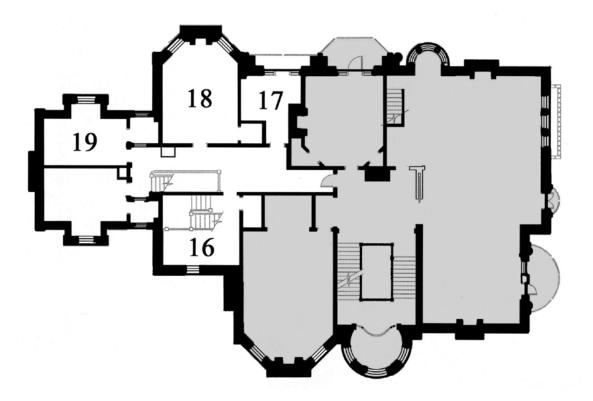
Grand Piano - ID8814

This piano was made in England during the mid to late 1880's. It was acquired by The Castle Society for use by visitors and for concerts in Craigdarroch. Consequently, it is not part of the museum's collection of artifacts.

The 85-note keyboard design was common in the 1860's but is unusual for the 1880's.



THE THIRD FLOOR – GOING DOWN



- **17. ORIGINAL BATHROOM**: This bathroom would have been for family use and has recently been restored. The tiles are original; however, the woodwork and plumbing has been recreated based on historical trends.
- **18. ELIZABETH'S BEDROOM**: Possibly this was the bedroom for Elizabeth Harvey, an orphaned Dunsmuir grand-daughter.

DUMBWAITER: in the hallway between Elizabeths's Bedroom (18) and the Servant's Bedroom (19) there is a dumbwaiter. This is a small, enclosed, manually operated lift which transported items between the basement, kitchen, upper floors. No longer operational, the shaft now contains many of the modern mechanical and electrical systems installed in the house.

LAUNDRY CHUTE: In the hallway between the two Servant's rooms is the laundry chute which likely terminated in a laundry room in the basement.

19. SERVANT'S ROOM: Both of these rooms were likely bedrooms used by the live-in servants.



THE BATHROOM

Bathroom Info

When Craigdarroch became a military hospital, this room's original plumbing fixtures were removed. Some of the floor tiling was destroyed, but much of it survived. The Castle Society has attempted to reconstruct the Dunsmuirs' bathroom. Photographs of the original bathroom could not be found. Society staff examined spaces behind the walls and floor using a remote camera in an attempt to learn how the room was originally configured, But the 1919 hospital renovation was so extensive that some evidence was destroyed.

The reconstruction was guided by the surviving physical evidence and analysis of the bathroom on the floor immediately below this one. Nineteenth-century plumbing trade catalogues were consulted and Victorian bathrooms in England, Australia, and across the United States were examined. The 1886 bathroom at Baltimore, Maryland's Evergreen House was the most useful example. There, a bathtub, toilet and hip-bath are enclosed in a marble box bordered by floor tiles. It is believed that Craigdarroch's bathroom was similarly configured. At the Castle, there was only enough room for a tub and toilet inside the marble enclosure. That is what you see here. Our choice of Tennessee Rose marble for the enclosure and for the sink was informed by the original sink in the bathroom below this one.



These are photographs of Evergreen House's bathroom in Baltimore, Maryland.





Above is the bathroom on Craigdarroch's third floor.





Toilet Paper - 2010.011.002

Manufactured toilet paper became increasingly popular during the late 19th Century. This exceedingly rare example was made in about 1885-1890. This toilet paper was purchased from Los Angeles, CA collector and vendor of Victorian plumbing equipment.



Moustache Mug - 983.037.001

This unusual cup is designed to allow the moustached user to drink from it while keeping the liquid from moistening the moustache.





Shaving Mug - 984.059.002

A white earthenware shaving mug with multi-colored flower transfer print decoration around the top of the body, a gold line on the top of the rim.

THE SERVANT'S BEDROOM



Bed Warmer - 997.7.2

This circa 1887 hot water bottle – also known as a "pig" - was manufactured by the London crockery Co. of London, Ontario.



Fly Trap - 2001.11.10

This English Victorian hand-blown clear glass fly or wasp catcher was operated by partially filling it with an attracting liquid like sugar-water or beer. The insects enter the trap from the bottom opening and drown in the liquid. The top of the vessel has a glass stopper so that the fluid and dead insects can be poured out.

Clear glass examples are the most common, whereas surviving coloured glass examples are rare.



Rocking Chair - 985.015

This rocking chair was probably made in the United States in about 1875. It is called a "platform rocker" because the chair rocks on a stationary platform. The style of the piece, with its extensive use of turned wooden members, is reminiscent of the work of German-born American craftsman and furniture designer George Hunzinger (1835-1898) who based his business in New York city. The chair was once owned by Mary Barnswell (nee Lowe) and James Barnswell, early African American settlers in Victoria.



Carpet Sweeper - 2002.21

This Bissell carpet sweeper was made in about 1900 in Grand rapids, Michigan.

The body is made of oak with a transparent shellac finish. When the device is pushed, a roller with hog-hair bristles sweeps debris off the floor and into a holding chamber which is easily emptied.

Bissell sweepers became exceedingly popular during the Victorian period. By 1906, Bissell was manufacturing 3,000 sweepers per day.



Radiator Brushes - (Original to Craigdarroch) - 2006.24

These radiator brushes were found in Craigdarroch castle by The Castle Society in 1969. They might have been here during Mrs. Dunsmuir's occupancy. They are used to clean radiators. The narrow arm with natural hair bristles is thin enough to fit in between the individual sections of the radiator. The servants would run the brushes through the radiators and then sweep up the dust and debris that had fallen to the floor.



Ingrain Carpet - 2004.4

This rare ingrain carpet is precisely what one might find in a modest domestic interior in Victoria during the late 19th century. Such a piece sold from the back hall of Craigdarroch's third floor at the 1909 Craigdarroch auction. This carpet is reversible. One of the things that makes it so rare is that because ingrain carpets were inexpensive and not durable, they tended to wear out quickly and be thought of as old-fashioned. Most of them wore out or were simply discarded.



Pincushion - 2008.005.005

Themed pincushions were often used by amateur sewers during the 19th Century. Some people liked to collect them. The Castle Society's Museum collection includes a wide variety of them.



Sewing Machine - 992.21.1

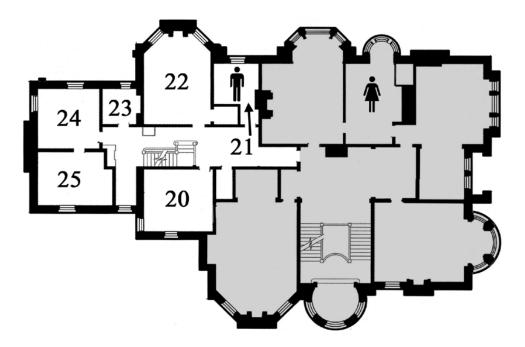
The Canadian sewing machine industry began in 1860 when Richard Mott Wanzer of Buffalo, New York established a factory in Hamilton, Ontario. He began making Wanzer sewing machines like this example. The business flourished until 1890 when the Wanzer Sewing Machine Company ceased operation.

D'Arcy Porter of Hamilton is credited with obtaining the first Canadian patent for a sewing machine in 1854.

Nineteenth Century maids in households like Craigdarroch were expected to be competent sewers. It's likely that Joan Olive Dunsmuir kept her old sewing machine even after becoming wealthy, and so this older machine has been collected for display in the service areas of Craigdarroch.



THE SECOND FLOOR – GOING DOWN



- **20. DIET KITCHEN**: When the castle was a military hospital (1919-1921), this was a diet kitchen. Food was delivered from the pantry by a dumbwaiter and dispensed here from steam tables. You can see the footprint of where the dumbwaiter was located. In 1909 the auctioneer selling Mrs. Dunsmuir's possessions called this the "fourth Bedroom." But with no fireplace or heating stove, it probably wasn't a bedroom. It might have been used by the Dunsmuirs as a dressing room or for storage.
- 21. MEN'S WASHROOM: Previously our public men's washroom, this was one of the original Dunsmuir bathrooms.
- **22.** MAUD'S BEDROOM: This bedroom may have been occupied by a younger family member, possibly Henrietta Maud Dunsmuir. The wood shutters are reproductions, designed to match the originals which exist elsewhere in the house. Although costly to reproduce, they protect fragile artifacts from light, such as the 1895 lace curtains that are being conserved by our volunteers.
- 23. LINEN CLOSET: This room, panelled in tongue and-groove cedar, was likely a linen closet.
- **24. SERVANT'S SITTING ROOM**: Likely a sitting room for the Head Housekeeper who may have had a suite of rooms (#24 & #25). It is the home of a permanent exhibit telling the story of Victoria College and the Victoria School Board.
- **25. SERVANT'S BEDROOM**: Likely a bedroom for the Head Housekeeper, this room is currently the home of a permanent exhibit telling the story of The Castle Society and the Victoria Conservatory of Music



MAUD'S BEDROOM



Chair - 983.722

This black-stained oak armchair was made by either the Morris, Marshall, Faulkner & Co. (active 1861-75) or Morris & Co. (active 1875-1940) and is thought to date between 1870 and 1890. Known as a "Sussex Chair," this design attributed to Philip Webb was one of the most successful designs for furniture made by the firms owned by William Morris and his associates. William Morris (1834-1896) was an English architect, preservationist, author, painter and designer of textiles and furniture who is closely associated with the English Arts & Crafts movement.



Wall Sconce - (Possibly original to Craigdarroch) 893.31

This antique gas wall sconce was found in Craigdarroch's attic by some of the boys employed by The Castle Society in the early to mid-1970's. Several fragments and a couple of glass shades have survived, and these have helped the Society make its choices for acquiring additional antique gas fixtures for the period room settings. All the ceiling fixtures were sold at the 1909 Craigdarroch auction.





Photo Albums - 2009.9

These photograph albums were given to The Castle Society by Sir Dermot de Trafford, the only grandson of Maud Dunsmuir. The albums once belonged to Maud and her husband, Lt.- Colonel Reginald Spencer Chaplin, O.B.E. One of them is an old Chaplin family album and the other is monogrammed HMC (for Henrietta Maud Chaplin) and it contains images documenting the pleasant married life of the Chaplins.





Leather-Framed Photographic Portrait of Maud Dunsmuir - 2009.019.023 a-b

This leather-framed photograph of Henrietta Maud Chaplin (nee Dunsmuir) was presented by her to a relative at Christmas in 1931.



Gilt-Framed Photographic Portrait of Maud Dunsmuir - 2006.022.001.001

This gilt-framed photograph of Henrietta Maud Dunsmuir (also known as Maud) was probably taken around the time that she moved into Craigdarroch. It was given to The Castle Society by a descendant of the second owner of Mt. Adelaide, the house built for Maud's sister, Mary Jean Croft (nee Dunsmuir). Mary's possessions stayed in Mt. Adelaide after her death, and so it is assumed that Mary owned this portrait of her sister. It may have been a gift from Maud to Mary, or it may have originally hung inside the castle until shortly after Joan's death, when Mary took it to her house rather than having it sold to a stranger. Interestingly, no Dunsmuir family photographs, clothing, or papers were sold at the 1909 Craigdarroch auction.









Weiler Bros. Bedroom Furniture - 985.28.1-2, 2001.5.1.1 and 2001.5.1.3

The oak bedroom furniture in this room (bedstead, washstand, dressing table and chest of drawers) was sold in the late 19th century by Victoria's own Weiler Bros., the largest furniture manufacturer and retailer ever to operate in this city. While these particular pieces are not Dunsmuir objects, the Dunsmuirs did own Weiler Bros. furniture. Weiler's factory was located in James Bay, just northeast of where the Empress Hotel now stands. Their showrooms and retail operation occupied the Weiler Building, which still stands at the southeast corner of Broughton and Government Streets. The building is noted for its expansive arched window openings.



Jockey Hat Pincushion - 2008.005.029

Hand-made pincushions were very popular during Victorian period. Magazines featured patterns for pincushions and the directions for making a jockey's cap outnumbered any other style.



Lace Curtains - 2009.006.001a-b-.002a-b

These machine-made lace window curtains are rare surviving examples of the type of lace curtains found in many 19th Century houses. One reason for their rarity is that they are made of cotton and were intended to be hung in windows where they would be exposed to intense ultra-violet radiation and visible light. All curtains degrade in that environment and are eventually discarded.

These curtains were in precarious physical condition when they came into the Castle's collection. The plain sheer-woven areas between the stronger patterned areas were disintegrating. A team of volunteers and staff worked tirelessly to encase each panel in a very sheer envelope of tulle (a very sheer synthetic fabric) which held the historic curtains in position and lessened the strain on the historic cotton fibres.

The donor acquired these panels from a gentleman who had used them in an important Victorian-era mansion situated on 1st Avenue at Balboa Park, San Diego, California, USA. The panels are believed to be original to that house and were made sometime between 1885 and 1900.



Hair Receiver - 993.001.001a-b

Hair receivers were made so that women could save the hair they removed from their brushes. The hair was later used to make jewellery such as broaches and earrings and artistic arrangements that could be displayed in shadow-box frames. An example of a large hair wreath can be seen in 984.80.1a-b.

This hair receiver first belonged to the donor's grandmother, who used it in England.





Jewelry Cabinet - 985.020a-l

This jewelry cabinet was given to the donor's grandmother, Bertha Hill, by Mrs. Laura Dunsmuir. Bertha's husband, James Hill, was a financial accountant in the Wellington area during the early 1880's while James and Laura Dunsmuir were living at Departure Bay, B.C. Hill was an employee of R. Dunsmuir & Sons. His grandmother enjoyed a lifelong friendship with Laura Dunsmuir and was sometimes an overnight guest at one of their residences.

Sometime between 1880 and 1937, this cabinet was given to Bertha Hill, by Mrs. James Dunsmuir. Her grandson, a resident of Islington, Ontario donated the cabinet in 1985.



Hair Wreath - 2020.010.001.001
Various artistic creations were made of human and sometimes animal hair during the 19th
Century. Hairwork included items of personal adornment such as broaches, necklaces and earrings, but also larger artworks mounted in shadow box frames, including wreaths.

This example by Mrs. Fields is mated with a contemporaneous chart which provides the identities of the 29 family

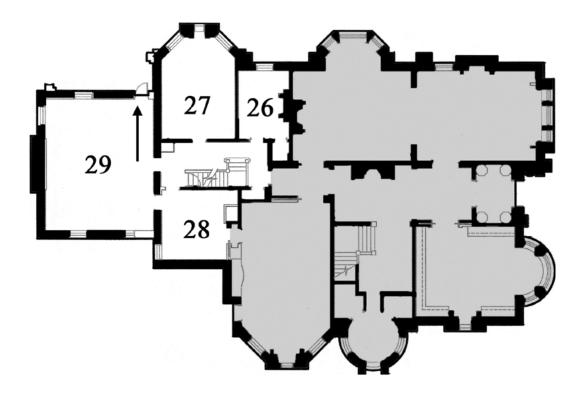
members who provided her with their hair which was then used in particular locations in the wreath.

This hair wreath was made by Mrs. Fields in Iowa in the 1870s and brought to Victoria, BC by the donor's mother's father's parents in the early 20th Century.





THE FIRST FLOOR - GOING DOWN



- **26. SMOKING ROOM**: The stained-glass window has been said to depict Sir Walter Raleigh (1552-1618) who is credited with making tobacco popular in Britain.
- **27. BREAKFAST ROOM**: The Dunsmuirs would have taken informal meals such as breakfast in this room lined with cherry panelling. The eastern and southern exposures set off some of the finest stained glass in the house.
- **28. BUTLER'S PANTRY**: Yet to be restored, the Butler's Pantry would likely have been used to store dishes and do final meal preparation. It has two other doors which connect to the dining room and to the former kitchen/scullery area.

BASEMENT: The door to the left of the pantry leads to a staff area in the basement. Only two-thirds of the basement area has ceilings high enough to use for: a workshop; storage rooms; stand-by generator; fire sprinkler pump; and oil-fired hot water boiler.

29. KITCHEN: Originally, this area had at least two rooms used as a kitchen and a scullery with a hallway leading to the outside door. The wall of this hallway, now removed, was the terminus of all the speaking tubes installed in the house. On the ceiling, you can see traces where walls were located.

FIRST FLOOR BACK HALL



Watercolour Painting - Untitled - 999.20

Artist: Frederic Martlett Bell-Smith (1846-1923 British, later

Canadian)

Title: Untitled

Date: Circa 1890

Watercolour on Paper

This small Watercolour depicts the London skyline including the Palace of Westminster during one of the "fogs" that the city was — and to a lesser extent still is - famous for. The source of most of the fog when this painting was completed was coal fire emissions from houses and factories. During the late 19th century, the smog was so bad that middle - and upper-class homeowners typically required servants to scrub their front steps three times per day. It is not known whether Joan and

Robert Dunsmuir owned Bell-Smith paintings, but James and Laura Dunsmuir collected his work for display in Hatley Park.



Watercolour Painting - Mosques in Arabia - 999.013.1.1

Artist: Cyril Hardy (19th c., British)

Title: Mosques in Arabia

Date: Circa 1912

Watercolour on paper

This fine picture of a middle eastern or north African mosque was purchased by The Castle Society for placement near or inside Craigdarroch's smoking room. During the Victorian period, wealthy Europeans and North Americans often had smoking rooms in their homes. These rooms were almost always designed along eastern lines. Joan's daughter, Mary Jean Croft, had a Moorish-themed smoking room at her Esquimalt home, Mt. Adelaide.





Watercolour Painting - A Wreck Ashore, Bamburgh - 999.025.6

Artist: Thomas Bush Hardy, R.B.A. (1842-1897, British)

Title: A Wreck Ashore, Bamburgh

Dated: 1892

Watercolor on paper

The castle featured in the painting is Bamburgh Castle, located in Northumberland, England. Built in 1066 AD on top of a basalt outcropping 150' above the North Sea, the Castle is open for public viewing. A website for the historic site is here: https://www.bamburghcastle.com/ (last accessed April 17, 2020).

The artist, Thomas Bush Hardy, was born in Sheffield, England on May 3rd, 1842, and died in London on December 15th, 1897. Primarily a marine artist, most of his paintings depict fishing vessels along the Thames. He usually paints in watercolour but did produce some oil paintings. He used the technique of cutting the paper at the crests of ocean waves to impart a 3-dimensional quality to the watercolour paintings. Hardy was elected a Member of the Royal Society of British Artists in 1884.

This painting, "Wreck at Bamburgh" was collected to display in the Dunsmuir-era interiors at Craigdarroch. More detailed information on the artist can be found in the drawing room section of this manual where another Hardy Watercolour is described on page 35.



THE SMOKING ROOM

Craigdarroch's smoking room fireplace is made of wood that various experts have identified as Butternut, also known as white walnut. Its scientific name is Juglans cinereal. The species is common to the eastern United States and southeastern Canada. Wood samples from our fireplace have not been studied under a microscope by a scientist, and so the identification of Butternut can't be characterized as 100% accurate.

The cast brass fireplace insert was made by the Peerless Manufacturing Company of Louisville, Kentucky. That firm copyrighted the design in 1889 and a cast plaque inside it conforms this. Over the years, there has been much speculation about the purpose of the two compartments on either side of the firebox. The concept of the design originates from the old so-called "open" cooking ranges in Britain, where a cast iron oven or ovens were positioned to the sides of a cast iron fire grate beneath an open chimney. This is exactly what is seen here in the smoking room, but in a smaller and more decorative form. But did the Dunsmuirs bake food here? Not likely. Our best guess is that the compartments were used to keep beverages warm. They might also have been used for nothing at all, and instead, were merely the designer's nod to the design precedent.









Footstool / Spittoon - 983.322

This attractive little footstool with an embroidered top is actually a spittoon (also known as a cuspidor). The lid is hinged and inside is a pottery bowl into which people would spit saliva. English, circa 1870.



Salish Basket - 983.565

This Salish basket is constructed of split cedar root with decoration in red (cherry bark), black (cherry bark dyed by burying in mud rich in iron oxide) and white (straw of giant rye grass traded from the interior of B.C., where it grows around alkali flats). The form of this basket is not traditional. It may have been made by special order. Construction in slat coiling is usually associated with coast Salish makers, just as bundle coiling is usually associated with interior Salish makers.



Oil Painting - Ev. On Goose Lake - 983.773

Artist: Frederick Schafer (1841-1917 German American)

Title: Ev. On Goose Lake

Date: Circa 1890

Oil on canvas

The Goose Lake depicted in this painting is probably the large alkaline lake by that name in the Goose River Valley on the Oregon/California border in the United States. This area was frequented by the artist of the work, Frederick Schafer.

The Dunsmuir family had many landscape paintings in Craigdarroch. Eight of them were created by the painter of this picture, German

American artist Frederick Ferdinand Schafer. A catalogue raisonné on Schafer has been prepared by Dr. Jerome Saltzer, Professor of Computer Science Emeritus, Massachusetts Institute of Technology. A record of this painting can be seen here: http://ffscat.csail.mit.edu/ffshtml/descrs/FFSd0563.htm (last accessed May 12, 2020).

This painting is usually displayed in Craigdarroch's smoking room because during the Dunsmuirs' occupancy, the family displayed a similarly themed Schafer painting titled Moonlight on the Sound in the smoking room. It sold as lot #49 at the 1909. This picture was donated to Craigdarroch Castle in 1974 by Ada N. Halloran. Its previous history of use is unknown. It was exhibited at the Art Gallery of Greater Victoria from February to April 1994 while Craigdarroch underwent life-safety upgrading.



Curtains - 983.653

These important curtains once hung in the house, Armadale, the Victoria residence of Senator the Honorable and Mrs. William John MacDonald.

The MacDonalds' son, Alastair Douglas MacDonald, married Joan Olive Bryden, the grand- daughter of Robert and Joan Dunsmuir. The curtain tiebacks (silk tassels) are especially fine and were originally used with these curtains.



Shillelagh - 983.684

This wooden shillelagh (an Irish walking stick or club) was made in about 1890 and was given to The Castle Society by one of its early members, the late Norma Wilson. Miss Wilson was descended from the Pendray family, owners of the British American Paint company (Bapco) which

for many years operated where the Laurel Point Inn is situated on Victoria's Inner Harbour.

Miss Jessie Dunsmuir married Irish Baronet Sir Richard Musgrave in 1891 and moved to Ireland. Today her descendants still occupy the family country house named Tourin, in Cappoquin, County Waterford. Jessie would have brought gifts from Ireland when visiting her mother at Craigdarroch, being one of the reasons this Shillelagh is on display here.





Golf Club - 2012.001

INSCRIPTION:

J.W. STEWART

WYNBERG

DEEP FACE

MASHIE

This golf stick with hickory shaft and stamped iron head was made by William Gibson and Company of Kinghorn, Fife, Scotland and sold at the Cape Golf Club (renamed Royal Cape Golf Club in 1910) at Wynberg, South Africa. The stamped single star cleat mark denotes the club as a Gibson. The stamped name 'J.W. Stewart-Wynberg' refers to the Cape Golf Club's professional golfer from 1899 to 1908.

Some "golf sticks" were sold from the smoking room at the 1909 Craigdarroch auction. They were listed as lot: "58 Three Golf Sticks". This example was collected for display in the Smoking Room at Craigdarroch to present the room as it appeared during the Dunsmuir period.

Made in Scotland. Sold at the Cape Golf Club in Wynberg, South Africa. Used by J.W. Stewart, the Cape Gold Club's professional golfer from 1899-1908.

This golf stick was owned by the donor's grandfather, George Johnson (April 4, 1893-September 20, 1982) from circa 1930 and was used by him in Camrose and Edmonton, Alberta until 1959, when it was used weekly at Ardmore Golf Course in North Saanich BC (where his ashes are scattered) until about 1975. George Johnson was born in Scarborough, England and emigrated to Canada before WW1. He joined the Canadian Army when war was declared and served at the Front in the 46th Battalion (South Saskatchewan) of the Canadian Expeditionary Force.





Smoking Caps - 2006.004.097 & 2006.004.098

Smoking caps and jackets were often used in the smoking rooms of moderately well-off and affluent Victorians. These examples were probably acquired for that purpose.





Boston Terrier Doorstop - 2010.003

The shape and finely applied air-brushed paintwork has led at least one expert to attribute this doorstop to the Hubley Manufacturing Company of Lancaster, Pennsylvania. Doorstops were common furnishing items in the Victorian and Edwardian house. Dog-themed doorstops were popular.

This example probably once had a leash that could be attached to a doorknob. The dog is quite heavy, and its weight could hold doors open if required.



Stool - 2014.021

This fine mahogany and leather Thebes stool was made for Liberty & Co. of London and was acquired by The Castle Society for display in Craigdarroch's smoking room. As was the custom in Victorian-era smoking rooms, Craigdarroch's smoking room is decorated with exotic furnishings. At the time this stool was acquired, Craigdarroch's smoking room furnishing including two over-stuffed Turkish leather chairs, an Anglo-Japanese ceramic humidor, Chinese prayer beads, a fine Japanese Satsuma vase, a small 19th Century Indonesian sword donated by a Dunsmuir descendant, and three fire tools decorated with brass handles inspired by Islamic design.

The stool bears the original Liberty & Co. of London label. It is very similar, but in superior condition to, an oak example in the Victoria and Albert Museum's collection (CIRC.439). The V & A's collection record explains: "This stool was made

for Liberty & Co., probably by the firm of William Birch or by B. North & Sons, both of High Wycombe, Buckinghamshire, and designed by Leonard Wyburd, the director of Liberty's Furnishing and Decoration Studio, established in 1883. Liberty's patented the design of the Thebes stool in 1884, and it continued to be sold until about 1919. Egyptian-influenced furniture had also been made in the 1850s by Morris, Faulkner & Co. between 1857 and 1858, and designed during the 1870s by Christopher Dresser (1834-1904) and E.W. Godwin (1833-1886)".

It is not known whether new Thebes stools were available for purchase in Victoria during the late 19th and early 20th centuries. It is also not known whether the Dunsmuir family owned a Thebes stool at Craigdarroch or anywhere else. But Joan and Robert Dunsmuir travelled to the UK and the Continent, and they owned Swiss carvings, and German, Dutch, and English paintings – perhaps they acquired a Thebes stool on one or more of these trips. The presence of this stool in Craigdarroch's Smoking Room enhances the quality of presentation to visitors.



Cigar - 994.015.001

This cigar was produced to commemorate the Diamond Jubilee (60-year reign) of Her Majesty Queen Victoria. She reigned over the British Commonwealth, including Canada, from 1837 until her death in 1901.

Although the history of ownership of this cigar is not fully known, cigar-smoking likely took place in Craigdarroch's smoking room and dining room during the Dunsmuir years. Two Dunsmuir daughters who lived at Craigdarroch in the 1890's smoked cigarettes. One of them also smoked a pipe. Their niece, Emily Elinor Dunsmuir (1887-1938), routinely smoked cigars. Their brother, Alexander Dunsmuir (1853-1900), usually stayed at Craigdarroch when visiting Victoria from San Francisco, and he smoked cigars. And so, this cigar aids in presenting the Dunsmuir years at Craigdarroch.

The practice of making cigars to commemorate Royal Jubilees continues into the 21st Century. In 2012, the British firm of Hunters & Frankau (established in 1790) produced a Diamond Jubilee cigar marking the 60th-year in the reign of Her Majesty Queen Elizabeth II.



2014.20 c 2014.20 b 2014.20 b

Fireplace Set - 2014.020b & 2014.020c & 2014.020a

This shovel, tongs and poker are part of a set of fire tools that incorporate Islamic design into the handles. During the late 19th Century, Islamic-inspired art and architectural features were often found in the houses of Europe and North America. In Victoria, B.C., some houses had Moorish smoking rooms. Mary Jean Dunsmuir had one in her house Mt. Adelaide. Whether Craigdarroch contained an assortment of exotic Islamic-inspired objects during the Dunsmuir years is not known. However, objects like this set of fire tools would have been ideal for use anywhere in Craigdarroch where there was a fireplace, and especially in its smoking room.



Armchairs - 987.007.001 & 987.007.002

Exoticism in household decoration was a popular approach during the late 19th Century. In smoking rooms, Islamic-themed art and furniture was de rigueur. This chair and its mate, 987.007.002, epitomize this concept.

The donors of these fine American leather chairs carefully used them on a daily basis. But by 1987, they realized that they would not remain in such good condition if they continued to sit on them, and so, they donated them to Craigdarroch. It is not likely that examples of this age and condition exist anywhere else.



This chair was purchased by the donor's grandmother, Mrs. James Gray, at an estate sale in New Westminster in 1922. Her husband, Mr. James Gray, was an early pioneer and developer in Langley, B.C.



Humidor - 2005.016.024a-b

This humidor was once owned by Guy Mortimer Audain (1864-1940) and Sarah Byrd Audain (nee Dunsmuir, 1878-1925) who was the eldest granddaughter of Robert Dunsmuir and Joan Olive Dunsmuir. He used it at the family home named Ellora still extant at 550 Foul Bay Road in Victoria, B.C. It was given to The Castle Society by his grandson in 2005.

THE BREAKFAST ROOM



Engraving - The Derby Day - 983.845

Artist: William Powell Frith, R.A. (English, 1819-1909)

Engraver: Auguste Thomas Marie Blanchard (French, 1819-1898)

Title: The Derby Day

Date: 1856-58

Lithographic Print on Paper

This print is made from an engraved steel plate. Prints of this type are often referred to as "engravings." Frith started painting the original picture in 1856. The painting is sizable: 1016 x 2235 mm.

The original copy is owned by the Tate Gallery in London England and their 2004 exhibition label reads: The Derby Day presents a satirical panorama of modern Victorian life. When it was first exhibited at the Royal Academy in 1858, it proved so popular that a rail had to be put up to keep back the crowds. There are three main incidents. On the far left a group of men in top hats focus on the 'thimble-rigger 'with his table. In the centre is an acrobat and his son, who looks longingly at a sumptuous picnic being laid out by a footman. Behind them are carriages filled with race goers, including, on the far right, the mistress of a man leaning against the carriage.



Cheese Dish - 983.417

This earthenware cheese dish is of a shape fairly typical of the last quarter of the 19th century. This example is English, and probably from Staffordshire. The registration marks on the piece indicate it was made between 1890 and 1895.



Dish Set - 997.24

This earthenware dinnerware set was made by Thomas Wood & Co. of Burslem, England, sometime between 1885 and 1896. The pattern name is Wild Rose. The Castle Society was given the 179 pieces that comprise the twelve place settings and serving dishes.





Cruet Set - 999.24.2.4a-b

This circa 1884-85 cruet set was made by the Meriden Britannia co. Of Meriden, Connecticut, USA. The bottles are hand-cut glass, and the stand is silver-plated.

The bottles held a variety of food condiments such as oil, vinegar, ketchup, mustard, Worcestershire and anchovy sauces, vinaigrette, etc. Not everyone approved of cruet sets:

"A cook having any self-respect, and any respect for his art, has a right to feel insulted if a guest proceeds to powder his food with salt and pepper before having even tasted it. Such a barbarous proceeding implies disastrous social antecedents on the part of the guest, unaccustomedness to delicate eating, or a callous and bluntness of palate which renders him unworthy to taste any but the rankest food and the most scarifying of spiritous liquors.

For such palates as these, deadened by the abuse of tobacco and whiskey, special relishes have been invented of a penetrating and fiery nature, fabricated according to recipes bequeathed by deceased noblemen, and sold in bottles decorated with strange labels and under titles which I will not enumerate.

In order to facilitate the use of these diabolical and dyspepsia-producing relishes the contrivance known as a cruet-stand has been elaborated, and now, for years and years, has figured on Anglo-Saxon dinner-tables as a

hideous and ever-present reminder of the wretched state into which the art of cookery has fallen in Anglo-Saxon countries."

Theodore Child, author of Delicate Feasting (New York: Harper & Brothers, 1890)



Dunsmuir Silver Tea and Coffee Service - 2007.11

This four-piece sterling silver tea & coffee service with matching mustard pot and spoon and pepper pot was made in London 1859-60 by John Samuel Hunt.

The major pieces bear the engraved marking: "Hunt & Roskell, late Storr & Mortimer." The silverware was once owned by Mary Jean Dunsmuir (daughter of Robert and Joan Dunsmuir), also known as Mrs. Henry Croft.

The donor is a descendant of Elizabeth Hamilton Dunsmuir, eldest daughter of Robert and Joan Dunsmuir. It was used at the Croft home, Mt. Adelaide on West Bay in Victoria, BC. It bears the Croft family crest.





Seed Wreath - 985.037

INSCRIPTION:

MADE BY MRS. THOMAS CUNNINGHAM AT WALKERTON, ONTARIO IN 1869

FRAME MADE BY HIRED MAN

OWNED BY GEORGE HUNTER

This seed wreath was made by Mrs. Thomas Cunningham at Walkerton, Ontario in 1869. The identity of the "HIRED MAN" that made the frame is unknown.

Walkerton is notorious in Canada for being the place where the town's water source was poisoned with E. coli and Campylobacter jejuni bacteria in the year 2000, sickening 2,000 residents and killing 6.



STAINED GLASS WINDOWS

The art glass windows at Craigdarroch were made by the Pacific Art Glass Works of San Francisco in 1890. For many years, The Castle Society believed that they had been made by Povey Bros. of Portland Oregon, and latterly, by Healy & Millet of Chicago. But thanks to historian Jim Wolf of New Westminster, B.C., the windows were confirmed in 2019 as being made by Pacific Art Glass Works. All the details will be explained in an upcoming Society publication, but very briefly, here is what Jim found.

Shipping records show that Pacific Art Glass Works sent art glass windows to the firm of Braden and Stamford of Victoria in 1890. This firm installed plumbing in the Castle. In those days, plumbers often worked with leaded windows because of their skill with lead. Craigdarroch's daisy window in the library was quite obviously designed by the same person that designed a group of daisy windows at the 1890 Winchester Mansion in San Jose, CA. Those windows have been proven, in various ways, to be from Pacific Art Glass Works. In addition, a letter to Mrs. Winchester from the company was found in a wall cavity at her house in 2019 just a few days after Jim Wolf had been there to lecture on why he was certain that Pacific Art Glass Works had created their windows.

Jim Wolf has written a brief article on Pacific Art Glass Works which was published in Nineteenth Century, the journal of the Victorian Society in America Vol. 39, No. 1, Spring 2019 p.24-31. It can be accessed here: http://victoriansociety.org/upload/NC-39-1.pdf





