Art from before 1900 in Québec

A GUIDE TO THE
COLLECTION

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The Collection of Art from before 1900 at the Musée national des beaux-arts du Québec: A Unique Canadian Treasure

The year 2018 marks the 85th anniversary of the opening of the Musée national des beaux-arts du Québec, Canada's benchmark institution for Québec art. After the refurbishment of the Charles Baillairgé Pavilion in 2014 and the inauguration of the Pierre Lassonde Pavilion in 2016, the reinstallation of the permanent collections concludes in the fall of 2018 with the unveiling of five new galleries devoted to works executed before 1900 and during the modern period, displaying Québec art from the start of the colony to 1960.

In 1922, at the instigation of provincial secretary Athanase David (1882-1953), the Québec government began laying the foundations of a cultural policy focusing on heritage conservation, the creation of museums and the dissemination of Québec art. This led to the building of a provincial art collection and the construction of the Musée de la province de Québec, which in 1963 would be renamed the Musée du Québec and in 2002 the Musée national des beaux-arts du Québec.

The Musée national des beaux-arts du Québec is the only Canadian art museum whose principal mission and functions, as defined in the National Museums Act (1983), are to "make known, promote and preserve Québec art of all periods, from ancient art to contemporary art, and to ensure a place for international art through acquisitions, exhibitions and other cultural activities." In accordance with its mandate, the Musée now possesses the largest collection of Québec art dating from the 17th century to the present. It is responsible for a provincial collection divided into four periods: art from before 1900, modern art (1900-1949), contemporary art (1950-2000) and art from after 2000. Counting from the first item recorded in the official acquisitions register in 1934 to the most recent piece added to the computer database in April 2018, the permanent collection is currently composed of 36,390 works, the majority of them Québécois.[1]

Close to one-third of the items in the permanent collection—11,609 pieces—date from before 1900. This group includes a number of objects of diverse provenance, such as ceramics from Ancient Greece, and European paintings and sculptures from the late 19th century. The bulk of the Musée's collection of works from before 1900, however, reflects three centuries of Québec's artistic history, from the earliest days of New France to the turn of the 20th century, and features a remarkable number of outstanding pieces. The approximately 9,190 Canadian works represent almost 80% of the category as a whole and more than one-quarter of the entire collection. The collecting areas with the highest number of pieces produced in Canada are photography (4,723), silverware (1,511), drawing (1,232), painting (587), sculpture (418), fine woodwork (329) and furniture (228).

Fig. 1. Cornelius Krieghoff (Amsterdam, Netherlands, 1815 – Chicago, Illinois, United States, 1872), *An Officer's Sleigh Ride*, circa 1845, oil on canvas, 29.7 × 42.7 cm. MNBAQ, gift of the Honourable Maurice Duplessis Estate (1959.599).

The initial corpus listed in the Musée de la province's first inventory, drawn up in 1934, consisted of eighty works. Over the past eighty-five years, a dynamic acquisitions program has resulted in the addition of thousands of objects, through purchase, donation, bequest or church council deposit. Notable among the various mass acquisitions and highlights in the development of the collection of Québec art from before 1900 are the gift of some fifty paintings and many drawings by Henri Julien (1852-1908), made by Charles-Joseph Simard (1877-1931) shortly before he was appointed curator at the Musée de la province, in 1930, and the donation of a comparable number of drawings by the same artist by the École des beaux-arts de Montréal in 1940; the donation from the Bourassa Estate in 1941 (238 works by Napoléon Bourassa, 1827-1916); the purchase of the Paul Gouin collection (1898-1976) between 1955 and 1957 (close to 350 sculptures and pieces of furniture, the latter having been transferred to the Musée de la civilisation when it was created in 1984); the purchase of two other groups of drawings by Julien in 1956 and 1957 (forty-seven altogether); the donation from the Honourable Maurice Duplessis Estate (1890-1959) in 1959 (sixty-four paintings,[2] including thirteen by Cornelius Krieghoff) (FIG. 1); the purchase of the collection of silver belonging to Louis Carrier (1898-1961), also in 1959 (686 pieces); the purchase of a group of twenty-nine drawings and engravings related to François Baillairgé (1759-1830) in 1975; the purchase of the sketchbooks of Edmond-Joseph Massicotte (1875-1929) (1,614 inventory numbers) and of 312 drawings and paintings by Edmond LeMoine (1877-1922) in 1976; the purchase of 207 drawings by Jobson Paradis (1871-1926) from the artist's daughter in 1978; the purchase of the collection of Madeleine Hamel, composed of items related to the life and work of Théophile Hamel (1817-1870), in 1980 and 1981 (a sketchbook, other works on paper, items of silver and the *Faribault-Hamel Album*, composed of prints, drawings, photographs and archival documents, the whole designated a heritage property in 1975); the donation of a group of 172 largely architectural drawings by Bourassa, by Université Laval in 1981; the donation of about fifty more drawings by Julien, by Maurice Corbeil (1905-1999) in 1993; the donations from the family of Eugène Hamel (1845-1932), including that of the Eugène Hamel Fonds by Pierre-E. Hamel (1917-2008) in 1999 (130 works, including fifteen oil paintings); and the donation of the painting collection belonging to the Bibliothèque et Archives nationales du Québec in 2007 (forty-seven items). In addition, a number of major works were placed on deposit in the early 1970s by church councils.

During the two decades between 2000 and 2020 the photography sector underwent remarkable expansion owing to a series of outstanding donations from leading collectors. Between 2006 and 2017, Yves Beauregard, a historian and editor of the journal *Cap-aux-Diamants*, enriched the Musée's collection considerably by gifting close to four thousand items executed by over 230 photographers and studios, including Ellisson & Co. (active in Québec City between 1848 and 1880), John Lewis Jones (active in Québec City between 1865 and 1904), Jules-Isaïe Benoît, *dit* Livernois (1830-1865), Livernois & Bienvenu (active in Québec City between 1866 and 1873), Jules-Ernest Livernois (1851-1933), Louis-Prudent Vallée (1837-1905), William Notman (1826-1891) and James George Parks (active in Montréal between 1864 and 1895). Focused mainly on the city of Québec and its inhabitants, this impressive corpus encompasses all of the photographic techniques, mediums and formats developed

during the second half of the 19th century and the early years of the 20th. The Musée's photography collection was presented to the public in the 2008 exhibition *Québec et ses photographes, 1850-1908*, which was accompanied by a catalogue featuring 397 entries. Between 2008 and 2016 the art historian and specialist in Québec photography Michel Lessard donated a part of his collection consisting of a group of 739 prints, the majority by members of the Livernois family (FIG. 2). Finally, in 2014 the historian Pierre Lahoud made a donation of 103 photographs, associated for the most part with the studio of Louis-Prudent Vallée. The Musée also took proactive steps to enhance its collection with the purchase in 2007 and 2009 of two remarkable albums: *Views of Québec City and Its Environs* by Vallée (P. 138) and a compilation by Alexander Henderson (1831-1913) featuring landscapes and urban views of the province (P. 126). Mention must also be made of several major acquisitions of prints in recent years, notably the donation by André Marier (1932-2014) and his wife of 133 works and the one by Michel Morisset of 192 items, which substantially enhanced the collection of prints on Canadian subjects. Statistics aside, however, it is the works themselves that have always been the source of the Musée's reputation as a repository of early Québec art. The collection is one of the institution's richest but also one of the most comprehensive in Canada and, as such, it constitutes a key part of the identity of the Musée national des beaux-arts du Québec.

Fig. 2. Jules-Ernest Livernois (Saint-Zéphirin-de-Courval, 1851 – Québec City, 1933), *Group of Men beside the Peribonka River*, circa 1890, gelatin silver print, 11.3 × 19.4 cm. MNBAQ, gift of the Michel Lessard Collection (2010.198).

The First Fifty Years: Highlights and Major Acquisitions

Over the years, a number of works have become highlights of the collection, for reasons that can range from their aesthetic quality or their significance in an artist's oeuvre to the renown of the person who commissioned them or their reception at the time they were created. Of the some six thousand artifacts from before 1900 acquired by the Musée prior to the 50th anniversary of its opening, in 1983, more than sixty can be considered iconic works that define the DNA of the collection of the Musée national des beaux-arts du Québec.

When the institution welcomed its first visitors in 1933, the archivist Pierre-Georges Roy (1870-1953) had been serving as its curator for two years, having assumed the position on the death of his predecessor, Charles-Joseph Simard. Roy's assistant, Paul Rainville (1887-1952), who was in charge of the science and art collections, would himself become curator of the Musée de la province in 1941.

In the realm of sculpture, several of the masterpieces purchased by the Québec government during the late 1920s and 1930s involved transactions mediated by the ethnographer Marius Barbeau (1883-1969). These include the *Christ on the Cross* (1782-1783) by François Baillairgé, formerly in Saint-Thomas de Montmagny, and the two polychrome *Flying Angels* (1884) by Louis Jobin (1845-1928), which came from the church of Notre-Dame-de-Jacques-Cartier, in Québec City. During the same period, the provincial authorities also bought the polychrome *Gutenberg* by Jean-Baptiste Côté (1832-1907), made for the printers and typographers' float in Québec City's 1880 Saint-Jean-Baptiste Day parade, two figures of Indians, one by Jobin (circa 1885) and the other by Côté (circa

Fig. 3. Théophile Hamel (Sainte-Foy, 1817 – Québec City, 1870), *Self-portrait in the Studio*, circa 1849, oil on canvas, 53.8 × 42 cm. MNBAQ, gift of Madame Gustave Hamel in 1930 or before. Conservation treatment by the Centre de conservation du Québec (1934.237).

Fig. 4. Napoléon Bourassa (L'Acadie, 1827 – Lachenaie, 1916), *Mystical Painting*, 1896-1897, oil on wood, 153.5 × 88.5 cm. MNBAQ, gift of the Bourassa Estate in 1941. Conservation treatment by the Canadian Conservation Institute of the Department of Canadian Heritage (1943.55.213).

1895), designed to serve as tobacco store advertisements, together with the statues of *Saint Joachim*, *Saint Anne*, *Saint Joseph*, the *Virgin Mary* and *Jesus as a Youth* (1888-1889), which Côté executed for the facade of the church of Sainte-Famille, on Île d'Orléans (P. 148). The acquisition of this last ensemble of statues in 1930-1931 represented the first in a long series of actions, spanning many decades, aimed at preserving Québec's religious heritage. In the field of painting, five famous canvases entered the Musée around 1930 or shortly thereafter: *Self-portrait in the Studio* by Théophile Hamel (FIG. 3), the first Canadian work portraying a painter in his studio, which was a donation; *Woman at a Loom* (1885) by the virtuoso of light effects William Brymner (1855-1925) (P. 140); the celebrated *Ice Boat, Québec City* (circa 1860) by Cornelius Krieghoff; *The Flute-player* (1866) by Antoine Plamondon (1804-1895), a genre scene that, like the two previous paintings, was purchased by the Québec government; and *The Assembly of the Six Counties in Saint-Charles-sur-Richelieu, 1837* (1891) by Charles Alexander (1864-1915) (P. 150), a monumental history painting that was transferred to the Musée by the provincial government in 1937. It was also during the 1930s that the Musée presented its very first monographic exhibitions: *Théophile Hamel*, in 1936, and, in 1938, a commemorative exhibition organized by the National Gallery of Canada devoted to *Henri Julien*.

Among the works that entered the collection during the 1940s, six acclaimed pictures and two sculptures stand out. The key paintings are *Children Fishing* (circa 1865), *Poverty* (1865 or earlier) (P. 114) and *Mystical Painting* (FIG. 4) by Napoléon Bourassa, all three received as donations from the artist's estate; the two portraits by Théophile Hamel—one official, the other personal—of the former mayor of Québec City and his wife, *The Honourable René-Édouard Caron* (1846) and *Madame René-Édouard Caron, née Joséphine de Blois, and Her Daughter Ozine* (1847 or later), gifted by Alice Caron (1868-1951); and the fascinating *Self-portrait* (1894) by Joseph-Charles Franchère (1866-1921), purchased in 1947. In the realm of sculpture, the decade was dominated by the arrival of the sensual *Flower of the Forest* (1897, cast between 1912 and 1915), one of the most admired edition bronzes executed by Louis-Philippe Hébert (1850-1917); and of the relief of *Saint Paul* from the pulpit of the old church of Baie-Saint-Paul, carved by François Baillairgé in 1816-1818, an acquisition made in 1944 that would be completed by the purchase in 1953 of the pulpit's neoclassical *Drum*. Exhibitions held during the decade included, in 1945, *The Development of Painting in Canada, 1665-1945*, organized by four leading Canadian museums, and, two years later, the major retrospective entitled *The Arts of French Canada, 1613-1870*, mounted by the Detroit Institute of Arts. The Musée's collection of art from before 1900 was given a significant place in these events and their accompanying catalogues.

Following the death of Paul Rainville in 1952, Gérard Morisset (1898-1970), a graduate of the École du Louvre and a specialist in Québec art, became the Musée's official curator. During the 1950s the institution purchased a pair of statues believed at the time to be the work of François-Noël Levasseur (1703-1794) but since reattributed to François Baillairgé: *Virgin and Child* and *Saint Augustine* (circa 1775) (P. 38). The Musée also became the owner of the old high altar from the church in the village of Les Cèdres, consisting of a tabernacle (between 1780 and 1811) by an unidentified carver and a tomb-shaped altar (between 1811 and

1820) by Joseph Pépin (1770-1842). During the same period a number of very fine portraits would appear on the Musée's walls, acquired as carefully planned purchases: the famous *Eustache Trottier Desrivières Beaubien* (FIG. 5) and *Madame Eustache Trottier Desrivières Beaubien, née Marguerite Malhiot* (1793) (P. 48), portraits of a bourgeois Montréal couple by François Malepart de Beaucourt that are among the earliest examples of the genre executed in Québec; the painting of the bishop of Kingston, *Monsignor Rémi Gaulin* (1838), by the self-taught Québec City artist Jean-Baptiste Roy-Audy (1778-probably 1846); the pictures of three members of the Guillet, *dit* Tourangeau family (1842), of Québec City, executed by Plamondon; and the magnificent portraits of *Cyrice Têtu and His Daughter Caroline* and *Madame Cyrice Têtu, née Caroline Dionne, and Her Son Amable* (1852), by Théophile Hamel. Notable in the landscape category was the addition of the marvellous *Before the Storm, Lake Memphremagog* (1880) by Allan Edson (1846-1888) (P. 128), formerly in the Duplessis collection. Two other remarkable paintings, recognized today as key works in the history of Canadian art, were acquired in 1952 and 1955 respectively: the portrait of *Louis-Joseph Papineau, the Artist's Father-in-Law* (1858) by Bourassa (P. 114), a bequest from Caroline Rodgers Papineau (1859-1952); and the enigmatic *Landscape with Monument to Wolfe* (circa 1845) by Joseph Légaré (1795-1855) (P. 94), a purchase. In 1952 the Musée organized the now famous *Rétrospective de l'art au Canada français*, a vast survey exhibition whose catalogue focused largely on early art. The institution also presented the travelling exhibitions *Visages du Canada*, held in Paris in 1958, and *The Arts in French Canada*, shown in Vancouver and Winnipeg in 1959.

The early 1960s saw the creation of the Ministère des Affaires culturelles, the renaming of the Musée de la province de Québec, which became the Musée du Québec, and the setting up of the institution's first acquisition committees. In 1965, following the departure of Gérard Morisset, the journalist, artist and art critic Guy Viau (1920-1971) was named director. Jean Soucy (1915-2003), a painter and teacher at the École des beaux-arts de Québec, would succeed him in 1967. From 1966 to 1970, Jean Trudel would serve as the Musée's first curator of traditional art.

It was also during the 1960s that one of the oldest religious sculptures in the collection—the relief entitled *Eternal Father* (between 1675 and 1750)—was rescued, pulled from a pile of rubble in Québec's Lower Town by a concerned citizen and subsequently purchased. During the same period the Musée acquired five major portraits, all but one by purchase: *Gaspard-Joseph Chaussegros de Léry the Younger* (1751-1752) and *Madame Gaspard-Joseph Chaussegros de Léry the Younger, née Louise Martel de Brouage* (circa 1755) (P. 32), executed by two unknown artists, one French and the other almost certainly Canadian; *Abbé François Boissonnault* (1810), a fine example of the talents as a portraitist of Louis Dulongpré (1754-1843); and two works by Théophile Hamel—*Abbé Patrick McMahon* (FIG. 6), one of the first full-length official portraits painted in Canada, donated by the Québec City parish of Saint Patrick, and the classical portrayal of the notary *Archibald Campbell* (1847). In 1967 the Musée showcased its collection of art from before 1900 in three exhibitions devoted to traditional Québec sculpture, painting and silverware. Two years later, the institution mounted *Profil de la sculpture québécoise, XVIIᵉ-XIXᵉ siècles* and *Québec vu par les photographes du XIXᵉ siècle*. On the travelling exhibition
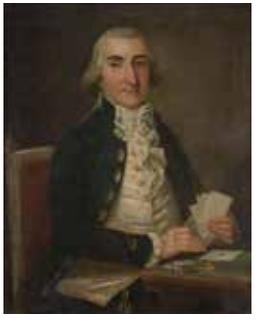
Fig. 5. François Malepart de Beaucourt (La Prairie, 1740 – Montréal, 1794), *Eustache Trottier Desrivières Beaubien*, 1792 or 1793, oil on canvas, 79 × 63.3 cm. MNBAQ, purchase (1956.297).

Fig. 6. Théophile Hamel (Sainte-Foy, 1817 – Québec City, 1870), *Abbé Patrick McMahon*, 1847, oil on canvas, 229 × 144.5 cm. MNBAQ, gift of the parish of Saint Patrick, Québec City. Conservation treatment by the Centre de conservation du Québec. Gilding of the frame executed through a contribution from Saint Brigid's Guild, Québec City (1967.300).

front, the Musée presented the exhibition entitled *L'art au Canada* in Bordeaux in 1962.

During the 1970s, the effects of the major sociocultural (Quiet Revolution) and religious (Second Vatican Council) upheavals of the previous decade were resonating among Québec's population, which was moving collectively toward modernity and beginning to question the traditions of the Church. The impact on much of Québec's religious heritage would be devastating. One result of the liturgical reform (*De Sacra Liturgia*) of Vatican II, for example, would be an upsurge in the "trafficking" of artworks. Over the centuries, Québec art had been jeopardized by changes in fashion, exposure to the elements and fire; now, with the growing interest in new forms of art, it would be at risk from what can only be compared to the pillaging that accompanies a wave of iconoclasm. The Musée would play a leading role in the preservation of part of this vulnerable and invaluable heritage. As early as 1967 it had received a dozen works by donation from the church council of Saint Patrick's, in Québec City, and the following year the institution purchased forty-five tabernacle doors from a collector.

Jean Soucy, who was still director of the Musée in the early 1970s, resigned in 1973. André Juneau, curator of traditional art since 1970, took over as interim director until the appointment of Laurent Bouchard, a teacher and administrator, in 1976. That same year, Claude Thibault was named curator of art from before 1900.

In 1970 the Musée undertook the purchase of two groups of paintings from the churches of Baie-du-Febvre and Saint-Martin on Île Jésus, in Laval. The first ensemble consisted of thirteen pictures, ten of which were from the famous Desjardins collection of 17th- and 18th-century French paintings seized during the Revolution and assembled by Abbé Philippe-Jean-Louis Desjardins (1753-1833) in the early 19th century **(FIG. 7)**. The Saint-Martin purchase was another case of rescue, the Musée having chosen to acquire eight large canvases—and a fragment of a ninth—by Beaucourt **(P. 48)** and Dulongpré **(P. 60)**, saved from the fire that struck the parish church in 1942 and subsequently stored in the attic of the Saint-Sulpice Library, in Montréal. It was also in 1970 that the institution bought the large polychrome relief painting of *Saint Martin Sharing His Cloak with a Beggar* (probably 1791), attributed to François Guernon, *dit* Belleville (1740-1817) and likely made to be part of the altarpiece of the old church of Saint-Martin **(P. 46)**. In 1973 the Musée purchased thirty-eight works from the church council of L'Ancienne-Lorette that included thirteen paintings—among them eight Légarés **(FIG. 8)** and a Dulongpré—two statues by Louis Jobin and a tabernacle by Thomas Baillairgé (1791-1859), as well as seventeen works from the church council of Saint-Nicolas, including a Plamondon. The following year a remarkable group of religious works from the 17th century, hitherto under-represented in the collection, became the object of one of the largest purchases in the Musée's history, a corpus that included several sculptures carved by Jacques Leblond de Latour (1671-1715)—the old tabernacle from the church of L'Ange-Gardien, the polychrome and gilt statues of *Saint Michael Slaying the Dragon* and *Saint Gabriel* (between 1695 and 1705) **(P. 22)**, and six ornamental columns that were part of the original altarpiece—along with a painting of the parish's patron saint, *The Guardian Angel* (1671), executed in the colony by Frère

Fig. 7. Jean-Jacques Lagrenée (Paris, France, 1739 – Paris, France, 1821), *The Entombment*, 1770, oil on canvas, 155.2 × 205 cm. MNBAQ, purchase. Conservation treatment by the Canadian Conservation Institute of the Department of Canadian Heritage (1970.115).

Fig. 8. Joseph Légaré (Québec City, 1795 – Québec City, 1855), after Pierre Dulin (Paris, France, 1669 – Paris, France, 1748), *Saint Jerome Hears the Trumpet of the Last Judgement* or *The Vision of Saint Jerome*, circa 1825, oil on canvas, 154.8 × 97.8 cm. MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1973.224).

Luc (1614-1685) and framed in the late 17th century by Leblond de Latour. Also in 1974, three outstanding gold liturgical vessels (a ciborium, a chalice and a monstrance) by François Ranvoyzé (1739-1819) were placed on deposit by the church council of Notre-Dame-de-Bon-Secours, in L'Islet **(P. 58)**, and from the church council of Saint-Henri, near Lévis, the Musée purchased six large statues from the facade of the church attributed to Jobin **(P. 136)**. In 1976 the Musée would continue to invest heavily in the category of religious art, with the acquisition of a group of twenty-six works from the church council of Saint-Roch, in Québec City, whose eight paintings included two "Desjardins" pictures, two Légarés, two Hamels and a work by John James (active in Québec City and New York between 1811 and 1845); two canvases by Roy-Audy **(P. 66)** and two French paintings from the church council of Saint-Augustin-de-Desmaures; together with twenty-five works from the church council of Notre-Dame-de-Foy, in Québec City, and twelve from the church council of Saint-Vallier de Bellechasse, principally items of silver in both cases. Following the fire that ravaged the church of Notre-Dame-de Foy in 1977, the Musée embarked on another rescue operation, accepting the deposit of the two monumental statues by Jobin portraying *Saint Michael* and *The Sacred Heart* (1908).

The collection of non-religious art from before 1900 also expanded during the 1970s. In 1975 and 1976 the Musée acquired two works reflecting the commemorative and patriotic movements of the 19th century: the impressive *Agriculture Float* (1880) (classified as a cultural property), a work by Jobin and collaborators that was donated by the city of L'Ancienne-Lorette; and *Jacques Cartier* **(FIG. 9)**, a polychrome statue by François-Xavier Berlinguet, which was a purchase. Two of Théophile Hamel's most accomplished and popular portraits of children, featuring *Olympe and Flore Chauveau* (1851-1852) **(P. 102)** and *Noémie, Eugénie, Antoinette and Séphora Hamel, the Artist's Nieces* (1854), also entered the Musée's collection during this period. The portrait of *Giovannina Ciociarde* (1869), executed in Rome by Eugène Hamel, and the poignant painting by Marc-Aurèle de Foy Suzor-Coté entitled *The Sick Child* **(FIG. 10)** were acquired in 1976 and 1978 respectively.

While enriching its collection, the Musée mounted a number of exhibitions focusing on works from before 1900. It organized *Trésors des communautés religieuses de la ville de Québec* in 1973 and *Le diocèse de Québec, 1674-1974* the following year. In addition, in 1977 it produced *L'art du Québec au lendemain de la Conquête (1760-1790)* and in 1979 *Landscape Painting in Québec, 1800-1940*, which was also presented in the Maritimes. Having resumed its series of monographic studies of individual artists at the end of the previous decade with exhibitions devoted to François Ranvoyzé (1968) and Napoléon Bourassa (1968), the institution maintained the momentum with *Cornelius Krieghoff* (1971), *Jean-Baptiste Roy-Audy, peintre* (1972) and *François Baillairgé et son œuvre* (1975).

Fig. 9. François-Xavier Berlinguet (Québec City, 1830 – Trois-Rivières, 1916), *Jacques Cartier*, 1862, polychromed pine, 202.5 × 92.5 × 55.1 cm. MNBAQ, purchase (1976.180).

Fig. 10. Marc-Aurèle de Foy Suzor-Coté (Arthabaska, 1869 – Daytona Beach, Florida, United States, 1937), *The Sick Child*, 1895, oil on canvas, 67 × 89 cm. MNBAQ, purchase (1978.45).

The Past Thirty-five Years: Development and Showcasing of the Collection of Art from before 1900

Expansion of the collection of Québec art from before 1900 has been especially intense during the past thirty-five years. Between the early 1980s and the present the number of works in this sector of the collection has literally doubled, thanks to a development policy well defended and implemented by an extremely dynamic team but also to many dedicated and generous collectors, proud of Québec's artistic heritage and eager to ensure its preservation.

By 1983, the year when the Musée celebrated its 50th anniversary and became a provincially owned corporation, Pierre Lachapelle (? -2016), a senior civil servant, had already been executive director for two years. Jean Trudel was appointed chief curator in 1984, with Gaétan Chouinard as his assistant. After a public call for applications the following year, Mario Béland became curator of art from before 1900. In 1986 Godefroy-M. Cardinal, an administrator and teacher, succeeded Lachapelle at the helm of the institution. Andrée Laliberté-Bourque, who was named chief curator that same year, would become executive director in 1988, and Michel V. Cheff assumed the position of chief curator.

Several major works were added to the collection of art from before 1900 during the 1980s. In 1983 the Musée was gifted the *Tabernacle of the High Altar of the Church of Saint-Nicolas* (1752), a piece of liturgical furniture now attributed to the workshop of Pierre-Noël Levasseur (1690-1770), a member of the celebrated dynasty of woodcarvers active in Québec City for a hundred and fifty years. The colossal *Saint Henry* (FIG. 11), a wooden figure covered in copper executed by Olindo Gratton and Philippe Laperle for the facade of the old church of Saint-Henri, in Montréal, was donated to the institution in 1986, after another rescue operation. Other notable works acquired during the decade include a landscape, a portrait and two religious paintings: the panorama entitled *Québec City Seen from Pointe De Lévy* (1853) by Krieghoff, purchased with a grant from the Canadian government under the Cultural Property Export and Import Act; the portrait of *John Neilson* (circa 1820) by the American John James, also a purchase; and the large canvases *Saint Francis Xavier Preaching in India* (FIG. 12) and *The Vision of Saint Anthony of Padua* (1805), painted by François Baillairgé for the church of Saint-Ambroise-de-la-Jeune-Lorette, both donated by the church council of Saint-Gabriel de Valcartier.

To mark its 50th anniversary in 1983, the Musée presented the exhibition *Le Musée du Québec, 1933-1983. Cinquante années d'acquisitions*, accompanied by a catalogue entitled *500 œuvres choisies* that offered a survey of the evolution of the province's collection. This catalogue features no fewer than 235 works of art from before 1900, including drawings and silver objects. The following year the institution presented *Le trésor du Grand Siècle*, followed by the historic *Le Grand Héritage*, a major exhibition organized to celebrate the visit to Québec City of Pope John Paul II (1920-2005). The imposing catalogue produced to accompany the event includes some fifty artifacts from before 1900. The Musée also pursued its monographic series, mounting exhibitions devoted to Louis Jobin

Fig. 11. Olindo Gratton (Sainte-Thérèse-de-Blainville, 1855 – Sainte-Thérèse-de-Blainville, 1941) and Philippe Laperle (La Prairie, 1860 – Montréal, 1934), *Saint Henry*, 1889-1890, wood covered with copper, 291.7 × 110 × 90 cm. MNBAQ, gift of Conrad Dorion. Conservation treatment by the Centre de conservation du Québec (1986.102).

Fig. 12. François Baillairgé (Québec City, 1759 – Québec City, 1830), after an unidentifed artist, *Saint Francis Xavier Preaching in India*, 1805, oil on canvas, 243 × 168 cm. MNBAQ, gift of the church council of Saint-Gabriel de Valcartier. Conservation treatment by the Centre de conservation du Québec (1986.28).

and Horatio Walker (1858-1938) in 1986, and to Henri Beau (1863-1949) and the Livernois family in 1987.

The specialist of early Québec art John R. Porter, a university professor who had also held a number of museum positions, was named executive director of the Musée in 1993. That same year Didier Prioul became chief curator, and in 1995 Yves Lacasse was made his assistant. The role of chief curator was subsequently modified, resulting in the new position of director of collections and research, which Yves Lacasse would occupy from 1999 to 2010. In 2002 the function of curator of art from before 1900 would be divided into two periods: Daniel Drouin became responsible for the collection of works from before 1850 and Mario Béland for those from 1850 to 1900.

During the 1990s a marvellous group of four works was added to the collection of art from before 1900: two life-size portraits of *Pierre-Amable De Bonne* and *Madame Pierre-Amable De Bonne, née Louise-Élizabeth Marcoux*, together with two miniatures featuring the same models, all painted in 1808 by William Berczy (1744-1813) (P. 54) and acquired in part by purchase and in part as a donation from Guy Marcoux (1924-2011). Other major works that entered the Musée during the same period are the portraits of the painter Joseph Légaré (P. 62) and his wife (circa 1820) attributed to John James, donated by Louis Painchaud; the masterly panorama entitled *View of Montréal from Mount Royal* (1853-1854) by the British-born painter Edwin Whitefield (1816-1892) (P. 110), purchased in 1997; and Krieghoff's magnificent *Sainte-Anne River Seen from above the Falls* (1854), which was an anonymous gift.

Several exhibitions and publications produced during the decade showcased the collection of art from before 1900. In 1991 the Musée published *Chefs-d'œuvre de la collection* and *La collection des dessins et estampes : 80 œuvres choisies*, which contain entries on around a dozen and some twenty works from the category, respectively. In the same year it organized the travelling survey show entitled *Painting in Québec, 1820-1850: New Views, New Perspectives*, whose weighty catalogue explores seventy works from the institution's rich collection. The *Dictionnaire des artistes de langue française en Amérique du Nord*, written by David Karel and co-published by the Musée, appeared in 1992. In 1994 the establishment presented two exhibitions that drew extensively on its collection of early art: *Québec plein la vue* and, most notably, *Restauration en sculpture ancienne*, produced jointly with the Centre de conservation du Québec and accompanied by a catalogue. It was also in 1994 that the Musée opened a permanent gallery devoted to its collections under the banner *Passions pour l'art du Québec*. In addition, the period saw events focusing on various individual artists, including exhibitions of works by Jean-Baptiste Côté and Ozias Leduc (1864-1955), both held in 1996.

At the start of the new millennium, the Grey Nuns of Montréal presented the Musée with the *High Altar of the Old Hôpital général de Montréal* (1785-1788) by Philippe Liébert (1733-1804), one of the finest examples of woodcarving in the field of early Québec and Canadian art (P. 40). Nine extremely important canvases also entered the collection during the 2000s: an impressive series of six portraits of members of three generations of the Boucher family, of Maskinongé,

Fig. 13. Jean-Baptiste Roy-Audy (Charlesbourg, 1778 – New York, New York, United States, probably 1846), *Doctor François-Olivier Boucher*, between 1826 and 1831, oil on canvas, 65.8 × 55.7 cm. MNBAQ, gift of Pierre-Olivier Boucher and Odette Lapalme in memory of Paul Boucher, DSocSci. Conservation treatment by the Centre de conservation du Québec (2000.231).

Fig. 14. Jules-Ernest Livernois (Saint-Zéphirin-de-Courval, 1851 – Québec City, 1933) and Edith Hemming (Kimbolton, England, 1849 – Dollar, Scotland, 1931), *Lieutenant Colonel William Henry Cotton*, 1890, oil over a gelatin silver print, highlighted with watercolour, gouache and pastel, 71 × 45 cm. MNBAQ, gift of the Sœurs de la charité de Québec (2008.14).

two of which (between 1790 and 1795) were painted by Louis-Chrétien de Heer (1760-before 1808) and four (between 1826 and 1831) by Roy-Audy (FIG. 13 AND P. 66), all gifted by Pierre-Olivier Boucher (1941-2008) and Odette Lapalme; the historical painting *Jacques Cartier* (1848) by Théophile Hamel (P. 102), an iconic work purchased from the Institut canadien de Québec; the genre scene set against a landscape entitled *Indian Hunters Resting around a Campfire* (between 1858 and 1871) by Krieghoff, donated by Paul (? -2016) and Lily (? -2018) Ivanier; and the remarkable portrait of *Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister* (1899) by Ozias Leduc (P. 156), a gift from the Paul Gouin collection. Eight other major works were acquired in 2008 through the generosity of the Sœurs de la charité de Québec (FIG. 14 AND P. 100).

In 2003 the Musée brought off a major coup that considerably enriched its holdings of works by topographical artists serving as officers in the British army. Thanks to a grant from the Department of Canadian Heritage under the Cultural Property Export and Import Act, the institution was able to purchase four outstanding views of Québec City and Montréal executed by Benjamin Fisher (1753-1814) between 1785 and 1796 (P. 42). Stored for over a century in the cellar of an English university, the watercolours had been put up for sale at the London auction house of Bonhams. The purchase and repatriation of these works to Canada caused something of a media stir across the country. The Musée's luck held, and the following year, under the same federal program and again in London, but this time from Christie's, it purchased two drawings dated 1821 and 1822 by Charles Ramus Forrest (1786-1827) portraying sites in the Québec City region (P. 64). These precious works would be joined in 2005 by the watercolour *Waterfall on the Sault à la Puce River* (circa 1799) by George Heriot (1759-1839) (P. 50), donated by Madeleine Landry.

In 2008, after John R. Porter's record term of fifteen years,[3] Esther Trépanier, a university professor and specialist in Québec modern art, was appointed executive director of the Musée. She would be followed three years later by Line Ouellet, who had been serving as director of exhibitions since 1999. The position of director of collections and research would be filled successively by Pierre B. Landry in 2010-2011, Paul Bourassa from 2011 to 2014, Line Ouellet (acting) from 2014 to 2016 (as well as her other functions) and Annie Gauthier as of 2016, with Line Ouellet also assuming the responsibilities of chief curator. In 2014, following Mario Béland's retirement, Daniel Drouin would become curator of all art from before 1900.

During the 2000s and 2010s the Musée has continued to present its collection of early art to the public through a variety of exhibitions—some permanent (*Québec City: The Art of a Colonial Capital* and *Tradition and Modernism in Québec*, 2000; *"Je me souviens": When Art Imagines History*, 2002), some thematic (*Le fil de l'art*, in partnership with the Ursulines of Québec, 2002; *Québec, une ville et ses artistes*, 2008; *Fine Arts in New France*, 2012; *The Fabulous Destiny of the Paintings of the Abbés Desjardins*, 2017) and some monographic (Louis-Philippe Hébert, 2001; Suzor-Coté, 2002; Antoine Plamondon, 2005; Napoléon Bourassa, 2011). As well as the major catalogues accompanying these events, the institution has also published *A History of Art in Québec: The Collection of the Musée national des beaux-arts du Québec* (2004), which includes fifty-four entries on works of art

from before 1900; *Eugène Hamel, peintre et dessinateur de Québec* (2007), a survey of the artist's life and work; *75 ans chrono : le Musée national des beaux-arts du Québec, 1933-2008* (2009), an illustrated account of the genesis and development of the Musée; and *Les tabernacles du Québec des XVIIe et XVIIIe siècles* (2016), a comprehensive study produced in collaboration with the Centre de conservation du Québec.

Since the creation of the Centre de conservation du Québec in 1979, the Musée has been able with its collaboration—but also that of the Canadian Conservation Institute, in Ottawa, and a number of private laboratories—to undertake the conservation of hundreds of early art objects. Despite considerable achievements in this realm over the past thirty-five years, however, there remain several dozen major works that owing to their condition simply do not "exist" for the public, since they cannot be presented in exhibitions nor even, in some cases, reproduced in publications. Moreover, the collection as a whole still includes 2,375 items whose creator is unknown or whose attribution is arbitrary, whose subject has not been identified or whose date of execution has not been established. There also remains the issue of the "orphan" works that have not been catalogued or are not accompanied by any form of documentation. This offers just a glimpse of the many problems associated with the inventorying and cataloguing of the collection, and the countless hours of research, analysis and documentation required to resolve them. The digitization of the province's collection is nevertheless providing an opportunity for some serious catching up in this regard, enabling the Musée's staff to refine or add a considerable amount of data to existing object files. Research undertaken as part of the digitization project has even resulted in some pleasant surprises and remarkable discoveries regarding attribution, identification and dating. In addition, the study of a wide range of documentary sources in preparation for different exhibitions and publications has led both to the acquisition of a number of outstanding works and to the rediscovery of key artifacts that were already part of the collection.

An Encyclopedic Collection of Québec Art from before 1900

The majority of the works in the Musée national des beaux-arts du Québec's collection of art from before 1900 are Québécois, and date for the most part from the 18th and 19th centuries. Among them are a number of exceptional pieces rightly considered to be pivotal elements—even masterpieces—of Québec and Canadian art. The great artists but also the principal movements, schools and families from before 1900 are all well represented. For instance, the institution is home to the largest collection of religious art and early sculpture in Canada, an extraordinary corpus of portraits reflecting the development of the genre in Québec, a substantial number of very fine landscapes (both paintings and photographs) and several major history paintings.

A good number of artists are represented in the collection by ten works or more. Among the sculptors are Louis Jobin (59), Jean-Baptiste Côté (33), Louis-Philippe Hébert (26), the Levasseur family (33), François Baillairgé (17), Charles-Olivier Dauphin (1807-1874) (12), Philippe Liébert (11), Henri Angers

(1870-1963) (10) and the Berlinguets—Louis-Thomas (1789-1863) and François-Xavier (10). Among the painters are Théophile Hamel (66), Joseph Légaré (44), Antoine Plamondon (40), Cornelius Krieghoff (33), Napoléon Bourassa (25), Jean-Baptiste Roy-Audy (25), Louis Dulongpré (21) and the miniaturist Gerome Fassio (circa 1789-1851) (15). The Musée national des beaux-arts du Québec is also the only Canadian museum to own a significant number of paintings by Eugène Hamel (43), Ludger Ruelland (1827-1896) (20), Antoine-Sébastien Falardeau (1822-1889) (19), Samuel Palmer (active in Québec City, Montréal and New York between 1834 and 1845) (15) and Joseph Dynes (1825-1897) (14).

In the realm of works on paper—drawings and watercolours—the statistics are even more impressive, owing largely to the mass acquisition of collections mentioned earlier. In this category, the Musée possesses at least fifteen works by numerous artists, including Napoléon Bourassa (334), Henri Julien (156), Eugène Hamel (118), Jobson Paradis (87), Théophile Hamel (67), Edmond-Joseph Massicotte (60), Edmond LeMoine (44), François Baillairgé (33), Ozias Leduc (30), James Pattison Cockburn (1779-1847) (26), Charles Huot (1855-1930) (20) and Horatio Walker (15). In the field of photography, numerous photographers or studios are represented by more than seventy-five items, including Louis-Prudent Vallée and Vallée & Labelle (607), Jules-Ernest Livernois (584), William Notman (363), Jules-Isaïe Benoît, *dit* Livernois (279), Ellisson & Co. (273), Livernois & Bienvenu (191), John Lewis Jones (128), Louis-Michel Picard (active in Québec City between 1864 and 1880) (87), James George Parks (85), Théodore Gastonguay or Castonguay (active in Québec City between 1861 and 1880) (81), Montminy & Cie (active in Québec City between 1891 and 1915) (80, before and after 1900) and Alexander Henderson (76). About a dozen silver workshops are represented by twenty-five works or more: Laurent Amiot (1764-1839) (128), Pierre Lespérance (1819-1882) (84), François Sasseville (1797-1864) (68), François Ranvoyzé (47), François Delagrave (1771-1843) (45), Robert Hendery (1814-1897) (35), George Savage (1767-1845) (32), Robert Cruickshank (circa 1748-1809) (29), Bohle & Hendery (active in Montréal between 1853 and 1856) (28), Salomon Marion (1782-1830) (27), Paul Morand (circa 1785-1854) (27) and James Godfrey Hanna (1780-1851) (26). And finally, in the furniture sector there are sixteen pieces attributed to members of the Levasseur family, while Philippe Liébert is the author of five.

No other art collection in Québec or Canada can claim to be the repository for such a large number of works by so many Québec artists, particularly those active in the old capital. To their creations must be added over a dozen paintings from the Desjardins collection, around ten altarpieces (tabernacle, altar or both) and a few preparatory sketches and monumental history paintings linked to projects for the interior decoration of Québec's parliament building. Today, this collection constitutes, for both Québec and Canada, a unique treasure that offers a comprehensive panorama of the history of Québec art from the early days of New France to 1900.

The Education of the Virgin with Pilgrims or Ex-voto of the Marquis de Tracy

1666

Oil on canvas, 227 × 194 cm

Sainte-Anne-de-Beaupré Shrine, in process of acquisition

Unidentified French painter

Active during the second half of the 17th century

After Peter Paul Rubens
Siegen, Germany, 1577 – Antwerp, Belgium, 1640

In Canada, belief in the divine intercession of Saint Anne, mother of the Virgin Mary, and her power as a miracle worker dates back to the colony's earliest days. A confraternity dedicated to the veneration of Saint Anne, initiated by Québec City's carpenters, was founded in 1657 at the church of Notre-Dame. The sanctuary at Côte-de-Beaupré was beginning to take form around the same time, with the construction of a first chapel, and it remains today the oldest centre of pilgrimage in the country. Several Québec parishes are named for Saint Anne, including those of La Pérade and La Pocatière. In 1666 the *Journal des Jésuites* noted that Alexandre de Prouville, Marquis de Tracy (circa 1596-1670), lieutenant general of the French forces in New France and a generous benefactor, had donated *The Education of the Virgin with Pilgrims* to the small community of Sainte-Anne-de-Beaupré, where it was placed as a large ex-voto over the high altar. Commissioned in France and executed by an unknown artist, the painting includes Tracy's armorial bearings. The military leader may have been giving thanks for his victories against the Iroquois, or, as some have suggested, for his survival of a perilous Atlantic crossing.[4] No hint of his motives appears in the painting, although such clues are present in many of Sainte-Anne-de-Beaupré's outstanding collection of ex-votos (FIG. 15).

Based on 17th-century engravings, the scene shows a central group borrowed from *The Education of the Virgin* by the Antwerp master Peter Paul Rubens. This masterpiece, painted in the early 1630s, had been widely disseminated in print form.[5] The two pilgrims with their staffs—long, metal-tipped walking sticks with water gourds attached to the top—are in poses seen often in prints associated with the many French confraternities that existed at the time.

Fig. 15
Unidentified French painter (active at the end of the 17th century)
Ex-voto of Pierre Le Moyne d'Iberville, circa 1696
Oil on canvas, 76 × 58 cm
Sainte-Anne-de-Beaupré Shrine, in process of acquisition

Presentation of the Child Jesus to God the Father by the Virgin Mary or Et Verbum caro factum est or And the Word Was Made Flesh

1676

Oil on canvas, 164 × 116 cm

Sainte-Anne-de-Beaupré Shrine, in process of acquisition

Claude François, *dit* Frère Luc
Amiens, France, 1614 – Paris, France, 1685

In 1670 the Récollets returned to Québec City and regained possession of their monastery (the future Hôpital général de Québec), which was in a very dilapidated state. The following year, the painter Claude François, *dit* Frère Luc, a member of the order who had trained in Paris under the master Simon Vouet (1590-1649), arrived in the colony—a most unusual trip in those days for an artist of such importance. During his fifteen-month stay in New France, Frère Luc would execute some of his finest works.

A few years later, intent on extending the iconographical program at the church of Sainte-Anne-de-Beaupré, Monsignor de Laval (1623-1708), the first bishop of Québec, invited Frère Luc, then back in France, to execute a pair of devotional paintings. The canvases *Saint Joachim and the Newborn Virgin Mary Receiving the Holy Spirit* (FIG. 16) and *Presentation of the Child Jesus to God the Father by the Virgin Mary*, delivered in 1677, were installed in side altars flanking the main altarpiece, thereby completing the cycle devoted to Saint Anne with pictures of her husband and daughter (see the entry on the *Ex-voto of the Marquis de Tracy*, p. 18).

In painting *Presentation of the Child Jesus to God the Father by the Virgin Mary*, Frère Luc was doing far more than creating an image of the Virgin and Child or of the Nativity. He was portraying a fundamental theological reality of Christianity: the accomplishment of the divine promise *Et Verbum caro factum est*—"And the Word was made flesh." Kneeling, her eyes raised toward heaven, the Virgin Mary, instrument of the mystery, presents the newborn Child to

God, symbolized by the light gleaming behind the clouds. There are no oxen, nor any sign of a donkey—no Joseph, no shepherds, no Magi. Represented by a dark interior, where the straw-filled manger serving as the baby's crib can just be glimpsed, the earthly world contrasts sharply with the luminous, brightly coloured figures associated with the heavenly realm. For these central players, Frère Luc employed the same palette that appears in another Virgin and Child he painted ten years earlier, now in the cathedral of Notre-Dame d'Amiens, in France.

Fig. 16
Claude François, *dit* Frère Luc
Saint Joachim and the Newborn Virgin Mary Receiving the Holy Spirit, 1676
Oil on canvas, 164 × 116 cm
Sainte-Anne-de-Beaupré Shrine, in process of acquisition

Saint Michael Slaying the Dragon

Between 1695 and 1705

Jacques Leblond de Latour

Bordeaux, France, 1671 – Baie-Saint-Paul, 1715

Butternut, polychromed and gilded, 161 × 98.8 × 56 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec made possible by a contribution from Les Amis du Musée national des beaux-arts du Québec (1974.256)

For several centuries the inhabitants of Québec's villages, the majority of which in the early 18th century comprised only a few hundred souls, gave most of their spare money to the parish church. The opulence of their place of worship was a matter of fierce competition between neighbouring parishes. For over two hundred and fifty years, the church of L'Ange-Gardien, at Côte-de-Beaupré, near Québec City, preserved and reused painted wood carvings that still today evoke the magnificence of a central altarpiece whose installation had begun in the late 17th century. Flanking a high altar gilded with gold leaf, executed by the Bordeaux-born Jacques Leblond de Latour, ornamental columns and two large in-the-round figures by the same artist stood on either side of a painting of the church's patron saint by the Récollet Claude François, *dit* Frère Luc. Leblond de Latour also carved this work's splendid frame.

Jacques Leblond de Latour came from a family of artists, his father having been one of the founders of Bordeaux's Académie royale de peinture et de sculpture. Aside from practising as a master carver, he painted and taught art before his departure for New France. His *Saint Michael* is striking for its harmonious proportions but also for all the many fine details of the wings and Roman-style cuirass, whose exquisite execution is highlighted by the gilding. The artist's particular source of inspiration is not known: there are dozens of similar figures of Saint Michael in France, including many finished with polychrome and gilt that date from the 17th and 18th centuries. In some the archangel is portrayed running the dragon through with a spear, in others he prepares to fight it with a sword, and in yet others he uses chains to subdue the half-man half-animal monster. Here, the position of the right hand suggests that the figure may once have been wielding a

lance. The other hand, often shown holding a shield or a set of scales, clasps a palm frond—a symbol of victory. The saint's doll-like, rather medieval-looking face[6] contrasts with the bulging eyes and sharp claws of the fire-breathing beast.

The restoration of the two statues (FIG. 17) from the Ange-Gardien ensemble, undertaken between 1996 and 2000, has reproduced the original polychrome and fine gold finish and revealed the works for what they are: true masterpieces of early Québec sculpture.

Fig. 17
Jacques Leblond de Latour
Saint Gabriel, between 1695 and 1705
Butternut, polychromed and gilded,
151 × 79.5 × 52 cm
MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec made possible by a contribution from Les Amis du Musée national des beaux-arts du Québec (1974.259)

Monstrance
1699-1700

Toussaint Testard
Made a master in 1682; died in France in 1716

Silver, 51 × 21 × 13 cm, 1,130 g   MNBAQ, purchase (1973.33)

Until the early 18th century, domestic and religious objects made of silver or gold in use in New France were imported from the mother country. The earliest reference to this monstrance dates from 1796, when it was in the church of Saint-Nicolas, a village on the south shore of the Saint Lawrence, near Québec City.

François-Gabriel Le Courtois (1763-1828)—a French priest who had refused to take the oath of allegiance to the Civil Constitution of the Clergy during the French Revolution and gone into exile in England, before immigrating to Canada in 1794—had recently acquired it for the sum of 282 livres,[7] but the circumstances are obscure. Was it one of the liturgical items brought by a fellow ecclesiastic also newly arrived from Europe, or had it belonged to another of Lower Canada's parishes or communities? Just how the monstrance by Paris silversmith Toussaint Testard arrived in the colony remains a mystery.

A monstrance is a liturgical vessel designed to display the consecrated host—the body of Christ—to the faithful during celebration of the Eucharist. In the example executed by Testard in 1699-1700, the glass lunette meant to hold the host is set in a sunburst with alternating straight and wavy rays, surmounted by a crucifix. The baluster stem, which features a series of knops and false knops decorated with acanthus leaves and cherubs' heads or gadroons, rises from the centre of a highly ornate oval foot.

Owing to its formal harmony and the beauty and refinement of its decoration, this masterpiece by a little-known French artist would inspire the colony's silversmiths throughout the 18th century and beyond (see the entry on François Ranvoyzé, p. 58).

A number of pieces bearing Toussaint Testard's mark ("a crowned fleur-de-lys, two pellets, over two Ts, and a man's head beneath")[8] have survived in Canada, including an *Altar Crucifix* (FIG. 18) given in 1706 to the church of Sainte-Anne-de-Beaupré by Pierre Le Moyne d'Iberville (1661-1706).[9]

Fig. 18
Toussaint Testard and Jean-Baptiste Loir
(made a master in 1689; died in France in 1716)
Altar Crucifix, between 1703 and 1706
Silver, 45.6 × 20.8 × 13.1 cm, 752 g
Sainte-Anne-de-Beaupré Shrine, in process
of acquisition

Reliquary Statuette
of the Virgin Mary
Between 1730 and 1760

Attributed to Paul Jourdain,
dit Labrosse
Montréal, 1697 – Montréal, 1769

Basswood, pine, metal, paper,
ink, wax, glass and human bone,
49 × 16.5 × 11.5 cm (statuette),
10 × 19.5 × 16 cm (base)

MNBAQ, purchase (1955.571)

The devotion to saints and their relics was common practice in the Catholic Church in Canada from its earliest days. For centuries, relics played a major role in the consecration of the altar in churches and chapels. The Sacred Heart altarpiece in Québec City's Ursuline Chapel, which still includes a large ensemble of reliquaries dating from the 18th and 19th centuries, gives an idea of what most of Québec's houses of worship once looked like.

This reliquary statuette comes from the church of Saint-Louis-de-Terrebonne. The Virgin stands on a base that contains a fragment of bone identified with the inscription "simplicius m" and authenticated by the seal of Monsignor Jean-Jacques Lartigue (1777-1840), who in 1821 became auxiliary bishop of Québec and as such responsible for the district of Montréal, which at that time included Terrebonne. In the early 1970s the present parish church still possessed a collection of relics.[10] At least two Christian martyrs, from the 2nd and 4th centuries, bore the name Simplicius, as well as a pope who reigned during the 5th century.

At the time it was acquired the statuette was identified as being by the Montrealer Paul Jourdain, *dit* Labrosse, and the attribution remains valid today. Between 1730 and 1760 this artist worked in several villages on the island of Montréal and in the surrounding area. His figures sculpted in the round characteristically display both rigidity and grace. Here, for example, there is a stiffness to the Virgin's pose that can also be seen in the *Christ on the Cross* (FIG. 19) once belonging to the Hôpital général de Montréal, which is also attributed to Jourdain, *dit* Labrosse. On the other hand, the skilfully rendered drapery and the beauty of some of the anatomical details are reminiscent of his *Virgin and Child* (1749), another

reliquary now in the collection of the National Gallery of Canada. The Québec City Virgin was stripped of its original finish in 1956—a common museological practice at the time that would never be considered today. Although in black and white, photographs taken when the work was purchased in 1955, kept at the Bibliothèque et Archives nationales du Québec, give some idea of the original polychrome and gilt surface. One can just imagine the work in situ, dazzling the eye above one of the side altars of the little church of Terrebonne. Built in the mid-1730s, it was demolished in 1879 after the present church was erected.

Fig. 19
Attributed to Paul Jourdain, *dit* Labrosse
Christ on the Cross, between 1725 and 1769
Polychromed basswood, pine, 90 × 71 × 14 cm
(corpus), 127 × 79 × 17 cm (cross)
MNBAQ, purchase. Conservation treatment by the
Centre de conservation du Québec (1954.242)

Left Side Tabernacle Formerly in the Church of Sainte-Anne-de-Beaupré

Before 1740

Painted (monochrome) and
gilded pine and basswood,
158 × 159 × 48 cm

Sainte-Anne-de-Beaupré Shrine,
in process of acquisition

Circle of Noël Levasseur

Québec City, 1680 – Québec City, 1740

The tabernacle, a cabinet designed to contain the consecrated host, is one of the most important sacred objects in the Roman Catholic liturgy. It is generally divided into three superimposed sections: a lower tiered level, a middle zone composed of columns, and an upper "crown." Vertically, the central section of the tabernacle fulfills three functions by providing a place to store the Eucharist, a cupboard for the monstrance, and a display niche.[11]

This piece of liturgical furniture made of pine and basswood, originally from Sainte-Anne-de-Beaupré, is one of forty-four complete tabernacles created in New France that have come down to us. Before the taking of Québec City in 1759, there were several hundred such objects in New France. This example is one of seven tabernacles by Noël Levasseur and his circle to have survived.[12] Levasseur was a member of a dynasty of carpenters and woodcarvers recorded in the colony from the 1650s and active throughout the 18th century. Once believed to be the work

of Charles Vézina (1685-1755), the tabernacle has been reattributed as the result of more exhaustive study. Noël Levasseur's approach is evident in the design and carving of the foliated scrolls, elbowed-reed friezes (*joncs coudés*) and acanthus shoots ornamenting the predellas—the facades of the tiers—as well as in several other plant motifs that would also be employed by his sons, François-Noël (1703-1794) and Jean-Baptiste-Antoine (1717-1775), during the 1740s. The nine floral bouquet reliefs and six small columns with perfectly executed Corinthian capitals that adorn the colonnaded level clearly reflect the skill of a consummate master carver and are comparable to other examples of Noël Levasseur's work. The theme of the Lamb and the Seven Seals is the source of the decoration on the door to the area used to store the Eucharist. Also notable are the two pots of flowers flanking the gadrooned crown, entirely unique in the history of early Québec sculpture.
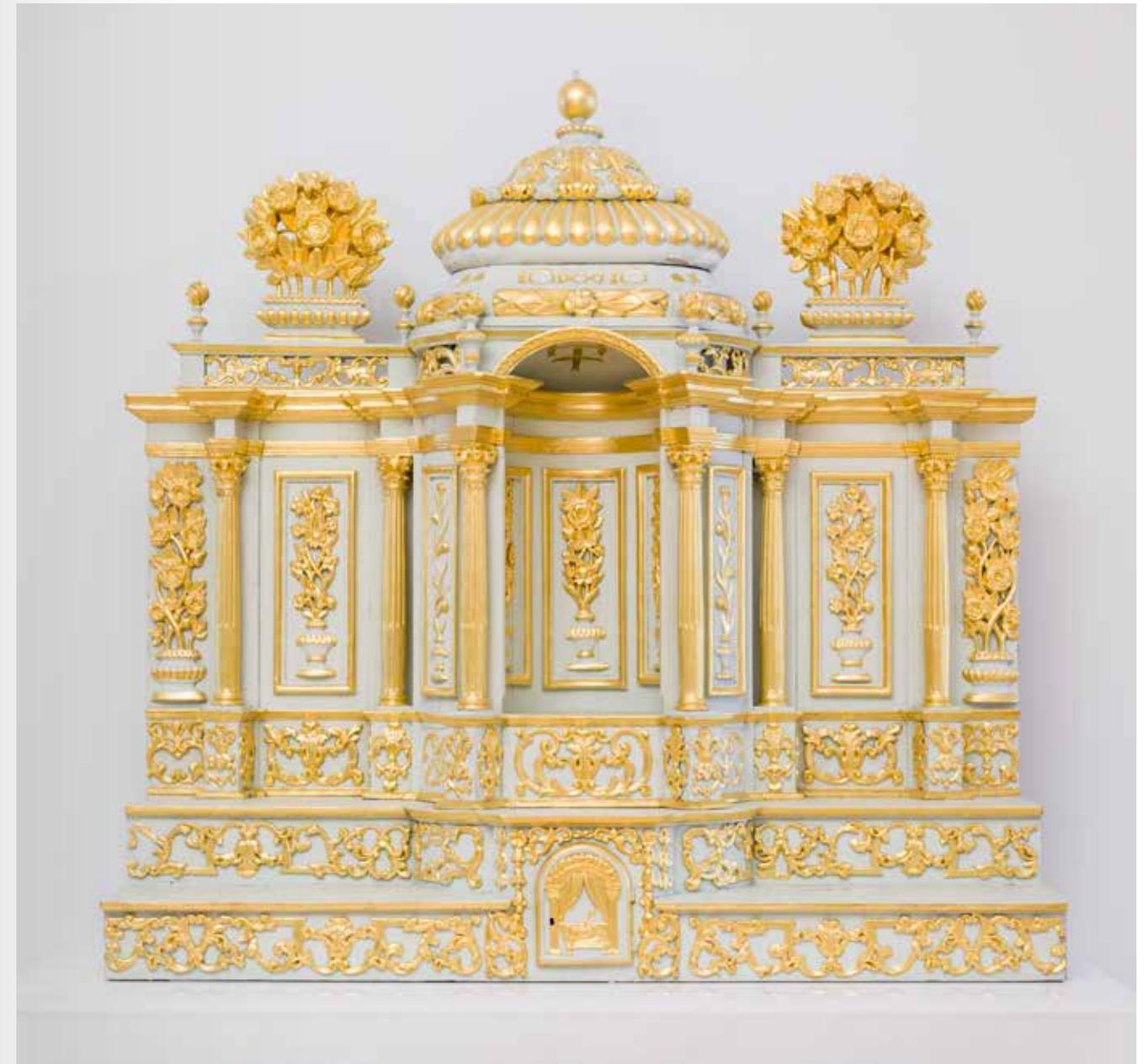
Christle on the Cross

Circa 1750

Polychromed and gilded
black walnut with metal nails,
50.7 × 30.7 × 9.6 cm

MNBAQ, gift of Maurice Dubois.
Conservation treatment by
the Centre de conservation du
Québec (2000.226)

Attributed to Pierre-Noël Levasseur

Québec City, 1690 – Québec City, 1770

This superb figure of *Christ on the Cross*,[13] once part of a crucifix, was carved out of walnut, a type of wood used frequently for sculpture in New France. Only a single additional paint layer covers the original oil polychrome that was applied directly to the wood. The finish suggests that the figure was likely from a crucifix intended for domestic use.

The baroque-style carving, which conforms to the canons of classical beauty, is technically extremely accomplished. The corpus, covered with a simple loincloth supported by a cord, reflects a thorough knowledge of the proportions and anatomy of the human body, but also—in the supple and natural *contrapposto* pose of the tortured figure—a brilliant sense of movement. Turned beseechingly toward heaven, the face is most expressive: the wide eyes, curling hair and beard are striking in their realism, and the half-open mouth even offers a glimpse of teeth and tongue. Images of Christ crucified but still alive, head raised and eyes open, were very common during the 19th century. The refinement of this particular figure echoes that of a number of ivory or silver altar crucifixes imported from France during the French regime.

This *Christ on the Cross* was carved by the same artist as three altar crucifixes made of basswood, including the one from Neuville (FIG. 20). These works, which are all the same size, are attributed to the most famous sculptor working in New France, Pierre-Noël Levasseur. Part of a popular cult that was extremely widespread in the first half of the 18th century, such crucifixes were undoubtedly inspired by images that circulated widely during this period, and it is known that in executing his works Levasseur occasionally used French engravings as models.

Born and trained in Québec City, where his practice was largely based, Pierre-Noël Levasseur is considered both

one of the greatest artists of his time and a key member of the dynasty of carpenters and woodcarvers that would dominate artistic production in the colony for more than a century. Within the Levasseur clan, Pierre-Noël was recognized as the principal statue maker, an artist of great technical skill and sensibility. His exquisitely executed reliefs and freestanding sculptures reflect a degree of talent and originality that make them masterworks of early Québec sculpture. Two characteristic features of his art, power and expressivity, are vividly embodied in the *Christ on the Cross* belonging to the Musée national des beaux-arts du Québec.

Fig. 20
Attributed to Pierre-Noël Levasseur
Altar Crucifix, 1725
Basswood, 43.5 × 29.3 × 7.5 cm (corpus),
141.4 × 52.2 × 31 cm (cross)
MNBAQ, purchased in 1928 (1934.566)

Gaspard-Joseph Chaussegros de Léry the Younger

1751-1752

Oil on canvas, 80.8 × 64.9 cm   MNBAQ, purchase (1967.101)

Unidentified French painter

The work of an art historian is often akin to that of a detective. Between the 1880s and the 1930s, there was a commemorative upsurge throughout Québec and Canada: considerable effort was devoted during this period to constructing a historical memory, in part by assembling an image bank of national heroes. The great engineer and architect Gaspard-Joseph Chaussegros the Elder (1682-1756) was one of the pivotal figures of New France, and it seemed imperative to give him a face. This goal would be achieved in the year of Canada's Confederation, with the publication of a book that included a series of engravings of members of the Chaussegros de Léry family.[14]

A hundred years later a pair of portraits dating from the mid-18th century, kept by a descendant, entered the Musée's collection. Over-hasty research can sometimes result in errors that it takes years, even decades, to correct. Based on information provided in the 1867 book, it was decided when the works were acquired that the female portrait (FIG. 21) was a picture of Madame Gaspard-Joseph Chaussegros de Léry the Elder, née Marie-Renée Legardeur de Beauvais (1697-1743), and that the male portrait featured Gaspard-Joseph Chaussegros de Léry the Younger (1721-1797)—an engineer who had, like his father, been awarded the cross of Saint-Louis. Then, in the 1990s, there was a turnabout: based on quite tenuous evidence that nevertheless convinced experts in the history of New France, the male portrait was redetermined to be that of the father.

Oddly, these attempts at identification had completely ignored two fundamental aspects of portraiture's codes of representation: the age of the models and their clothes. Chaussegros de Léry the Younger had just turned thirty

when he visited France in 1751-1752, while his father was close to seventy. The son's future wife was only fifteen when they married in 1753, and her mother-in-law had died a decade earlier. Furthermore, fur-trimmed red velvet garments like those worn by both sitters can be seen in numerous portraits of members of the nobility and the bourgeoisie painted in France during the late 1740s and early 1750s. These considerations cast fresh light on the two paintings belonging to the Musée national des beaux-arts du Québec, obliging us to reassign the male portrait its original title and to provide the female portrait with a new one.

Fig. 21
Unidentified Canadian painter
Madame Gaspard-Joseph Chaussegros de Léry the Younger, née Louise Martel de Brouage, circa 1755
Oil on canvas, 81.2 × 65.3 cm
MNBAQ, purchase (1967.100)

A View of the Inside of the Jesuits' Church

1761

Etching, 35.7 × 51.4 cm (cropped
sheet), 32.4 × 51.4 cm (image)

MNBAQ, purchase (1954.123)

Anthony Walker
Thirsk, England, 1726 – London, England, 1765

After

Richard Short

Born in England and active in Québec City
between 1759 and 1761

Immediately following the Battle of the Plains of Abraham of 1759, which saw the victory of the British army led by General James Wolfe (1727-1759) over the French forces under Montcalm (1712-1759), British officers garrisoned in Québec City began illustrating the region. A number of the drawings produced under these circumstances constitute the oldest surviving images of certain sites in Québec City and its environs.

In 1760 the London publisher Thomas Jefferys (circa 1719-1771) produced a series of prints entitled *Six Elegant Views of the Most Remarkable Places in the River and Gulph of St. Lawrence*, engraved after drawings by Captain Hervey Smyth, one of Wolfe's aides-de-camp. Executed by first-rate engravers—including Paul Sandby (1731-1809), a founding member of London's Royal Academy—this very fine set of prints depicts the deployment of the British fleet on the coast of Canada and along the Saint Lawrence River in 1758 and 1759, while also offering a topographically accurate view of the territory. Among the pictures is one portraying the failed attack of July 1759 against French troops positioned at the top of Montmorency Falls (**FIG. 22**). These images, produced in a large edition, were actually the first Canadian landscapes to be disseminated in the form of prints.

In 1761, encouraged by the success of the first series, Jefferys published another set of remarkable prints entitled *Twelve Views of the Principal Buildings in Quebec* and based on drawings commissioned by Vice-Admiral Charles Saunders (1715-1775) from naval officer Richard Short during the siege of Québec City. It consists of a rather macabre tour of the city that illustrates the ruins

of the principal civil and religious buildings in the French colony's former capital. Nothing has been discovered to date about the artistic training of either Smyth or Short. However, most of the British army officers entrusted with the task of illustrating the topography of the Empire's new possessions had received basic training in drawing at the Royal Military Academy in Woolwich, on the outskirts of London.[15]

Fig. 22
William Elliot (Hampton Court, England,
1727 – London, England, 1766), after Hervey Smyth
(England, 1734 – England, 1811)
*View of the Fall or Sault Montmorency and the
Attack on the French Retrenchments, near Beauport,
by General Wolfe*, 1760
Etching and burin, 46.3 × 62.8 cm (sheet),
36.4 × 53 cm (plate mark), 33.4 × 51.7 cm (image)
MNBAQ, gift of the Archives de la province
de Québec (1967.214)

A View of the Inside of the Jesuits Church.   Vue de l'Intérieur de l'Eglise des Jesuites.
Drawn on the Spott by Richard Short.   Engraved by Anthony Walker.

Chalice

1766

Silver and vermeil, 27.3 cm
(height) × 14.3 cm (diameter),
660 g

MNBAQ, purchase (1973.32.01)

Ignace-François Delezenne

Lille, France, 1718 – Baie-du-Febvre, 1790

Born in France in the Lille region, Ignace-François Delezenne was likely a member of one of the Delezenne families from the village of Templeuve-en-Pévèle who in April 1709 publicly renounced Roman Catholicism to "live and die in the reformed religion."[16] The circumstances surrounding the young man's departure for New France in 1740 are not known.[17] His initial attempt to open a workshop in Québec City failed, as the market was already monopolized by Paul Lambert, *dit* Saint-Paul (1691-1749), a craftsman from Arras who had arrived in the capital around 1728 and become the colony's first silversmith to make a living from his trade. Delezenne consequently moved to Montréal, where the Church became his most important client. His business prospered, and in 1748 he married. It was undoubtedly the death of Lambert, *dit* Saint-Paul that prompted him to once again try his luck in Québec City. In 1752 he set up shop on Côte de la Montagne and, with the encouragement of Intendant Bigot (1703-1778), added to his other business activities the manufacture of silver items for trade with Aboriginal people. His house was bombarded and destroyed in 1759 during the siege of Québec City, but he resumed his practice after the Conquest, taking on the young François Ranvoyzé (1739-1819) as an apprentice and continuing to cater to a clientele drawn from the local bourgeoisie (FIG. 23) and the clergy. During the latter half of the 1770s Delezenne served for three years as director of the Saint-Maurice ironworks before moving to Trois-Rivières, where he was the city's first silversmith. He spent the last few years of his life on a farm in Baie-du-Febvre.

This chalice, executed by Delezenne in 1766, comes from the church of Saint-Nicolas. It entered the Musée's collection at the same time as eleven other pieces of early religious silver that with the exception of a monstrance imported from France (see the entry on Toussaint Testard, p. 24) were all made during the 18th and 19th centuries by silversmiths working in Québec City. Aside from Delezenne, these include Pierre Huguet, *dit* Latour (1749-1817), Laurent Amiot (1764-1839) and François

Sasseville (1797-1864). The items consist of a holy water stoup, a sanctuary lamp, an incense boat with its spoon, a censer, a pax, two cruet trays, two chalices with their patens, and two ciboriums. Delezenne's chalice, whose foot, knops and calyx are decorated with repeated geometrical motifs known as gadroons, is a fine example of formal innovation.

Fig. 23
Ignace-François Delezenne
Marriage Cup, between 1760 and 1790
Silver, 5.7 × 16.1 × 11.6 cm, 238 g
MNBAQ, purchase (1960.206)

Saint Augustine
Circa 1775

Attributed to François Baillairgé
Québec City, 1759 – Québec City, 1830

Gilded white pine,
182.8 × 57 × 48 cm

MNBAQ, purchase. Conservation
treatment by the Centre
de conservation du Québec
(1958.359)

If there is a single figure who may be said to have dominated art in the Province of Québec and Lower Canada between 1775 and 1825, it is François Baillairgé. The versatility of the Québec City artist, who was active as a draftsman, painter (FIG. 24), sculptor and architect, was particularly precious at the time, when needs were considerable and resources few. He began training as a boy under his father, Jean (1726-1805), also a sculptor, draftsman and architect, who had immigrated to New France from Poitiers in 1741. Aware of the young François's artistic promise, the authorities at the Séminaire de Québec arranged for him to study in Paris, where he remained from 1778 to 1781. During his long career, Baillairgé was best known as a sculptor, and the church interiors he executed—or what remains of them—offer eloquent testimony to his talent. Especially notable is the decoration of the church of Saint-Joachim, on the Côte-de-Beaupré, a crowning architectural and ornamental achievement with few parallels in Québec.

When this large statue of *Saint Augustine* entered the collection of the Musée du Québec in 1958, it was thought to represent Saint Ambroise and attributed to François-Noël Levasseur (1703-1794), a member of the famous dynasty of 18th-century Québec sculptors. The statue, which is missing two elements (a heart and a crook, once held in either hand), had been sold in 1826 by the Ursulines of Québec City to the church council of Sainte-Anne-de-la-Pocatière. It is not yet clear how the Ursulines came to own the work in the mid-1820s. This religious community follows the rule of Saint Augustine, and they also possess an early statuette of the saint, imported from France, that apparently served the creator of this large statue as a model. It is to the Ursulines themselves that we owe the skilful and delicate gilding, revealed when

the work was restored in the late 1980s. In our view, the aesthetic quality of this sculpture justifies an attribution to François Baillairgé rather than Levasseur, whose known freestanding figures are few and not of the same calibre. It may well be a youthful work executed by Baillairgé before he left to study in Europe. Among his later production, the *Saint Modeste* from L'Islet, the relief of Saint Ambroise (between 1813 and 1815) executed for the church of Loretteville and the statues in the church at Deschambault (between 1820 and 1824) are reminiscent of this *Saint Augustine*.

Fig. 24
François Baillairgé
Louis-Christophe-Hilarion Fromenteau,
between 1796 and 1802
Oil on canvas, 77 × 61.5 cm
MNBAQ, purchase. Conservation treatment by the
Centre de conservation du Québec (1976.195)

High Altar
of the Old Hôpital général de Montréal
1785-1788

Painted pine, walnut and basswood, with gilded and polychromed elements (original gilding beneath diverse finishes), 266.5 × 272 × 83 cm (tabernacle), 102.2 × 260.2 × 131.7 cm (tomb-shaped altar)

MNBAQ, gift of the Sisters of Charity (Grey Nuns) of Montréal. Conservation treatment by the Centre de conservation du Québec (2000.02)

Philippe Liébert
Nemours, France, 1733 – Montréal, 1804

Philippe Liébert arrived in New France in 1755 as a soldier. After the Conquest he chose to stay in the colony, where he began practising as a woodcarver. In 1760 he worked on the altar screen in the church of the village of L'Assomption. The following year he married Marie-Françoise Lenoir (1740-1818), daughter of a master joiner, and became related through her to the Montréal sculptor Antoine Cirier (1718-1798), who had a major influence on his decorative approach and with whom he collaborated on several projects. During the 20th century, the lack of research led to a number of works by Cirier being wrongly attributed to Liébert.

In 1775, short of contracts, Liébert joined the American forces fighting against the British for independence. His return to Canada (a British colony) around 1785 did not sit well with the civil and religious authorities. Nevertheless, the Grey Nuns, who ran Montréal's Hôpital général, welcomed him, and while working at the same time for other clients, the sculptor soon began executing a new high altar for the hospital's chapel.

Once installed, the tabernacle and altar, whose rococo ornamentation is tempered by a touch of neoclassicism, were widely admired by the congregation. Liébert would use the ensemble as the model for several other high altars he made subsequently with the help of apprentices. The tomb-shaped altar, a form introduced to the Montréal region by Liébert, would inspire several generations of sculptors.

In 2000, to ensure its preservation for posterity, the Grey Nuns gifted the *High Altar of the Old Hôpital général de Montréal* to the Musée du Québec, which immediately scheduled it for conservation. The restoration of this iconic example of late 18th-century Québec sculpture to its condition prior to 1830, when the central niche of the tabernacle was enlarged, has so far required almost 8,000 hours of work, spread over a period of twelve years (2002-2014), and the intervention of some fifteen conservators. It is the largest restoration project involving a single heritage object ever undertaken by the Centre de conservation du Québec. The piece, now covered with a coat of white paint, is currently at the stage preceding application of the gold leaf (FIG. 25). The Musée national des beaux-arts du Québec plans to embark on this onerous task and reapplication of the altar's faux-marble finish (FIG. 26) in the near future.

Fig. 25
Partially gilded head of a cherub on the altar

Fig. 26
Section stripped to reveal the altar's original faux-marble finish

40

The Saint Lawrence River Seen from Québec City's Upper Town

Between 1785 and 1796

Watercolour on laid paper, 38.4 × 54.5 cm

MNBAQ, purchased with a grant from the Department of Canadian Heritage under the Cultural Property Export and Import Act (2003.274)

Benjamin Fisher

England, 1753 – Portsmouth, England, 1814

This watercolour was found in 2003 in a cellar of Oxford's Balliol College, in England. Carefully wrapped along with a number of others, it had lain forgotten in a pile of old documents for over a century. Discovery of the series, which caused something of a stir in Canada, trained the spotlight on a figure about whom art history had hitherto had little to say. Major-General Benjamin Fisher, an officer in the British army's Royal Engineers stationed in Lower and Upper Canada, came from a family of artists. Like his younger brother George Bulteel (1764-1834),[18] Fisher studied draftsmanship at the Royal Military Academy in Woolwich under Paul Sandby (1731-1809), and he and his brother were both exhibitors at London's Royal Academy of Arts in 1780 and 1781.

Fisher's works perfectly illustrate the defining features of the topographical landscape—an accurate representation of a particular, identifiable site. The topographical artist intends the spectator to recognize the place depicted.[19] Here, for instance, from an elevated position at the northern end of what is now Dufferin Terrace, Fisher offers a scale drawing of the magnificent view stretching towards the northwest, for which Québec City is justly famous: aside from the Saint Lawrence River, it encompasses, in the distance, the ancient Laurentian Mountains, the western extremity of Île d'Orléans and Pointe De Lévy. In the left foreground the artist has pictured the old bishop's palace, partially destroyed during the bombardments of 1759 and used as of 1792 as the seat of the Legislative

Assembly of Lower Canada. Just in front of it are four figures whose tiny scale accentuates the sublime character of the panorama. The other buildings follow a diagonal line that corresponds to the slope of Côte de la Montagne. Rising between the housetops and the trees can be seen the masts of two ships anchored in the harbour. The creation of exquisite drawings of this type marked the birth of a new genre in Canada: the art of the landscape. The work is one of a series of thirteen views depicting Québec City and its environs, Montréal (FIG. 27), Niagara and the West Indies.[20]

Fig. 27
Benjamin Fisher
Montréal Seen from Saint Helen's Island,
between 1785 and 1796
Watercolour on laid paper, 38.3 × 55.5 cm
MNBAQ, purchased with a grant from the Department of Canadian Heritage under the Cultural Property Export and Import Act (2003.276)

François Ranvoyzé and Madame François Ranvoyzé, née Marie-Vénérande Pellerin

Circa 1790

Oil on canvas, 66.4 × 54 cm and 66 × 54 cm

MNBAQ, gift of Louis Z. Rousseau. Conservation treatment by the Centre de conservation du Québec (1998.19 and 1998.20)

Louis-Chrétien de Heer

Bouxwiller, France, 1760 – Montréal, before 1808

Between 1780 and 1800, the population of the Province of Québec and Lower Canada was growing exponentially, in both urban and rural areas. The upper class, concentrated in the colony's main centres, was composed of the old francophone landed aristocracy—the seigneurs—together with wealthy anglophone immigrants, the political, military and religious elite, and a bourgeoisie made up of people from the business world and the liberal professions. To consolidate one's social standing, it was considered desirable to receive guests in luxuriously furnished rooms adorned with images of the master and mistress of the house. During this period, however, few of the country's painters practised portraiture. There was the versatile François Baillairgé (1759-1830), who found time despite his many commissions to make a number of portraits. Later, during the 1790s, the French-born Louis Dulongpré (1754-1843) attracted hundreds of clients in the Montréal region. Another possibility was Louis-Chrétien de Heer, originally from Alsace, who divided his time between Montréal and Québec City, according to the contracts he received. Taking advantage of the appearance of the first newspapers, De Heer advertised his talents as a painter in oil and watercolour, a gilder and a drawing teacher.

François Ranvoyzé (1739-1819) was unquestionably one of the most successful silversmiths of his generation. For several decades he ran a workshop on Côte de la Montagne, in Québec City, not far from the establishment of his main competitor, Laurent Amiot (1764-1839). Dozens of Québec churches and numerous Canadian museums now possess items of silver created by this talented and innovative artist. Ranvoyzé married Vénérande Pellerin (1751-1816) in 1771. When De Heer painted the couple, they had already "arrived" socially and were well respected by their fellow citizens. They were parents to a large family, and their sons studied at the Petit Séminaire de Québec. The portraits, which show the couple in their mature years, have been rapidly sketched and the details are treated with an economy that betrays the artist's lack of formal training. But at the time, it was resemblance that counted. Despite the artist's simplification, the sitters' prosperous circumstances are reflected in various features of their elaborate garments. Madame Ranvoyzé wears a dress of salmon pink taffeta and a voluminous tulle bonnet trimmed with lace, while her shoulders and bust are modestly enveloped in a fichu. As well as a powdered wig, the silversmith wears a shirt with lace jabot and cuffs, and a striped silk waistcoat whose broad lapels overlay his wool frock coat.

44
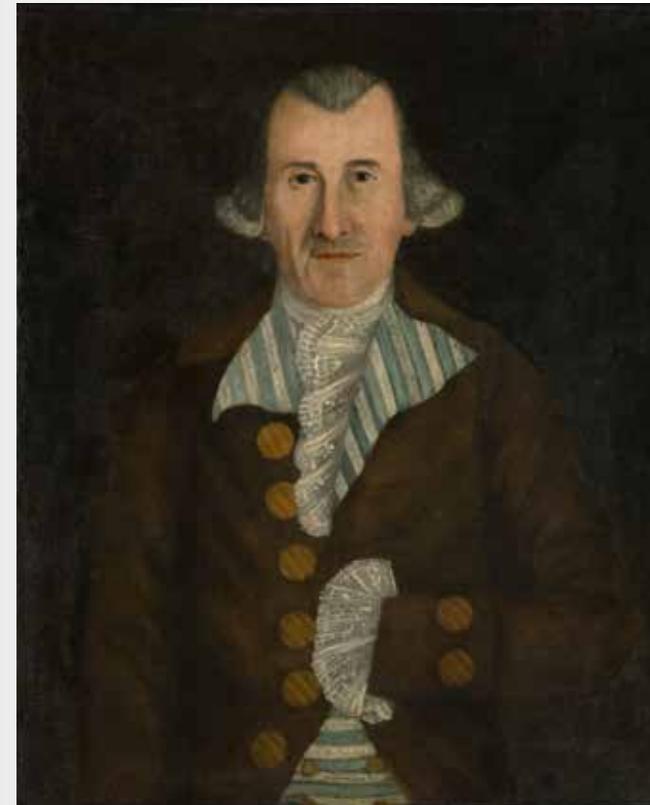
Saint Martin Sharing His Cloak with a Beggar

Probably 1791

Polychromed pine,
269.2 × 179.2 × 7.8 cm

MNBAQ, purchase. Conservation
treatment by the Centre
de conservation du Québec
(1970.63)

Attributed to François Guernon, *dit* Belleville

Paris, France, 1740 – Saint-Jacques, 1817

The polychrome relief entitled *Saint Martin Sharing His Cloak with a Beggar* was the centrepiece of the exhibition *Restauration en sculpture ancienne*, held at the Musée du Québec in 1994. The varnish that had given the late 18th-century work a brownish patina was removed for the occasion, revealing its true palette to a contemporary public.[21] The work's brilliant colours and impressive size have been arousing admiration and interest ever since.

Executed for the church of Saint-Martin de l'île Jésus, the relief painting illustrates an episode in the life of Saint Martin of Tours (316? -397). According to hagiography, Martin led an exemplary life even as a young legionnaire in the Roman army, not yet fully instructed in the Christian faith: while stationed in Amiens in 337, he cut his cloak in half to share with a beggar. This gesture of compassion and support fuelled Christian fervour for centuries, and its author was extolled as an example of "active charity toward all human victims."[22]

When the piece was commissioned, no theme could have been better calculated to appeal to the faithful. At a point in Québec history that was marked by a "waning of faith"[23] and a falling off of religious practice, the work offered an inspiring and accessible image: that of a man who, though not fully conversant with the principles of Christianity and no miracle worker, was nonetheless capable of embodying goodness and bearing witness to the divine on earth.

Probably executed in 1791, the carved scene portraying the patron saint of the parish was in all likelihood originally installed in the centre of its newly erected church's altarpiece.[24] The later addition of two side paintings by François Malepart de Beaucourt (1740-1794), whose iconography also focuses on the intercession of saints on behalf of believers,[25] would have resulted in a harmonious ensemble. Philippe Liébert (1733-1804) was the main carver listed in the parish account book for the period and, moreover, the relief painting is not signed. Nevertheless, similarities of design, materials and technique between this work and comparable ones produced by François Guernon, *dit* Belleville for the Calvary at Oka fully justify the attribution to him of *Saint Martin Sharing His Cloak with a Beggar*.[26]

Saint Anthony of Padua Raising a Man from the Dead to Establish His Parents' Innocence
1794

Oil on canvas, 322 × 225 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1970.68)

François Malepart de Beaucourt
La Prairie, 1740 – Montréal, 1794

After an unidentified European painter

François Malepart de Beaucourt was born in La Prairie, a village in the Montérégie region. His father, a French soldier who had arrived in the country in 1720, left the army after François's birth and settled in Québec City, where he became a professional painter and passed on the fundamentals of his art to his son. Following the Conquest, François left to study in Bordeaux, becoming the first Canadian to receive academic training as an artist. He was made a member of the Académie de peinture, de sculpture et d'architecture civile et navale of Bordeaux in 1784.[27] A period of travel that took him to the West Indies ended in 1792, when he finally settled in Montréal. There he received a number of commissions from the clergy and private citizens (FIG. 28). In 1793-1794 he executed two large canvases for the church of Saint-Martin de l'île Jésus, one of which was *Saint Anthony of Padua Raising a Man from the Dead to Establish His Parents' Innocence*. He was paid a little over 700 *livres* for each, including the gilded frames.

The veneration of Saint Anthony was widespread in New France and Lower Canada, as witness the villages (Saint-Antoine-de-Tilly, Saint-Antoine-sur-Richelieu) and churches (in Baie-du-Febvre, Lavaltrie, Longueuil and Louiseville) named in his honour. The priest of Saint-Martin gave Beaucourt the extremely specific commission of executing a painting illustrating one of the more unusual of the many miracles attributed to the Portuguese-born saint: the exoneration of his parents, who had been wrongly accused of murder.[28] The artist evidently worked from engravings, but the picture he used as his model has yet to be identified. His image of Saint Anthony of Padua was itself taken as the basis for at least seven other versions by painters who include

Louis Dulongpré (1754-1843), Jean-Baptiste Roy-Audy (1778-probably 1846) and Yves Tessier (1800-1847).

Saved from the fire that destroyed the church in 1942, Beaucourt's painting would suffer a number of vicissitudes before finally arriving at the Musée du Québec in 1966.[29] This major work from the late 18th century, recently restored, was the first large religious painting by this artist to enter a Canadian museum collection.

Fig. 28
François Malepart de Beaucourt
Madame Eustache Trottier Desrivières Beaubien, née Marguerite Malhiot, 1793
Oil on canvas, 79.5 × 63.5 cm
MNBAQ, purchase (1956.298)

Waterfall on the Sault à la Puce River

Circa 1799

Watercolour on wove paper
mounted on laid paper,
21.5 × 32.2 cm

MNBAQ, gift of Madeleine Landry
(2005.2523)

George Heriot

Haddington, Scotland, 1759 – London,
England, 1839

This splendid view of one of the most spectacular spots in the countryside surrounding Québec City is by George Heriot, a British army officer stationed in Upper and Lower Canada almost without interruption between 1792 and 1816. Like Benjamin Fisher before him, Heriot received his artistic training at the Royal Military Academy in Woolwich, which was also attended by several other British soldiers active as topographical painters. Heriot was one of the most important artists of his generation to have applied the notion of the Picturesque to representation of the Canadian landscape.

As well as producing a large body of drawings, many of which were disseminated in the form of engravings (FIG. 29), Heriot left written accounts of his Canadian travels. In a book published in 1807, he offers a charmingly poetic description of the topography of the falls on the Sault à la Puce River, in the parish of Château-Richer on the Côte-de-Beaupré, noting the effects of the sun's rays on the foaming water and the contrast with the verdure of the surrounding forest.[30] Heriot seems to have been particularly drawn to the area, visiting it on many occasions and executing the different views of the site now to be found in numerous Canadian collections. Library and Archives Canada owns one, a very fine watercolour entitled *Cataract of the River La Puce*, also executed around 1799, which it acquired from the leading English collector of Canadiana, Peter Winkworth (1929-2005). The Musée national des beaux-arts du Québec work also once belonged to Winkworth, and the two images can be seen as pendants.

Following the Conquest and throughout the 19th century, tributaries of the Saint Lawrence and especially the various waterfalls in the environs of Québec City were popular destinations for nature lovers and for hunting and fishing enthusiasts, like those illustrated in Heriot's landscape. But these sites also attracted many painters, watercolourists and, later, photographers in search of the Sublime.

Fig. 29
Joseph Constantine Stadler (born in Germany,
active in London, England, between 1780
and 1812), after George Heriot
*View of the City of Québec from the North
Banks of the Saint Charles*, 1805
Aquatint highlighted with watercolour,
37.5 × 53.7 cm (sheet), 31.2 × 49.3 cm (image)
MNBAQ, gift of Réjean Cantin (2014.123)

Sugar Bowl with the Coat of Arms of the Chaussegros de Léry Family
Circa 1800

Silver, 11.3 × 23.6 × 10.8 cm, 318 g

MNBAQ, gift of Claire Paradis-Bertrand (2003.312)

Laurent Amiot
Québec City, 1764 – Québec City, 1839

After receiving initial training as a silversmith from his brother, Jean-Nicolas (1750-1821), Laurent Amiot—like the painter and sculptor François Baillairgé (1759-1830) before him—was given the opportunity to continue his art education in Paris. He studied there from 1782 to 1787, under the supervision of the Séminaire de Québec. On his return to Québec City he opened a workshop in the Upper Town, on Côte de la Montagne, near the premises of his main rival, François Ranvoyzé (1739-1819). By means of the apprenticeship system, which continued to provide the colony's only form of professional training, Amiot transmitted his knowledge to a new generation of silversmiths that included François Sasseville (1797-1864) and Pierre Lespérance (1819-1882). Sasseville would take over Amiot's workshop after his death.

During this period, the Church was by far the most important patron for Québec silversmiths. Nevertheless, every member of the elite and the bourgeoisie possessed a set of silver cutlery and a selection of dishes and utensils, augmented in the case of the most wealthy by multi-piece services for grand occasions. Amiot, who was familiar with all the latest styles, made every effort to meet the needs of a clientele with increasingly sophisticated tastes. This sugar bowl, which forms a pair with a matching creamer (FIG. 30), bears the coat of arms of the illustrious Chaussegros de Léry family. In service to the kings of France prior to the Conquest, several of its members later pledged allegiance to the British crown. The simple curved forms of the handles and bodies of these two vessels reflect the Adam style, fashionable during the reign of

England's King George III (1738-1820). The coat of arms is composed of three elements: a nine-pointed coronet surmounted by nine pearls; armorial bearings (*Azure a boot spurred above a bar abaised embattled, on a chief Argent three mullets Azure*); [31] and a scroll bearing the Latin inscription *Rectus ubique*, which means "upright, everywhere." The boot is a reference to the brilliant military careers of the Chaussegros de Lérys in North America, while the embattlements symbolize the contributions of the family's engineers to the fortifications of New France. The nine pearls on the coronet indicate the rank of earl. François-Joseph (1754-1824), who was born in Québec City but died in France after spending his life as a military officer in Europe, was the only Chaussegros de Léry to have been ennobled. It is still not known which member of the celebrated family commissioned the silver service to which these pieces belonged, of which two others are kept at the National Gallery of Canada.

Fig. 30
Laurent Amiot
Creamer with the Coat of Arms of the Chaussegros de Léry Family, circa 1800
Silver, 11.5 × 14.3 × 7.5 cm, 222 g
MNBAQ, gift of Claire Paradis-Bertrand (2003.313)

Pierre-Amable De Bonne and Madame Pierre-Amable De Bonne, née Louise-Élizabeth Marcoux

1808

Oil on canvas, 82 × 67 cm
and 82 × 66.5 cm

MNBAQ, gift of Guy Marcoux
(1991.113 and 1996.97)

William Berczy

Wallerstein, Germany, 1744 – New York,
New York, United States, 1813

In 1805 the lawyer, judge and politician Pierre-Amable De Bonne (1758-1816) married for the second time. His new wife, Louise-Élizabeth Marcoux (1782-1848), was only twenty-three.[32] William Berczy executed these paintings of the couple during a one-year stay in Québec City that began in July 1808 and that also gave rise to a number of other commissions, including the famous portrait of the Woolsey family. The painter's many letters to his wife provide detailed information about the circumstances surrounding the execution of the De Bonne pictures.

The terms of the agreement were reached on September 3, 1808, during a meeting between the artist and De Bonne at the latter's estate of La Canardière, in Beauport: Berczy was to execute two life-size oil portraits and two miniature copies. Given the size of the paintings designed to "enhance the decoration of the with-drawing room," the subjects were to be represented half-length with both hands showing (for which there was a supplementary charge). The artist's eldest son, William Bent, was to assist him. Returning to his client's home on September 21, Berczy stayed there for eight days. The following November 21 he duly delivered the works to the Château de La Canardière. Executed with remarkable rapidity, the portraits were judged by their models to be extremely good likenesses.

Pierre-Amable De Bonne and his wife are both shown in a three-quarter view against a neutral ground, seated in a chair of neoclassical design. The poses are almost identical, with the man facing right and the woman left. De Bonne holds a book in his right hand—*De l'esprit des lois* by the famous French Enlightenment thinker Montesquieu (1689-1755). Louise-Élizabeth Marcoux, with her high-waisted dress and curled coiffure adorned with a tiara, is dressed in the height of Empire fashion. On the index finger of her right hand perches a small yellow bird, possibly a canary, an attribute rarely seen in portraits of the period. The miniatures, designed as items of jewellery

and exquisitely made, are bust-length copies minus the accessories (FIG. 31-32).

The four works commissioned by De Bonne form an outstanding group in the oeuvre of William Berczy, Canada's leading portraitist of the time. The two paintings are among the very few life-size oil portraits by him to have survived. In addition, miniatures painted in Canada by artists born in Germany are extremely rare. For both historical and aesthetic reasons, then, the ensemble can be seen as an invaluable part of Québec's heritage.

Fig. 31
William Berczy, in collaboration
with his son, William Bent Berczy
(London, England, 1791 – Sainte-
Mélanie, 1873)
*Pendant with a Portrait of Madame
Pierre-Amable De Bonne, née
Louise-Élizabeth Marcoux*, 1808
Gilded copper, glass
and watercolour on ivory,
9.5 × 5.8 × 0.8 cm (pendant),
6.5 × 5.2 cm (miniature)
MNBAQ, purchase (1991.104
and 1991.104.01)

Fig. 32
William Berczy, in collaboration
with his son, William Bent Berczy
(London, England, 1791 – Sainte-
Mélanie, 1873)
*Pendant with a Portrait of Pierre-
Amable De Bonne* (reverse), 1808
Gilded copper, glass and hair
with flowers and seed pearls
on an opalescent glass ground,
9 × 5.6 × 0.8 cm
MNBAQ, purchase (1991.103)

Charlotte-Sophie Boucher de La Bruère and Pierre-Ignace Malhiot

1808

Pastel on laid paper, 23 × 20.3 cm and 22.9 × 20.3 cm

MNBAQ, purchase (1991.109 and 1991.169)

Gerritt Schipper

Amsterdam, Netherlands, 1770 – London, England, 1825

Gerritt Schipper was one of a number of European and American artists—portraitists, miniaturists, silhouettists and pastellists—who between 1780 and 1830 travelled thousands of kilometres and traversed numerous borders in search of clients. Schipper, a pastellist born in the Netherlands and trained as an artist in France, worked in Europe before arriving on the east coast of the United States in 1802. His subsequent movements can be tracked via the small advertisements and promotional paragraphs that appear in the newspapers of places where he stopped. From 1808 to 1810 he worked in Lower Canada, for the most part in Montréal and Québec City. A number of leading government officials, merchants and artists engaged him to make their portraits, including the governor James Henry Craig (1748-1812) and the painter Louis Dulongpré (1754-1843). Schipper was not alone in producing conventional and quick-to-execute portraits like these, which show the subject half-length and in profile, enclosed in an oval against a plain ground.

Shortly after the artist's arrival in Montréal, the Boucher de La Bruère family hired him to make several portraits during a period of deep mourning: in mid-August 1808, Joséphine-Clémence (born 1782), the wife of Pierre-Ignace Malhiot (1768-1817), had died, followed two months later by her father, Pierre-Charles Boucher de La Bruère (born 1746). The Musée national des beaux-arts du Québec owns four pastels by Schipper representing members of this Boucherville family, including those of Charlotte-Sophie Boucher de La Bruère (1790-1839), later the wife of François-Xavier Malhiot (1781-1854), and of

Pierre-Ignace Malhiot, the latter's elder brother. Schipper, who likely made use of a "drawing machine," such as a physiognotrace or a pantograph, to execute the portraits, was highly skilled at rendering such minute details as the woman's "Roman-style" coiffure and the man's tousled locks. To ornament her narrow black dress, Charlotte-Sophie wears earrings and a necklace of beads made of lava rock, which had become very fashionable among the upper classes following the archaeological discoveries in southern Italy during the 18th century. Pierre-Ignace, who had just turned forty, wears a high-collared frock coat and a shirt with a jabot. After his spell in Lower Canada, Gerritt Schipper travelled to the United Kingdom, where he would end his career.

Monstrance

1812

Gold, 38.7 × 18.5 × 10.8 cm, 846 g

MNBAQ, on deposit from the Church Council of Notre-Dame-de-Bon-Secours, L'Islet (DLT.1974.19)

François Ranvoyzé

Québec City, 1739 – Québec City, 1819

As a youth, François Ranvoyzé (see the entry on Louis-Chrétien de Heer, p. 44) was fortunate enough to benefit from the expert advice of the French silversmith Ignace-François Delezenne (1718-1790), who had arrived in New France in 1740. During a career that lasted for over fifty years, Ranvoyzé would execute hundreds of commissions, mainly for the clergy, leaving his mark on the world of Québec silver with an oeuvre that was constantly evolving in response to the various aesthetic trends in vogue between 1770 and 1820.

This *Monstrance* comes from the parish church of Notre-Dame-de-Bon-Secours, in L'Islet, a village on the south shore of the Saint Lawrence in the Chaudière-Appalaches region. It was commissioned by Abbé Jacques Panet (1754-1834), curé of the parish from 1779 to 1829 and a member of one of New France's most illustrious families—son of a notary and brother of an archbishop.[33] Abbé Panet remained stubbornly in charge of his church for half a century, despite the hostility of a congregation that attempted, on several occasions, to oust him. A religious zealot and a mystic, the intellectually brilliant Panet grew wealthy through the labour of his many parishioners. In 1810 he commissioned François Ranvoyzé to execute a chalice, paten and ciborium (FIG. 33) in solid gold. Before issuing the order he accumulated a large collection of gold *louis* to be melted down and used to create the sacred vessels. Pleased with the silversmith's work, Panet hired him again to make the monstrance, which was delivered two years later.

At the curé's insistence, Ranvoyzé modelled the pieces on French ecclesiastical vessels dating back to the colony's early years. In the case of the monstrance, the dome of the pedestal and the knop are enlivened with cupids' heads, the rim of the foot and the top of the baluster stem are adorned with acanthus leaves, and the lunette is set in a sunburst of straight and wavy rays. Among the earlier works from which the artist may have borrowed these ornamental motifs are a monstrance executed

in 1663-1664 by Claude I Boursier (died 1674), kept in Wendake, and another made in 1699-1700 by Toussaint Testard (see the entry, p. 24). The objects Ranvoyzé executed for Abbé Panet are some of the most sumptuous items of church metalware created in Canada during the 19th century. In 1968, the Musée du Québec presented the first monographic exhibition devoted to François Ranvoyzé.

Fig. 33
François Ranvoyzé
Ciborium, 1810
Gold, 24.5 cm (height) × 12.2 cm (diameter), 684 g
MNBAQ, on deposit from the Church Council of
Notre-Dame-de-Bon-Secours, L'Islet (DLT.1974.26)

The Mass of Saint Martin

1819 or earlier

Oil on canvas, 317 × 223 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1970.72)

Louis Dulongpré

Saint-Denis, France, 1754 –
Saint-Hyacinthe, 1843

After Eustache Le Sueur
Paris, France, 1617 – Paris, France, 1655

Louis Dulongpré was born in the Parisian suburb of Saint-Denis, but little is known about his life prior to his arrival in Montréal, in 1786. Once settled in the city, while active in several of the arts, including music, dance and theatre, he soon began to focus his efforts on drawing and painting. Before long he had become one of Lower Canada's most sought-after portraitists, producing over the course of his career hundreds of miniatures, pastels and oil paintings (**FIG. 34**) in the genre. At the same time, he executed numerous commissions for religious pictures from parishes throughout Québec.

To create this image of the patron saint of the church of Saint-Martin, on Île Jésus, Dulongpré took as his model a work by Eustache Le Sueur, one of the history of Western art's most celebrated painters. Le Sueur's picture, made in the mid-17th century for the Benedictine abbey of Marmoutier, in Tours, was seized during the French Revolution and sent to Paris, where a few years later it was hung in the Musée du Louvre. Dulongpré had access to the work through an engraving that has yet to be identified. Although he reproduced the main elements of the original composition, the artist changed the altar screen, probably at the request of the client, Curé Michel Brunet (1771-1835). This modification of Le Sueur's picture did not serve Dulongpré well, for his lack of academic training is evident in errors of perspective and awkward foreshortenings. According to the saint's hagiography, the strange circular form floating above his head is a ball of fire that appeared while he was celebrating mass.

Dulongpré was commissioned to make a total of seven large paintings for the church of Saint-Martin. He executed the first four, for the nave, in 1811-1812: *Christ in the Garden of Olives* after Charles Le Brun (1619-1690), *The Last Supper* after Jean Restout (1692-1768), *The Descent from the Cross* after Jean-Baptiste Jouvenet (1644-1717) and *Christ Driving the Money-changers from the Temple* after an unknown artist. The works for the choir, *The Adoration of the Magi* after Restout, *The Presentation in the*

Temple and *The Mass of Saint Martin*, both after Le Sueur, were delivered by the end of the decade. Saved from the fire that ravaged the church in 1942, the seven canvases entered the Musée du Québec in 1966 and were officially acquired four years later. Now, two centuries after it was made, *The Mass of Saint Martin* has regained its original power thanks to the restoration undertaken by the Centre de conservation du Québec.

Fig. 34
Louis Dulongpré
Édouard-Martial Leprohon, 1826
Oil on canvas, 57.6 × 49.1 cm
MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (2011.70)

60

Joseph Légaré

Circa 1820

Oil on canvas, 77 × 61.8 cm

MNBAQ, gift of Louis Painchaud (1993.135)

Attributed to John James

Active in Québec City and New York, New York, United States, between 1811 and 1845

Judging by the sitter's age and clothes, the portrait of Joseph Légaré (1795-1855)—along with the accompanying one of his wife, née Geneviève Damien (1800-1874)—was likely executed around 1820, shortly after his marriage.[34]

Joseph Légaré, a self-taught artist, spent most of his working life in Québec City. In 1812 he began an apprenticeship with a local "painter and glazier," under whom he learned a variety of tasks of the trade (such as painting carriages, signs and apartments, and retouching pictures). With the arrival in Québec City between 1817 and 1820 of the Desjardins paintings, he was given the opportunity to restore a few of the works and to execute his first copies of religious pictures. During the same period, having assumed the title of master painter, he hired Antoine Plamondon (1804-1895) as an assistant.

There is no question that this portrait of Légaré is the work of a highly skilled professional artist. Among the few painters of talent, local or foreign, working in Québec City around 1820 was John James. Arriving from the United States, James settled in the capital in 1815 and began advertising his services in *La Gazette de Québec* as a "drawer of portraits." The only two portraits definitively assigned to him, those of Monsignor Joseph-Octave Plessis (1763-1825) (FIG. 35) and Abbé Joseph Signay (1778-1850), display many similarities to the picture of Légaré, especially in the handling of the features. The sober and simple—almost austere—way the model is presented is deliberately designed to focus attention on the young man's confident gaze and the brilliant white of his shirt. These same elements appear in another series of portraits from the 1820s attributed to John James, among them those of Joseph-Rémi Vallières de Saint-Réal (1787-1847) and John Neilson (1776-1848),[35] both of which are kept at the Musée national des beaux-arts du Québec.

The portrait of Joseph Légaré is of great historical significance, since it represents one of 19th-century Québec's most influential painters.[36] Légaré's oeuvre was quite original for the time, particularly in the range of genres and subjects it encompassed. The first Canadian artist to practise the art of landscape, he also executed historical paintings, genre scenes, still lifes and allegories. In addition, he was a knowledgeable art aficionado who built up a large collection of European prints and paintings and, in 1833, opened Lower Canada's first picture gallery. That he was an active and engaged participant in the social and political life of the capital is evident from his paintings, several of which illustrate tragic events that took place in the city.

Fig. 35
John James
Monsignor Joseph-Octave Plessis,
1824-1825
Oil on canvas, 229 × 157.2 cm
MNBAQ, purchase (1976.153)

On the
Jacques Cartier River

1821

Watercolour on wove paper, 44.5 × 66 cm

MNBAQ, purchased with a grant from the Department of Canadian Heritage under the Cultural Property Export and Import Act. Conservation treatment by the Centre de conservation du Québec (2004.412)

Charles Ramus Forrest

Windsor, England, 1786 – Chatham, England, 1827

Charles Ramus Forrest, son of the British army officer and topographical watercolourist Charles Forrest (1750-1807), followed in his father's footsteps, embarking in 1802 on a military career. As a soldier he travelled widely, serving in India, Spain, Portugal, America, Ireland and France, and filling sketchbooks wherever he went. In June 1821 he was posted with his family to Québec City, under George Ramsay, Earl of Dalhousie (1770-1838), then governor in chief of British North America. Lieutenant-Colonel Forrest's stay in the colony came to an end after only two years, however, when he was relieved of his duties for reasons unknown.

Like *View of Lower Lake Saint Charles* (FIG. 36), which was acquired by the Musée national des beaux-arts du Québec at the same time, the watercolour *On the Jacques Cartier River* portrays a recreational fishing spot that from the late 1700s and throughout the following century attracted numerous fishing enthusiasts, particularly English-speaking tourists and residents of the region. Though the picture represents a specific section of the Jacques Cartier River, it would probably have been impossible to identify it without the inscription in Forrest's hand that appears on the back: "On the Jaques [*sic*] Cartier, River.—/ called l'Hopital, from the Fishermen who say the Salmon in their / ascent of the River are so exhausted on their reaching this quiet / pool that they stop here some days to recruit.—/ Aug^t, 1821." As the note indicates, the pool known as "the Hospital"—along with those dubbed "the Little Snare," "the Big Snare," and "the Black Hole"—would during migrations be periodically brimming with Atlantic salmon taking advantage of these natural rest areas to regain their strength before attempting to ascend the perilous Déry falls and rapids. From a military point of view it was a strategic site, since this was the region, near the village of Pont-Rouge, where the first bridge was built that made it possible to travel between Québec City and Montréal entirely by land. From the pictures Forrest executed in Canada we gain a powerful sense of his love of nature and the thrill he felt in discovering its landscapes, especially in summer. Draftsmanship was central to his approach, which involved the superimposition of different masses—formed here by limestone rocks, shimmering water and luxuriant vegetation—in a palette of vividly contrasting colours. Among the oeuvres of all the topographical painters in the British military to have sojourned in Québec, Charles Ramus Forrest's stands out as particularly remarkable.

Fig. 36
Charles Ramus Forrest
View of Lower Lake Saint Charles, 1822
Watercolour on wove paper, 39.5 × 66.5 cm
MNBAQ, purchased with a grant from the Department of Canadian Heritage under the Cultural Property Export and Import Act. Conservation treatment by the Centre de conservation du Québec (2004.413)

The Baptism of Christ
1821

Oil on canvas, 199.6 × 104 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1976.677)

Jean-Baptiste Roy-Audy

Charlesbourg (Québec City), 1778 – New York, New York, United States, probably 1846

After Noël Hallé
Paris, France, 1711 – Paris, France, 1781

In the mid-1790s, after being forced by the Revolution to flee France and seek refuge in England, the clergymen Philippe-Jean-Louis (1753-1833) and Louis-Joseph (1766-1848) Desjardins, who were brothers, immigrated to Lower Canada. During his years of ministry in Canada, Philippe came to realize that its churches, which were multiplying at an exponential rate, were sorely lacking in devotional paintings and that there were not enough artists in the colony to meet the need. Returning to France, he discovered an art market flooded with religious paintings seized from the Church during the Revolution. Between 1800 and 1810 he consequently acquired dozens of paintings and in 1817 sent a first shipment of 120 canvases to Québec City, which, after numerous vicissitudes, were finally received by his brother Joseph, who had remained in Canada. Two generations of Québec artists would benefit directly from this exceptional group of works by first-rate French artists of the 17th and 18th centuries, using them for study and to further their own careers. One such was Jean-Baptiste Roy-Audy, a self-taught artist who before being hired to restore and make copies of pictures from the Desjardins collection had been principally active as a sign and carriage painter.

The work by Noël Hallé that served as the model for Roy-Audy's *Baptism of Christ* was acquired on its arrival in the capital by the Séminaire de Québec, where it was hung in the chapel.[37] It was probably Roy-Audy who restretched the original canvas and executed some retouching. In our view, it was likely the Séminaire authorities who obliged the artist to paint over Christ's navel—a concession to modesty that Roy-Audy and all subsequent copyists would slavishly reproduce.

Of all the works in the Desjardins collection, this composition was the most frequently copied: there are around twenty-five paintings that replicate the original. Aside from this version, which was made for the church of Saint-Augustin-de-Desmaures, Jean-Baptiste Roy-Audy executed at least six others

(Louiseville, Saint-Louis-de-Lotbinière, Saint-Joseph de Deschambault-Grondines, Néguac, unknown provenance, Saint-Charles-Borromée de Beaulac-Garthby), the last in collaboration with the French artist Louis-Hubert Triaud (1790-1836), who had recently arrived in Lower Canada. Roy-Audy would continue to make his living as an itinerant painter of religious pictures and portraits (FIG. 37), practising in various villages and towns along the Saint Lawrence. He visited Upper Canada and spent time in New York State, but nothing is known of his activities after the mid-1840s.

Fig. 37
Jean-Baptiste Roy-Audy
Madame François-Olivier Boucher, née Marie-Luce Deligny, between 1826 and 1831
Oil on canvas, 65.9 × 55.9 cm
MNBAQ, gift of Pierre-Olivier Boucher and Odette Lapalme in memory of Paul Boucher, DSocSci. Conservation treatment by the Centre de conservation du Québec (2000.232)
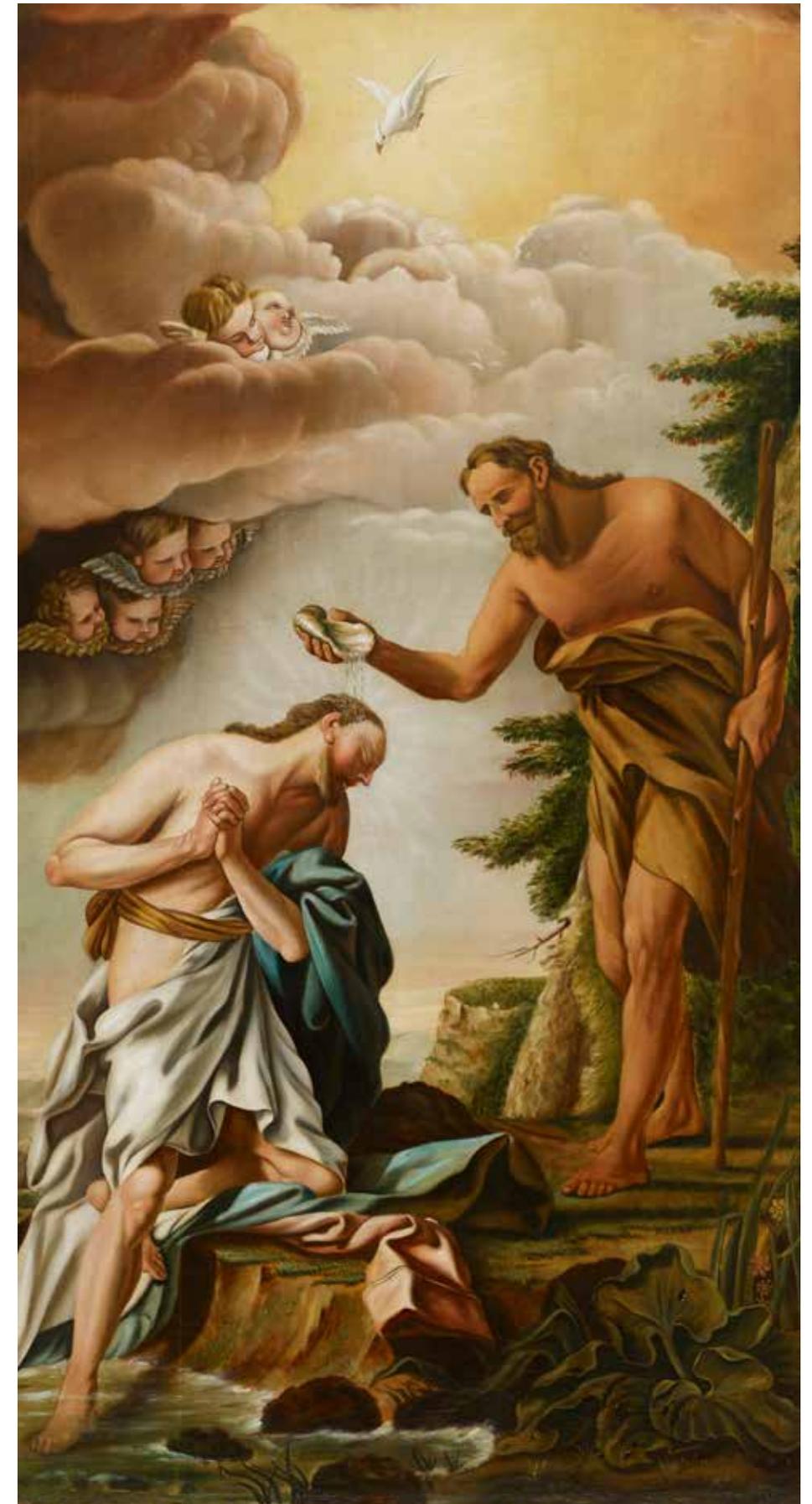
Teapot with the Monogram of François-Pierre Bruneau

Between 1822 and 1830

Silver, 17.8 × 30.2 × 13.7 cm, 800 g

MNBAQ, purchase (1986.103)

Salomon Marion

Lachenaie (Terrebonne), 1782 – Montréal, 1830

Born in Lachenaie, Salomon Marion was apprenticed between 1798 and 1803 to the silversmith Pierre Huguet, *dit* Latour (1749-1817), whose Montréal workshop was one of the most successful of the time. Marion received a sound training there, working alongside several other budding silversmiths, including future rival Paul Morand (circa 1785-1854), who began his apprenticeship in 1802. Marion subsequently made a living doing contract work before launching his own business around 1815. In his workshop on Saint-François-Xavier Street, he would himself train a number of young silversmiths, among them André-Zéphirin Grothé (1809-1870), member of a well-known family of Montréal artisans specializing in precious metals and jewellery. Around 1818, by this time a master of considerable experience, talent and confidence, Marion executed the most important work of his career and undoubtedly one of the most remarkable produced by a Canadian silversmith of the period: the *Immaculate Conception* for the church of Verchères, a silver statuette inspired by the one brought by the Sulpicians to Notre-Dame de Montréal in the early 18th century.

Owing to the quality and originality of his silverware, both domestic and religious **(FIG. 38)**, Marion attracted a clientele composed of anglophone and francophone members of the bourgeoisie and the business worlds, as well as the clergy. The form and ornamentation of this graceful teapot are inspired by the Regency style, in vogue during the reign of King George IV of Britain. The silversmith made several variants of the model, altering the size of the paunch and the arrangement and shape of the gadroons—the convex geometric forms adorning the lower section. What sets this version apart is the foot, which takes the form of a small pedestal edged with decorative moulding that raises the teapot and gives it grace and elegance. Other similar pots by the artist are supported on four small ball feet. The letters *FPB* engraved in the centre of the paunch are the initials of the lawyer François-Pierre Bruneau (1799-1851), future seigneur of Montarville. There is a tea service by Marion kept at the National Gallery of Canada (a donation from the Birks Collection) that includes a sugar bowl and a creamer, and it seems more than likely that this teapot was once accompanied by the same items, and possibly a coffee pot as well.

Fig. 38
Salomon Marion
Monstrance, between 1814 and 1830
Silver, 53 × 22.2 × 13.3 cm, 1.336 kg
MNBAQ, purchase (1969.367)

Sugar Bowl
Circa 1823

Silver and vermeil, 8 × 16.2 × 11 cm, 200 g

MNBAQ, purchase (1993.10)

James Smillie
Edinburgh, Scotland, 1784 – Québec City, 1841

Nothing is known about the apprenticeship of silversmith James Smillie, but he operated a workshop in Edinburgh for around a decade, and a maker's mark with the initials *JS* appears on the list of silversmiths active in that city during the first quarter of the 19th century. He subsequently worked in London for a couple of years before immigrating to Lower Canada in 1817.[38] His brother David (1780-1827), who described himself as a silver plater and engraver, would also move to Québec City in 1821, along with his sons David (1804-1865) and James (1807-1885), who would both become engravers.

James Smillie's Québec City workshop was located at 24 Côte de la Montagne, near that of his main competitor, Laurent Amiot. An advertisement in the 1822 edition of the *Quebec Directory* describes him as a jeweller and lapidary, capable of executing "gold and silver work ... in the neatest manner."[39] Ross Fox, former curator at the Royal Ontario Museum, believes that Smillie imported a range of objects in precious metal—candelabra, candlesticks, plates, pitchers, goblets, teapots, creamers and tureens—from Britain. But according to this author he also produced small silver articles, like snuff boxes and mustard pots, in his own workshop. The collection of the Musée national des beaux-arts du Québec includes a number of silver utensils that bear Smillie's mark, including a fish slice, coffee, dessert and soup spoons, salt and sauce ladles, and a pair of sugar tongs.

With its swelling paunch and curved handles, its circular foot and gilt interior, and its elegantly minimalist design, this sugar bowl has few known equivalents aside from one by Salomon Marion (1782-1830) kept at the National Gallery of Canada. Discovered in London over twenty-five years ago, the bowl bears a mark consisting of the initials *JS*, a dove and a crown, similar to the one that appears on other works by Smillie in the museum's collection. An underlined cross crosslet engraved on the upper part of the paunch represents the crest of a family that has yet to be identified. This small, spherical receptacle would inspire other Québec silversmiths throughout the 19th century, giving rise to variants that echo the model to different degrees **(FIG. 39)**.

Fig. 39
Ambroise Lafrance (Québec City, 1847 – Québec City, 1905)
Sugar Bowl, between 1882 and 1905
Silver and vermeil, 9.3 × 11.4 × 10.5 cm, 248 g
MNBAQ, gift of Claude and Claire Bertrand (1993.122)

Montréal
from the Mountain

Between 1823 and 1825

Oil on canvas, 68.2 × 84.6 cm   MNBAQ, purchase (1959.236)

John Poad Drake

Stoke Damerel, England, 1794 – Fowey,
England, 1883

Toward the end of the 18th century and throughout the 19th, Montréal as seen from Mount Royal or Île Sainte-Hélène offered urban panoramas that were among the most striking in Canada and the most popular with foreign artists (FIG. 40). The superb *Montréal from the Mountain*, part of this long tradition, is one of the most widely disseminated works in the Musée national des beaux-arts du Québec's collection of art from before 1900.[40]

For a combination of historical, stylistic and iconographical reasons, the canvas has been attributed to John Poad Drake. Trained in Plymouth under Philip Hutchins Rogers (1794-1853), a regular exhibitor at London's Royal Academy, Drake travelled subsequently to Canada, stopping first, in 1819-1820, in Halifax, where he painted a masterly view of the harbour. In the 1825 census of the county of Montréal, he was described as "a painter of portraits and a landscapist." In 1826-1827, prior to his return to England, the artist executed thirty sepia drawings commissioned by Jacques Viger (1787-1858) for his celebrated album *Panorama de Montréal*. Illustrating various historical buildings, this group of wash drawings includes two that feature the figures of a shepherd and his dog that are almost identical to those seen in the foreground of *Montréal from the Mountain.* The landscape itself can be dated to after the erection of the spire of Christ Church, in 1819-1820, and before construction began on the new church of Notre-Dame, which was visible from Mount Royal as of 1825-1826.

Several features of this idealized view of Montréal are reminiscent of Drake's *Port of Halifax*: the chiaroscuro and mist effects in the dramatic sky, the distant horizon just visible beyond the glittering surface of the water, the city skyline. And in both cases, the painter's sensitive representation of nature and the atmospheric effects reveal the dual influence of Dutch 17th-century artists and of Drake's master, Rogers, a "luminist" known for his marine paintings and landscapes in the style of Claude Lorrain.

All the formal qualities of *Montréal from the Mountain* can also be seen in *Montréal from St. Helen's Island*, another panoramic view of about the same dimensions, dating from around 1825, that is now in the Royal Ontario Museum. It is possible that the two paintings were originally a pair commissioned by Viger, who was a knowledgeable collector eager to preserve images of his city, which was beginning to change radically. Considered thus, these two views of Montréal may be seen as historical and artistic documents of exceptional significance, as well as major works in the category of panoramic oil paintings depicting the future metropolis.

Fig. 40
Cartwright (active in London, England, circa 1805), after George Heriot (Haddington, Scotland, 1759 – London, England, 1839)
City of Montreal Taken from the Mountain, from the illustrated book *Travels through the Canadas*, 1807
Etching, 21 × 26.3 cm (sheet), 16 × 21 cm (plate mark), 13.5 × 18.6 cm (image)
MNBAQ, purchase (1954.186.16)

Fish Shovel
Between 1824 and 1839

Nelson Walker
Montréal, 1799 – Plymouth, England, 1865

Silver, 3.6 × 29.5 × 7 cm, 188 g   MNBAQ, purchase (1960.563)

Nelson Walker was the son of an English immigrant who arrived in Montréal during the 1790s. When compared to those of other silversmiths working in the city at the same period, Walker's career path was far from typical.[41] After marrying in England, he returned to Montréal, where between 1824 and 1839 he was active as a silversmith, jeweller and clockmaker while also running a store on Saint-Paul Street. Of the four children born to him and his wife, only one survived into adulthood. After the Rebellions of 1837-1838, Walker, loyal to the British crown, served as secretary of the commission of inquiry into losses incurred by Her Majesty's subjects. Around 1833 his interest had turned to navigation, and he became head of the company that owned the steamboat *Patriote canadien*. At the start of the 1840s he was operating in Montréal as a shipbuilder, but by 1847 his career had taken yet another turn, for he had begun working as a surveyor and draftsman for the civilian department of a regiment of the British army's Royal Engineers barracked in Canada. In 1853, following his wife's death, Walker returned to England, where he remained for the rest of his life.

The sophisticated design of this fish slice, which shows a checker-patterned openwork fish in the centre of a blade surrounded by engraved marine motifs, sets it apart from other comparable objects (FIG. 41). On the handle is the crest of the Ranald clan, a branch of the Scottish MacDonald clan: a castle tower with an arm in armour, holding a sword, emerging from the centre. Nelson Walker seems to have made a number of items for inclusion in a large

silver service for members of this clan, as witness a coffee spoon also belonging to the Musée and a sauce ladle kept at the McCord Museum that both bear the same crest. A number of Scottish businessmen belonging to this family immigrated to Canada and settled in Montréal during the first half of the 19th century. A similar fish slice, displaying only slight decorative variations and also bearing Walker's mark, is part of the Sigmund Samuel Trust collection at the Royal Ontario Museum.

Fig. 41
Pierre Lespérance (Québec City, 1819 – Québec City, 1882)
Fish Shovel, between 1850 and 1882
Silver, 3.6 × 31.2 × 7.5 cm, 210 g
MNBAQ, anonymous gift (1991.122)

The Marketplace, Québec City

1829 or 1830

Watercolour and graphite
on paper, 27 × 37.4 cm

MNBAQ, Kate Aishton Mercu
Bequest (1944.110)

James Pattison Cockburn

New York, New York, United States, 1779 –
Woolwich, England, 1847

At the start of his second posting to Canada, which lasted from 1826 to 1832, James Pattison Cockburn, commander of the Royal Artillery in the colony, already had a lengthy military career and a significant watercolour practice to his credit. Raised in a family of British army officers, Cockburn was trained at the Royal Military Academy at Woolwich, in England, between 1793 and 1795. As a cadet, he learned the basic skills of an artilleryman, which included topography. His instructor was the famous teacher and artist Paul Sandby (1731-1809), who instilled in his pupils not only the principles of military drawing but also a taste for landscape.[42] This training had considerable influence on the young Cockburn, who would practice drawing both for strategic reasons and for pleasure, art being integral to the culture of a gentleman at the time.

Cockburn's interest in places but also in the social lives of their inhabitants is clearly reflected in the works he produced during his years in Québec City. The peace that reigned in the colony at this period gave him the leisure to execute hundreds of drawings of the city and its surroundings. Extremely prolific, he sketched all sorts of landscapes and urban scenes (FIG. 42) from life, constantly on the lookout for the angle that would turn the ordinary into a work of art. The watercolour entitled *The Marketplace, Québec City*, which dates from 1829 or 1830, is typical of Cockburn's more finished works. Medium in format and more meticulously executed than his sketches, the picture depicts the buzz of activity that characterized

Québec City's main public square, located in the Upper Town. A throng gathers around Notre-Dame market, where butchers have hung their wares and set up their stalls, and a procession of clergymen and choirboys dressed in black cassocks and white surplices emerges from the cathedral. At the lower right, several smartly dressed gentlemen exchange pleasantries. The Aboriginal figure standing next to them and the cart being drawn by a dog in the corresponding position on the left seem to be designed to add local colour. Despite his anecdotal insistence on the townspeople's activities, the military artist did not hesitate to reduce the scale of the human figures in order to avoid obscuring the buildings.[43] Of the various facades visible in the composition, that of the cathedral of Notre-Dame-de-Québec stands out dramatically, its odd, cross-topped wooden bell tower dominating the everyday scene.

Fig. 42
James Pattison Cockburn
Québec City Seen from the Ice Bridge, 1830
Ink and wash on paper, 15.2 × 23.9 cm
MNBAQ, purchase (1969.86)

Louis Moreau and Madame Louis Moreau, née Marie-Rosalie-Élizabeth Pouliot

Between 1831 and 1833

Oil on canvas, 76 × 64.3 cm
and 76.1 × 63.8 cm

MNBAQ, purchase (2011.29)
and purchase. Conservation
treatment by the Centre
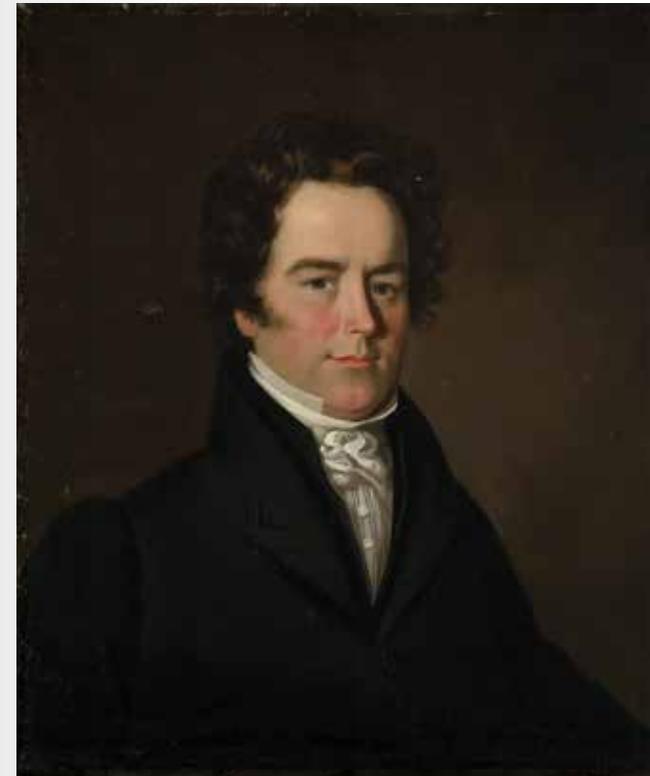de conservation du Québec
(1978.44)

James Bowman

Allegheny County, Pennsylvania,
United States, 1793 – Rochester, New York,
United States, 1842

Between 1820 and 1850, scores of Canadian and foreign painters were criss-crossing North America in search of clients. Some born in Québec struggled to make a living in Lower Canada before eventually leaving, like the self-taught artist Jean-Baptiste Roy-Audy (1778-probably 1846), whose wanderings took him to Upper Canada and New York State. Others travelled the opposite route, like the American James Bowman, who arrived in Québec after trying his luck in various cities on the east coast of the United States. Trained in Europe, where he took classes with Sir Thomas Lawrence (1769-1830), Bowman moved to Québec City in 1831 and immediately undertook work for the Ursulines. During his two-year stay in the capital he was the object of barbs from Antoine Plamondon (1804-1895), always quick to denigrate competitors. Nevertheless, by the time Bowman left Québec City for Montréal in 1833 he had earned a reputation as a portraitist with clients in both the French- and English-speaking communities.

Louis Moreau (1799-1841), born in Beaumont, near Lévis, seems to have been a successful merchant, well established in Saint-Charles-de-Bellechasse and Québec City, as well as in his hometown. By 1828 he was sufficiently prosperous to marry, in Québec City, the young Marie-Rosalie-Élizabeth Pouliot (1810-1872), daughter of the river pilot Barthélemy Pouliot, of Saint-Jean, on Île d'Orléans. The couple would have seven children. Against a neutral ground, Moreau has been portrayed in a three-quarter head-and-shoulders pose, while his wife is shown in a frontal view unusual for the period. With the marked frown lines between the eyebrows, Bowman's male sitter has been given a determined, even rather severe expression. The businessman is elegantly but plainly attired in a black frock coat with white shirt and cravat, the only touch of frivolity being the two possibly pearl buttons on the shirtfront. Above neck and shoulders of marble whiteness, his young wife has the face of a doll. Much of the charm of her portrait—a veritable swirl of silk and tulle—lies in the detailed rendering of the extravagant headdress. This (a type of bonnet called a "charlotte," which often reached vast proportions) floats like a cloud above an English-style coiffure consisting of large sausage-curls flanking a centre parting that leaves a triangle of forehead exposed. These pendant portraits constitute one of the finest testimonies to the romantic period in the collection of the Musée national des beaux-arts du Québec.

Jean-Baptiste Meilleur

Between 1833 and 1835

Oil on canvas, 83.5 × 68.4 cm

MNBAQ, gift of Hélène Simard. Conservation treatment by the Centre de conservation du Québec (2012.227)

Unidentified painter

Born on the island of Montréal in 1796, Jean-Baptiste Meilleur left his mark on various spheres of professional and public life in Québec. He was particularly active in the field of education, serving as the first superintendent of public instruction. After qualifying as a doctor in the eastern United States, he settled in L'Assomption, near Montréal, where he founded a college that opened its doors in 1834. That same year he embarked on a political career, but his four-year mandate was interrupted by the rebellions of 1837.

While evidently academically trained, the artist who painted this superb parliamentary portrait remains anonymous. As a head-and-shoulders portrait of a member of the bourgeoisie, it abides by the conventions of the form, with the model seated in a three-quarter pose against a plain interior, and the well-lit head placed at the centre of the composition. Meilleur himself was the author of the book shown clasped in his left hand, *Cours abrégé de leçons de chimie*, a chemistry textbook published in 1833 that was the first of its kind written by a Canadian. The piercing blue gaze, strong, straight nose and resolute mouth so successfully captured by the painter suggest a powerful personality. This impression is borne out by Meilleur's biographer, who writes: "He was a blunt man, who did not brook interference in his affairs."[44]

In 1834 two painters—the Québécois Antoine Plamondon (1804-1895) and the British portraitist Henry Daniel Thielcke (1788-1874)—were assigned private studios in the new parliament building in Québec City. It is highly likely that Meilleur met and even became well acquainted with them both. Stylistically speaking, the painting belonging to the Musée national des beaux-arts du Québec is quite unlike Plamondon's manner. This leaves Thielcke, a talented portraitist trained at the Royal Academy in London. There are several works by him in Canadian collections, public and private, but though technically comparable to the portrait of Meilleur, they are signed and bear inscriptions on the back, which is unfortunately not the case here.

Several portraits of Jean-Baptiste Meilleur were executed at different points in his life, notably by Théophile Hamel (1817-1870), by the latter's nephew, Eugène Hamel (1845-1932), and by Joseph Dynes, who reproduced his likeness in both painting and photography (FIG. 43).

Fig. 43
Joseph Dynes (Burlington, Ontario, 1825 – Burlington, Ontario, 1897)
Jean-Baptiste Meilleur, between 1867 and 1870
Albumen silver print, 10.5 × 6.5 cm (card), 8.5 × 5.5 cm (image)
MNBAQ, gift of the Yves Beauregard Collection (2015.447)
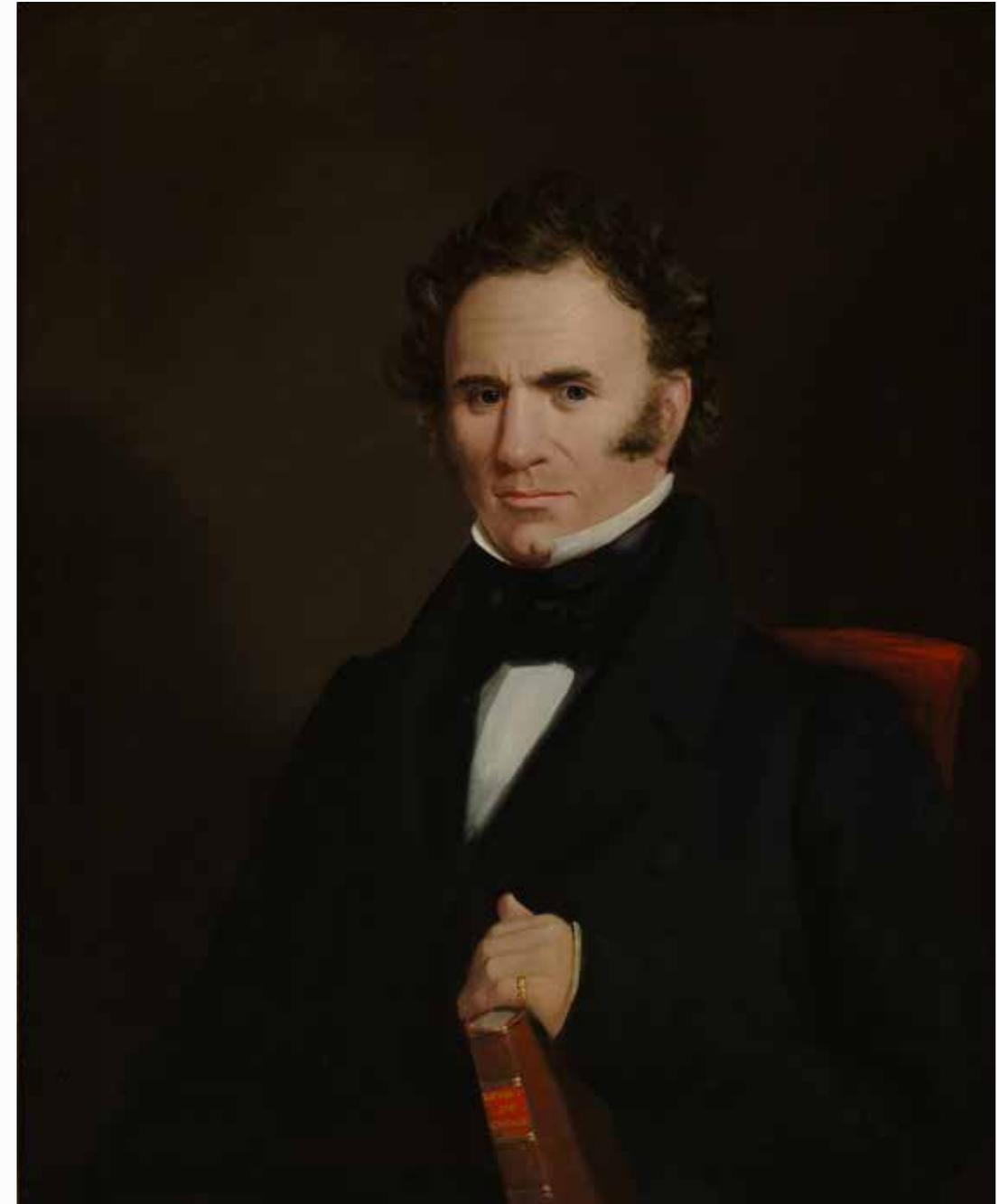
Baptismal Ewer
Circa 1835

Silver, 7.6 × 9.1 × 4.9 cm, 56 g   MNBAQ, purchase (1956.296)

Paul Morand
Blainville, circa 1785 – Montréal, 1854

Before becoming Montréal's principal supplier of ecclesiastical silver in the 1830s, Paul Morand had followed the same path as the other members of his profession. In Québec, since the era of New France, learning to be a silversmith—or a carpenter, or a woodcarver—meant becoming part of the master-apprentice system, which provided a general training that was followed by a variable period working as a journeyman. In 1802 Morand began a three-year apprenticeship under the silversmith Pierre Huguet, *dit* Latour (1749-1817), then head of one of the largest workshops in Montréal. On joining the workshop, Morand encountered Salomon Marion (1782-1830), who was in his fourth year of a five-year apprenticeship. Once their training was complete, Marion and Morand were among those who would continue working for Huguet, *dit* Latour as journeymen. As was customary at the time, they were undoubtedly the actual makers of a good number of the items of silver produced by the master's workshop and bearing his mark. Morand would open his own workshop in 1819, and his maker's mark began appearing on pieces from this year on (FIG. 44).

In order to conduct the Roman Catholic liturgy, a priest requires a number of sacred vessels made of silver. Some, used during celebration of the Eucharist, are relatively familiar—the monstrance, the ciborium, the chalice and its paten, the cruets and their dish. Others, such as the holy water bucket and accompanying aspergillum, or the censer and incense boat, are employed only during special ceremonies. The sanctuary lamp is on permanent view in the church. Various objects, such as the ampullae

and their cabinet, the processional cross, the pax, the piscine, the reliquary, the custodial, the pyx and the viaticum case, are seen less frequently in contemporary religious worship. For baptisms, the baptismal basin (used when there is no font) and ewer, both vessels used to contain holy water, have been employed for centuries.

The type of ewer seen here, which in its form resembles a teapot, was popularized in the Montréal region by Huguet, *dit* Latour, Marion and Morand during the 1810-1840 period. The original provenance of the example belonging to the Musée national des beaux-arts du Québec is not known, but similar ewers were made for the parishes of Kahnawake, Rigaud, Saint-Simon and Varennes.

Fig. 44
Maker's mark of Paul Morand (MNBAQ, DLT.1969.03.01)

Giovanni Domenico Balzaretti and Madame Giovanni Domenico Balzaretti, née Madeleine Romain

Between 1835 and 1840

Gerome Fassio

Bonifacio, Corsica, France,
circa 1789 – Ottawa, Ontario, 1851

Watercolour on ivory,
6.9 × 5.6 cm and 6.5 × 5.5 cm

MNBAQ, gift of Pierre-Paul Côté
and Louise Monaghan (2000.235
and 2000.236)

Giovanni Domenico Balzaretti, born in Milan in 1796 or 1797, married Madeleine Romain (1795-1846) on July 1, 1817.[45] He played a foremost role in the artwork and art supplies trade in Québec City: between 1815 and 1845 the city's newspapers make frequent reference to auctions organized by the importer and dealer, offering for sale paintings, prints, books, church furnishings, silverware, jewellery, valuable items of furniture and even theatre sets. From 1829 on, Balzaretti & Cie more or less monopolized the city's "luxury goods" market. Clients included the painter Joseph Légaré (1795-1855), who purchased works from the firm for his collection. Balzaretti died in the capital in 1845, at the age of forty-eight.

Originally from Corsica, Gerome Fassio[46] identified himself—and was identified by others—as Italian, and it is understandable that Balzaretti would have wished to encourage a compatriot. The miniaturist lived in Québec City on and off for some years, and while there taught drawing (notably at the Séminaire de Québec), took Antoine-Sébastien Falardeau (1822-1889) on as a pupil and exhibited his works at Joseph Légaré's picture gallery. Faced with growing competition from the daguerreotype, he was ultimately obliged to cut his prices almost by half.

A particularly skilled technician, Fassio produced dozens of miniatures that are remarkable for their meticulous draftsmanship and rich colouration, composed of subtle and translucent tones. Only by using a magnifying glass (as the painter did himself) can the refinement and virtuosity of his art be fully appreciated. Among the finer details in the two watercolours is the brooch on Balzaretti's shirt-front, which bears a portrait rendered in a few tiny dots. His wife, aside from an extraordinarily elaborate lace cap, wears pendant earrings and a matching brooch, together with a medallion on a chain. The models are both shown in a bust-length three-quarter pose against a pointillist backdrop. The backgrounds, faces and headpiece, along with other details of the clothing, have been modelled in a series of minute brushstrokes, while the flatly applied paint of the frock coat and dress is highlighted here and there, to render the folds and contours. This type of miniature on ivory is typical of Fassio's work shortly after his arrival in the country.

Without parallel in the quality of their execution, the portraits of Balzaretti and his wife are of dual interest, for they not only bear witness to the remarkable talents of the most famous miniaturist in Lower Canada but also provide a rare image of one of the 19th century's most important art dealers.
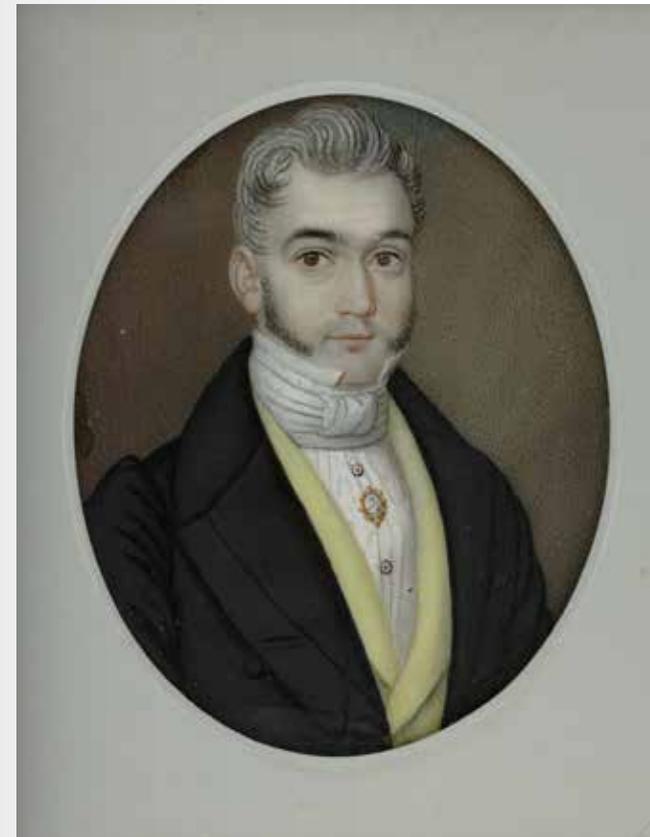
Bouchette in Prison

1838

Watercolour and ink on paper,　MNBAQ, purchase (1959.10)
13 × 18 cm

Robert Shore Milnes Bouchette

Québec City, 1805 – Québec City, 1879

The lawyer Robert Shore Milnes Bouchette, founder of the bilingual newspaper *Le Libéral/The Liberal*, took part in the armed Patriote rebellion of 1837. Wounded and arrested by British troops on December 6 during an encounter at Moore's Corner (now Saint-Armand), he was incarcerated in Montréal's public prison, known as "the new gaol."[47]

Alone in his cell and uncertain of his fate but determined to make his internment more bearable, Bouchette transformed the space into a kind of office-studio. Among the belongings he was allowed were a guitar, books and several engravings, so it was culture that enabled him to alleviate his boredom and cling to some vestige of freedom. Having developed his talent for drawing making topographical sketches for his father, Joseph Bouchette—who, as surveyor general of Lower Canada, was also an accomplished draftsman (FIG. 45)—the prisoner produced a set of three watercolours, along with a more rudimentary sketch, portraying his captivity.[48]

Bouchette in Prison is an idiosyncratic self-portrait that the amateur artist has infused with a sense of loneliness. Making no attempt to achieve a recognizable likeness, as was traditional in the genre, he has pictured himself trapped within the narrow confines of his cell. Taking the viewpoint of an outside observer, he shows himself standing in the centre of the room, leaning on the desk and gazing at his canary, Dick, perched on his hand. The space is tightly defined by the floor, walls and ceiling, together with the hanging bunk bed in the immediate

foreground, heightening the feeling of restriction. The many lines of the planks forming the walls and floor structure the composition and create a grid effect echoed by the bars blocking the window. Even the ropes supporting the bed, which divide the drawing vertically from top to bottom, seem to pen the protagonist into the left part of the image. By means of these various formal strategies, Bouchette—in an ironic allusion to his cellmate—has portrayed himself as a caged bird.[49]

Fig. 45
William James Bennett (London, England, 1787 – New York, New York, United States, 1844), after Joseph Bouchette Sr. (Québec City, 1774 – Montréal, 1841)
View of the Village of St. Thomas, Rivière du Sud, from the book *A Topographical Description of the Province of Lower Canada* by Joseph Bouchette, 1815
Aquatint, 14.3 × 23.1 cm (sheet), 11.5 × 22.3 cm (image)
MNBAQ, gift of Michel Morisset (2012.310)

Lower Canadian Village

Robert Frederick Mountain

Between 1840 and 1842

England, 1821 – England?, 1871

Watercolour and graphite
on paper, 18 × 27.4 cm

MNBAQ, purchase (1999.310)

The Musée national des beaux-arts du Québec owns three watercolours by Robert Frederick Mountain, a British soldier about whose career and art production a few details have only lately come to light.[50] After being made an officer in the Royal Artillery on March 19, 1839, Mountain served in the Canada garrison from 1840 to 1842. He was a member of a large cohort of British soldiers active as topographical draftsmen and landscape watercolourists, trained at the Royal Military Academy in Woolwich, who came to Lower Canada following the Patriote rebellions. These amateur artists produced an impressive quantity of visual documents recording their sojourns in the colony.

The watercolours by Mountain belonging to the Musée portray three different sites in wintertime, one urban (FIG. 46) and the other two rural. The Canadian winter, so unusual—exotic, even—to European eyes, held a particular fascination for soldiers stationed at the British garrison in the Empire's coldest colony, where the climate was dominated for many months each year by snow and ice. With a touch of humour, *Lower Canadian Village* offers a detailed ethnographic record of life as it was lived at the time in the heart of the Catholic countryside. On the left of the winding main street stands a typical Latin-cross church (based on the so-called Conefroy plan), an enclosure that is undoubtedly a cemetery, a processional chapel and a Calvary sheltered by an aedicula. On the right is an inn whose sign bears the proprietor's name, "Séraphin Prêtaboire," and an image of a ferry-boat. Behind the church, moreover, rises what appears to be a mast for signalling the ferry pilot. In the foreground and on the road are various types of sleigh or sled, along

with a few villagers in seasonal garb. The village is evidently located near water, probably the Saint Lawrence River or one of its tributaries. But though full of descriptive and narrative elements, the picture may not represent a real place, but be in fact a scene imagined by the young soldier-artist based on distinctive details of local society he had actually observed and combined in a single image.

In this watercolour and the two others by him acquired by the Musée in 1999, Mountain displays both an inclination toward verisimilitude and a powerful sense of the picturesque. These charmingly fresh compositions are rare and extremely interesting additions to the collection's as yet limited corpus of works produced by British military men during the first half of the 19th century.

Fig. 46
Robert Frederick Mountain, after Philip John Bainbrigge (Lichfield, England, 1817 – Blackheath, England, 1881)
The Monument to Wolfe and Montcalm, Québec City, between 1840 and 1842
Watercolour and graphite on paper, 19.6 × 28.5 cm
MNBAQ, purchase (1999.311)

Chalice

1841

Silver and vermeil, 31.1 cm (height) × 15.9 cm (diameter), 970 g

MNBAQ, purchase (1973.31.01)

François Sasseville

La Pocatière, 1797 – Québec City, 1864

François Sasseville was apprenticed to silversmith Laurent Amiot (1764-1839) during the first half of the 1810s. From 1819 he worked as a journeyman in the master's workshop, ultimately taking over the business on his death. From this point on, Sasseville would reign supreme in the profession, earning a number of prizes and enjoying a steady flow of commissions. At the end of his life he bequeathed his workshop to his nephew, silversmith Pierre Lespérance (1819-1882), whose training he had completed after Amiot's death.

Laurent Amiot's influence is still very evident in the decorative approach used for this magnificent embossed and chased chalice, executed by Sasseville in 1841 for the parish of Saint-Nicolas. The piece is modelled on a chalice delivered by Amiot to Monsignor Joseph Signay (1778-1850), bishop of Québec, in 1837 **(FIG. 47)**.[51] The rim of the foot is adorned with fluted gadrooning that is separated by a *rais-de-cœur* frieze from the dome, which bears three medallions featuring objects related to the Passion of Christ: a crown of thorns and nails, a cross and a shroud, and the instruments of the Passion **(FIG. 48)**. Beneath these oval ornaments are three four-leaved clovers, symbolizing good luck but also the three theological virtues—faith, hope and charity. Between the medallions are other plant motifs: a wheat sheaf and a vine branch, emblematic of the Eucharist, and a bunch of reeds, an allusion to the water mixed with wine that exemplifies the union of the faithful with Christ. The chalice's stem is composed of three parts: a lower collar knop, decorated around the middle with an oval-link chain and gadroons where it narrows; an urn-shaped knop in the centre, ornamented top and bottom with *rais-de-cœur*; and an upper collar knop, which resembles the lower one but minus

the gadroons. Finally, the openwork calyx, which also has a *rais-de-cœur* frieze running around the lower section, repeats four of the motifs that appear on the dome of the foot, alternating with acanthus leaves.

Encouraged by the experience he gained executing the chalice for Saint-Nicolas and the one made the year before for Saint-Jean, on Île d'Orléans, Sasseville would subsequently make four remarkable chalices for the parishes of La Nativité-de-Notre-Dame-de-Bécancour, Sainte-Famille de Cap-Santé, Saint-Jean-Baptiste-de-Deschaillons and Sainte-Marie de Beauce. These works, decorated with historiated scenes, would make his reputation.

Fig. 47
Attributed to François Sasseville
Chalice of Monsignor Joseph Signay (detail), 1837
Silver and vermeil, 31.1 cm (height) × 15.2 cm (diameter), 872 g
Basilique-cathédrale de Notre-Dame-de-Québec

Fig. 48
François Sasseville
Chalice (detail), 1841
MNBAQ (1973.31.01)

James Ferdinand
and John Charles Turnbull
1843

Oil on canvas, 77.2 × 64.5 cm

MNBAQ, purchase. Conservation treatment made possible by a contribution from Les Amis du Musée national des beaux-arts du Québec (1956.220)

Samuel Palmer

Active in Québec City, Montréal and New York, New York, United States, between 1834 and 1845

When the portrait painter Samuel Palmer, whose origins remain obscure, moved to Québec City in 1842, Antoine Plamondon (1804-1895) and Théophile Hamel (1817-1870) already dominated the market. Palmer nonetheless made a name for himself in the upper-middle-class anglophone business milieu, which constituted his principal client base during the three years he remained in the city.

James Ferdinand (1835-1917) and John Charles (1837-1852) were the sons of merchant James Turnbull and his second wife, Caroline Oldaker (1813-1842), who had come to Québec City in 1836 from England. In 1867, the older of the two, who had gone on to have a military career, married Elizabeth McKenzie (1832-1904), the daughter of James McKenzie (1788-1859),[52] former owner of the Hôtel Lauzon, an extremely popular establishment located at the Lévis ferry terminal. The younger brother died tragically, by drowning. Double portraits such as this one were fashionable in the second half of the 18th century, promoted in Europe by the likes of Sir Joshua Reynolds (1723-1792) and in America by the Peale family of painters. Palmer introduced the genre to Canada, where it enjoyed a revival during the early 1840s. Pictured here at around eight and six years old, the two fair-haired, brown-eyed boys wear identical navy outfits, embellished at the neck with a white ruff and a blue satin bow. Theories of childhood development had yet to be formulated, and it was customary among the upper classes to dress boys and girls in much the same way. Posed to form a triangle, the young models are represented in an atmospheric setting, their heads silhouetted against a hazy, cloud-like shape. The artist has deliberately left the borders of the canvas unfinished, creating a floating effect and a corresponding sense of depth.

Aside from this painting, Palmer executed four other portraits of members of the Turnbull family in 1843. Two depict the father—one a three-quarter head-and-shoulders view, the other showing him seated at a desk in an opulent interior (a setting the artist would reuse

for pictures of other members of Québec City's English-speaking bourgeoisie). The third painting is a posthumous portrait of the mother, also depicted in a three-quarter head-and-shoulders pose, while the final work is a double portrait of James Turnbull's daughters from his first marriage (FIG. 49). These paintings, all of which entered the Musée's collection in 1956, bear eloquent witness to a skill and sensibility characteristic of itinerant artists during the first half of the 19th century.

Fig. 49
Samuel Palmer
The Misses Turnbull, Daughters of James Turnbull, 1843
Oil on canvas, 92.2 × 77 cm
MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1956.219)

Landscape with Monument to Wolfe

Circa 1845

Oil on canvas, 132.4 × 175.3 cm   MNBAQ, purchase (1955.109)

Joseph Légaré

Québec City, 1795 – Québec City, 1855

During the 1830s and 1840s, Joseph Légaré (see the entry on John James, p. 62) was one of Québec City's most prolific artists. Over the course of his career he produced some two hundred and fifty paintings, the vast majority of which are copies of religious pictures, compositions related to events of the day (FIG. 50) or portraits. It was nevertheless in the landscape genre that he produced some of his most imaginative work.[53] Légaré's best known painting in this category is without doubt *Landscape with Monument to Wolfe*, an enigmatic image that has been extensively analyzed by Canada's leading art historians.

What is it about the picture that fascinates so, and generates such interest? The answer lies in the circumstances of Légaré's life when he painted it. The artist was a great admirer of the politician Louis-Joseph Papineau (1786-1871) and in 1834 had signed a petition in favour of the Ninety-Two Resolutions. He participated in all the activities of the Québec Patriotes in 1837, for which he was arrested and jailed, then liberated without a trial. He also opposed the union of the two Canadas, which was nonetheless ratified by the British parliament in 1840, thereby reducing the political influence of French Canada. Among the admirers of his works, however, particularly his paintings of natural sites, were a number of British officers garrisoned in Québec City. In the wake of his political tribulations, the painter's aim in creating *Landscape with Monument to Wolfe* may have been to restore his reputation and regain the confidence of a clientele that threatened to abandon him. Unlike most of his landscapes, the picture is entirely imaginary, and in executing it Légaré employed a method to which he had frequent recourse when devising new compositions: he drew on a variety of existing sources. In this case, he selected from among his collection of engravings a pastoral scene by Salvator Rosa (1615-1673), a cartoon for a tapestry by François Boucher (1703-1770) and a full-length portrait of James Wolfe by J.S.C. Schaak (active in England during the 1760s and 1770s).

Some writers have interpreted Légaré's picture as a tribute to Wolfe, which in the circumstances seems unlikely. Others have maintained that the image identifies French Canada with the Huron nation and that the Aboriginal man's pose is one of surrender, while the British general's gesture indicates defiance. It has also been suggested that the image is an allegory designed to remind the British that victory can be fleeting. A number of scholars believe the work to have been directly inspired by the poem *Le Dernier Huron* (1840), by François-Xavier Garneau (1809-1866). There are many theories—too many to cover here. But one thing is certain: with this image full of subliminal messages, Joseph Légaré simultaneously sways his critics and confounds his admirers.

Fig. 50
Joseph Légaré
Fire in the Saint-Jean District of Québec City, Looking West, between 1845 and 1848
Oil on canvas, 81.3 × 110.5 cm
MNBAQ, purchase. Conservation treatment made possible by a contribution from Les Amis du Musée national des beaux-arts du Québec (1958.470)

Dr. Louis-Philippe-Ferdinand Vincent

1847

Daguerreotype with applied
colour, 9.2 × 8.3 cm (case),
8.2 × 7 cm (sixth plate)

MNBAQ, purchase (1982.38)

Unidentified photographer

Active in Lower Canada between 1845
and 1850

The invention of photography in 1827 by Nicéphore Niépce (1765-1833) and its introduction by Louis Daguerre (1787-1851) in 1839 as a commercial process sparked a veritable revolution, with practice of the new art spreading immediately across the world like wildfire. The citizens of Lower Canada were able to follow developments in the new technique in the newspapers, and the first photographers arrived in Québec City in 1840. A daguerreotype consists of a positive, inversed image captured by the camera on a copper plate that has been coated with silver and then polished. The most common format is the "sixth plate" (1/6 of a full plate).[54]

Born in Québec City in 1820, Louis-Philippe-Ferdinand Vincent completed his medical training in 1843 and went on to practice in La Malbaie from 1845 until his death in 1865. The year he began working he married Zoé Cimon (1827-1891) in the village where he had settled. The couple would have four children, including Elzéar, who studied law, and Ferdinand junior, who became a surveyor.

The date of August 16, 1847 appears in a handwritten inscription on the back of this daguerreotype plate. Presuming that Dr. Vincent was in Québec City on that day, there were then at least two daguerreotypists operating studios where the picture could have been taken. In premises located at 45 Saint-Pierre Street, near the old harbour, John Martyn offered his clients portraits that were "rendered perfect to endure any change of climate or time by a new process of gold enamelling and coloured after nature."[55] From March to July, and then again from the end of November, someone called Carleton, established initially in the Hôtel Albion on the Côte du Palais and later on Saint-Jean Street, was using the pages of *Le Canadien* to advertise his talent for creating "portraits that in beauty and accuracy cannot be surpassed." Elegant, and favoured with handsome features and a fine head of hair, the young Dr. Vincent poses imperturbably for posterity, although he was almost certainly seated on a stool in a bare studio, his head kept firmly
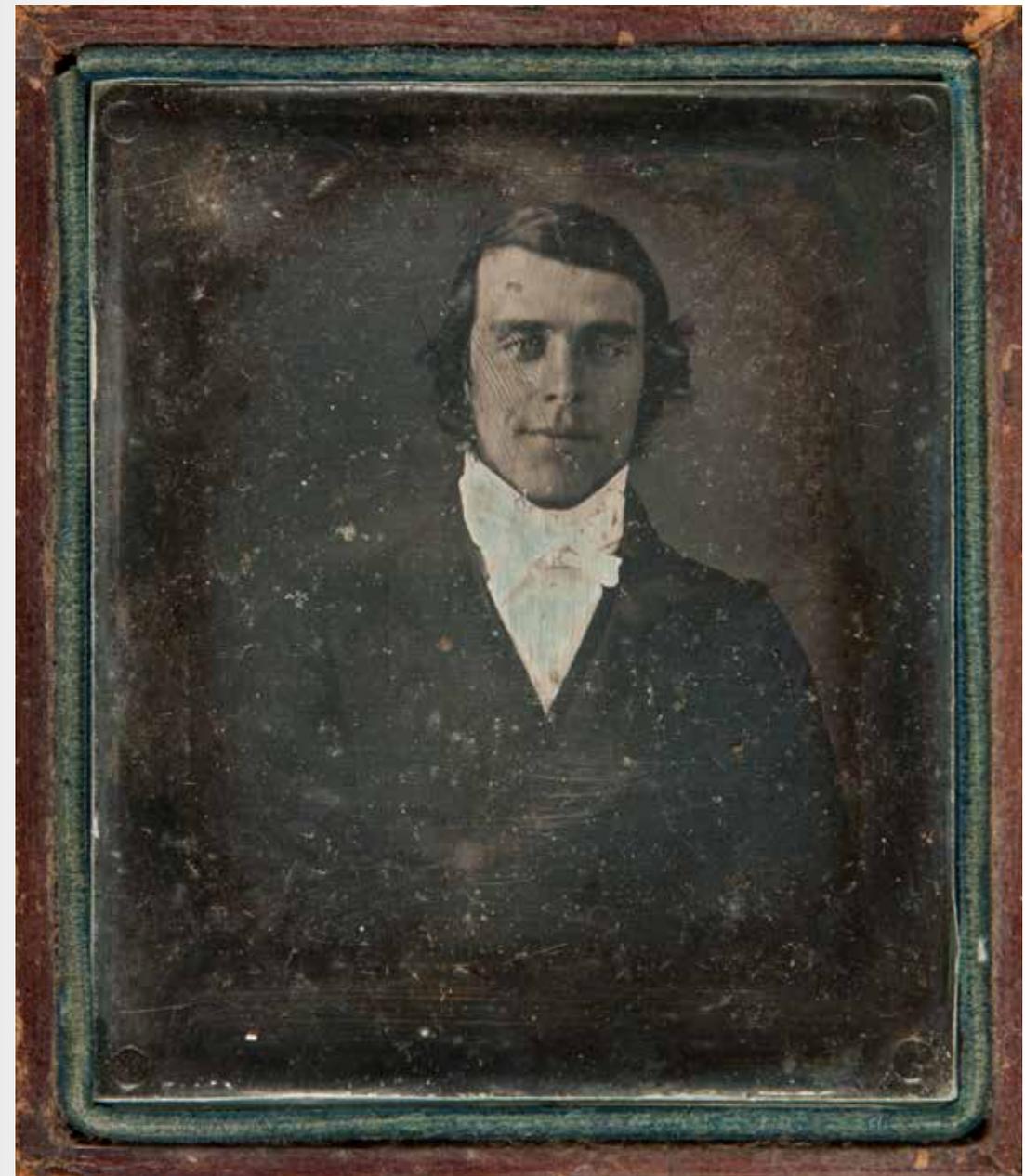
immobile by a headrest. His face is partially lit by a lateral light source that also heightens the dazzling white of his shirt. As experience brought confidence, daguerreotypists would begin introducing accessories and employing more relaxed poses (FIG. 51). This image of Dr. Vincent is the oldest photograph in the Musée's collection.

Fig. 51
Unidentified photographer
Dr. Jean-Charles Pinguet and His Dog,
circa 1850
Daguerreotype, 9.3 × 8 cm (case), 8 × 7 cm
(sixth plate)
MNBAQ, purchase (1982.44)

Seduction Scene in a Canadian Interior

1849

Cornelius Krieghoff

Amsterdam, Netherlands, 1815 – Chicago,
Illinois, United States, 1872

Oil on canvas, 35.5 × 47.9 cm   MNBAQ, gift of Jacques de Billy
(2005.2520)

Cornelius Krieghoff, who was born in the Netherlands, received formal training as an artist in Europe before travelling to North America in the late 1830s. In 1853 he moved to Québec City, where he would remain for some years. There the artist supplied a clientele composed mainly of British soldiers and anglophone businessmen with a wide range of paintings depicting rural beauty spots and scenes of local significance, generally set against majestic fall **(FIG. 52)** or winter landscapes. He also accommodated his patrons' taste for Aboriginal culture by portraying Indigenous people in their camps, wearing snowshoes, and selling baskets and moccasins. Among his most popular works were his humorous pictures of *habitants* in a variety of tricky situations, including boisterous conclusions to an evening's drinking and altercations at tollgates.

In *Seduction Scene in a Canadian Interior*, Krieghoff chose to make four separate figure groups part of a drama where each embodies a different facet of the action: desire, surprise, indifference and ignorance. Directly facing the spectator, a fiddler plays his instrument and sings what his soulful expression suggests might be a serenade. In the very centre of the composition, a young woman is the object of the insistent attentions of a much older man, who stands behind her whispering encouragement in her ear. At the same time, the door opens wide to admit two more figures, one a young man—possibly the woman's husband? Two cronies seated at the table seem unconcerned by the efforts of their elderly friend. At the left, a man, woman and child warm themselves at the stove, heedless of what is taking place. It is hard not to interpret

the broken clay pipe lying on the floor in the foreground as anything other than a token of what awaits Krieghoff's protagonists: there's going to be a bust-up. Clearly, this particular seduction scene will end in farce.

In the mid-19th century Krieghoff was one of the most sought-after and prolific painters of the day. Moreover, his works have continued to be of interest to collectors and museums, as witness the record prices they have attained at auction over the past fifty years or so.

Fig. 52
Cornelius Krieghoff
*The Country House of Captain John Walker,
near Québec City*, 1857
Oil on canvas, 45.9 × 69 cm
MNBAQ, gift of the Honourable Maurice
Duplessis Estate (1959.584)

Monsignor Charles-Félix Cazeau

Between 1850 and 1856

Daguerreotype, 11.8 × 9.4 cm
(case), 9.7 × 8 (quarter plate)

MNBAQ, gift of the Sœurs
de la charité de Québec
(2008.15)

Léon-Antoine Lemire

Baie-du-Febvre, 1827 – ?; active in
Québec City between 1850 and 1856

The daguerreotype, introduced into Québec in 1840, was the first commercial photographic process. Initially long, complex and expensive, the technique produced only a single, inversed image of the subject, although one of compelling accuracy and clarity.

Here, the sitter is firmly identified, which is not often the case with daguerreotypes: he is Monsignor Charles-Félix Cazeau (1807-1881),[56] who between 1825 and 1850 served successively as undersecretary and secretary to three bishops, before being appointed vicar general. In this important administrative position he became an éminence grise, advising both the bishop of Québec City and the reigning government. Until his death, Monsignor Cazeau would be recognized as one of the most influential members of the diocese.

Cazeau was closely linked to the Sœurs de la charité de Québec from 1849, when the order was founded in the capital. Judging by his age in the portrait, where he appears to be in his forties, the daguerreotype would have been taken around this time. From among the vast number of images of ecclesiastical figures, this is the earliest known photograph. Evidently kept immobile by a posing stand, Monsignor Cazeau sits up extremely straight, one arm resting on a table with a patterned cloth, the other on his lap. Both the rigid, frontal pose and the decor are typical of daguerreotype portraits.

It is the setting that justifies attribution of this portrait of the vicar general to Léon-Antoine Lemire. Moreover, the studio of this reputed daguerreotypist, active in Québec City from 1850 to 1856, was located very near the Séminaire. A pioneering and original artist, interested in new ideas, he is known as the first French Canadian to have opened a professional studio in the capital.[57]

In 1851 Lemire made a group portrait of the Séminaire de Québec's physics graduates, a daguerreotype thought to be Canada's oldest surviving school photograph. The following year it was the turn of the graduating class in "senior" philosophy from the same establishment to pose for the photographer (FIG. 53). In both cases, the students form tight rows in a rather small space—actually Lemire's studio.

Exceptional for both their subjects and their quality, the daguerreotypes of Léon-Antoine Lemire, a highly skilled and innovative artist, are among the masterpieces of Canadian photography of the time.

Fig. 53
Léon-Antoine Lemire
"Senior" Philosophy Class, Séminaire de Québec, May 5, 1852
Daguerreotype, 9.3 × 8.3 cm (case),
7.1 × 8.2 cm (sixth plate)
MNBAQ, gift of the Yves Beauregard
Collection (2006.2557)
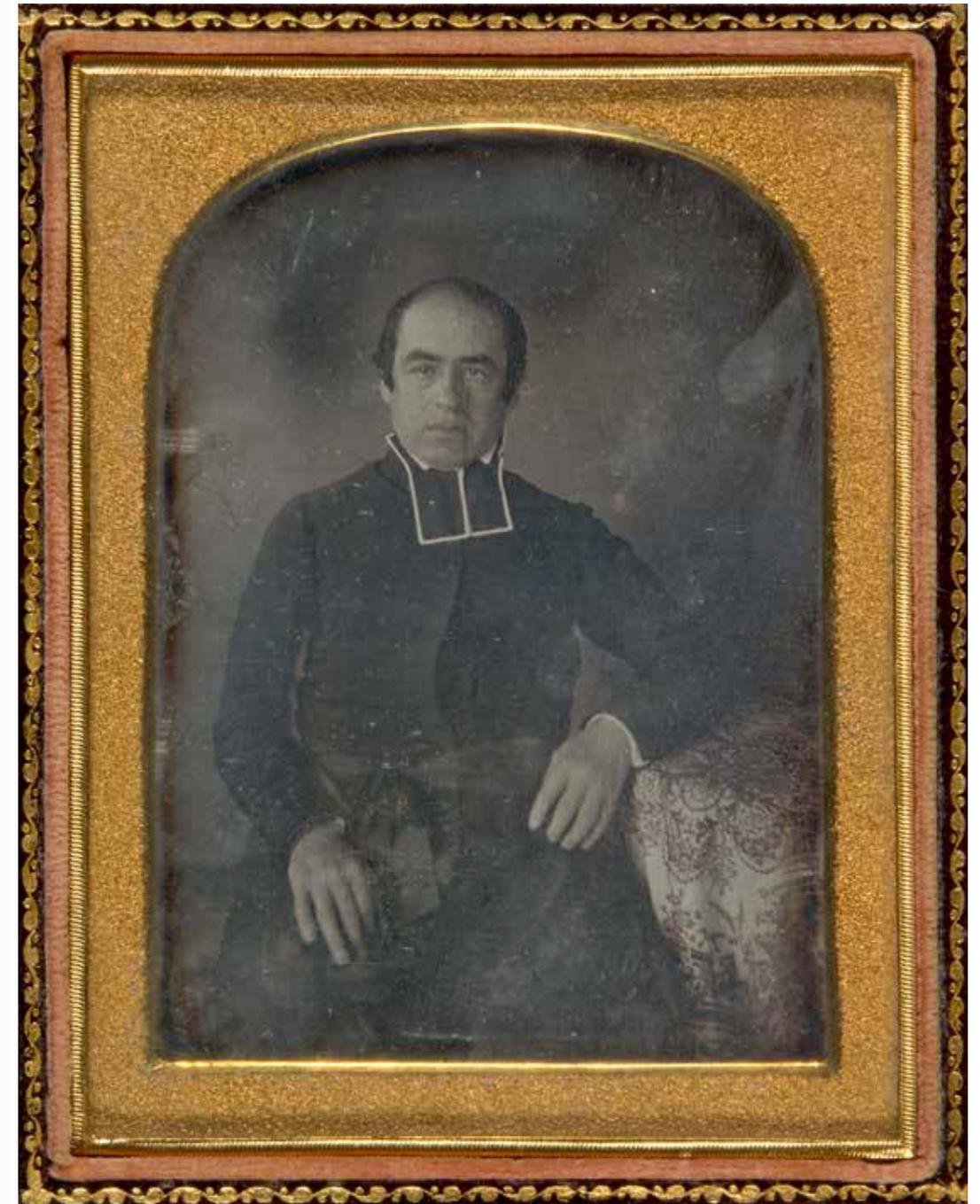
Olympe and Flore Chauveau

1851-1852

Oil on canvas, 74.6 × 89.3 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1970.95)

Théophile Hamel

Sainte-Foy (Québec City), 1817 –
Québec City, 1870

Théophile Hamel, one of the most important Canadian painters of the 19th century, served his apprenticeship between 1834 and 1840 in the Québec City studio of Antoine Plamondon (1804-1895). From 1843 to 1846 Hamel travelled in Europe, spending most of his time in Italy, France and Belgium and completing his academic training in various highly regarded establishments. Hailed by critics on his return home, he worked in all the cities where the governments of United Canada assembled—Québec, Montréal and Toronto. During this period his clientele was composed largely of parliamentarians and government institutions, but he also catered to civil organizations: one of his copies of *Jacques Cartier* (FIG. 54), for example, once belonged to the Institut canadien de Québec. In October 1851 Hamel settled permanently in Québec City, taking a studio at 56 Saint-Jean Street.

That same year, in November, the politician, lawyer and writer Pierre-Joseph-Olivier Chauveau (1820-1890) was appointed solicitor general of Canada East. It was also in 1851 that he inherited the house belonging to his maternal grandfather, at the intersection of Sainte-Anne and Du Trésor streets, in which he had lived since he was a child and where he was raising his own family. Flore (1842-1871) and Olympe (1844-1855) were among his five children then living, and Chauveau's deep affection for his two oldest daughters is reflected in this remarkable double portrait, executed by Théophile Hamel in 1851-1852. It is possible the politician had seen Hamel's 1847-1848 painting of *Madame René-Édouard Caron, née Joséphine de Blois, and Her Daughter Ozine*, which pictures a rather mischievous-looking little girl. Olympe and Flore Chauveau appear far more docile, seated side by side on a garden chair, the older covering her little sister's hand protectively with her own. Olympe looks obediently at the viewer, while Flore's serious gaze is angled slightly to the left. The two little blonde girls wear white dresses, identical save for the colour of the ribbons adorning the waist and sleeves, and Hamel has portrayed them against a rural landscape—a first in the history of Canadian child

portraiture. The still life of fruit and flowers on Olympe's lap seems to presage her untimely fate: stricken with tuberculosis in 1852, she would succumb to the disease three years later. Flore died in 1871. The two girls are buried along with other members of the family in Québec City's Ursuline Chapel, where a marble plaque bearing a striking bas-relief commemorates their all-too-brief lives. Théophile Hamel's portraits of children are among the finest examples of mid-19th-century Canadian painting.

Fig. 54
Théophile Hamel, after Louis-Félix Amiel (Castelnaudary, France, 1802 – Joinville-le-Pont, France, 1864), after François Riss (Moscow, Russia, 1804 – France, 1886)
Jacques Cartier, 1848
Oil on canvas, 130 × 96.9 cm
MNBAQ, purchase (2009.12)

Cup

Between 1851 and 1868

Silver, 9.9 × 10.8 × 8 cm,   MNBAQ, purchase (1953.145)
196 g

Studio of Robert Hendery
Corfu, Greece, 1814 – Montréal, 1897

Sold by

Savage & Lyman

(Joseph Savage Sr., Joseph Savage Jr.
and Theodore Lyman)
Active in Montréal between 1851 and 1868

In the late 1860s and early 1870s, the Montréal store of Savage, Lyman & Co., located on upscale Saint James Street and specializing in jewellery, clocks and watches, and retail silverware, was one of the largest, best appointed and most popular establishments of its kind in Canada. Run during this period by Montrealer Joseph Savage Jr. (1838-1875) and Theodore Lyman (1818-1901), an American from Massachusetts, the highly successful firm also had a branch in Toronto. Its beginnings had nonetheless been modest: in 1818 the English silversmith George Savage (1767-1845) settled in Montréal and opened a first store at the intersection of Saint-Pierre and Notre-Dame streets, specializing in jewellery, clocks and watches, and silverware. In 1824, on reaching adulthood, George's son Joseph (circa 1802-1859) joined the small family business. That same year, he and his father formed the company George Savage & Son and opened a shop on Saint-Paul Street. George retired in 1836, leaving the running of the firm to his son, who moved to premises on Notre-Dame Street. In 1851 Joseph and his brother-in-law, Theodore Lyman, established the firm of Savage & Lyman and opened a new store, still on Notre-Dame. Savage & Lyman expanded rapidly, and when in 1859 Joseph died, he was immediately replaced by his son, also called Joseph. In 1868 Joseph Savage Jr. and Theodore Lyman went into partnership with Henry Birks (1840-1928) to form Savage, Lyman & Co. Then, in 1873, Canada was hit by a major economic depression. The firm struggled on for a while, but finally declared bankruptcy in 1878. Its assets were purchased at that time by Birks.

George Savage seems to have been a practising silversmith, but his son and grandson concentrated on sales, preferring to import most of the silver items they offered their clients and to have the remainder made by local craftsmen. One such was the silversmith Robert Hendery (FIG. 55), who arrived in Canada in 1837. For several decades, Hendery and his partner Peter Bohle (1786-1862) would create a wide range of silver objects for the various Savage firms. This cup, which bears the Savage & Lyman mark, is a fine example of the naturalist approach to decoration that was fashionable during the mid-19th century and that Hendery favoured. Through a skilful combination of embossing, chasing and engraving, the artist has portrayed an undulating rural landscape featuring small houses, a lake, sailboats and large trees. The piece was presented to Esther Bergl Wilson to mark a special occasion that occurred on July 9, 1884.

Fig. 55
Robert Hendery
Cup, between 1855 and 1895
Silver, 8.9 × 11 × 8 cm, 110 g
MNBAQ, purchase (1960.319)

Moccasin Seller

1852

Oil on canvas, 30.6 × 25.7 cm

MNBAQ, gift of the Honourable
Maurice Duplessis Estate
(1959.611)

Martin Somerville

England, circa 1796 or 1797 –
Québec City, 1856

After moving to Montréal in 1839, Martin Somerville began offering his services as a teacher of painting and drawing. Eight years later he presented twenty-one works on a range of subjects in the only exhibition organized by the short-lived Montreal Society of Artists. In 1849 and 1850 several of his drawings of Aboriginal people and views of Montréal were published in the *Illustrated London News*.

Somerville shared with his friend Cornelius Krieghoff the idea of making small canvases portraying a single figure—rather in the Dutch tradition—that owing to their reduced format and reasonable price would be accessible to a wide public. As of 1846 Somerville and Krieghoff were occupying studios in the same building, on Montréal's Saint James Street. A work from around 1849, now at the Art Gallery of Ontario, which shows a moccasin seller standing in front of this building, is actually attributed to one or other of the two artists. Krieghoff would subsequently produce many images of isolated Aboriginal figures, such as trappers and women selling baskets (**FIG. 56**), moccasins or berries.

Somerville's little picture,[58] set in winter beneath a cloudy sky, is a full-length frontal portrait of a dark-skinned woman, a Huron from Lorette, who gazes out at the viewer. Her shadow clearly delineated on the frozen surface of the Saint Lawrence, she has paused near several blocks of ice, evidently on her way to Québec City to sell moccasins. In the distance, the Laurentian Mountains rise beyond the river's north shore. The Indian woman's own moccasins extend into laced gaiters, and she wears mittens. A black skirt and long pink tunic are visible beneath the blanket enveloping her head and body, which bears the characteristic red stripe of the Hudson's Bay Company. In her right hand, the travelling vendor holds a few pairs of moccasins and a purse, all embroidered.

Moccasins were a ubiquitous form of Aboriginal footwear. Made of strong but supple leather, they adapted well to snowshoes and ensured a good grip when travelling by birchbark canoe. Decorated with coloured beads, they were also part of the craft tradition of many Indigenous peoples. Along with snowshoes, wicker baskets, porcupine quill bags and even birchbark canoes, moccasins were popular among tourists and garrison soldiers as authentic and picturesque souvenirs. Somerville's and Krieghoff's small and easily transportable paintings of Indigenous people were also intended as exotic souvenirs, aimed at the same clientele.

Fig. 56
Cornelius Krieghoff (Amsterdam, Netherlands,
1815 – Chicago, Illinois, United States, 1872)
Basket Seller, circa 1860
Oil on canvas, 28.5 × 23 cm
MNBAQ, gift of the Honourable Maurice Duplessis
Estate (1959.622)

Zacharie Vincent and His Son Cyprien

Circa 1852-1853

Oil on canvas, 48.5 × 41.2 cm   MNBAQ, purchase (1947.156)

Zacharie Vincent

Village-des-Hurons (Wendake), 1815 –
Québec City, 1886

During his childhood in the village of Jeune-Lorette, Zacharie Vincent was given the Wendat name of *Tehariolin*, which means "not divided" or "unmixed."[59] He was known at the time as "the last pure-blooded Huron," doubtless in part because of his characteristic facial features (FIG. 57). A hunter, guide and artisan, Vincent never ceased to assert his independence while simultaneously supporting his community, which consisted then of only a few hundred people. In 1848 he married Marie Falardeau (1824-?), a widow. Of the couple's four children, only two would survive into adulthood. Cyprien, the oldest, born in 1848, would die childless in 1895.

The social and political situation in which Zacharie Vincent found himself would encourage the construction of the myth that gradually surrounded him and that he helped maintain. After serving in 1838 as the model for one of the most remarkable portraits by Antoine Plamondon (1804-1895), *The Last of the Hurons*, and appearing two years later in the iconic painting *Presentation of a Newly Elected Chief of the Huron Tribal Council of Lorette* by Henry Daniel Thielcke (1788-1874), Vincent became passionately interested in art. The knowledge he absorbed from Plamondon, Thielcke, Cornelius Krieghoff (1815-1872) and, subsequently, Eugène Hamel (1845-1932) gave him the confidence to embark on an artistic career.

The work *Zacharie Vincent and His Son Cyprien* is an interesting illustration of the fundamental principle that a self-portrait can represent an individual without necessarily representing reality. Using the vocabulary of naive painting—absence of perspective, disproportion of objects and figures, flat colours—Zacharie Vincent was reflecting on his own essential nature and on the image he wished to project. To this end, he surrounded

himself with highly symbolic objects associated with his nation: wampum, a diplomatic tool used to seal treaties; trade silver (brooches, armband and medal), emblems of friendship and alliance; a tomahawk and a bow and arrows, attributes of the hunter and warrior. By picturing himself accompanied by his son, the artist was insisting on the continuation of his race. Zacharie Vincent was the first Aboriginal artist to come to prominence in Canada.

Fig. 57
Louis-Prudent Vallée (Québec City, 1837 –
Québec City, 1905)
Zacharie Vincent, circa 1878-1880
Albumen silver print, 9 × 5.8 cm
MNBAQ, acquired in 1965 (1965.01.15)

View of Montréal from Mount Royal

1853-1854

Oil on canvas, 46.2 × 67.2 cm

MNBAQ, purchase. Conservation treatment by the Centre de conservation du Québec (1997.112)

Edwin Whitefield

East Lulworth, England, 1816 – Dedham, Massachusetts, United States, 1892

Edwin Whitefield, an extremely prolific self-taught painter who built a solid reputation in the United States, is best known for his famous series of lithographs picturing the major cities of North America (FIG. 58). In 1855 he was one of the artists representing Canada at the Exposition universelle in Paris, where he exhibited lithographs of a number of Canadian cities.

There are few known oils on canvas by Whitefield, however, and this resplendent view of Montréal is actually the most ambitious painting he ever undertook. According to Bettina Norton, his biographer, Whitefield "produced this oil at home in Yonkers early in 1853, noting in his diary: 'Oh, be joyful! It is a very elaborate work, and I am going to send it to the Nat[l]. Acad[y]. of Design.'"[60] The catalogue of the exhibition put on that year by New York's National Academy of Design does indeed list a *View of Montreal* by him (no. 208). In 1854 Whitefield also showed two oil paintings of Montréal at the Upper Canada Provincial Exhibition, held in London, Ontario, one of which may have been a painting acquired recently by the Montreal Museum of Fine Arts. Careful examination of the signature of *View of Montréal from Mount Royal* reveals that the artist changed the last digit of the date from a *3* to a *4*, suggesting that the work evolved as he continued to make alterations in the year following its initial presentation.

The painting displays a marked similarity to one of the two lithographs by Whitefield entitled *Montreal, Canada East: From the Mountain*, published in 1855. Despite some differences, the painting is in several important features almost identical to the print, including the group of figures in the foreground, the angle of viewpoint and the positioning of most of the buildings. In the exhaustively detailed handling of the natural and built environment, the painted panorama reflects the artist's considerable experience and skill in the art of topographical and architectural representation. His talent as a botanist is also evident in the meticulous depiction of the trees and

shrubs in the foreground. Both technically and formally, it is a masterly work.

In iconographical terms, it is one of the last images—painting, drawing or engraving—produced by the long tradition of capturing topographical views of Montréal from the mountain, a tradition soon to be supplanted by the emerging art of photography. *View of Montréal from Mount Royal* provides, moreover, a precious record of the pre-industrial city, then undergoing changes that were completely altering its configuration and social fabric.

Fig. 58
Hubert Clerget (Dijon, France, 1818 – Saint-Denis, France, 1899), after Edwin Whitefield
Québec City from Beauport, 1854
Lithograph, 50.6 × 76 cm (sheet), 42.8 × 70.5 cm (image)
MNBAQ, purchase (1955.569.02)

The Little Gardeners

1857

Oil on canvas, 92.7 × 77 cm   MNBAQ, purchase (1990.68)

Antoine Plamondon

L'Ancienne-Lorette, 1804 – Neuville, 1895

After Eduard Magnus
Berlin, Germany, 1799 – Berlin, Germany, 1872

In 1851, Antoine Plamondon, hitherto a resident of Québec City, decided to move to Pointe-aux-Trembles (now Neuville) following the fire that destroyed his home, the loss of his studio and growing competition from imports and other artists, both local and foreign. Taking advantage of the large studio he had there, the painter continued to work, executing a number of portraits and large religious works. He also made a few still lifes **(FIG. 59)** and genre scenes, including original compositions like *The Flute Player* (1866).

It is not known whether Plamondon painted *The Little Gardeners* on commission or for his own pleasure.[61] On August 25, 1857, the Montréal newspaper *La Minerve* reported that there were two canvases by Plamondon on view at an exhibition in the city's Bonaventure Hall, one of which was "a very tasteful piece ... said to come from the collection of the Hon. D. B. Viger, who owns another magnificent work by the same brush." There is no evidence that *The Little Gardeners* was part of this exhibition, but it is worth recalling that over ten years earlier Viger had bought Plamondon's fantasy piece *The Little Savoyards* (1844).

The artist drew inspiration for *The Little Gardeners*—unusual in the oeuvre—from a popular illustration of the period, an engraving with the same title published by G. Baxter of London, which was itself based on a painting by the Berlin artist Eduard Magnus. The print had appeared in both *Marshall's Cabinet of Fashion*, published by Suttaby in 1847, and *Le Souvenir*, in 1850. Plamondon no doubt classified his literal copy of the print as what he called "genre or fantasy paintings." Although the precise significance of the charming scene remains obscure, it conveys a sense of freshness and purity that could not fail to have gratified the eclectic tastes of the time. Sentimental—even mawkish—images of this type had grown out of a form of romantic painting much appreciated by Victorian society. Plamondon pays tribute here to the same sense of nostalgia for the carefree innocence

of childhood that pervades *Lost in the Woods* (1836), also part of the collection of the Musée national des beaux-arts du Québec. Over the twenty years that separate the two works there had nonetheless been a perceptible development in his approach to landscape: the romanticism of *The Little Gardeners* has been rendered in a less dramatic and more diffuse light, a more lively palette and more broadly painted foliage.

Plamondon stopped painting in 1885 and died ten years later, at the age of ninety-one.

Fig. 59
Antoine Plamondon
Still Life with Apples and Grapes, 1869
Oil on canvas, 98.4 × 77.5 cm
MNBAQ, gift of Maurice Corbeil. Conservation treatment by the Centre de conservation du Québec (1977.23)

Louis-Joseph Papineau, the Artist's Father-in-Law

1858

Oil on canvas, 152 × 114.9 cm

MNBAQ, Caroline R. Papineau Bequest (1952.58)

Napoléon Bourassa

L'Acadie, 1827 – Lachenaie (Terrebonne), 1916

This masterly oil by Napoléon Bourassa depicting his celebrated father-in-law Louis-Joseph Papineau (1786-1871)—the artist's most famous work and best-documented portrait[62]—was executed in the summer of 1858. By that time retired from political life, the seventy-one-year-old former parliamentarian was residing at his luxurious manor house in Montebello, devoting his time to the seigneury of La Petite-Nation, and it was there that Bourassa made the painting. Although by early September Papineau judged it to be "excellent," the artist continued to rework the canvas assiduously, particularly the head and the landscape.

In formal, iconographical and psychological terms the most powerful of all the likenesses of Papineau, the work also ranks as Bourassa's most perceptive portrait. The model, shown cut off just below the knee and standing erect in a three-quarter pose, entirely dominates the composition, striking the viewer immediately as a person of immense presence—almost a giant. Clasping a book behind his back, the landowner strolls in a reflective mood through the grounds of his much-loved sanctuary. The foliage, shaded bank and sober garments all direct attention toward the head, enhancing its stateliness: shown thus against a dark ground, Papineau seems to radiate an almost supernatural light. The artist has employed the device to convey a sense of the dignity, brilliance and charisma of this leader among men. Papineau is presented, for his own time and for posterity, as a veritable monument of history. Nevertheless, the view over the water, which gleams in the sunset, and the large oaks at the foot of the garden lighten the mood and lend the figure a touch of humanity and romanticism. This is one of the very few portraits of the period that show the model

in a realistic natural setting—in this case, the shores of the Ottawa River. Via this powerful picture, unprecedented in Québec at the time, Bourassa was introducing a new way of representing a figure in a landscape and taking a new aesthetic approach to portraiture. With this personal tribute to the great Papineau, there is no doubt that the painter achieved a zenith in the art of the Canadian portrait.

Versatile and highly talented, Napoléon Bourassa practised a variety of painting genres, particularly early in his career. Aside from portraits, he produced religious paintings and landscapes, but also genre scenes like *Misery* **(FIG. 60)**, an edifying work that was exhibited at the Art Association of Montreal in 1865.

Fig. 60
Napoléon Bourassa
Misery, 1865 or earlier
Oil on canvas, 65 × 80.5 cm
MNBAQ, gift of the Bourassa Estate in 1941
(1943.55.201)
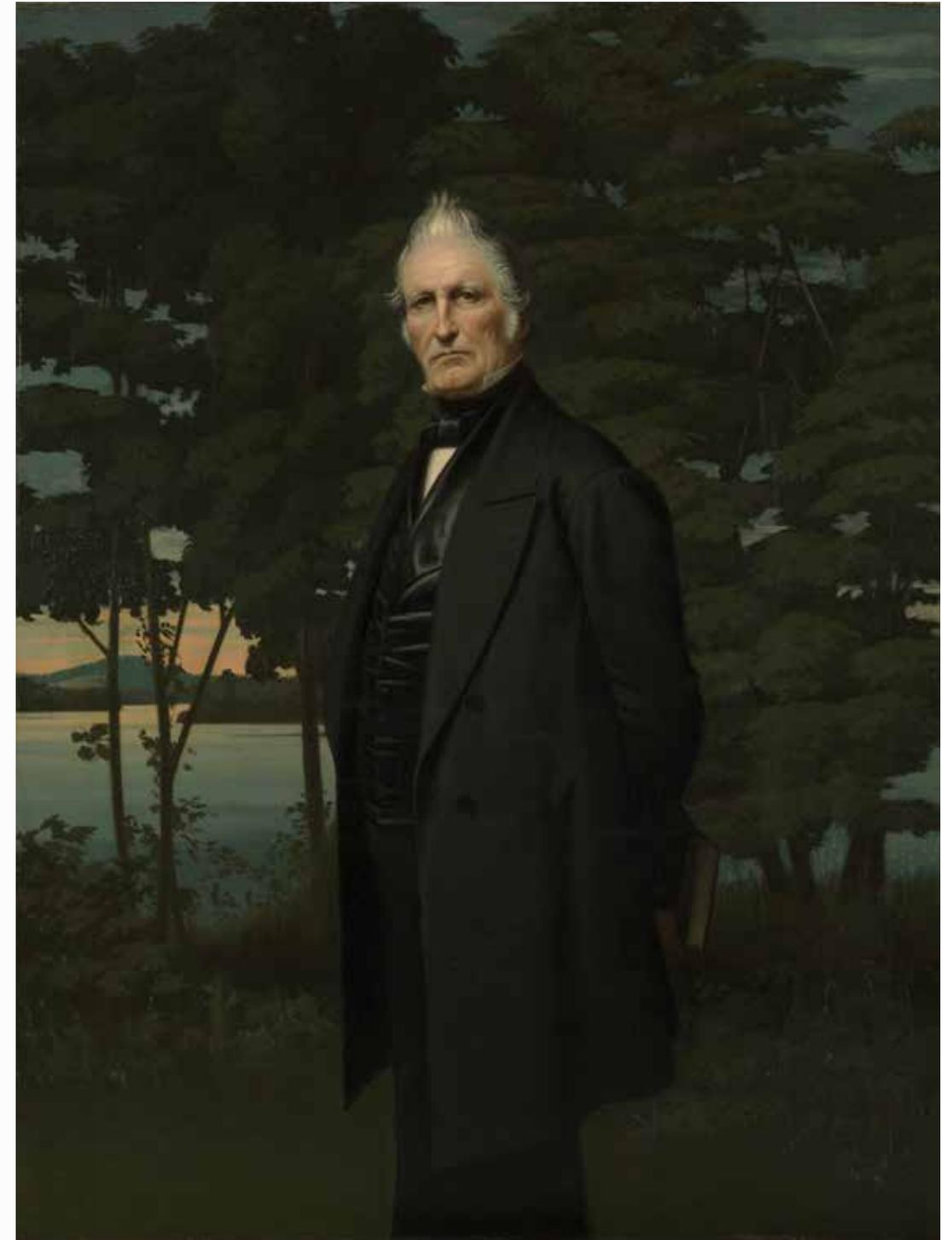
View of Québec City Looking Northwest from the Chalmers-Wesley Church, in Winter

1859 or 1860

Stereograph, albumen silver prints, 8.3 × 17.3 cm (card), 7.2 × 6.5 cm (each image)

MNBAQ, gift of the Michel Lessard Collection (2013.283)

William Notman

Paisley, Scotland, 1826 – Montréal, 1891

During the last third of the 19th century, photographers often sought to capture panoramic views of the cities of Québec and Montréal. Both residents of the capital and visitors would set up their cameras in Lévis or elsewhere on the south shore, on the Saint Lawrence itself, near the Saint-Charles River, at the Citadelle or on the Durham and Dufferin terraces. In their quest for unusual viewpoints, some would even position themselves at the top of the city's tallest structures, such as the old and new parliament buildings, the cathedral of Notre-Dame-de-Québec, the post office, Université Laval and, later, the Château Frontenac.

William Notman was the most famous Canadian photographer of the 19th century.[63] In 1859-1860, three years after opening his Montréal studio, he made his first trips to Québec City, where he produced around sixty views, about two-thirds of which were stereographs. The vision of the historical city he created during his various expeditions was a highly personal one. This northwest-facing image, for example, is most unusual, for Notman shot the winter scene from the bell tower of the Chalmers-Wesley Church, inaugurated in 1853.[64]

The picture shows the profusion of stone houses lining Saint-Louis, D'Auteuil and Sainte-Ursule streets, whose backyards, walls and windows, combined with their pitched roofs and dormers covered in snow, create a remarkable jigsaw of voids and masses, of geometric shapes and volumes. There exist three other photographs taken on the same occasion, one facing south (toward Saint-Denis Avenue and the Citadelle), one east (toward Saint-Louis Street and the cathedrals) and one northeast (toward Sainte-Ursule Street). Given the weight and fragility of the photographic equipment of the time, the complexity of the wet collodion process, the cramped space in the bell tower and the cold of winter, the venture was evidently something of a technological challenge. But despite the difficulties, the photographer produced one of the earliest and most striking panoramic views of the old city of Québec.
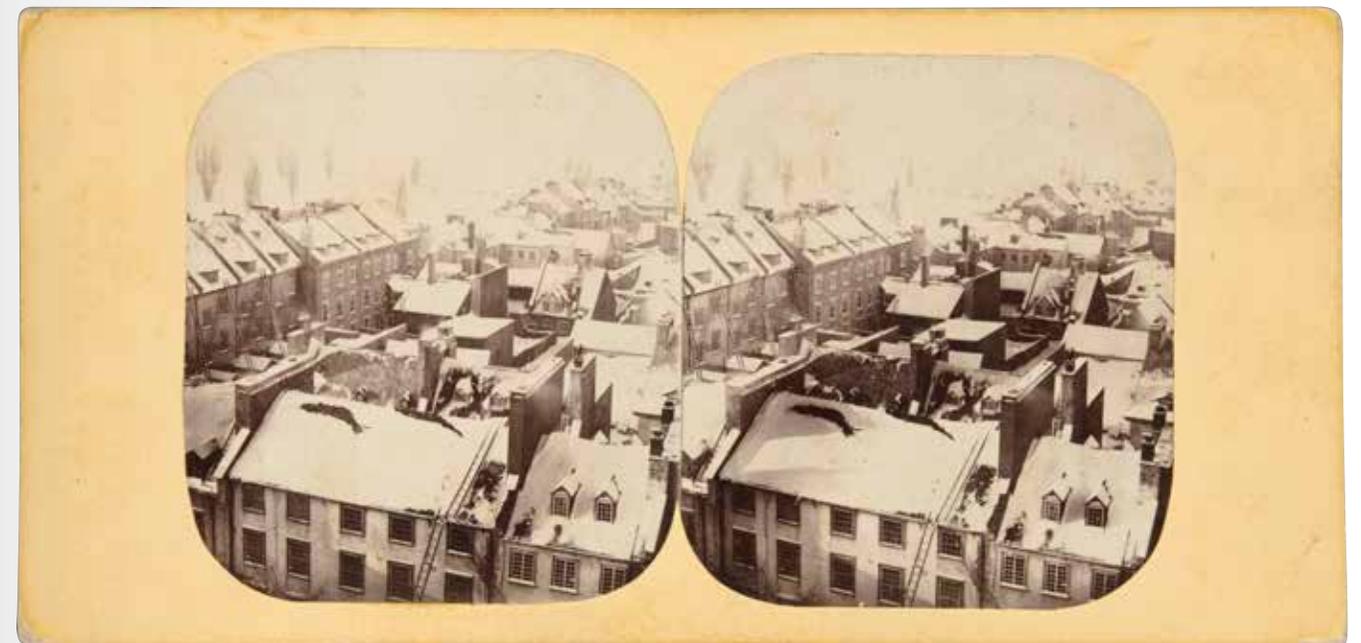
In 1860, a century after the Conquest, Notman assembled over three hundred images of the colony—including his series on Québec City—in a sumptuous maple box that the Canadian government presented to the Queen via the intermediary of her son, the Prince of Wales (1841-1910), in Canada to open the Victoria Bridge. Shortly afterwards, the photographer began publishing the fascicles that would form his illustrated book *Portraits of British Americans* (FIG. 61), which consists of eighty-four prints made between 1861 and 1868.

Fig. 61
William Notman
Sir John A. Macdonald, from the illustrated book *Portraits of British Americans*, 1863
Albumen silver print, 8.6 × 5.6 cm
MNBAQ, gift of the Thomas-Chapais Fonds (1958.190.09)

The Montmorency River

1860

Oil on canvas, 41 × 49 cm   MNBAQ, purchase (1936.39)

Otto Reinhold Jacobi

Königsberg, Germany (now Kaliningrad, Russia), 1812 – Ardoch, North Dakota, United States, 1901

After William Notman
Paisley, Scotland, 1826 – Montréal, 1891

Shortly after they were acquired in 1936, *The Montmorency River* and *The Rapids, Montmorency River* (FIG. 62), by the German-born painter Otto Reinhold Jacobi, were placed on view in the Musée de la province alongside works by such artists as Charles Huot (1855-1930) and Marc-Aurèle de Foy Suzor-Coté (1869-1937). Writing at the time, the journalist Jacques Monnier (1913-2012) explained that they were "called photographic, because minutely detailed."[65] The description, though succinct, was entirely appropriate. As the research of art historian Dennis Reid would confirm several decades later, the paintings not only employed certain formal characteristics of photography—they were actually direct transpositions of photographic images.[66]

When Jacobi arrived in Canada in 1860, he encountered a situation of increasing interaction between different art forms, with painters and photographers often working together in the same studio.[67] Integrating quickly into Montréal's cultural milieu, the artist discovered the work of William Notman and decided to use one of the photographer's stereoscopic views, *Natural Steps, Montmorency Falls, near Québec City* (FIG. 63), as the model for his painting *The Montmorency River*. While replacing the square format of the original shot with the horizontal rectangle traditionally associated with landscape, he scrupulously reproduced the central section of the photograph. In both images, the same brilliant sunshine reflects off the stratified rocks bordering the river, and tall trees rise darkly into a limpid sky.

As well as using Notman's subject for his painting, Jacobi was aiming to recreate the particular character of the photographic language. So while meticulously rendering the minutest details, he also limited his palette to the black and sepia tones of a photograph. He even blurred the surface of the water, mimicking the appearance of any moving element in a photograph before the development of high-speed photography in 1878.[68] Finally, to imitate the out-of-focus effect visible in prints of the period, he reduced the clarity of the features near the edges of the canvas. The result is a striking painting that simultaneously depicts a real landscape and reconstructs a photographic view of that landscape.

Fig. 62
Otto Reinhold Jacobi
The Rapids, Montmorency River,
1860
Oil on canvas, 41 × 48.8 cm
MNBAQ, purchase (1936.34)

Fig. 63
William Notman
Natural Steps, Montmorency Falls, near Québec City,
circa 1860
Half stereograph, albumen silver print, 7.3 × 7 cm
McCord Museum, gift of James Geoffrey Notman
(N-0000.193.108.1)

Montmorency Falls

Between 1860 and 1879

Stereograph, albumen silver prints, 8.7 × 17.6 cm (card), 7.9 × 7.5 cm (each image)

MNBAQ, gift of the Yves Beauregard Collection (2006.1080)

Ellisson & Co.

(George William Ellisson)

Scotland, 1818 – Québec City, 1880; active in Québec City between 1848 and 1880

The stereograph, developed at the start of the 1850s, consisted of two images taken simultaneously with a stereo camera, which had two lenses set side-by-side about the same distance apart as the eyes. Mounted on a rectangular piece of coloured cardboard, sometimes curved and of standard dimensions (about 8.5 × 17.5 cm, or 3½ × 7 inches), the photographs were viewed through a stereoscope, which created the optical illusion of depth and relief by converging them into a single three-dimensional image. The card generally bore the photographer's stamp, a line indicating the subject illustrated and sometimes a more detailed caption or a list of other views produced by the same studio. Forerunners of the postcard, stereographs often portrayed faraway places and were designed to both entertain and instruct, enabling viewers to become—at very low cost—"armchair tourists."

In 1848 George William Ellisson[69] opened the first permanent professional daguerreotype studio in Québec City. Located on Saint-Jean Street, Ellisson & Co. would become one of the capital's leading photography firms, participating in the International Exhibition in Dublin in 1865 and in the Paris Exposition universelle of 1867. Ellisson was skilled in all the genres, techniques, materials and formats fashionable at the time, as witness his magnificent winter portrait of Ivy S. Parson (FIG. 64). Along with the Montrealer William Notman (1826-1891), Ellisson is considered one of the first masters of the stereograph in Québec. Upon his death in 1880, Louis-Prudent Vallée (1837-1905) took over his studio and acquired his collection of negatives.

Montmorency Falls, situated thirteen kilometres from Québec City, is about seventeen metres wide and eighty-three metres high—thirty metres higher than Niagara. In all seasons, including winter, the popular site was a place for city dwellers and tourists alike to find peace, relax and enjoy themselves. But it also attracted painters and photographers. In the works of the latter, the blur of the cascading water is easily explained by the lengthy

exposure times required by cameras of the period. By placing two well-dressed figures in the foreground of his image, below the falls, Ellisson has heightened the sense of depth and illustrated the scale of the spectacular spot.

Fig. 64
Ellisson & Co.
Ivy S. Parson in Winter Garb, from the *Album de la collection dit de Napoléon Garneau*, between 1860 and 1875
Albumen silver print, 10.1 × 6.1 cm (card), 9 × 5.7 cm (image)
MNBAQ, gift of the Michel Lessard Collection (2013.168.91)
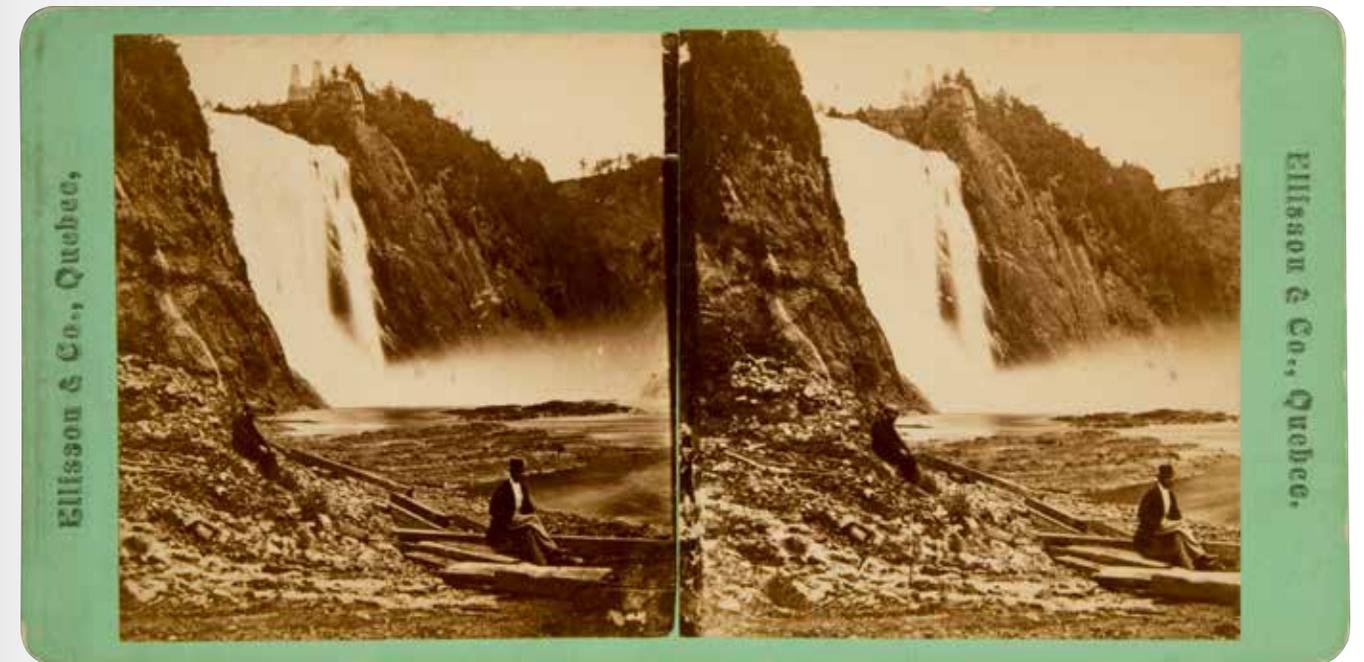
Lake Saint Charles

1864

Oil on canvas, 41 × 70.5 cm

MNBAQ, gift of William
M. Connor. Conservation
treatment by the Centre
de conservation du Québec
(1968.289)

Robert Scott Duncanson

Fayette, New York, United States, 1821 –
Detroit, Michigan, United States, 1872

One of the very few African-American artists to have earned fame during the 19th century, Robert Scott Duncanson still sparks considerable interest today, owing both to his work and to the story of his life.[70] Against a historical backdrop marked by racial inequality and the strife of the Civil War (1861-1865), this self-taught painter, grandson of a freed slave from Virginia, succeeded in creating an idyllic world that offered an escape into the splendour and immensity of nature.[71]

In 1861 Duncanson executed the most important painting of his career, *The Land of the Lotus Eaters*, based on a poem by Alfred, Lord Tennyson (1809-1892). Convinced of the quality of the work, he embarked on a tour to exhibit it in various cities across North America,[72] but due to "an accidental circumstance"[73]—undoubtedly the outbreak of the Civil War—was obliged to postpone the project. Resuming the tour two years later with the intention of travelling as far as England, Duncanson made a stop in Montréal. The warm reception he received when his painting was shown at the gallery of photographer William Notman (1826-1891) in September 1863, his rapid integration into the city's cultural milieu and the lack of prejudice shown by Canadians toward his African-American heritage encouraged him to prolong his stay until 1865.[74]

During these two years of self-imposed exile, this painter linked to the Hudson River School[75] produced imaginary landscapes inspired by literary sources, pictures based on travel souvenirs and images of local beauty spots (FIG. 65). The painting of *Lake Saint Charles* testifies to the artist's great sensitivity to nature's spectacle: the scene, which shows an evident luminist influence, is suffused by a misty atmosphere, a warm glow that bathes the entire composition and creates a sense of lyricism. In this supremely rural space, devoid of human presence, the fall-tinted foliage is mirrored in the lake's still surface. The mountains, whose rich colours soften as they stretch into the distance, heighten the sense of depth and add to the grandeur of the landscape.

Fig. 65
Robert Scott Duncanson
Lake Beauport, 1865
Oil on canvas, 30.5 × 56 cm
MNBAQ, purchase (1957.04)

Abraham Hamel and His Wife, née Cécile Roy, Surrounded by Their Children

1865

Albumen silver print,
6.4 × 10.4 cm (card),
5.6 × 9.4 cm (image)

MNBAQ, Eugène Hamel Fonds
(P12), gift of Pierre-E. Hamel
in 1999 (2006.304)

Jules-Isaïe Benoît, *dit* Livernois

Longueuil, 1830 – Québec City, 1865

After various adventures in North and South America, Jules-Isaïe Benoît, *dit* Livernois, the patriarch of a photographic dynasty, settled permanently in Québec City in 1854, opening a business in the Lower Town that included a daguerreotype studio. Up until his premature death, Livernois would operate a number of photography studios, for the most part on Saint-Jean Street, in the Upper Town, the last at number 19. Between 1866 and 1873 his widow, born Élise L'Heureux, formed a partnership with the photographer Louis Bienvenu and ran a store under the name Livernois & Bienvenu (FIG. 66). Her son Jules-Ernest Livernois (1851-1933) would later take over the business and consolidate the well-known firm's reputation.

The carte-de-visite format photograph entitled *Abraham Hamel and His Wife, née Cécile Roy, Surrounded by Their Children* was taken between May 15, 1865, the day the Hamels' oldest child, a son, got married, and the following October 11, when Livernois died. The Hamels, an archetypal bourgeois family of which there were dozens in Québec at the time, have been portrayed in this studio shot in a fairly conventional setting. The painted backdrop features the columned portico of an opulent house, with an ornamental fountain in the distance. Part of another backdrop can be glimpsed in the lower left corner. One of the old capital's most prosperous and respected families, the Hamels would for decades be a major force in the business, art and education realms.

Thanks to recent research, it is possible to identify all the people in the photograph. They are, from left to right: Théophile-Adolphe (1842-1886), a businessman and musician who would serve until his death as organist for Québec City's church of Saint Patrick; Séphora (1849-1938), who in 1873 would marry the distinguished musician Gustave Gagnon (1842-1930), organist at the cathedral of Notre-Dame-de-Québec; Eugénie (1852-1940), the future Madame Charles Vézina; seated, Abraham (1814-1886), the founder of the family import and wholesale business; Madame Abraham-Alphonse

Hamel, née Marguerite-Nathalie Larose (1845-1887), who had become part of the family with her marriage on May 15, 1865; Charles-Antoine-Auguste (1854-1923), later a doctor and professor in the faculty of medicine at Université Laval; Abraham-Alphonse (1840-1930), who would run the family business from 1871 to 1881; seated, Madame Abraham Hamel, née Cécile Roy (1815-1876); Noémie (1847-1914), a musician who would become Mother Sainte-Cécile, music and singing mistress in the order of the Sœurs de Jésus-Marie; next to her mother, the little Léonie, or Lina (1859-1869); Eugène (1845-1932), who would become one of Canada's most admired painters; and Antoinette (1850-1937), also a musician, who would become Mother Marie-de-la-Conception in the order of the Sœurs de Jésus-Marie.

Fig. 66
Livernois & Bienvenu (Élise L'Heureux, Livernois's widow,
Québec City, 1827 – Québec City, 1896, and Louis
Fontaine, *dit* Bienvenu, died in Québec City in 1876
and active there between 1860 and 1876; firm active
in Québec City between 1866 and 1873)
The Livernois Family at the Pool ("The Hole"), La Malbaie,
circa 1870, modern print
Gelatin silver print, 19 × 15 cm
MNBAQ, gift of the Michel Lessard Collection (2009.161)

La Malbaie, from the album made for the Reverend William M. Black
Circa 1865

Albumen silver print, 11.5 × 19 cm　　MNBAQ, purchase (2009.196.44)

Alexander Henderson
Press Castle?, Scotland, 1831 – Montréal, 1913

The Scottish-born Alexander Henderson was one of 19th-century Canada's best known and most admired photographers, both at home and abroad. Although he has been the object of a few in-depth studies,[76] a fully illustrated monograph on his work has yet to be published.

Henderson produced two types of album: the ones he marketed himself, like *Canadian Views and Studies*, and those he made to order, like this one.[77] Produced in London, the sumptuous leather-bound compilation, with gold lettering and fillets, was presented to the Reverend William M. Black in 1875 by the congregation of Saint Mark's Presbyterian Church, near the Lachine Canal in Montréal's harbour neighbourhood. The photographer's birthplace no doubt played a role in his commission to create a deluxe album to be given to the Scottish minister, as both a souvenir and a tribute, before his impending departure from Canada.

Bringing together seventy photographs of varying formats printed between 1865 and 1875, the album includes many of the classical views that established the Montréal photographer's reputation during this first decade of his practice, generally considered his most productive period. The works are presented according to a geographical and thematic sequence that takes the viewer from Montréal—with thirty-three views of streets, buildings and urban scenes—to Niagara Falls, by way of Québec City and the Charlevoix, Mauricie, Saguenay, Bas-Saint-Laurent and Outaouais regions. Aside from the many winter scenes, certain to impress Scottish viewers, the collection includes images that illustrate the developing forestry, railway and maritime industries, including a very modern shot of Victoria Bridge (FIG. 67). Henderson structured his pictures skilfully and with originality, often placing one or several figures in the fore- or mid-ground, thereby drawing the eye into the scene and heightening the sense of depth. This enabled him to capture the full majesty of a panorama, the expanse of a beauty spot or the scale of an engineering project. A few pure landscapes,

devoid of any human presence, possess all the qualities of the Sublime. One such is this breathtaking and romantic view of La Malbaie framed by two huge fir trees, whose composition is a perfect manifestation of the British landscape tradition.

Along with *Views of Québec City and Its Environs* (1886), a set of forty-nine photographs by Louis-Prudent Vallée (see the entry, p. 138), this rare and very fine volume by Henderson is unquestionably one of the major works—perhaps one of the masterpieces—of the collection of early photographs belonging to the Musée national des beaux-arts du Québec.
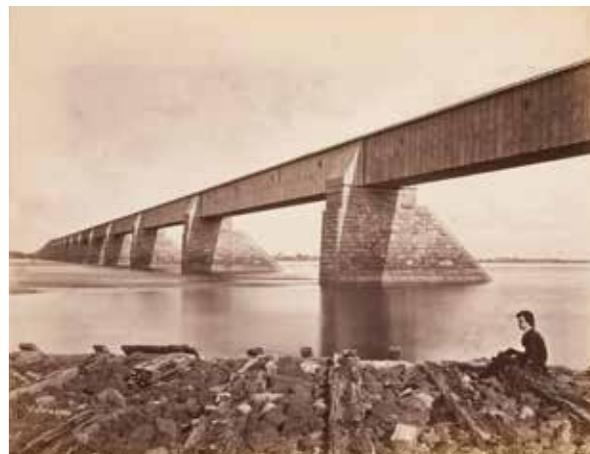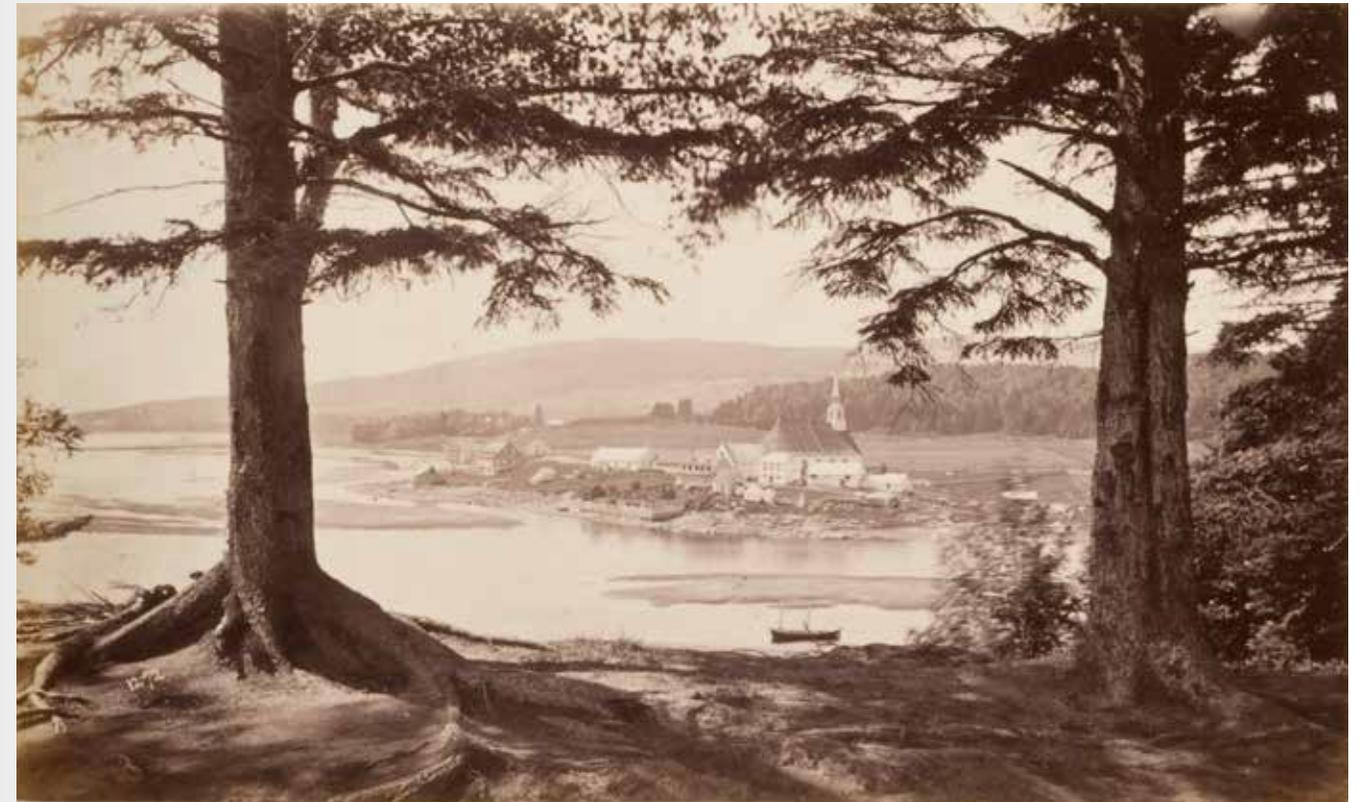

Fig. 67
Alexander Henderson
Victoria Bridge, Montréal, from the album made for the Reverend William M. Black, circa 1870
Albumen silver print, 18.8 × 24.2 cm
MNBAQ, purchase (2009.196.17)

Before the Storm, Lake Memphremagog

1868

Allan Edson

Stanbridge, 1846 – Glen Sutton, 1888

Watercolour on paper, 27 × 45.4 cm

MNBAQ, purchase (1986.34)

Allan Edson, who was particularly fond of the beautiful landscapes of his native region, painted the watercolour *Before the Storm, Lake Memphremagog* in 1868. This connoisseur of atmospheric effects has captured the moment when a storm threatens the calm of a rural scene. On the left, a grey haze is gradually drawing a veil over the azure, cumulus-filled sky, and invading shadows creep across the feathery foliage.[78] Only a few gleams of sun still steal into the view that is about to be disrupted, casting a delicate light over the clearing where cattle contentedly graze.

Edson was only twenty-one when he painted this landscape. Evidently highly talented, he was already considered a professional and in 1867 had been a founding member of the Society of Canadian Artists in Montréal.[79] Scarcely five years before executing the work, he is said to have received his first art lessons from a painter highly regarded by Montréal's cultural milieu: the American Robert Scott Duncanson (1821-1872).[80] Through this contact, Edson's practice was shaped by the principles of the Hudson River School, the famous American landscape movement. As this work from 1868 reveals, the young artist shared his master's contemplative approach to landscape and pronounced taste for light effects. Twelve years later, these features would still be evident in the oil painting entitled *The Coming Storm, Lake Memphremagog* (FIG. 68), a work also kept at the Musée national des beaux-arts du Québec that depicts a similar Eastern Townships scene. When Edson died prematurely at forty-one, cutting short what would have been an outstanding career, he was already considered one of the best landscapists in Canada.

Fig. 68
Allan Edson
The Coming Storm, Lake Memphremagog,
1880
Oil on canvas, 60.6 × 107 cm
MNBAQ, gift of the Honourable Maurice
Duplessis Estate (1959.577)

Rococo Revival Sofa

1872

Mahogany, jute webbing, steel springs, hemp rope, heavy jute canvas, plant fibre, jute upholstery canvas, stitching twine, animal hair (cow tail), cotton canvas, cotton batting, horsehair and braid, 111.8 × 203.8 × 76 cm

MNBAQ, gift of Janine Gagnon-Dorion (2017.255)

Louis Poiré

Saint-Nicolas (Lévis), 1856 – Québec, 1915

This sofa, of Rococo Revival inspiration in its general design, is ornamented with carved plant motifs on the top of the back, and on the front of the seat and armrests. The decoration includes both daffodils and roses, the latter being especially characteristic of the Rococo Revival style that was still fashionable in the 1870s. The piece is of particular interest, however, because we know precisely by whom and when it was made. Most unusually for a piece of Victorian furniture, the sofa bears the signature of its creator, Louis Poiré, accompanied by a date: May 15, 1872. By exploring census records and city directories, it has been possible to establish a few key dates in the career of this hitherto entirely unknown Québec furniture maker.

At the time of the 1871 census, the young Louis Poiré, who lived with his family in the Saint-Roch neighbourhood, was working as a journalist. In the directories for the years from 1879 to 1883, Louis Poiré describes himself as an upholsterer or paperhanger, while in those published between 1884 and 1890 he is identified as a cabinetmaker and paperhanger with premises on Saint-Joseph Street. The 1890-1891 edition indicates that he then had his own firm, Poiré Ls & Co., offering a wide range of furniture. This development seems not to have lasted, for Poiré is not mentioned in the next year's directory. Nevertheless, in the 1892-1895 editions he is once again identified as a furniture seller, still on Saint-Joseph Street. But then he disappears again, and there is no mention of him between 1896 and 1898. Finally, the census of 1901 indicates that Louis Poiré, a resident of the sub-district of Saint-Sauveur, in the district of Québec-Est, is now the father of five children and an innkeeper.

Because of the signature, a new name can be added to the list of furniture makers working in Québec and, more specifically, the Old Capital, where the well-known factories of William Drum (1808-1876) and Philippe Vallière (1832-1919) dominated the market. Although not especially remarkable in either execution or ornamentation—it was likely a first piece executed while its maker was still

learning—Poiré's sofa nonetheless enhances the national collection in its status as a decorative arts object that is signed and dated. In very good condition, the piece has a rather "period" feel owing to the horsehair upholstery, common at the time it was made. The Musée national des beaux-arts du Québec's collection of Victorian furniture is still quite limited, but it does include an impressive eleven-piece set of Rococo Revival drawing-room furniture **(FIG. 69)** that once belonged to the Bherer Pelletier family.[81]

Fig. 69
Unidentified Québec furniture maker
Rococo Revival Games Table, circa 1875
Mahogany, with walnut heartwood and mahogany veneer, 78.6 × 103.8 × 53.4 cm (top closed)
MNBAQ, gift of Hélène Bherer Pelletier (2006.348)

Madame Charles Lemieux, née Julie Gagnon

1876

Oil on canvas, 76 × 63 cm

MNBAQ, gift of Françoise
P. Bherer (2003.45)

Eugène Hamel

Québec City, 1845 – Québec City, 1932

Eugène Hamel was the son of wealthy Québec City merchant Abraham Hamel (see the entry on Jules-Isaïe Benoît, *dit* Livernois, p. 124) and the nephew of painter Théophile Hamel (1817-1870), under whom he studied art from 1863 to 1867. Once his apprenticeship was over, Hamel—like his uncle before him—went to complete his education in Europe. In 1867-1868 he studied in Belgium, notably at the Royal Academy of Fine Arts in Antwerp, and the following year attended the Accademia di San Luca in Rome. After further honing his skills in Florence and visiting Venice, he returned to Québec City in 1870. There, the young artist established himself in his uncle's former studio, on Saint-Jean Street. When he painted the remarkable portrait of *Madame Charles Lemieux, née Julie Gagnon*, Eugène Hamel was teaching drawing at the École des arts et manufactures de Québec.

Hamel knew Madame Lemieux (1799-1880) well, since she was the maternal grandmother of his first wife, Julie-Octavie Côté, whom he married in 1872. Born in 1847, Julie-Octavie would die on December 21, 1876, not long after the painting was executed. Madame Lemieux was living at the time at 7 Hamel Street, in the home of her son-in-law (Eugène Hamel's father-in-law), the bookseller, publisher and newspaper owner Augustin Côté (1818-1904), who was Abraham Hamel's next-door neighbour. By the time he embarked on the work, the painter had already made a number of portraits of members of Québec City's bourgeoisie and clergy, including one of the wife of the prosperous furniture manufacturer Philippe Vallière (1832-1919) and another of Abbé Jean-Cléophas Cloutier (1815-1887). Here, the woman in her seventies shown seated on a chair in a plain interior, who undoubtedly posed for the artist, meets the spectator's gaze wearing a serenely dignified expression. With a precision and realism rare at the time among Québec portraitists, Hamel has reproduced every detail of her anatomy, her clothes and the sumptuous jewel at her throat. The treatment of the lace collar, especially remarkable, is reminiscent of works by 17th-century Dutch masters the

painter had seen in Europe. Reactions to the picture were positive, prompting Hamel to execute the following year a portrait (based on a photograph) of his mother in a pose very similar to that of Madame Lemieux. Madame Hamel had died in 1876, just a few days after the artist's wife.

During a brilliant career spanning almost sixty years, Eugène Hamel practised a variety of genres, including history painting. In the mid-1880s, when the project to decorate the chambers of Québec's parliament building was under way, the artist submitted a sketch for consideration (FIG. 70), but due to budget cuts the work was never commissioned.

Fig. 70
Eugène Hamel
*Sketch for "Jacques Cartier's Visit
to Hochelaga,"* 1885-1886
Oil on canvas, 35.2 × 77 cm
MNBAQ, purchased in 1926 (1934.233)

The Old Fort at Chambly

1876

Oil on canvas, 61.3 × 97.7 cm   MNBAQ, purchase (1944.40)

Henry Sandham

Montréal, 1842 – London, England, 1910

Henry Sandham began working in William Notman's Montréal studio around 1860. Appointed head of its art department in 1868, he entered into a partnership with the photographer in 1877 that lasted until 1882.[82] While with the studio, Sandham perfected the technique behind the large composite photographs to which it owed much of its fame (FIG. 71).[83] Throughout this period and until 1899, the painter and illustrator also took part in exhibitions put on by all of Montréal's and Toronto's principal art associations.

The famous Fort Chambly, built between 1709 and 1711 on the western shore of the Richelieu River, was captured by the British in 1760 and occupied by the Americans twice—once in 1775 and then again in 1812. Abandoned by the garrison in 1851 owing to its dilapidated state, this rare military vestige of the French regime was designated a national historic site in 1920 and restored the following year. Featured on an early 1721 map by a French cartographer, the impressive stone structure attracted numerous amateur and professional artists throughout the 19th century. Among the best known were Heriot, Bourassa, Cockburn, Bouchette, Bainbrigge, Bartlett, Sawyer, Krieghoff and, of course, Notman himself, who created an idyllic image of the fort in 1863.

This large and stunning landscape was first shown in 1876, the year it was made, at the International Exhibition in Philadelphia, and in 1887 it was included in an exhibition organized by the Numismatic and Antiquarian Society of Montreal, held at the Château Ramezay.[84] Notman & Sandham made a photographic reproduction of the work around 1880, and the Huron artist Zacharie Vincent (1815-1886) executed a partial copy.

Pictured on a humid summer's day beneath a veiled sky, the pastoral scene shows cattle and several human figures, including a young cowgirl and a man fishing, scattered across the grassy slope and beach at the foot of the old fort. The low viewpoint and powerfully diagonal perspective

accentuate the monumentality of the picturesque ruin. On the left, the image opens onto a view of the river and its rapids, a wooded island and, in the distance, Mont Saint-Hilaire. Against the greyish mass of the mountain a cloud of smoke, driven by the wind, hints at human activity on the river's eastern bank.

Through his singular handling of the effects of light and atmosphere, Sandham reveals the influence of Luminism, a movement that had a marked impact on Canadian painting. Fusing naturalism and romanticism, this accomplished landscape is one of the artist's most compelling works.

Fig. 71
Notman & Sandham (William Notman, Paisley, Scotland, 1826 – Montréal, 1891, and Henry Sandham)
Masquerade, Victoria Rink, Montréal, 1881
Albumen silver print and photomontage, 24.5 × 42.3 cm (card), 17.7 × 35 cm (image)
MNBAQ, purchased through the Fonds d'acquisition des employé(e)s du Musée national des beaux-arts du Québec (2011.83)

The Sacred Heart of Jesus

1878

Polychromed pine,
83.5 × 32 × 26 cm

MNBAQ, anonymous gift.
Conservation treatment
by the Centre de conservation
du Québec (2015.901)
Picture taken before conservation
treatment

Louis Jobin

Saint-Raymond, 1845 –
Sainte-Anne-de-Beaupré, 1928

Devotion to the Sacred Heart of Jesus increased significantly in the late 19th century, and from that period on its iconography gradually supplanted all other representations of Christ. The many variants of images portraying the Sacred Heart are all based on the same model: a figure of Christ with a flaming or radiating heart on the chest.

Taking advantage of the cult's popularity, Louis Jobin produced a wide variety of sacred hearts, ranging from the Sacred Heart Blessing to the so-called Sacred Heart of Montmartre, which portrays Jesus standing on a globe, arms spread wide. There are at least seventy works on the theme attributed to the artist, created for different venues in varying dimensions and finishes.

On December 30, 1877, the church council of Sainte-Famille, in Cap-Santé, adopted a resolution concerning the decoration of the Sacré-Cœur chapel that had recently been installed in the parish church. Jobin, who was then living in Québec City, on D'Aiguillon Street, delivered this statuette the following March, as we learn from the date inscribed on the base. The work was duly installed in a niche of the tabernacle and received the blessing of Monsignor Turgeon on July 7, 1878. As there is no mention in the parish archives of a commission, it must be assumed that it was a gift.[85]

Jobin's Christ figure points with his left index finger to a radiating heart surmounted by a cross, while extending his right hand towards the faithful. The sculptor made at least seven versions of this model for different parishes and religious communities. The piece is typical of the works decorated "in the European style" that he was advertising in *Le Courrier du Canada* during this period.

Directly influenced by statues in polychromed plaster that were either imported or made locally,[86] conventional commercial figures of this type corresponded to Victorian tastes and a certain international trend. The production of such works enabled a good number of sculptors in turn-of-the-century Québec to make a living. While expressing the prevailing sensibility, these statues nonetheless reflect the varying talents of the artists who made them. They also bear witness to a major change of mentality in Québec society of the time.

Louis Jobin, the most famous and prolific wood sculptor of his era, produced close to one thousand statues. Many were part of huge decorative ensembles, such as the thirty-eight life-size freestanding figures made for the facade (FIG. 72) and interior of the neo-Gothic church of Saint-Henri, near Lévis.

Fig. 72
Attributed to Louis Jobin
Saint Paul, 1871
Gilded pine, 149.2 × 53 × 34 cm
MNBAQ, purchase (1974.246)
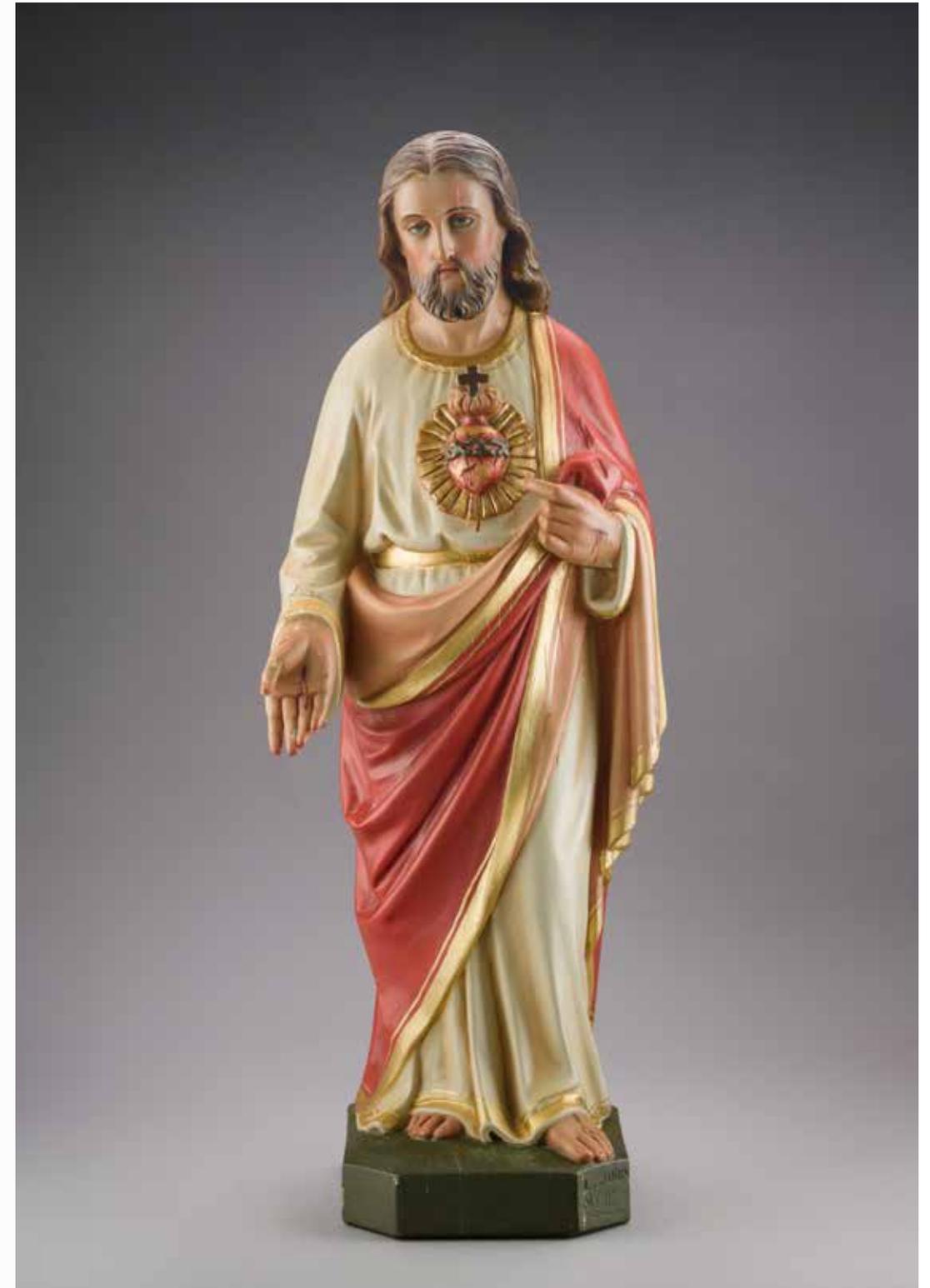
Place d'Armes, Des Carrières and Saint-Louis Streets, Québec City, from the album Views of Québec City and Its Environs
1878

Albumen silver print, 17.2 × 22.2 cm

MNBAQ, purchase (2007.11.08)

Louis-Prudent Vallée
Québec City, 1837 – Québec City, 1905

Observant, open to innovation, versatile and creative, Louis-Prudent Vallée[87] approached all photographic genres, processes and formats with the same talent and skill (FIG. 73). Nevertheless, it was to the tourist scene that this great Québec City photographer owed his reputation. With the aid of his horse-drawn laboratory, he cornered the market in stereoscopic views, travelling all over the city and its suburbs, and sometimes venturing into the Saguenay region. It was his acute sense of composition, perspective and light, so evident in his stereographs, that brought him renown. In addition, his works provide reliable visual records of the capital—its life, its architecture and its people.

The deluxe album *Views of Québec City and Its Environs* contains forty-nine prints by Vallée.[88] The cover of the album, which is bound in leather with the title and fillets embossed in gold, bears the inscription *Quebec / 22*nd. *May 1886*. This was also the year that the photographer took part in the Colonial and Indian Exhibition in London, where he was awarded a bronze medal and a diploma. Affixed inside the back cover of the album is the label of Québec City bookbinder P. Télesphore Lemieux, who, with his nephew Victor Lafrance (see the entry on Pierre-Fortunat Pinsonneault, p. 160), was one of the most influential figures in the history of fine bookbinding in Québec.

This lavish volume presents a well-organized series of photographs that opens with panoramas of Québec City taken from Lévis, the Saint Lawrence and the Saint-Charles River, and ends with views of popular spots in the region. Between are pictures of the capital's finest buildings, major attractions and picturesque or historical monuments, some of which no longer exist. The

block of houses in the photograph seen here, for example, near Place d'Armes at the intersection of Des Carrières and Saint-Louis, would be demolished around 1890 to make way for the Château Frontenac. Along with Vallée's best-known views, the album includes some of the most popular images produced by the short-lived firm of Vallée & Labelle (1867-1868), as well as several shots not seen elsewhere. Certain images provide invaluable ethnographical insight into economic and social aspects of everyday life in Québec City at the time, featuring such subjects as the effects of a snowstorm, the transportation of ice, market purchases, a snow shovel vendor, and people riding in various types of carriage and sleigh. The Musée's album is, in fact, one of a kind, with virtually no equivalent in other Québec collections.

Fig. 73
Louis-Prudent Vallée
Huron Woman from Lorette, Basket Seller, Winter, print circa 1890
Stereograph, albumen silver print,
8.8 × 17.8 cm (card), 8.3 × 15 cm (image)
MNBAQ, gift of the Michel Lessard Collection
(2013.256)

Woman at a Loom

1885

Oil on canvas, 61 × 63 cm

MNBAQ, purchased in 1929
(1934.10)

William Brymner

Greenock, Scotland, 1855 – Wallasey,
England, 1925

In 1929 senior Québec civil servant Charles-Joseph Simard (1877-1931) purchased William Brymner's painting *Woman at a Loom* from the Watson Art Galleries, in Montréal, for the provincial collection.[89] The work appears on the very first inventory of the Musée de la province, drawn up in 1934.

No painting could be better chosen to represent this artist, who for over thirty-five years played a leading role on the Québec art scene. Trained in Europe, elected a full member of the Royal Canadian Academy of Arts in 1886, Brymner was recognized not only for his own painting but also for his work as a teacher at the school of the Art Association of Montreal. This brilliant educator, known for his openness to a wide range of aesthetic approaches, had over the course of his own career been shaped by many influences, resulting in a practice that encompassed both academicism and impressionism.

When he executed *Woman at a Loom*, Brymner was still under the spell of the discoveries he had made during his study trips to France. Inspired by the artists of the Barbizon School, who had quit the academic studios in order to depict rural society directly from life, he travelled in the summer of 1885 to the village of Baie-Saint-Paul. Far from the city, on the lookout for subjects drawn from the everyday, he seems to have found the ideal setting for his picture in the house of his landlady, Madame Fréchette.[90]

The almost-square canvas presents a very simple scene: in a plain domestic interior, we are shown a close-up view of a woman wearing a white dress and an apron, seated before an old loom. Holding the shuttle in one hand, she prepares to pull on the batten with the other. Her face, seen in profile, is silhouetted against the window, the room's only light source. From the luminous clarity of the outside landscape to the dark shadows that obscure the floor in the lower right-hand corner, the entire work is a study in light effects, which Brymner has skilfully rendered in a rich gamut of brown and beige tones.

Madame Jules-Ernest Livernois, née Marie-Louise Larocque

Circa 1885

Albumen silver print, with applied
watercolour, gouache and pastel,
40.3 × 26.5 cm

MNBAQ, purchase (1979.132)

Jules-Ernest Livernois

Saint-Zéphirin-de-Courval, 1851 –
Québec City, 1933

Edith Hemming

Kimbolton, England, 1849—Dollar,
Scotland, 1931

In the final quarter of the 19th century, the photography studio run by Jules-Ernest Livernois dominated the competition in Québec City, earning its proprietor both fame and fortune. Arthur Buies (1840-1901), a contemporary writer, described him as the "most artistic of photographers."[91]

Around 1885, when he executed this full-length portrait of his second wife, Marie-Louise Larocque (1854-1887), Livernois had reached the height of his career and the peak of his talent. The picture, which comes from the Livernois family, bears an inscription on the back that reads "Nymph of the Laurentians." In a natural pose typical of studio portraits of the time, the young woman is shown against an uncultivated landscape background, near a body of water. The image is in fact a photomontage—a composite photograph—that combines a portrait taken in the studio with a shot of an identifiable landscape at La Retenue Lake, in the countryside near L'Ange-Gardien (FIG. 74). The framing of the outdoor scene has been tightened and the figures removed, and the final composite image has been hand coloured.

The hand colouring of *Madame Jules-Ernest Livernois* has justifiably been attributed to Edith Hemming.[92] Between 1869 and 1893, this British-born portraitist, watercolourist and miniaturist was the Livernois studio's official painter, tasked with enhancing their photographs with colour. After living for twenty-five years in Québec City, she worked for a time in Toronto before returning to England in 1903.

Some of the colouring of this exquisite portrait was applied with an airbrush (the flesh-tints and the sky), while the rest was done in delicate strokes of watercolour and pastel (the vegetation and the lake) or gouache (the clothes and hair). The extremely exacting stipple technique employed was a feature of one of Hemming's specialties: the art of the miniature. Here, the high quality of the finished work owes as much to the painter as to the photographer—possibly more.

During the commercialization of the photographic image in Québec, which occurred between 1840 and 1860, daguerreotypes and ambrotypes were often heightened with colour in order to make them look more like paintings. The practice would endure into the late 19th century with ferrotypes, and would reach its height with paper photographic prints, most notably at the Notman firm in Montréal, and the Vallée and Livernois studios in Québec City.

The superb portraits co-produced by Livernois and Hemming bear eloquent witness to the successful collaboration, in the late 19th century, between a renowned Québec City photographer and a painter with particular experience in the colouring of photographs.

Fig. 74
Jules-Ernest Livernois
La Retenue Lake, near L'Ange-Gardien,
circa 1880
Gelatin silver print, 12 × 19.7 cm
MNBAQ, gift of the Michel Lessard Collection
(2009.158)

The End of the World: Sketch for the Vault of the Church of Saint-Sauveur, Québec City

1887 or 1888

Oil on canvas, 63.8 × 89.7 cm   MNBAQ, purchase (1977.22)

Charles Huot

Québec City, 1855 – Sillery (Québec), 1930

After Peter von Cornelius
Düsseldorf, Germany, 1783 – Berlin,
Germany, 1867

In 1874 Charles Huot became one of the first late 19th-century Canadian artists to live for some years in Paris (**FIG. 75**). He studied in the studio of Alexandre Cabanel (1823-1889), at the famous École des beaux-arts.[93] After marrying Louise Schlachter in Belitz, Germany, in 1885, he returned the following year to Québec. His career was launched by a commission received in January 1887 from the Oblates of Québec to execute thirteen canvases for the church of Saint-Sauveur, a first group to be mounted on the ceiling of the nave and the remainder to adorn the walls of the choir and galleries.[94] While undertaking this major project, Huot lived at the home of his father-in-law, in the German town of Neukrug, where he had access to studio space large enough to execute the five monumental works (9.15 × 18.3 m) for the vault: *The Transfiguration*, *The Last Judgement*, *Hell*, *Paradise* and *The End of the World*. He exhibited these compositions in his adoptive country, where they were much appreciated by both critics and the general public. In October 1888, *Le Courrier du Canada* reported that in the three days during which *The End of the World* was on view "over three thousand people went to admire the masterpiece." Huot returned to Québec City the following year to supervise installation of the canvases.

The Musée national des beaux-arts du Québec owns six preparatory oil sketches related to the decorative program for the ceiling, including this one for *The End of the World*, a work partly concealed by the organ loft. In fact, although the final canvas retained the concept and main elements of the original composition, including the setting sun, the exterminating angel and the broken columns, the figures changed considerably during the process of creation. Those in the sketch were copied directly from the figures in the *Four Horsemen of the Apocalypse* (1846) by Peter von Cornelius, but in the finished work they have been replaced by a fleeing group in the centre foreground that is poorly integrated into the scene.

In the early 20th century, by this time a painter of considerable experience, Huot earned a prestigious and

much-coveted commission to decorate the interior of the legislative building. He created three huge canvases that would be installed between 1913 and 1930 in the chambers of the Legislative Assembly and the Legislative Council.

Huot's ensemble for the church of Saint-Sauveur can be seen today as a significant element in the series of large religious decorative projects undertaken in Québec, coming between those of Napoléon Bourassa (1827-1916) and Ozias Leduc (1864-1955). Owing to the scope and impact of the decorative programs executed for Saint-Sauveur and the legislative building, Charles Huot is recognized as a major figure in the history of Québec art.

Fig. 75
Charles Huot
Self-portrait, circa 1878
Oil on wood, 21.8 × 15.8 cm
MNBAQ, purchase (2005.14)
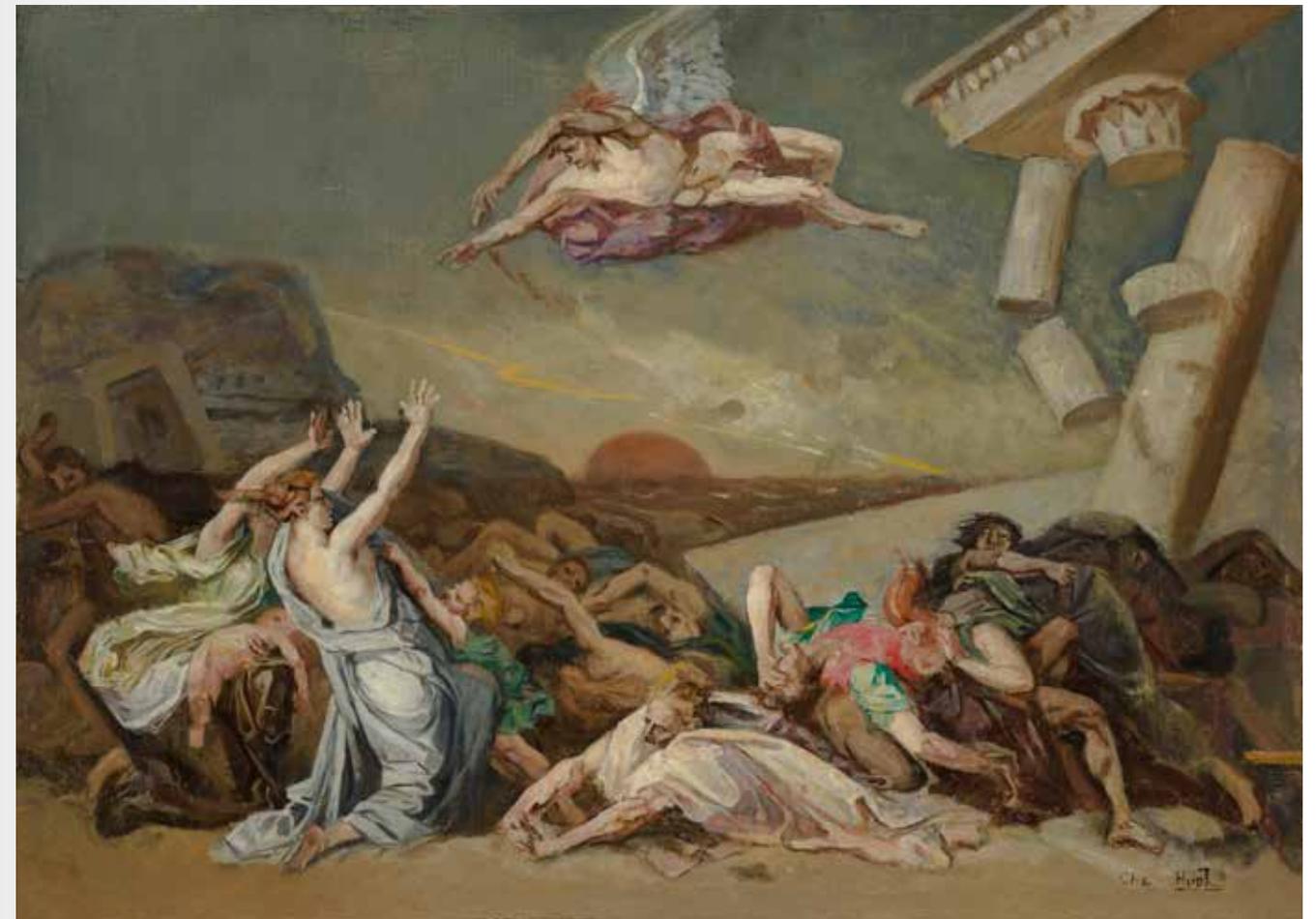
Algonquins

1888, cast by Hohwiller 1916

Bronze, 66.6 × 63.4 × 19.4 cm   MNBAQ, purchase (1950.102)

Louis-Philippe Hébert

Sainte-Sophie-d'Halifax, 1850 –
Westmount, 1917

Louis-Philippe Hébert, whose talent was discovered by Napoléon Bourassa (1827-1916) in 1873 at the provincial exhibition in Montréal, entered the master's studio shortly after and remained with him for six years. In 1879, striking out on his own, Hébert embarked on a series of wood sculptures to adorn the altarpiece of Notre-Dame Cathedral in Ottawa. Then, in 1882, he began work on the pulpit of the church of Notre-Dame in Montréal. These two prestigious commissions would occupy him for a number of years and establish his reputation nationwide. His *Monument to Charles-Michel de Salaberry*, with which he became the first Canadian to create a bronze memorial to a national hero, was unveiled in Chambly in 1881, and in 1886 he received an initial contract to decorate the exterior of Québec's parliament building.

In March 1887 Hébert was in Paris to work on the models for the first statue groups for the parliament's facade. They included *A Halt in the Forest*, of which the bronze called *Algonquins* is a reduced version. The following September, the maquettes were displayed at the provincial exhibition in Québec City. The artist finalized *A Halt in the Forest* over the course of 1888, and between May and November of the following year he presented the large plaster model of the group at the Exposition universelle in Paris, where it earned him a bronze medal. He was working on *Fisherman with Spear* (FIG. 76) during the same period. *A Halt in the Forest* was cast in the spring of 1890, exhibited in Paris at the Salon des artistes français and then transported to Québec City, where it arrived on the steamship *Électrique* on August 20. The group, which is also known as *An Abenaki Family*, was installed in front of the parliament building's main entrance, above the grand staircase that encircles the fountain overlooked by *Fisherman with Spear*. The work's unveiling in September, in the presence of the sculptor, was attended by a large crowd.

In 1916, after having executed around twenty commemorative monuments in Canada and produced several dozen edition bronzes, including a number featuring Aboriginal people, Hébert sold the reproduction rights of *Algonquins* and *Fisherman with Spear* to a Saint-Lambert businessman, Patrick Martin Wickham (1856-1937), and supervised the casting of a series of copies by the Hohwiller foundry in Paris. Louis-Philippe Hébert would become Canada's most celebrated living artist, awarded numerous honours by France, the United Kingdom and the Vatican, as well as his homeland.

Fig. 76
Louis-Philippe Hébert
Fisherman with Spear, 1889, cast by Hohwiller 1916
Bronze, 68.6 × 23.2 × 25.6 cm
MNBAQ, purchase. Conservation treatment by the
Centre de conservation du Québec (1948.122)

The Virgin Mary
1888-1889

Jean-Baptiste Côté
Québec City, 1832 – Québec City, 1907

Stripped wood (formerly polychromed) and sheet lead, 195.8 × 60.3 × 48 cm

MNBAQ, purchase in 1930-1931. Conservation treatment by the Centre de conservation du Québec (1934.274)

Owing to Québec's harsh climate, there were few ensembles of wooden statues adorning the facades of its buildings before the end of the 19th century. Church entrances boasting more than two carved figures were rare, and for many years the church of Sainte-Famille, on Île d'Orléans, was an exception.

On October 7, 1888, the church council of Sainte-Famille adopted a resolution authorizing the repair of the "statue niches at the portal of the church." On May 12 of the following year a new ensemble of five statues, financed by donations from parishioners and designed to replace an earlier group in poor condition, was solemnly blessed by Monsignor Louis-Nazaire Bégin (1840-1925), bishop of Chicoutimi.[95]

The ensemble, the largest ever produced by Québec wood-carver Jean-Baptiste Côté,[96] consisted of the members of the Holy Family, patron saints of the parish, together with Saint Anne and Saint Joachim. Photographs of the church of Sainte-Famille taken around 1925 **(FIG. 77)** show Côté's five statues in position on the facade, with their original polychrome finish. Forming a coherent matching group, the figures are arranged in hierarchical order: at the top, in the centre of the gable, Jesus as a youth raises his right hand in blessing; the niches at the middle level are occupied by his parents, Mary with her hands clasped in prayer and Joseph holding a lily; at the lower level are the Virgin's parents, Saint Anne clasping an open book and Saint Joachim with his shepherd's crook and two doves in a basket.

The radical stripping of the paint layer, though extremely unfortunate, does reveal the quite complex assemblage of separate pieces Côté had to undertake to create the large sculptures. Also visible is the sheet lead attached to the head of each of figure, the Virgin's veil and Saint Anne's book, clearly designed to protect the most vulnerable areas from the elements.

Côté's five statues, which are all almost exactly the same size, have been skilfully composed according to the principles of optical correction required by architectural elevation, as witness the broad modelling of the drapery and calculated disproportion of each of the figures. Visually, the group displays both unity and diversity, each in-the-round statue having been conceived separately and capable of standing on its own. In light of these considerations, the group carved by Jean-Baptiste Côté for the facade of the church of Sainte-Famille must be seen as a key work in the realm of monumental outdoor decorative ensembles in Québec.

Fig. 77
Edgar Gariépy (Montréal, 1881 – Montréal, 1956)
Sainte-Famille Church, Île d'Orléans,
circa 1925
Glass negative, 17.7 × 12.7 cm
MNBAQ, Edgar Gariépy Fonds, purchase
(P36.S46.P9)

The Assembly of the Six Counties in Saint-Charles-sur-Richelieu, 1837

1891

Charles Alexander

Galt, Ontario, 1864 – London, England, 1915

Oil on canvas, 300.8 × 691.3 cm

MNBAQ, purchased around 1930 and transferred from the parliament building in 1937. Conservation treatment by the Centre de conservation du Québec made possible by a contribution from Les Amis du Musée national des beaux-arts du Québec (1937.54)

The collection of the Musée national des beaux-arts du Québec includes several large history paintings that were originally intended to adorn the provincial parliament building. The earliest is *The Assembly of the Six Counties in Saint-Charles-sur-Richelieu, 1837*.[97]

The Ontario-born Charles Alexander Smith is one of Canadian art history's lesser-known painters. At the age of twenty he travelled to Paris to study art. During his sojourn, which lasted from 1884 to 1891, he took classes at the renowned Académie Julian. In 1889 his work was shown at the Exposition universelle, where he won a bronze medal. It was on this occasion that a case of mistaken identity prompted Smith to drop his last name and become Charles Alexander. The prestigious commission for *The Assembly of the Six Counties* arose from his participation in this major event. Exhibited at the Salon des artistes français in Paris in the spring of 1891, the academic painting was purchased at that time by the liberal premier of Québec, Honoré Mercier (1840-1894), and placed on view the following fall at Québec's National Assembly. After a number of vicissitudes, the canvas was finally transferred from the parliament building to the Musée de la province de Québec in 1937. There, it remained for many years in oblivion before being restored and placed on permanent exhibition in 1995.

The theme of this monumental work sets it apart from other Canadian history paintings, which generally depict the glorious moments of New France. In representing the assembly of the six counties held in Saint-Charles-sur-Richelieu on October 23, 1837, the artist was portraying one of the key moments of the 1837-1838 rebellions and, indeed, one of the most significant events in Québec's political history.

Alexander's composition captures the climax of this momentous occasion. On the right, Louis-Joseph Papineau (1786-1871), speaker of the House of Assembly and chief of the Patriote party, declaims before the delegates from the six counties of Richelieu. Behind him, the other Patriote leaders wait their turn to speak. Below the dais and around the foot of the Column of Liberty is gathered a dense, agitated crowd, which contemporary estimates set at around six thousand. Some of the delegates, wearing tuques and ceintures fléchées, brandish Patriote flags and banners bearing politically radical slogans.

The painting is designed to be hung high, so viewers have the impression they are part of the crowd and the action. Each of the figures in the first few rows has been portrayed in typological detail, creating the effect of a treatise devoted to expressive heads and assorted poses.

Owing to its subject and revolutionary iconography, its vast size and the modernity of its style, the prestigious venue for which it was intended and its checkered history, and finally its widespread reproduction, *The Assembly of the Six Counties* has become part of the Québécois collective imagination—if not as an iconic and pivotal work of the history and art of Canada, then certainly as one of Québec's most emblematic paintings.

Photography Session with a Group of Children

Between 1891 and 1915

Gelatin silver print, 14.8 × 17.7 cm (paper), 9.6 × 14.1 cm (image)

MNBAQ, gift of the Yves Beauregard Collection (2006.1672)

Montminy & Cie

(Marc-Alfred Montminy and Albertine Tremblay)
Active in Québec City between 1891 and 1915

The photographer Marc-Alfred Montminy (1863-1922), who began working in Québec City in 1878, on Saint-Joseph Street,[98] was awarded a medal and a diploma at the Québec Provincial Exhibition of 1887. In 1890 Albertine Tremblay (1863-?), his wife, took over management of the studio, which had relocated to Couillard Street under the name of Montminy & Cie. Two years later the firm moved again, to Saint-Jean Street, where it became a neighbour of the famous Livernois studio. In 1894, along with its collection of pictures of political, religious and literary personalities, Montminy & Cie was promoting a variety of products "of an entirely new type." One example, striking in both its format and its complex staging, is the seasonal portrait of Arthur Legendre (1864-1928), a sales clerk, dressed as a snowshoer (FIG. 78). It was taken in the studio that same winter, on the occasion of the first Québec Carnival. Also in 1894, the firm, by this time recognized as one of the city's leading portrait specialists, was awarded two first prizes at the Provincial Exhibition. It owed its reputation in no small part to two genres: the multi-portrait montage and the group portrait. Marc-Alfred Montminy apparently continued to work as the studio's principal photographer until 1915, when the firm was sold to an assistant, Vilmont Robitaille (1892-?), who ran it under the Montminy name until 1942.

Despite the durability of a number of popular themes and professional practices, the turn of the 20th century saw the emergence of new aesthetic approaches to the studio portrait that had an impact on poses, settings, costumes and accessories. Such innovations were explored with particular enthusiasm by Montminy & Cie, as witness this remarkable and strikingly modern group portrait. Manifestly self-referential—almost a picture-within-a-picture—it focuses on a simulated studio session: a youth, standing with his hand resting on a tripod, is giving instructions to four girls seated near a large cushion. They, however, seem more interested in the camera that is capturing their likeness. The rather elegant studio set consists of a painted trompe-l'oeil backdrop designed to look like a tapestry and, on the right, a heavy curtain and a richly carved hall chair. The composition is unique in the photography of the period.

Fig. 78
Montminy & Cie
The Snowshoer, 1894
Gelatin silver print, 55.8 × 41 cm (card), 42.7 × 32 cm (image)
MNBAQ, gift of the Michel Lessard Collection (2011.104)

David Duhamel
1894

Oil on canvas, 46.4 × 36.8 cm   MNBAQ, purchase (2015.673)

Canadian Peasant Woman
1896

Pastel on paper mounted on   MNBAQ, gift of Lorraine Gaboury-
cardboard, 54.3 × 44.8 cm   Ladouceur (2003.46)

Marc-Aurèle de Foy Suzor-Coté
Arthabaska (Victoriaville), 1869 – Daytona
Beach, Florida, United States, 1937

Among the various French art trends Marc-Aurèle de Foy Suzor-Coté was introduced to during his academic training was the one devoted to celebrating the rural life of a country in the midst of an industrial revolution. In 1894, returning home after a three-year period of study in France, he embarked on a physiognomic study, from life, of the French-Canadian peasant.

This exercise was manifested in a series of oil, pastel and charcoal depictions of old people's faces.[99] During the summer and fall of 1894, Suzor-Coté, who was dividing his time between Montréal and Arthabaska, became acquainted (it is not known how) with Oscar Tremblay and his wife, an elderly working-class couple who lived on Montréal's Panet Street. The woman, whose name was not recorded but who was then eighty-two years old,[100] became the subject of a vibrant oil portrait where the model's face, seamed with age but suffused with sweetness and modesty, stands out from her more broadly painted surroundings. During the same period, the artist met a seventy-seven-year-old farm worker from Verchères called David Duhamel (1817-1903), who became the model for another oil painting, acquired by the Musée national des beaux-arts du Québec in 2015.[101] For several decades the subjects of these two works would be incorrectly identified as Esdras Cyr and his wife, an Arthabaska couple whom Suzor-Coté would actually represent between 1908 and 1912. In a February 1895

article the journalist Joséphine Dandurand (1861-1925) expressed her admiration for the realism of three peasant faces she had seen in the artist's studio, without specifying the works' mediums.[102] In fact, the faces were those of Monsieur and Madame Tremblay, and Duhamel. A few weeks later, the painter showed two pastels at the Art Association of Montreal's Spring Exhibition, on Phillips Square: *Study of Head Female* and *Study of Head Male*. Were these portraits of the Tremblay couple? Did they sell? Probably. In 1898, at the Salon des artistes français in Paris, Suzor-Coté exhibited two other pastels executed in 1896 and entitled *Canadian Peasant Woman* and *Canadian Peasant*. It was one of these works that became part of the Musée's collection in 2003. Executed after the oil painting, the pastel displays a number of refinements added by Suzor-Coté, who was evidently keen to impress the jurors. In 1899, at the same Paris exhibition, the artist presented the pastel *Portrait of Old D…* This work, executed in 1895, is a more finished version of the oil *David Duhamel* from 1894, bringing full circle Suzor-Coté's series on rural types.

Madame Ernest Lebrun, née Adélia Leduc, the Artist's Sister

1899

Oil on canvas, 42.5 × 32.5 cm

MNBAQ, gift of the Paul Gouin Collection (2005.2534)

Ozias Leduc

Saint-Hilaire (Mont-Saint-Hilaire), 1864 – Saint-Hyacinthe, 1955

This marvellous painting by Ozias Leduc is one of his most widely disseminated works.[103] Executed in 1899, in the artist's native village of Saint-Hilaire, the portrait depicts his beloved sister Adélia Leduc (1870-1946), at the age of twenty-nine, shortly after her marriage to Ernest Lebrun (1871-1950).

Despite its lack of pretension and small size, the portrait creates an impression of monumentality that can be attributed in part to the powerful physical and psychological presence of the model, who has a captivating, almost hypnotic effect on the viewer. Portrayed in a barely suggested interior, Adélia is dressed in a black skirt and a white blouse with large puffed sleeves. Seated on a chair placed at a slight angle, her back straight, her gaze direct and penetrating, she grips the chair arm with her left hand while holding between two fingers of the right a needle and a small piece of lacework. A reel of shiny white cotton lies on her lap, drawing the eye to the centre of the skirt's dark mass. The fragment of lace she is working on is echoed in the elaborate trim adorning the neck and cuffs of the blouse, which are further highlighted by bright red tartan ribbon.

More than simply a brilliant portrait, Leduc's picture shows his sister pausing in her work as a seamstress. Nevertheless, it is not a genre scene, designed to illustrate or document a traditional craft associated with rural life. Adélia, in a composition where pose and setting are equally austere, radiates an aura of spirituality—even saintliness—that is reminiscent of the celebrated *Portrait of the Artist's Mother* (1871) by the American James Abbott McNeill Whistler (1834-1903). There are also suggestions of Rembrandt (1606-1669) in the chiaroscuro handling

of the light and the warm, glowing tones of the face and gold-tinged blouse. Leduc was particularly attached to this portrait of his sister, which he judged to be one of his five best paintings. Today, it is considered one of the masterpieces of Canadian portraiture.

During the first decade of his career, Ozias Leduc practised diverse painting genres. Notable among the seven canvases dating from before 1900 owned by the Musée national des beaux-arts du Québec are—aside from this masterly work—a well-known portrait of another of his sisters, Ozéma, entitled *Girl Reading* (1894), and the fascinating *Still Life, Books* (FIG. 79).

Fig. 79
Ozias Leduc
Still Life, Books, 1892
Oil on canvas, 32 × 40 cm
MNBAQ, purchased through a contribution from the Fondation du Musée national des beaux-arts du Québec (1998.07)

The Communicant

1899

Oil on canvas, 83 × 118 cm   MNBAQ, purchase (1978.98)

James Wilson Morrice

Montréal, 1865 – Tunis, Tunisia, 1924

In 1890 the Montréal-born James Wilson Morrice abandoned the law and the prospect of joining the family business in order to pursue his real ambition—to become a painter.[104] With the financial support of his father, he travelled to Europe to begin his training. Enrolled for a while at the Académie Julian, he discovered in the Paris of the *belle époque* a vibrant cultural milieu. By late 1891 or early 1892 he was living in Montparnasse, at the very heart of the artistic community. There, this rather reserved man developed a circle of acquaintances and moved gradually closer to the creative freedom that would allow his art to flourish. Although Morrice returned to Québec periodically to visit his family, notably in the winter of 1896-1897 (**FIG. 80**), France would become his adoptive country and Paris would remain the centre of his world.[105]

In the city that was then the cultural capital of the world, where various avant-garde movements were storming the ramparts of academicism, Morrice sought the advice of the landscapist Henri Harpignies (1819-1916), a disciple of the Barbizon painters. Soon, though, he was drawn to the subtle, more modern approach of the Anglo-American painter James Abbott McNeill Whistler (1834-1903). By 1899, when Morrice exhibited *The Communicant* at the Salon de la Société nationale des beaux-arts in Paris,[106] the influence was obvious. The critic Raymond Bouyer (1862-1935) wrote at the time: "There's no doubt he knows Whistler's work well, understands it, remembers it, but without slavish docility, without passive obedience to the evanescent effects of its symphonies. I see him, this painter ... at the bottom of the cool garden where the pale *Communicant* glides."[107] The artistic kinship between Morrice and Whistler, evident in their shared use of a delicate, modulated palette, can also be seen in the attention given to the formal language of painting and its precedence over the subject represented.[108]

In fact, the image of a young girl on the day of her first communion, which the artist initially sketched discreetly from the sidewalk or an outdoor café, was essentially the trigger

for the aesthetic exercise he subsequently undertook in his studio. In the painting, which is one of Morrice's largest, the interplay between the different masses and the broad, clearly visible brushstrokes underline the process of the painter, who has deliberately eschewed figurative detail in favour of the lyricism of pictorial matter. Thus did he recapture the spontaneity that characterizes his many outdoor oil sketches, captured from life,[109] to create one of the pivotal works of his career.

Fig. 80
James Wilson Morrice
The Citadelle, Québec City, 1897
Oil on canvas, 49 × 65.3 cm
MNBAQ, David R. Morrice Bequest in 1978.
Conservation treatment by the Centre de
conservation du Québec (1981.01)

Outdoor Drawing Class, Ursuline Convent in Trois-Rivières, from the Maisons d'éducation de la province de Québec Album

1899

Gelatin silver print, 19.3 × 23.8 cm   MNBAQ, gift of the
Yves Beauregard Collection
(2014.115.27)

Pierre-Fortunat Pinsonneault

Saint-Jacques-le-Mineur, 1864 –
Trois-Rivières, 1938

The deluxe album entitled *Maisons d'éducation de la province de Québec*, bound by Victor Lafrance (1843-1917) of Québec City, contains eighty-five large pictures of seventeen Québec teaching establishments, taken around 1890-1900 by leading local photographers.[110]

Providing a window onto a world that no longer exists, this outstanding visual anthology is of enormous documentary and artistic interest. With its images of museums, physics laboratories and cabinets of curiosities, libraries, music rooms and picture galleries, the collection offers valuable first-hand information about the history of architecture, museology and art instruction in Québec. For example, the reading room of the Grand Séminaire de Québec, photographed by Jules-Ernest Livernois (1851-1933), is revealed to have been a veritable art gallery in its own right, featuring on a table in the foreground a plaster bust of Cardinal Taschereau (1820-1898) by Frederick Alexander Turner Dunbar (1849-1921) and on the walls paintings of Marie de l'Incarnation (1599-1672), Monsignor de Laval (1623-1708) and Monsignor Turgeon (1787-1867), as well as a series of portraits of the bishops of Québec City. Some of the album's more contemporary subjects, such as machine and print shops, are extraordinarily modern in their composition, viewpoint and lighting.

In this image, Pierre-Fortunat Pinsonneault[111] has captured, in a frozen moment, an outdoor drawing class at the Ursuline convent in Trois-Rivières. The theatrically arranged scene is composed like a tableau vivant. Fanned out in front of a bust of Monsignor Louis-François Laflèche (1818-1898), bishop of Trois-Rivières, eleven pupils practise different forms of art: one stands with a palette before an easel bearing a landscape, others are seated with their sketchbooks or apply themselves to decorating a plate.[112]

Pinsonneault, one of a family of five photographers who worked in regional areas, would serve for over half a century as the visual chronicler of the town of Trois-Rivières and central Québec. He belonged to several

photographic associations and participated in many competitions. In 1894, for example, he won second place in the "Pretty Children" category in a contest run by a Toronto-based magazine, and two years later he was awarded a silver medal at an exhibition for a portrait of Pictorialist inspiration.

Pictures of small children, quintessential images of love and affection, had been highly popular since the advent of photography. Infants were shown on fur rugs or seated in an armchair, held up by a variety of well-hidden devices—a rope, a belt, or even the hands of a concealed or out-of-shot parent (a genre known as "The Hidden Mother"). The cabinet-card portrait of twin babies (FIG. 81) is a charming example of a form still in vogue today.

As of 1903, Pierre-Fortunat Pinsonneault would become one of Québec's leading producers of postcards.

Fig. 81
Pierre-Fortunat Pinsonneault
Portrait of Twin Babies, circa 1895
Albumen silver print, 16.4 × 10.8 cm (card),
13.9 × 10 cm (image)
MNBAQ, gift of the Yves Beauregard Collection
(2006.2387)

CLASSE DE DESSIN. U.T.R.
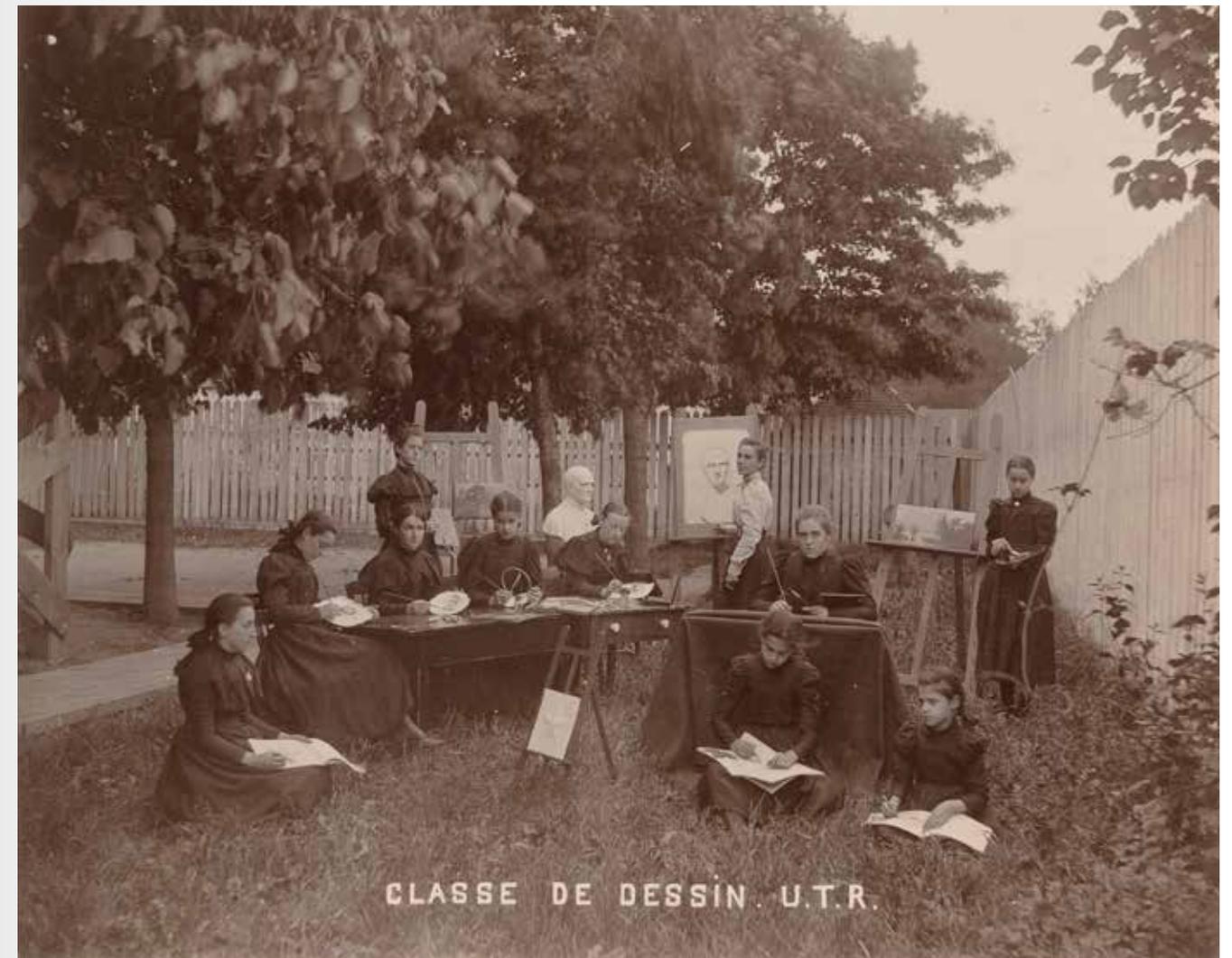
Notes

1. Works are considered "Québécois" if they were created by artists who were born in Québec (like François Baillairgé) or who lived in the province (like the Dutch-born Cornelius Krieghoff). The definition also encompasses works executed outside the province by artists born in Québec (for example, the bronzes by Louis-Philippe Hébert that were designed and cast in France), as well as works with Québec or Canadian subjects executed by foreign artists (such as engravings by British artists portraying the death of General Wolfe in Québec City).

2. The Maurice Duplessis Estate is composed of thirty European paintings from the 17th (2), 19th (22) and 20th (6) centuries by ten different artists, thirty-four Canadian paintings from the 19th (21) and 20th (13) centuries by twelve known and a few anonymous artists, together with one Canadian drawing from the 20th century (Paul Caron, 1874-1941). In artistic terms, the paintings assembled by the former premier of Québec are of uneven quality. In the category of European art, there are major works by painters like the English Joseph Mallord William Turner (1775-1851) and the French Jean-Baptiste-Camille Corot (1796-1875) and Eugène Boudin (1824-1898), but there are also works by such lesser known artists as the German Gustav Köhler (1859-1922), the Dutch Johan Scherewitz (1868-1951) and the Northern Irish Maurice Canning Wilks (1910-1984). The best-represented artist in the Canadian art category is Cornelius Krieghoff.

3. After resigning as executive director, John R. Porter would serve until October 2016 as chair of the board of the Fondation du Musée national des beaux-arts du Québec, while simultaneously assuming the function of commissioner of the Musée's expansion project.

4. Henri Giroux, *Histoire et miracles de Ste Anne de Beaupré* (Montréal, 1895), p. 31; Laurier Lacroix, *Les arts en Nouvelle-France*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec and Publications du Québec, 2012), p. 104.

5. The original painting is in the collection of the Royal Museum of Fine Arts in Antwerp, Belgium.

6. The Louvre owns a *Saint Michael Slaying the Dragon* from the second quarter of the 15th century that shows hair and a headband similar to those in Leblond de Latour's sculpture.

7. Bibliothèque et Archives nationales du Québec, Inventory of artworks, Church of Saint-Nicolas, *Livre de comptes I, 1723-1810* (E6, S8, SS1, SSS946).

8. Michèle Bimbenet-Privat, *Les orfèvres et l'orfèvrerie de Paris au XVIIᵉ siècle*, vol. I: *Les hommes* (Paris: Commission des travaux historiques de la Ville de Paris, 2002), p. 513.

9. Madeleine Landry and Robert Derome, *L'art sacré en Amérique française : le trésor de la Côte-de-Beaupré* (Sillery: Septentrion; Paris: Nouveau Monde Éditions, 2005), p. 160.

10. Bibliothèque et Archives nationales du Québec, Inventory of artworks, Church of Saint-Louis-de-Terrebonne (E6, S8, SS1, SSS2091).

11. Since this example was designed for a subsidiary side altar, rather than a high altar, there is no space for a monstrance. Some tabernacles consist simply of tiers with a place for the Eucharist in the centre.

12. The account books of the parish council of Sainte-Anne-de-Beaupré make no reference to any commission to Noël Levasseur for two side altar tabernacles around 1740. Stylistic considerations nevertheless justify association of the piece with the sculptor's work (Claude Payer and Daniel Drouin, *Les tabernacles du Québec des XVIIᵉ et XVIIIᵉ siècles* [Québec City: Centre de conservation du Québec, Musée national des beaux-arts du Québec, 2016], pp. 88-89).

13. Mario Béland, "À propos de deux Christ en croix du Musée du Québec," in Mario Béland, ed., *Questions de sculpture ancienne : hommage à Gérard Lavallée* (Québec City: Musée du Québec, 2003), pp. 6-25; Mario Béland, "Un *Christ en croix* de Pierre-Noël Levasseur," *Cap-aux-Diamants*, no. 74, summer 2003, p. 67.

14. François Daniel, *Le vicomte C. de Léry, lieutenant-général de l'Empire français, ingénieur en chef de la grande armée, et sa famille, avec gravures* (Montréal: Eusèbe Sénécal, 1867), 44 + 239 pp.

15. For more on this subject, see Didier Prioul, "British Landscape Artists in Quebec: From Documentary Views to a Poetic Vision," in Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 50-59.

16. Johannes de Hullu, "Registers of the Protestant Churches of Lille 1708-1713, Béthune 1711-1712, and Mons 1713-1715," *Proceedings of the Huguenot Society of London*, vol. 16, no. 1, 1938, p. 123.

17. David Karel, "Delezenne, Ignace-François," *Dictionnaire des artistes de langue française en Amérique du Nord* (Québec City: Musée du Québec and Presses de l'Université Laval, 1992), p. 223.

18. Known for his *Six Views of North America,* a series of prints published in London in 1796.

19. Henry V. S. Ogden and Margaret S. Ogden, *English Taste in Landscape in the Seventeenth Century* (Ann Arbor: University of Michigan Press, 1955), p. 57.

20. The Musée national des beaux-arts du Québec owns four; the nine others belong to Library and Archives Canada (Daniel Drouin, "Benjamin Fisher : le militaire aquarelliste," *Continuité*, no. 101, summer 2004, pp. 19-21).

21. For more on the work's startling transformation, the result of some 2,000 hours of work by specialists at the Centre de conservation du Québec, see Mario Béland, ed., *Restauration en sculpture ancienne*, exhib. cat. (Québec City: Musée du Québec and Centre de conservation du Québec, 1994), pp. 109-113 (entry by Michèle Lepage).

22. Jacques Fontaine, "Martin (saint), évêque de Tours," in Marcel Viller, ed., *Dictionnaire de spiritualité ascétique et mystique : doctrine et histoire* (Paris: Beauchesne, 1980), vol. 10, p. 690.

23. Nive Voisine, *Histoire de l'Église catholique au Québec (1608-1970)* (Montréal: Fides, 1971), p. 36.

24. According to the parish archives, a first "picture" was commissioned in 1790-1791. This work almost certainly represented the patron saint and constituted the church's most important image. The subject and large dimensions of the polychrome relief strongly suggest that it was initially at the centre of the altarpiece, before being replaced by a painting by Louis Dulongpré (1754-1843) in about 1819 (Christiane Brault, "Le relief du tableau *Saint Martin partageant son manteau avec un pauvre*," in *Le trésor de Saint-Martin*, exhib. cat. [Laval: Ville de Laval, 2006], pp. 20-21; Daniel Drouin, "L'histoire des tableaux religieux," ibid., pp. 14-15).

25. The two works are *Mary Help of Christians* (1793) and *Saint Anthony of Padua Raising a Man from the Dead to Establish His Parents' Innocence* (1794).

26. Starting in 1788, the parish commissioned numerous works from Philippe Liébert. It is possible that in 1790-1791 the artist decided to subcontract the "picture" to Guernon, *dit* Belleville, who had already worked under his supervision (John R. Porter and Jean Trudel, *The Calvary at Oka: A Monograph* [Ottawa: National Gallery of Canada, 1974], pp. 101-103; René Villeneuve, *Baroque to Neo-Classical: Sculpture in Quebec*, exhib. cat. [Ottawa: National Gallery of Canada, 1997], pp. 125-126; Brault, pp. 20-21 [see note 4]).

27. Beaucourt was known in La Gironde as a portraitist and painter of religious pictures; his work in the region included two canvases (now destroyed) related to the life of Saint Peter for the chapel of the Benedictine monastery of La Réole, and another depicting Saint Bartholomew for the church of Saint-Genès-de-Fronsac.

28. For a full account of this miracle, see Jean de Sainte-Eulalie, *Le saint de tout le monde* (Paris: Vic et Amat, 1901), p. 118. Some of the sources consulted recount that both Saint Anthony's parents were exonerated by his intervention, while others refer only to his father.

29. See *Le trésor de Saint-Martin*, exhib. cat. (Laval: Ville de Laval, 2006).

30. George Heriot, *Travels through the Canadas, Containing a Description of the Picturesque Scenery on Some of the Rivers and Lakes, with an Account of the Productions, Commerce, and Inhabitants of those Provinces* (London: Richard Phillips, 1807), p. 87.

31. É.-Z. Massicotte and Régis Roy, *Armorial du Canada français* (Montréal: Beauchemin, 1915), p. 132.

32. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 142-144 (entry by Mario Béland); Rosemarie L. Tovell, ed., *Berczy*, exhib. cat. (Ottawa: National Gallery of Canada, 1991), pp. 212-215 (entry by Mary Macaulay Allodi); Mario Béland, "William Berczy, de retour à Québec," *Cap-aux-Diamants*, no. 29, spring 1992, p. 79.

33. His father was the notary Jean-Claude Panet (1719-1778) and his brother was Monsignor Bernard-Claude Panet (1753-1833), archbishop of Québec from 1825 until his death.

34. Mario Béland, "Joseph Légaré et le portrait," *Cap-aux-Diamants*, no. 40, winter 1995, p. 66.

35. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 168-169 and 192-193 (entries by Laurier Lacroix and Mario Béland).

36. John R. Porter, in collaboration with Nicole Cloutier and Jean Trudel, *The Works of Joseph Légaré, 1795-1855: catalogue raisonné*, exhib. cat. (Ottawa: National Gallery of Canada, 1978), 160 pp.

37. It was destroyed in the fire that ravaged the Séminaire's chapel on January 1, 1888.

38. Ross Fox, "The Immigrant Element in Quebec City's Precious Metals and Stones Trades during the 1820s," *Silver Society of Canada Journal*, vol. 17, 2014, pp. 9-13.

39. Thomas Henri Gleason, *The Quebec Directory* (Québec City: Neilson & Cowan, 1822), p. 135.

40. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 515-516 (entry by Didier Prioul); Mario Béland, "Montréal vu par John P. Drake," *Cap-aux-Diamants*, no. 52, winter 1998, p. 63.

41. Laurence Joyce, "Nelson Walker: Silversmith, Shipbuilder and Surveyor," *The Finial*, vol. 20, no. 2, November-December 2009, pp. 1-9.

42. Didier Prioul, "British Landscape Artists in Quebec: From Documentary Views to a Poetic Vision," in Mario Béland, ed., *Painting in Québec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), p. 53.

43. Paul Trépanier, "James Pattison Cockburn : un aquarelliste dans la ville," in Denis Castonguay and Yves Lacasse, eds., *Québec, une ville et ses artistes*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2008), pp. 127-130.

44. Léon Lortie, "Meilleur, Jean-Baptiste," in *Dictionary of Canadian Biography*, vol. 10, University of Toronto/ Université Laval, 2003 —, accessed March 9, 2018, http:// www.biographi.ca/en/bio/meilleur_jean_baptiste_10E. html.

45. Mario Béland, "Un marchand d'art à Québec : Giovanni Domenico Balzaretti," *Cap-aux-Diamants*, no. 75, fall 2003, p. 67; Mario Béland, "Balzaretti chez Fassio," *Cap-aux-Diamants*, no. 76, winter 2004, p. 51.

46. Anne-Élisabeth Vallée, "L'art de la miniature au Bas-Canada entre 1825 et 1850 : Gerome Fassio et ses contemporains," master's thesis, Université du Québec à Montréal, 2004, 270 pp.

47. R. S. M. Bouchette, *Mémoires de Robert-S.-M. Bouchette, 1805-1840, recueillis par son fils Errol Bouchette et annotés par A.-D. Decelles* (Montréal: Cᵢₑ de publication de la Revue canadienne, 1903), p. 51; France St-Jean, "L'iconographie rébellienne, la face cachée de l'historiographie des rébellions de 1837-1838 : quelques études de cas," *Mens*, vol. 10, no. 1, fall 2009, p. 109.

48. Denis Martin, "Robert-Shore-Milnes Bouchette, 1805-1879," in Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 212-213. The titles of the three watercolours are *Bouchette in Prison, The Captives* (MNBAQ) and *Imprisonment of R. S. M. Bouchette* or *My Prison House, Montreal* (Library and Archives Canada); the drawing is called *The Wounded Captive Knight* (McCord Museum).

49. Like Dick, who managed to escape out of the cell window after being his companion for four months, Bouchette would regain his freedom when in June 1838 he was condemned to exile in the Bermudas (Bouchette, p. 52 [see note 47]).

50. Mario Béland, "Regards d'un militaire britannique," *Cap-aux-Diamants*, no. 60, winter 2000, p. 51.

51. At this period François Sasseville was still working as a journeyman for Laurent Amiot, who had reached the advanced age of seventy-three. It was standard practice for journeymen to add the master's mark to pieces they executed in his workshop. In light of this, and the fact that Sasseville would make several variants of the Signay chalice over the course of his career, there is reason to believe that he may in fact have been its creator.

52. The Musée national des beaux-arts du Québec also owns a portrait of McKenzie, painted by Samuel Palmer in 1843, that was acquired at the same time as several portraits of the Turnbull family.

53. John R. Porter, "Légaré, Joseph," in *Dictionary of Canadian Biography*, vol. 8, University of Toronto/Université Laval, 2003—, accessed April 15, 2018, http://www.biographi.ca/en/bio/legare_joseph_8E.html.

54. Mario Béland, *Québec et ses photographes, 1850-1908 : la collection Yves Beauregard*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2008), p. 238.

55. *The Morning Chronicle*, August 16, 1847, p. 3.

56. Mario Béland, "Une éminence grise," *Cap-aux-Diamants*, no. 102, summer 2010, pp. 46-47.

57. Mario Béland, *Québec et ses photographes, 1850-1908 : la collection Yves Beauregard*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2008), pp. 22-25; Mario Béland, "Un pionnier de la photographie à Québec," *Cap-aux-Diamants*, no. 93, spring 2008, p. 67.

58. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), p. 468 (entry by Laurier Lacroix).

59. Louise Vigneault, *Zacharie Vincent : une autohistoire artistique* (Wendake: Éditions Hannenorak, 2016), pp. 34-35 and 39.

60. Bettina A. Norton, "Edwin Whitefield, 1816-1892," *Antiques*, vol. 102, no. 2, August 1972, pp. 238-239. See also Bettina A. Norton, *Edwin Whitefield: Nineteenth-Century North American Scenery* (Barre, Mass.: Barre Publishing, 1977), pp. 13, 20, 43-44, 63-64, 97 and 127-128; and Mario Béland, "Montréal vu par Edwin Whitefield," *Cap-aux-Diamants*, no. 56, winter 1999, p. 63.

61. Mario Béland, ed. *Painting in Quebec, 1820-1850: New Views, New Perspectives*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1991), pp. 574-575 (entry by Mario Béland); John R. Porter and Mario Béland, eds., *Antoine Plamondon, 1804-1895: Milestones of an Artistic Journey*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2005), p. 86 (entry by Mario Béland).

62. Mario Béland, "La peinture et la sculpture : entre les nécessités de la vie et les rêves de creation," in Mario Béland, ed., *Napoléon Bourassa : la quête de l'idéal*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec and Publications du Québec, 2011), pp. 74-77.

63. A number of monographs on Notman have been published. See, in particular, Stanley G. Triggs, *William Notman: The Stamp of a Studio*, exhib. cat. (Toronto: Art Gallery of Ontario, 1985), 173 pp., and Hélène Samson and Suzanne Sauvage, eds., *Notman: A Visionary Photographer*, exhib. cat. (Montréal: McCord Museum; Paris: Hazan, 2016), 240 pp.

64. Michel Lessard, in collaboration with Pierre Lavoie and Patrick Altman, *Québec éternelle : promenade photographique dans l'âme d'un pays* (Montréal: Éditions de l'Homme, 2013), pp. 60-61 and 63.

65. Jacques Monnier, "Au Musée provincial," *Le Journal*, August 3, 1936, p. 4.

66. Dennis Reid, *"Our Own Country Canada": Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890* (Ottawa: National Gallery of Canada, 1979), pp. 68-72.

67. Hélène Samson, "The Art of Photography According to Notman," in Hélène Samson and Suzanne Sauvage, eds., *Notman: A Visionary Photographer*, exhib. cat. (Montréal: McCord Museum; Paris: Hazan, 2016), pp. 68-73.

68. The first high-speed photographs, capable of freezing and capturing motion by means of a camera with a very high shutter speed, were produced by Eadweard Muybridge (1830-1904) in 1878: at the Palo Alto racetrack he took pictures of a galloping horse using twelve cameras placed in a row along the edge of the track (Kevin MacDonnell, *Eadweard Muybridge : l'homme qui a inventé l'image animée* [Paris: Éditions du Chêne, 1972], pp. 21-24).

69. Michel Lessard, "Portrait de George William Ellisson d'après des dossiers secrets," *Cap-aux-Diamants*, vol. 3, no. 2, summer 1987, pp. 13-16; Mario Béland, *Québec et ses photographes, 1850-1908 : la collection Yves Beauregard*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2008), passim.

70. In recent years, Duncanson's work has been the focus of a number of studies that cast new light on cultural diversity and the role played by African Americans in the history of art in the United States.

71. It should be noted that many of Duncanson's paintings have also been interpreted from a racial perspective. See especially Joseph D. Ketner, *The Emergence of the African-American Artist: Robert S. Duncanson, 1821-1872* (Columbia, Mo.: University of Missouri Press, 1993), 235 pp.; Margaret Rose Vendryes, "Race Identity / Identifying Race: Robert S. Duncanson and Nineteenth-Century American Painting," *Art Institute of Chicago Museum Studies*, vol. 27, no. 1, 2001, pp. 82-104; and Shana Klein, "Cultivating Fruit and Equality: The Still-Life Paintings of Robert Duncanson," *American Art*, vol. 29, no. 2, summer 2015, pp. 64-85.

72. During the same tour, he also exhibited a painting called *The Tornado* (Allan Pringle, "Robert S. Duncanson in Montreal, 1863-1865," *American Art Journal*, vol. 17, no. 4, fall 1985, p. 31).

73. These are the words used by a friend of Duncanson's in a letter published in 1864 in the London *Art Journal* (quoted in Dennis Reid, *"Our Own Country Canada": Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890* [Ottawa: National Gallery of Canada, 1979], p. 41).

74. Pringle, pp. 29-50 (see note 72).

75. The Hudson River School consisted of a group of 19th-century American landscape painters whose aesthetic vision was influenced by Romanticism. Duncanson is identified as part of the movement in *American Paradise: The World of the Hudson River School*, exhib. cat. (New York: The Metropolitan Museum of Art, 1987), pp. 194-196.

76. Stanley G. Triggs, "Henderson, Alexander (1831-1913)," in *Dictionary of Canadian Biography*, vol. 14, University of Toronto/Université Laval, 2003—, accessed March 10, 2018, http://www.biographi.ca/en/bio/henderson_alexander_1831_1913_14E.html; Marlène Rousseau, "Alexander Henderson (1831-1913) : photographe paysagiste montréalais du xix⁰ siècle," master's thesis, Université du Québec à Montréal, 2005, 104 pp.

77. Mario Béland, "Un album de luxe d'Alexander Henderson," *Cap-aux-Diamants*, no. 106, summer 2011, pp. 52-53.

78. Brian Foss, "Depictions of the Canadian Landscape, 1860-1880," in Jacques Des Rochers, ed., *The Montreal Musuem of Fine Arts' Collection*, vol. 1: *Quebec and Canadian Art* (Montréal: The Montreal Museum of Fine Arts, 2011), p. 98.

79. For biographical information on the artist, see Elizabeth Collard, "Edson, Allan Aaron," in *Dictionary of Canadian Biography*, vol. 11, University of Toronto/Université Laval, 2003—, accessed May 28, 2018, http://www.biographi.ca/en/bio/edson_allan_aaron_11E.html; and Denis Martin, "Allan Aaron Edson," in Denis Martin and Michèle Grandbois, *La collection des dessins et estampes : 80 œuvres choisies*, exhib. cat. (Québec City: Musée du Québec, 1991), pp. 86-87.

80. Collard (see note 79). Although it is not certain that Duncanson actually taught the young Edson, there is no doubt that the Canadian artist was powerfully influenced by the expatriate painter's majestic landscapes. For more on this, see Allan Pringle, "Robert S. Duncanson in Montreal, 1863-1865," *American Art Journal*, vol. 17, no. 4, fall 1985, pp. 42-48.

81. Mario Béland, "Mobilier de salon victorien," *Cap-aux-Diamants*, no. 89, spring 2007, p. 55.

82. Pierre B. Landry, "Sandham, Henry," in *Dictionary of Canadian Biography*, vol. 13, University of Toronto/Université Laval, 2003—, accessed April 9, 2018, http://www.biographi.ca/en/bio/sandham_henry_13E.html.

83. Stanley G. Triggs, *The Composite Photographs of William Notman/Les photographies composites de William Notman*, exhib. cat. (Montréal: McCord Museum of Canadian History, 1994), 127 pp.

84. In 1879 the New York magazine *Scribner's Monthly* published some of the earliest engravings of illustrations by Sandham, which included two other views of the fort based on his watercolours (Dennis Reid, *"Our Own Country Canada": Being the Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890* [Ottawa: National Gallery of Canada, 1979], pp. 353-355).

85. Twelve years later Jobin would execute another sacred heart, in a large format and using a different model, for the same church (Mario Béland, *Louis Jobin, maître sculpteur*, exhib. cat. [Québec City: Musée du Québec; Montréal: Fides, 1986], p. 121). Rather ironically, the priest of Sainte-Famille would replace the 1878 statuette in 1926-1927 by another sacred heart, in polychromed plaster, that had been donated by a parishioner.

86. This is why even today there is uncertainty about the material used for many of the religious statues from this period. The polychrome covering currently seen on Jobin's statuette, shown here before conservation treatment, was executed in the early 1930s by sister Saint-Jean-Berchmans, an Augustine nun from the Hôtel-Dieu du Sacré-Cœur de Jésus, in Québec City.

87. Monique Rémillard, "Louis-Prudent Vallée (1837-1905), photographe. La vue stéréoscopique au service de l'industrie touristique à Québec dans le dernier quart du xix⁰ siècle : l'exotisme culturel," master's thesis, Université du Québec à Montréal, 1987, 317 fols.; Mario Béland, "Louis-Prudent Vallée II : portraits au 'mezzoteinte,'" *Cap-aux-Diamants*, no. 98, summer 2009, p. 54.

88. Mario Béland, "Louis-Prudent Vallée I : un album de prestige," *Cap-aux-Diamants*, no. 97, spring 2009, p. 49.

89. The liberal government of Louis-Alexandre Taschereau (1867-1952) adopted the Loi sur les musées de la province in 1922. Three years later Simard, undersecretary of the province since 1912, was named its director of fine arts. In 1930 he was appointed curator of the future Musée de la province, retaining this position until his death the following year. The museum opened its doors in 1933, under the direction of Pierre-Georges Roy (1870-1953).

90. Madame Fréchette posed for Brymner's work *Sad Memories* (1885), which seems to show the same setting as *Woman at a Loom* (Janet G. Braide, "Painter William Brymner and the Ladies," *Canadian Collector*, vol. 15, no. 1, January-February 1980, p. 23).

91. Michel Lessard, *Les Livernois, photographes*, exhib. cat. (Québec City: Musée du Québec and Québec Agenda, 1987), pp. 176, 183 and 306.

92. Mario Béland, "Edith Hemming, au service des Livernois," *Cap-aux-Diamants*, no. 96, winter 2009, p. 51; Esther Trépanier, "Conquérir un espace professionnel," in Esther Trépanier, ed., *Femmes artistes du xx⁰ siècle au Québec : œuvres du Musée national des beaux-arts du Québec*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec and Publications du Québec, 2010), pp. 19, 23 and 234 (biography by Anne-Élisabeth Vallée).

93. Jean-René Ostiguy, *Charles Huot* (Ottawa: National Gallery of Canada, 1979), pp. 11-18; Mario Béland, "Charles Huot à Paris," *Cap-aux-Diamants*, no. 83, fall 2005, p. 50, and no. 84, winter 2006, p. 55.

94. Sylvain Allaire, "The Charles Huot Paintings in Saint-Sauveur Church, Quebec City," *National Gallery of Canada Annual Bulletin*, no. 2, 1979, pp. 17-30.

95. The facade had been the site of at least three successive statue ensembles prior to 1889, and Côté's group would in turn be replaced in the late 1920s with a new set by Lauréat Vallière (1888-1973).

96. Mario Béland, with an essay by Nicole Allard, *Jean-Baptiste Côté, caricaturiste et sculpteur*, exhib. cat. (Québec City: Musée du Québec and Publications du Québec, 1996), pp. 30, 89-91 and 137-138.

97. Mario Béland, "Un destin inachevé : *L'Assemblée des six comtés* de Charles Alexander Smith," *Cap-aux-Diamants*, no. 30, summer 1992, pp. 30-33. The author is currently working on a detailed study of the painting.

98. Mario Béland, *Québec et ses photographes, 1850-1908 : la collection Yves Beauregard*, exhib. cat. (Québec City: Musée national des beaux-arts du Québec, 2008), pp. 114, 122-123, 155, 164, 171-172 and 178; Mario Béland, "Prise un, prise deux," *Cap-aux-Diamants*, no. 110, summer 2012, pp. 64-65.

99. Two charcoal drawings portraying Oscar Tremblay and his wife, dated 1896, appear between pages 208 and 209 of the June 1898 issue of *La Revue des deux Frances* (2nd year, no. 9), which devotes two articles to that year's Salon des artistes français. These drawings were incorrectly reproduced in place of the two pastel works Suzor-Coté actually exhibited at the Salon.

100. This fact is noted on a label on the back of the pastel *Canadian Peasant Woman*, which, like the 1894 oil, is a picture of Madame Tremblay.

101. Suzor-Coté would reproduce Duhamel's features again in his famous painting *The Sick Child* (1895), which is also part of the Musée national des beaux-arts du Québec's collection (see the introduction, p. 11, fig. 10).

102. Joséphine Dandurand, "Un atelier," *Le Coin du feu*, vol. 3, no. 2, February 1895, pp. 38-39.

103. Laurier Lacroix, ed., *Ozias Leduc: An Art of Love and Reverie*, exhib. cat. (Québec City: Musée du Québec; Montréal: The Montreal Museum of Fine Arts, 1996), pp. 140-141, cat. 109 (entry by Arlene Gehmacher); Mario Béland, "Un portrait magistral," *Cap-aux-Diamants*, no. 87, fall 2006, p. 54.

104. As Morrice would write later, in a letter dated April 11, 1913: "What prevents me going back to the Ontario Bar is the love I have of paint—the privilege of floating over things" (quoted in Charles C. Hill, *Morrice, A Gift to the Nation: The G. Blair Laing Collection*, exhib. cat. [Ottawa: National Gallery of Canada, 1992], p. 18).

105. For biographical information on the artist, see Lucie Dorais, *J. W. Morrice* (Ottawa: National Gallery of Canada, 1985), 88 pp.; and Katerina Atanassova, ed., *Morrice: The A. K. Prakash Collection in Trust to the Nation*, exhib. cat. (Ottawa: National Gallery of Canada; Vancouver, Figure 1 Publishing, 2017), 239 pp.

106. Société nationale des beaux-arts, *Catalogue des ouvrages de peinture, sculpture, dessin, gravure, architecture et objets d'art exposés au Champ-de-Mars le 1er mai 1899* (Évreux: C. Hérissey, 1899), p. 129, no. 1079.

107. Raymond Bouyer, "Un salonnier aux salons de 1899," *L'Artiste : revue de l'art contemporain*, 69th year, vol. 2, April-June 1899, p. 142.

108. Whistler defended the doctrine of "art for art's sake" in the following terms: "As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour" ("The Red Rag," *The World*, May 22, 1878; reprinted in James Abbott McNeill Whistler, *The Gentle Art of Making Enemies* [New York: Dover Publications, 1967 (1890)], p. 127). For more on the links between Morrice and Whistler, see Michèle Grandbois, "Morrice and Lyman: The Light of Exile," in Michèle Grandbois, ed., *Morrice and Lyman in the Company of Matisse*, exhib. cat. (Québec City: Musée nationale des beaux-arts du Québec; Buffalo, New York/Richmond Hill, Ont.: Firefly Books, 2014), p. 38.

109. Morrice was constantly executing small, quick oil sketches from life (Hill, pp. 22-23 [see note 104]).

110. There is a copy of the album at the Bibliothèque et Archives nationales du Québec (BAnQ Rosemont-La Petite-Patrie, Montréal).

111. Réjean Lapointe, "Pierre-Fortunat Pinsonneault (1864-1938), artiste-photographe de Trois-Rivières," *Photo sélection*, vol. 8, no. 1, January-February 1988, pp. 42-44.

112. Marie-Anne Proulx, one of the three young women standing at an easel, would study painting in Montréal; after becoming a nun in 1903, she taught painting on porcelain in the religious community. Our thanks to Josée Grandmont, director of the Musée des Ursulines in Trois-Rivières, for providing this information.

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