

## THE MONTREAL SOCIETY OF ARTISTS

Une galerie d'art contemporain à Montréal en 1847

En 1960, Evan H. Turner, alors directeur du Musée des beaux-arts de Montréal, écrivait, dans l'avant-propos du catalogue de deux cents œuvres choisies de la collection du musée, que l'*Art Association of Montreal* avait été fondée en 1860 «succédant à un organisme encore plus ancien appelé *The Montreal Society of Artists* qui remontait, lui, à 1847<sup>1</sup>». En 1977, David G. Carter, alors directeur du musée, écrivait à son tour dans la préface du guide du musée que «l'histoire du musée remonte à l'année 1847 qui vit la naissance de la *Montreal Society of Artists*, précurseur de l'*Art Association of Montreal* formée en 1860<sup>2</sup>».

Lors de l'inauguration d'une nouvelle aile du musée, en 1976, les communiqués de presse sur l'histoire du musée<sup>3</sup> — largement diffusés — avaient établi cette histoire «officielle» du musée à une échelle internationale<sup>4</sup>. Cette interprétation des origines du Musée des beaux-arts, qui permet d'ajouter treize ans à son histoire et de la raccrocher à un groupe d'artistes qui lui donnent ses lettres de noblesse, persiste encore jusqu'à nos jours<sup>5</sup>.

Les origines de cette interprétation remontent probablement à l'utilisation, comme source première, d'un article publié le 15 février 1908 dans *The Montreal Daily Star* et intitulé «The Montreal Art Gallery». Cet article est conservé dans les cahiers de coupures de presse des Archives du Musée des beaux-arts de Montréal et il a souvent servi à ceux qui ont tenté jusqu'ici d'établir l'histoire du musée<sup>6</sup>. La confusion vient du paragraphe suivant :

The Montreal Art Association is now a power that makes itself widely felt, but its beginnings were small, another verification of the proverb that «great oaks from little acorns grow.» In 1847 the first exhibition of pictures was held by the Montreal Society of Artists, and it was from this society that in course of time the Art Association of to-day evolved<sup>7</sup>.

Le lien très étroit établi ici entre la *Montreal Society of Artists* et l'*Art Association of Montreal* ne résiste pas à un examen attentif des sources. D'une part, un récit manuscrit des origines de l'*Art Association of Montreal* datant de 1865 retrace les origines de cette association en ne faisant aucune mention de la *Montreal Society of Artists* :

In the beginning of the year 1860 a number of the lovers of the fine arts in Montreal, believing that the time had arrived when much good might be done by a combined effort to promote a taste for those arts among the people of Montreal, called a public meeting at which the subject was discussed and a Committee appointed to draft a Constitution and regulations for a Society having that object in view<sup>8</sup>.

D'autre part, aucun des sept artistes faisant partie de la *Montreal Society of Artists*, en 1847, n'était présent lors de la réunion du 11 janvier 1860 qui eut lieu chez le photographe William Notman et qui donna lieu à la fondation de l'*Art Association of Montreal*. Seul le nom de James Duncan se retrouve sur la liste des premiers membres en règle de l'*Art Association*<sup>9</sup>.

Jusqu'à ce jour peu de choses étaient connues de la *Montreal Society of Artists*<sup>10</sup>. Si aucune source manuscrite ne nous est encore connue, un dépouille-

ment systématique des journaux de Montréal pour les années 1846 et 1847 et le repérage du catalogue de l'exposition de 1847<sup>11</sup>, reproduit in extenso en annexe, nous permettent maintenant d'en savoir un peu plus long et d'émettre quelques hypothèses.

Grâce aux recherches de Carol D. Lowrey, on sait maintenant que le premier regroupement d'artistes au Canada, *The Society of Artists and Amateurs*, eût lieu à Toronto en 1834<sup>12</sup>. Présidée par un capitaine des Royal Engineers, Richard Bonnycastle (1791-1847), peintre amateur, elle comprenait dix-sept membres et présenta une exposition de 196 œuvres (accompagnée d'un catalogue) en juillet 1834, dans l'aile est du Parlement. Cette association avait pour modèle des associations locales d'Angleterre qui avaient pour but d'organiser des expositions annuelles et de distribuer des prix et récompenses sur une base permanente<sup>13</sup>. Des difficultés financières ne permirent pas à cette association de survivre à sa première exposition. Il fallut attendre en avril 1847 pour qu'une nouvelle exposition (386 œuvres) soit organisée à Toronto, du 12 avril au 1<sup>er</sup> mai, par une nouvelle association, *The Toronto Society of Arts*, qui poursuivait des buts similaires et qui ne survécut pas à sa deuxième exposition (383 œuvres) en 1848<sup>14</sup>.

D'autre part, à Québec, en novembre 1833, le peintre Joseph Légaré (1795-1855) avait invité le public à visiter sa collection de tableaux et de gravures installée dans sa maison nouvellement construite, rue Sainte-Angele<sup>15</sup>, et avait ouvert, en 1838, La Galerie de Peinture de Québec qui fut accueillie dans le public comme un «temple des beaux-arts» où se donnaient des cours de dessin et de peinture et des concerts<sup>16</sup>. Mais il s'agissait là d'une initiative individuelle du peintre et collectionneur plutôt que de celle d'un regroupement d'artistes.

La *Montreal Society of Artists* fut fondée à la fin de 1846, puisque l'annonce de sa première exposition fut publiée dans la *Montreal Gazette* à partir du 24 décembre de cette année-là. Le seul document qui nous permet de savoir qui en faisait partie est le catalogue de l'exposition publié en 1847<sup>17</sup>. Le président de l'association était le peintre d'origine écossaise Andrew Morris, dont on sait qu'il était à Montréal en 1844 et qu'on retrouve à New York en 1848<sup>18</sup>. Son trésorier était le peintre d'origine irlandaise James Duncan (1805-1881) établi à Montréal en 1830<sup>19</sup>. Son secrétaire était le peintre Robert T. Howden, dont on sait très peu de choses sinon qu'il fut actif à Montréal de 1839 à 1847<sup>20</sup>. En plus de ces trois officiers, l'association comprenait quatre membres: le peintre Cornelius Kriehoff (1815-1872), né à Amsterdam<sup>21</sup>, le peintre d'origine anglaise William F. Wilson, établi à Montréal en 1842 et qu'on retrouve à Québec en 1847<sup>22</sup>, le peintre d'origine anglaise Martin Somerville (1796 ou 1797-1856) établi à Montréal depuis 1839<sup>23</sup> et, finalement, le peintre William Sawyer (Montréal, 1820 – Kingston, 1889), seul artiste du groupe à être né au Canada<sup>24</sup>.

Le catalogue de l'exposition mentionne de plus deux membres honoraires de la *Montreal Society of Artists*. L'un est le chirurgien de l'armée britannique, A. A. Staunton, en garnison à Montréal depuis 1845, qui apparaît dans le tableau de Kriehoff n° 103 au catalogue de l'exposition (*An Officer's Room in Montreal*, maintenant au Royal Ontario Museum de Toronto sous le titre *Officer's Trophy Room*)<sup>25</sup> (fig. 1). Il n'est pas impossible que Staunton ait été



fig. 1 C. Krieghoff, *The Officer's Trophy Room*, 1843,  
Huile sur toile, 44,5 × 63,5 cm, Toronto, Canadian  
Decorative Arts Collection, Royal Ontario Museum.  
(Photo : R.O.M.)

artiste à ses heures puisque les numéros 39, 40, 108, 144 et 145 du catalogue sont des œuvres exécutées d'après ses esquisses. L'autre membre honoraire est Henry Samuel Davis, officier de l'armée britannique dont on sait qu'il était aussi peintre topographe<sup>26</sup> et qui est vraisemblablement l'amateur identifié sous les initiales H. S. D. au catalogue de l'exposition (20 œuvres).

À ces deux membres honoraires, il faut en ajouter un troisième en janvier 1847, l'éditeur du journal *The Morning Courier* qui est probablement à ce moment-là imprimé et publié par Thomas Finney, rue Saint-François-Xavier. «Of all the communications and criticisms, there is none which is more correct and impartial than that of the Editor of the Courier, of which one is well satisfied by the thanks of the artists, expressed by his unanimous election as honorary member of their society», peut-on lire dans une critique de l'exposition du 29 janvier 1847<sup>27</sup>. Malheureusement, l'année 1847 du *Courier* reste introuvable jusqu'à ce jour...

La *Montreal Society of Artists* est donc composée de sept artistes liés au milieu anglophone de Montréal dont un seul est né au Canada. Depuis 1844 Montréal est la capitale du pays et, en 1847, c'est une ville en pleine expansion

qui compte près de 50,000 habitants dont plus de 40% sont d'origine française. Lorsque *L'Aurore des Canadas* signale, à l'été 1846, le retour d'Italie du peintre Théophile Hamel<sup>28</sup>, il mentionne qu'on le sollicite pour qu'il vienne s'établir à Montréal plutôt qu'à Québec, sa ville natale, et ajoute : «pour nous, nous ferons des vœux sincères, pour que Montréal puisse le posséder comme nous aurions voulu y voir venir aussi M. Plamondon». Mais la clientèle des peintres francophones, bourgeoise et surtout religieuse, se trouve à Québec<sup>29</sup>, tandis qu'il leur est difficile de vivre de leur art à Montréal.

Nous ne connaissons qu'un seul article en français qui mentionne l'initiative de la *Montreal Society of Artists*, celui de *La Minerve* du 18 janvier 1847 :

GALERIE DE TABLEAUX – L'on a ouvert cette année une galerie de tableaux à Montréal. On peut voir dans la Grande rue St. Jacques, une magnifique collection des meilleurs ouvrages de nos artistes canadiens. Les plus remarquables de ces artistes sont MM. Kraieghoff, Morris, Wilson, Sommerville, Sawyer, Duncan, etc. L'exposition en question fait honneur à la province. La peinture dans ce pays, n'a pas été encouragée jusqu'aujourd'hui, et quoique nous puissions nous glorifier de posséder plusieurs bons artistes, on peut dire qu'ils sont pour la plupart inconnus. La démarche que l'on vient d'adopter fera faire un pas à cet art trop négligé parmi nous, et fera aussi connaître le mérite.

Cet article nous donne un des objectifs du regroupement d'artistes, soit tout simplement de se faire connaître pour créer un intérêt pour les arts à Montréal, et, par le fait même, une clientèle permettant aux artistes de subsister de leur art. Ce but est confirmé dans l'introduction du catalogue où l'on peut lire «the Artists throw themselves trustingly upon the public for encouragement, and hope that the patronage they shall receive on this occasion will stimulate them to greater exertions previous to their next appearance before the public<sup>30</sup>».

Dans une longue critique de l'exposition parue le 29 janvier 1847, l'auteur, un médecin aux initiales H. N., situe bien le contexte montréalais en ce qui concerne les arts :

[...] None, I am persuaded, who has visited the exhibitions in Europe or in the United States, could pass a better spent hour than in examining the collection of paintings opened to public inspection in Great St. James street, and admiring the efforts which our native artists have made to create a desire among our population for the cultivation of fine arts. [...]

[...] The contributors have, by one unanimous effort, endeavoured to raise the fine arts from their dormant state, which to our shame be it said, have not received the twentieth part of the attention which they merit, and which is bestowed on them in Europe and in the United States. We now see what they have done – we can infer what they can do. Montreal, by its noble harbor, the splendour and elegance of its public institutions and private buildings, the Capital of British North America, ranks far below the second and third rate cities in the neighbouring Republic, from the want of encouragement of the fine arts & sciences in general. This is but too well shown, from the very limited number of portraits in the exhibition, and

from the few calls which painters have to furnish representations of scenes which in any country but this, would be valued almost beyond price. Art and talent have never been countenanced, the want of which is, that it has fallen to its now low condition. The only way of retrieving her hand, is by the formation of an Art Union Society, a National School of Design, on a scale commensurable with the daily increase of this country. Let it be based on the plan of the schools of Design in Europe, supported and countenanced by Government. Some of the sums of the civil list which are yearly granted pro forma, from which the country derives not the least advantage, might be more fitly applied to the purchase of casts, drawings, &c. &c. There are gentlemen plenty enough to instruct in the different studies of painting, landscapes, portrait, architectural and ornamental. What has not this branch been subservient to in its application to the arts and the household means? The grossest ill fashioned ornaments of a saloon have disappeared before the elegant, chaste and light productions of painting and manufacture united. Let any one read the description and examine the representations of the articles in the Manchester exhibition, and then he will see what art has done in all the branches of domestic manufacture.

We trust that the Artists for their interest in particular, and the advantage of the public in general, will exert all their influence with their friends, in this a people's common tribute to Art – that of making painting what it should be; that of placing it upon a footing parallel with its progress in the United States, if not in Europe. It would have the beneficial effect of developing talent among our countrymen, which by a proper course of training, might rival with any painter of the age. There are many endowed by nature, with a special tact for the fine arts, who are forced to resort to other avocations, from the want of means necessary to enable them to travel and spend some months in the European schools, who would gladly become pupils of such an institution of their leisure hours. The benefits accruing to the community at large are too evident to a reflecting mind to dwell upon them. [...] <sup>31</sup>

On comprend mieux maintenant l'importance d'un regroupement d'artistes dans cette capitale qui, pour son encouragement aux beaux-arts et aux sciences, se classerait bien au-dessous des villes de deuxième ou de troisième ordre des États-Unis et où il n'existe aucune infrastructure ou institution officielle pour l'enseignement ou la diffusion des arts. Ce regroupement, qui se voulait à long terme, sera d'ailleurs éphémère, ne réussissant, malgré ses bonnes intentions, à subsister que quelques mois.

Pour atteindre ses objectifs, la *Montreal Society of Artists* se dote d'un lieu d'exposition, la *Montreal Gallery of Pictures* ou *Montreal Gallery of Paintings*, dans des locaux situés au-dessus de chez Monsieur Fraser (et probablement loués à celui-ci) au 25 Grande rue St-Jacques (Great St-James Street). Elle organise une exposition d'œuvres pour les artistes et amateurs résidant au Canada, forme un comité de sélection des œuvres et publie une annonce dans la *Montreal Gazette* qui a été rédigée le 22 décembre 1846 et sera publiée plusieurs fois du 24 décembre 1846 au 15 janvier 1847.

## MONTREAL GALLERY OF PAINTINGS

THE FIRST EXHIBITION Of the WORKS of ARTISTS and AMATEURS resident in Canada, will be OPENED under the direction of the MONTREAL SOCIETY OF ARTISTS, at Mr. FRASER'S ROOMS, No 25, Great St. James'-street, commencing upon MONDAY, the 11th of JANUARY next, and will continue open until further notice. All Artists and Amateurs desirous of exhibiting their Works will please to forward them to the Rooms on the 2nd, 3rd, and 4th days of January next, betwixt the hours of 11 and 9 o'clock, for the approval of the Committee.

No Pictures will be received without frames.

The price of admission to the Exhibition, is 1s 3d each. Season Tickets for one person, 2s 6d,-Do. do. for two persons, 5s. Children half price.

Tickets will be obtained at the Rooms, the principal Book and Music Stores, and Hotels in the city.

Catalogues to be had at the Rooms, price 7½.

Dec. 22<sup>32</sup>.

L'exposition («Exhibition the First», comme il est dit sur la première page du catalogue) doit donc commencer le lundi onze janvier 1847 et la date de fermeture n'est pas spécifiée (fig. 2). Les tableaux soumis au comité, qui siègera du 2 au 4 janvier, doivent être encadrés. Les prix d'entrée sont fixés, de même que les lieux où on peut se procurer les billets et le coût du catalogue qui sera publié. Ce catalogue spécifie même que les visiteurs «carrying sticks, umbrellas & c., are requested to leave them in the Ante-Room upon entrance». Il spécifie aussi que ceux qui le souhaitent peuvent être autorisés à faire des copies des tableaux. Les tableaux à vendre sont indiqués par un astérisque au catalogue et la liste des prix est disponible auprès du gardien. L'organisation de cette exposition est, comme on le voit, hautement professionnelle.

S'il n'est pas possible de savoir comment étaient accrochées les œuvres, nous savons qu'elles ne suivaient pas l'ordre du catalogue: «The catalogue of the Exhibition are numbered from 1 to 179, but they are placed indiscriminately in the rooms<sup>33</sup>». Le catalogue n'indique pas les dimensions des œuvres, mais il semble que la plupart d'entre elles n'aient pas été des œuvres de grand format: «There are a great variety of smaller pictures, most of them painted with great care, and very highly finished; but we will particularise no more, as we before observed<sup>34</sup>». L'exposition comprend deux moulages (nos 178 et 179) et les autres œuvres sont des huiles sur toile, des aquarelles, des esquisses, des miniatures sur ivoire, des pastels, pour autant que l'on se fie aux indices que nous fournit le catalogue.

Tous les membres de la *Montreal Society of Artists* sont représentés dans l'exposition. En terme de nombres, par ordre décroissant, ils sont ainsi représentés: 48 œuvres de Krieghoff (de loin le mieux représenté dans l'exposition), 21 œuvres de Somerville, 21 œuvres de Morris, 16 œuvres de Sawyer, 13 œuvres de Duncan, 7 œuvres de Wilson et 2 œuvres de Howden, soit 127 des 179 œuvres exposées.

Parmi les autres exposants, «H. S. D.», peut-être le major Henry Samuel Davis, domine nettement avec 20 œuvres. «Mr. Hope», peut-être James Hope dont on sait qu'il était portraitiste à Montréal de 1844 à 1846<sup>35</sup>, est représenté par quatre œuvres. «Mr. Shanley», peut-être le peintre topographe C. Dawson Shanley dont on sait qu'il était à Montréal en 1846<sup>36</sup>, est représenté par deux ou trois (no 108 non identifié) œuvres d'après les esquisses de Staunton. On trouve ensuite «Mr. Hartley» (une œuvre), «S.» (trois œuvres), «B. de Rottenburg» (deux œuvres) et «Mr. Drew» (deux œuvres). On peut aussi identifier avec certitude trois femmes: «Miss Deming» (sept œuvres, dont cinq sont peintes sur ivoire), «Miss Dunkin» (quatre œuvres) et «a Lady» (trois œuvres). Au total, 17 artistes et amateurs exposent leurs œuvres.

Il est intéressant de constater que seulement 27 des 179 œuvres sont en vente, c'est-à-dire précédées d'astérisques au catalogue et que, par ce fait même, l'exposition n'a apparemment pas pour but premier la vente des œuvres. Parmi les membres de la *Montreal Society of Artists*, Morris et Sawyer ont chacun six œuvres en vente, Krieghoff quatre œuvres seulement, Duncan et Wilson trois œuvres chacun et Somerville une œuvre. Hope, le seul des non-membres, met en vente les quatre œuvres qu'il présente.

Parmi les œuvres présentées on peut en relever (ce qui n'est pas toujours facile d'après les titres) un peu plus de 35 dont les sujets semblent être typiquement canadiens, et ce sont surtout des œuvres de Krieghoff, Morris et Duncan. Krieghoff, par exemple, présente cinq tableaux intitulés *Canadian Interior*, tandis que Morris en présente un. Nous en avons relevé à peu près le même nombre exécutés «d'après» d'autres œuvres, donc des copies. Ceux de Krieghoff sont particulièrement intéressants en ce sens que certaines des notices du catalogue nous permettent de savoir où les originaux sont conservés et ont probablement été copiés: le Musée du Luxembourg (nos 10-26-32-121) et le Musée du Louvre (nos 118-119-120-147).

À part la critique de l'exposition faite par l'éditeur du journal *The Morning Courier* que nous n'avons pu retracer, trois autres critiques nous sont connues. Elles sont publiées respectivement dans les journaux *Montreal Gazette* le 15 janvier 1847, *The Pilot and Journal of Commerce* le 29 janvier 1847 (signée «H. N., M. D.») et *Montreal Transcript and Commercial Advertiser* le 11 février 1847. En général, l'exposition est bien accueillie:

[...] There is no great variety of artists or of subjects, but still, as a beginning, it is commendable, and the rooms are well filled and produce a pleasing effect. To enter into minute criticism would be altogether out of place in an exhibition of the kind. [...] (*Montreal Gazette*)

SIR, – Allow me, through the medium of your widely circulated journal, to add my mite to the general praise bestowed on the exhibition of the Montreal Gallery of Paintings, by several editorial and anonymous communications in the different papers of this city. Every visitor must have been agreeably disappointed [?] at seeing so many paintings, the productions of a very limited number of artists, executed and collected in so short a time. [...]

By referring to the catalogue, we find that a great number of the paintings are copies. We are not in the least astonished, that in so short a time some of the artists and amateurs were not fully prepared to furnish originals; notwithstanding that, there is a number far more than sufficient to serve as criterions of the merits of the contributors. [...] (*The Pilot and Journal of Commerce*)

All our contemporaries have been before us in the notice they have taken of the above exhibition. We, however, paid a visit to the rooms on Saturday last; and although we had been prepared by the favorable remarks we had heard made respecting it, we willingly confess that the Exhibition was very far superior to what we expected to find it. [...]

[...] We trust, therefore, that if we express an opinion contrary to the general rules of art, we shall be forgiven, as our only object in making these remarks is that our readers, who may not yet have paid a visit to the Exhibition, may be tempted to do so, and we can assure them that in so doing both their time and money will be well expended. We have seen none of the public Galleries of Paintings in England excepting the National Gallery in London, and of course to compare the two would be absurd; but we have been assured by persons of judgement and undoubted veracity, that the newly opened Picture Gallery of Montreal already surpasses many of those, even in some of the largest Provincial towns in Great Britain. [...]

[...] The Exhibition is well worth a visit from our readers, to judge for themselves; and the citizens of Montreal have reason to be proud that they possess among them artists of such starling merit. (*Montreal Transcript and Commercial Advertiser*)

Le critique du journal *Montreal Gazette* divise son texte entre les artistes et les amateurs. Chez les artistes, il choisit de commenter généreusement les œuvres de Krieghoff et Morris et de mentionner Duncan, Wilson ainsi que Somerville, tandis que chez les amateurs, après avoir mentionné Miss Dunkin, sa faveur va à l'officier en garnison «H. S. D.» auquel il voue un texte admiratif. Il ne fait pas mention du catalogue qui n'est peut-être pas encore disponible car l'exposition s'est ouverte le lundi 11 janvier et sa critique paraît le vendredi 15 janvier.

[...] In his numerous specimens, Mr. Kreighoff shows very good taste in colouring, and perspective and drawing generally correct, and signs of originality which, under favourable auspices, would develop themselves. There is a great deal of merit in his interiors, particularly one of «an officer's apartment,» (we think it is called,) in which there is much skillful and characteristic grouping of inanimate objects, and great soundness and transparency of colouring, which, indeed, seems to be his leading characteristic. But it is unreasonable to expect all the merits of an original picture in a place where no one seems to have any notion of the great bodily and intellectual labour, and the adequate remuneration for it, required in producing such a work. This remark also applies to Mr. Morris, who cultivates so many branches of the pictorial art as to do injustice to himself. The walls are ornamented with many of his portraits, landscapes, groups,

and other compositions. His portraits he endeavours, not unsuccessfully, not to make mere portraits, but to give them poetical and artistical feeling. We were much pleased with a number of sketches from the neighbourhood of Bytown, of which one of the Chaudieres is worked up in another place into a finished picture, faithful as a likeness, and highly respectable as a work of art, reminding us much of the style of Danby. Mr. Duncan's view of Quebec, Mr. Wilson's portrait of Colonel Wetherhall, and one or two drawings by Mr. Somerville, struck us as very meritorious. Of the amateurs, Miss Dunkin furnishes two effective and characteristic copies after Joseph Vernet; and a nameless gentleman, an officer of the garrison, we believe, who rejoices in the initials of H. S. D., but whose incognito we are not at liberty to violate contributes a great number of drawings in water-colours, being principally original sketches made on the spot, in Ireland and the West Indies; the subjects of all sorts, from the gloomy grandeur of the Chapel of the Kings at Cashel to the laughing luxuriance of tropical vegetation. These are all very clever, far above the ordinary level of mere amateur efforts, and there is one picture of a scene in the Island of St. Vincent, the bay and distant mountain in front, the middle ground a deep ravine dimly relieved by the foam of the torrent, the whole seen through a rich foliage pierced by a natural arch, which is positively Martinique, both in conception and treatment.

Le médecin aux initiales H. N. qui publie sa longue critique dans *The Pilot and Journal of Commerce* du vendredi 29 janvier passe en revue les œuvres de 14 des exposants. Il mentionne à peine Rottenburg, Hope, Shanley et Drew, élabore longuement sans complaisance sur Morris et Krieghoff, se montre sévère pour Duncan et Wilson et ne tarit pas d'éloges pour H. S. D.. Son approche des œuvres démontre sa culture visuelle, tout comme sa description de la situation des beaux-arts à Montréal démontre l'étendue de sa culture générale.

MORRIS. – This gentleman has contributed 22 pieces. His Scottish pieces are very finely coloured, and in good keeping. The only thing which may be considered as a fault is the large size of the left hand of the Lairs. The Fisher's Tryst is coloured in a remarkably harmonious manner; the Pony is all but the real thing, «alive and kicking.» La Chaudière at Bytown; – the good light and shade thrown in the composition of this piece renders it rather a pleasing picture, but the yellow of the moon and the purple of the clouds are not true to nature under similar circumstances. If this artist would substitute the fine gray of the Flemish school for the predominant purple of many of his paintings, they would present an appearance much more pleasing to the close admirer of nature. His Cathedral is a very meticulous piece, by its finish; but we must admit, with others, that there is an apparent want of perspective, – the result of which is the disproportionate size of the towers. The perspective of Notre Dame Street is also incorrect.

KREIGHOFF-48 pieces. – Many of the numerous contributions of this artist are copies; but for their faithful delineation and correct execution, he has secured for himself the highest praise of the connoisseurs. Among his original compositions we must mention Nos. 50, 54, 55, 62, 63 and 84, in which are the truest representations of home scenes in the room, apart of their happy grouping and well-kept colouring. The Canadian Habitant

possesses more or less the merit of characteristic expressions which amends somewhat for the hurried execution of many of his small pictures. No. 23 is a very pleasing production; composition correct, colouring harmonious. No. 26 too crude in colour; the artist has not done himself as much justice in this as in the other copies. Nos. 89 and 90, both subjects taken from Sir Walter Scott's «Abbott». The general composition of both these pictures is in admirable good keeping; the dramatis personæ are introduced without confusion, and the apparent coldness and want of vigor in the shades is to be attributed, as we were informed by the attendant, to their unfinished state, the artist having merely placed them in the exhibition for the purpose of offering as much variety of subjects as possible. Nevertheless they are admired by all, and are a credit to the painter's originality. The best picture in the room is, without doubt, the View near the Boulogne – though the choice of the Editor of the Courier is Remus and Romulus. This artist is now engaged completing a picture of Queen Victoria, intended for the Legislative Assembly, and which, we trust, will be placed along with his other paintings for some few days in the exhibition.

SAWYER-15 – His own Portrait, St. Cecilia and Happy as a King, are very well drawn; and with the exception of Somewhat brownish tints in the shade, are well coloured. His Portrait of Lord Mansfield is a very faithful copy of the original by Reynolds.

SOMERVILLE-21 – This gentleman has contributed several water paintings, and sketches. His Parthenon, though rather cool for the glaring sun of Athens, finely executed; the ruins as well as the skies masterly. His pencil sketches of trees after Harding, rival with the originals. His flower paintings are remarkably fine and true to life.

H.S.D. (Amateur) – The compositions in water colours by this gentleman, would do honour and credit to any exhibition. He has amply improved the opportunities his profession and travels have presented him, by his happy talent of placing the reds and the greens, he sets off the perspective of his pictures to so much advantage – throwing afar the back ground, middle distance. His productions would establish the fame of any Artist of the English Water Colour School.

DUNCAN-13 – The view from Quebec by this Gentleman is too cold – the sky a far distance, good middle distance, too purple, – the foreground would present a far more pleasing effect, had the Artist introduced some of the large trees of this country, and carrying the foliage so as to break upon the sky, thereby increasing the distance, and adding very much to the general effect of the picture.

S. (Amateur)-4 – We regret that this accomplished gentleman has not favoured the Montreal public with more of the numerous sketches and drawings he has collected in his extensive travels in the East. He possesses the happy and ready facility of transferring to paper with the precision and taste of an old Artist, scenes rendered celebrated by historical tradition.

R. ROTTENBURON (Amateur)-2 – Boldly touched off and airy.

HOPE-4 – His Head of Burns, denotes much improvement.

MISS DENNING-7 – This lady, well known to the Montreal public,

has contributed several pieces, mostly miniatures – her works speak for themselves.

MISS DUNKIN-4 – This lady possesses talents of a very high order, which with a little more cultivation from original subjects, will place her high in the rank of landscape painters.

WILSON-7 – Portrait of Col. Wetherhall, the lower part of the red uniform, ought to have been thrown into a shade, and the light cast upon the shoulders; the red curtain and reddish grey of the back grounds are most injudiciously introduced; the head, though an excellent likeness, is without dignity. The several other pieces of this artist denote fine talents and good taste, and though a very promising portrait painter, we would advise Mr. Wilson to study «Burnet on Painting.»

SAMPLEY-9 – Faithful copies of sketching made by the Amateur Artist «S».

DREW-9 – Promising copies of landscape.

La dernière des critiques connues est publiée le 11 février, un mois après l'ouverture de l'exposition, dans le journal *Montreal Transcript and Commercial Advertiser*. Son auteur représente probablement le «visiteur moyen» de cette époque: «To attempt», écrit-il pour se protéger, «criticism on a subject of this kind requires not only a correct taste, but a perfect knowledge of the art in question. Therefore, as we do not pretend to possess that knowledge, the paintings we most admire may not be those possessing most merit, excepting in our opinion.» Il aborde les œuvres par catégories plutôt que par artistes.

[...] We commence with the portraits, and as the largest on the list is that of Thorwaldsen, the great Danish sculptor, we will first observe of this picture that it is magnificent in appearance; it is considerably larger than life, and most accurately finished. The countenance is intellectual, and decidedly Danish, both in complexion and in character. It is a copy after Bowman, by Kreighoff.

The other portraits that we particularly noticed, are Lord Mansfield, after Sir Joshua Reynolds, by Mr. Sawyer.

Study of a Head – we suppose a portrait; «very superior,» also by Sawyer.

A portrait of Colonel Wetherhall, by Mr. Wilson, a most correct likeness.

Of the Landscapes – La Chaudière, at Bytown, by Mr. Morris, is, in our opinion, beautiful, as indeed are all the Sketches of Waterfalls in the room.

The View of Quebec from Point Levey, is very correct, although we think that the foreground is rather too vivid. This picture is by Mr. Duncan.

The Winter Scenes – chiefly by Kreighoff, are all excellently painted, and very true to nature – so true, as almost to make one shiver to look at them.

The Piazza San Marco, a Venetian Scene, is perfectly after the Italian School, and very elaborately and beautifully painted.

This picture is also by Kreighoff.

Of the Scenes taken from Scott's Novel, of the «Abbot,» we object to the attitude of the Page, which is, in our opinion, too violently depicted. In our imagination, he should rather be stealing the keys gently from the table than thus rudely snatching them, if he hoped to elude the vigilance of the lady warder. These pictures are likewise by Kreighoff.

Romulus and Remus, by the same artist, is a copy from Champmar, in the

Museum of the Luxembourg, at Paris, and is a splendid painting. The countenances of the two infants are remarkably beautiful.

L'initiative de la *Montreal Society of Artists* reçoit donc beaucoup d'attention de la part des journaux en s'attirant quatre critiques qui toutes saluent positivement cette initiative. L'une de ces critiques, celle du *Morning Courier* ou *Montreal Courier* publiée le jeudi 14 janvier 1847 (celle que nous n'avons pu retracer)<sup>37</sup>, suscite une controverse intéressante. Le mercredi 13 janvier, deux jours après l'ouverture de l'exposition de la *Montreal Gallery of Pictures* et à deux pas de ses locaux, au 10 Grande rue St-Jacques, les marchands R & C Chalmers annoncent dans la *Montreal Gazette* qu'ils viennent d'ouvrir, au-dessus de leur magasin, une exposition de gravures (en vente à bas prix) dont l'entrée est gratuite, «a splendid collection of the best English Engravings, in elegant Frames; also a great variety of French and English Lithographs, plain and coloured<sup>38</sup>».

Cette exposition soulève l'ire du critique du *Morning Courier* et une longue réplique des marchands R & C Chalmers qui paraît le lendemain, vendredi 15 janvier, dans la *Montreal Gazette*. Ils parlent de «a most extraordinary and unjustifiable attack upon ourselves», citent le texte en question et s'expliquent :

Your correspondent, in speaking of the «great hunkering some people have after Engravings,» &c., says – «While on the subject, I would make a few observations on the exhibition of engravings belonging to Messrs. Chalmers, which they advertise as being open gratis to the public, and offer for sale at low prices; this has evidently been done by them as a catch to the public, either to cause them to subscribe to some intended lottery, or from a fear that the exhibition of the Artists should enable them to make a little money as well as themselves. But if the public do right they will show these gentlemen that they are not to be gulled in that way, and that they will patronize that exhibition which has a higher object in view than more personal pecuniary gains.» It is impossible to peruse these remarks of this liberal-minded patron of the Fine Arts, without seeing his object, – the malicious nature of the whole paragraph is too glaring to deceive the meanest capacity, and we feel perfectly satisfied such is the light in which the public generally will view it. Indeed, were it not that our silence might, by some, be misconstrued, we should have considered the affair too contemptible to notice.

The fact simply is, that having, as is well known, a large stock of Engravings, and our store being at present too small for showing them to advantage, it has been our intention, ever since last summer, to have the large room above fitted up for that purpose, on the same plan as similar, though larger, establishments in London, Edinburgh, and Glasgow. From various causes, however, we found it necessary to postpone our intention till the new year, and it is only now that we have been able to accomplish it.

Mr. Kreighoff, the Artist, (who has permitted us to use his name), and others have been all along aware of our intention, so that we can and do confidently disclaim all thought of interfering with the Artists' Exhibition of Paintings; – nor can we conceive how such interference could have

benefited us, had we even entertained the idea; but, on the contrary, it is our belief that it will rather operate favourably than otherwise on the Artists' Exhibition, (and we should be the last to wish it should do otherwise), both having a similar tendency.

Cette controverse révèle un des problèmes de l'art contemporain de l'époque qui doit, pour s'affirmer, survivre et trouver une clientèle, concurrencer auprès des collectionneurs l'engouement pour les gravures et lithographies anglaises et françaises qui sont importées et vendues en grande quantité et dont les sujets<sup>39</sup> retiennent plus l'attention des collectionneurs que les sujets «locaux». R. Chalmers était aussi le représentant officiel à Montréal de l'*Art Union* de Londres, dont un abonnement à l'*Art Union Journal* donnait la possibilité de recevoir annuellement une gravure et une chance de gagner une œuvre d'art tirée au sort chaque année<sup>40</sup>. L'exposition de gravures des marchands Chalmers, qui était accompagnée d'un catalogue, se termina le 20 avril 1847<sup>41</sup>.

Il n'est pas possible de savoir quand se termina l'exposition de la *Montreal Society of Artists*, ni précisément quand et pourquoi en 1847 ce regroupement prit fin. Malgré le succès de visibilité de l'exposition dans le milieu anglophone de Montréal, elle ne connut probablement pas un succès de foule suffisant pour amortir ses frais de location et de gardiennage des locaux. Le 10 février 1847, les artistes annoncent la tenue d'un bal, le lundi 15 février suivant, pour recueillir des fonds :

#### GRAND SOIRÉE

in the aid of

#### THE FINE ARTS

A select soiree will take place on Monday, the 15th February, in the Room now occupied as the GALLERY OF PAINTINGS, No. 25, Great St. James-street.

Refreshments will be provided during the course of the evening, and a Band of Music will be in attendance.

#### LADY PATRONESSES:

MRS. MOFFAT,

MRS. DR. ROBERTSON,

MRS. CHAS LINDSAY.

Dancing to commence at 8 o'clock. Gentlemen's Tickets 7s. 6d. each

Ladies' do 2s. 6d. do

To be had at the Music Stores of Messrs. Mead and Herbert; at Mr. John Keiller's, and at the Gallery.

The number of Tickets is limited.

Feb. 10<sup>42</sup>.

L'organisation de bals ou soirées musicales pour faire des levées de fonds était alors chose courante. Dans la même édition de la *Montreal Gazette* du 10 février, on retrouve, par exemple, des annonces pour un concert bénéfice le 13 février sous le patronage du gouverneur-général pour «The Relief of The Famishing Poor of Montreal», et une soirée dansante de charité, le 11 février,

pour l'hôpital universitaire. L'organisation de la «grande soirée» de la *Montreal Society of Artists* est soulignée à deux reprises par la *Montreal Gazette*:

It will be seen that a splendid Soiree is about to be given shortly for the aid of the Montreal Society of Artists. From the programme we have seen, it would appear that great things may be expected; and as we imagine the pictures even if removed from the room, will be to be inspected on that evening, they will greatly enhance the pleasures of the soiree, and should draw a full attendance. Such Societies as this, are deserving of public patronage<sup>43</sup>.

Those ladies and gentlemen who have tickets for the Soiree to be held at the Gallery of Paintings, in Great St. James-street, are reminded that it takes place this evening. The Tickets to this Soiree are limited in number on account of the size of the rooms; the object is to introduce Pictures to more general notice, and not to increase the funds of the Society; the price has therefore been limited to just sufficient to cover the expenses<sup>44</sup>.

On ne retrouve plus de mentions dans les journaux de la *Montreal Society of Artists* ou de son exposition après le 15 février 1847. Des difficultés financières en vinrent-elles à bout? Il est possible aussi que quelques-uns des artistes qui faisaient partie du regroupement n'aient pas trouvé à Montréal la clientèle nécessaire pour continuer à y vivre: Andrew Morris était à New York en 1848, de même que William Sawyer en 1851. William F. Wilson était à Québec en 1847 ainsi que Krieghoff au début des années 1850.

Il est possible enfin qu'il y ait eu une autre raison pour la cessation des activités de la *Montreal Society of Artists*. L'arrivée du printemps 1847 à Montréal marque aussi l'arrivée de centaines d'immigrants irlandais entassés sur des bateaux dans des conditions innommables et atteints de typhus. On tente de les isoler dans des baraquements à Pointe-Saint-Charles, mais l'épidémie se répand à Montréal et fait plus de 2000 morts<sup>45</sup>. C'est peut-être au cours de cette épidémie que mourut le docteur A. A. Staunton, membre honoraire de la *Montreal Society of Artists*<sup>46</sup>.

Les journaux d'avril 1847 sont remplis de ventes à l'encan de Montréalais qui songent sans doute à fuir l'épidémie. L'une de ces ventes concerne le marchand et collectionneur Benaiah Gibb (1798-1877) qui met en vente, le 12 avril, par l'entremise de l'encanteur John Jones, tout le contenu de sa maison rue Notre-Dame ainsi que «a small Collection of Oil Paintings, several by Italian Masters<sup>47</sup>». Un autre collectionneur, par l'entremise de l'encanteur John Leeming, met en vente le 13 avril une collection de peintures et gravures qui attire l'attention de l'éditeur de la *Montreal Gazette*:

We would direct the attention of our readers to the magnificent collection of Oil Paintings and Engravings on view this day, Monday, in the large front room of the Montreal Insurance Company, Great St. James-street. These Paintings have been selected with great care in Europe, and were not intended for public competition here – the proprietor, however, has now submitted the whole for sale, by auction, on Tuesday, at 11 o'clock, by Mr. John Leeming. We understand there are nearly eighty different works – many of them choice specimens of art, and elegantly framed. We looked in on Saturday, and took a cursory glance at those of them which were in a

position to be viewed. Some of the landscapes struck us as remarkably beautiful. Many of the paintings, we find, are by the first masters of the foreign schools of painting, among whom we may mention Carlo Dolce, Velasquez, Guercino, Spagnoletti, Sebastian Ricci, and others of equal note. The admirers of beautiful and valuable pictures will have an excellent opportunity of adding to their collections these gems of art<sup>48</sup>.

L'encanteur, dans son annonce de la vente, décrit la collection :

The Paintings were selected with great care in Europe, and were not intended for public competition here. The Proprietor, however, preferring an unreserved Sale of the whole by Auction, to allowing a partial selection at private sale, submits the entire Collection, with a determination to have them Sold.

There are nearly 80 different Works – many of them really choice, and elegantly Framed: amongst the Collection are –

Head of Christ – Carlo Dolci

St. Charles Borromeo – P. da Cortona

Cupid playing with Arms – N. Coypel

Death of Adonis – Larcasse [?]

Landscape – S. Ruysdael

Monk Asleep – Spagnoletti

Landscape – Velasquez

Head of Luther – Frank Hals

Flower Piece – Rachel Ruysch

Concert of Birds – 1673

Forest Scene and Bears – Bresch

Deliverance of St. Peter – Guercino

Full Length Magdalen – Sebastian Ricci

&c. &c. &c. &c.

ALSO

A magnificent Collection of ENGRAVINGS, by eminent Artists, consisting of 106 Lots, amongst which are –

Knights of the Bath and Garter

St. Francis and Cecilia

Chartres Cathedral

The Royal Hounds

Death of Thomas A' Becket

View of Montserrat

Hotel du Ville, at Louvaine

Palais de Justice, at Rouen

Jacob's Dream

Rebecca and Flora Macdonald

A Catalogue of the whole will be published, and the whole on view, as above, two days before the Sale.

sale at eleven o'clock

John Leeming

March 31<sup>49</sup>.

Il y avait à Montréal en 1847, dans le milieu anglophone, des collectionneurs et amateurs d'art qui ne se trouvaient pas uniquement parmi les officiers de la garnison anglaise. Leur intérêt principal allait cependant à des œuvres, peintures et gravures, d'origine européenne. Les artistes établis ou qui tentaient de s'établir à Montréal et de peindre des sujets canadiens semblent avoir trouvé une clientèle plutôt du côté de la garnison que des riches marchands. En ce sens, le déplacement de Krieghoff vers la ville de Québec, où la garnison était plus nombreuse, est significatif.

La *Montreal Society of Artists* était un regroupement à long terme visant à développer le goût du public pour des œuvres d'artistes locaux. La *Montreal Gallery of Pictures* devait présenter plusieurs expositions: elle ne réussit à en organiser qu'une seule. Le milieu culturel, en ce qui concerne les beaux-arts, était encore trop attaché à l'Europe et l'enseignement des arts, à part quelques écoles privées, n'existait pas. La plupart des artistes devaient se déplacer là où la clientèle leur était le plus favorable. Et il n'y avait à Montréal aucun musée ou galerie publique où les artistes auraient pu faire connaître leurs productions.

En ce sens, la *Montreal Gallery of Pictures* peut être considérée comme la première tentative d'établir à Montréal un lieu permanent d'exposition pour l'art contemporain.

JEAN TRUDEL  
Université de Montréal

#### Notes

Les recherches concernant la *Montreal Society of Artists* ont été faites en 1989 dans le cadre de recherches plus larges concernant l'histoire du Musée des beaux-arts de Montréal. Depuis l'été 1990, l'auteur bénéficie, en tant que chercheur principal, d'une subvention du Conseil de Recherche en Sciences Humaines pour un projet intitulé: «L'idée de musée au Québec 1824-1988: la collection».

Les citations des sources originales sont reproduites sans corrections.

- 1 *Le Musée des beaux-arts de Montréal*, Montréal, Musée des beaux-arts de Montréal, 1960.
- 2 *Guide*, Montréal, Musée des beaux-arts de Montréal, 1977, p.4.
- 3 «In North American terms, Montreal's organized interest in art goes back a remarkably long time. The Montreal Society of Artists was formed as early as 1847. Andrew Morris was president; James Duncan, treasurer, and R.T. Howden, secretary. The artist-members included the one genuine 'Old Master', Cornelius Krieghoff. But the Society had no building of its own, with the result that it had to use rented quarters – Bonaventure Hall and the Mercantile Library Association were two of the usual sites – to present loan exhibitions. Thirteen years later, however, the Society, with 80 members, was to constitute the nucleus for a more broadly-based group, the Art Association of Montreal – one of the first recorded marriages in America between artists and businessmen». Archives du Musée des beaux-arts de Montréal.

- 4 Denys SUTTON, «A tradition of collecting», *Apollo*, vol. CIII, n° 171 (mai 1976).
- 5 Rosalind M. PEPALL, *Construction d'un musée des Beaux-Arts. Montréal 1912*, Montréal, Musée des beaux-arts de Montréal, 1986, p.19; Guy PINARD, «Montréal, son histoire, son architecture», Montréal, *La Presse*, tome 3 (1989), pp. 176-177; Jean TRUDEL, «Les musées au Québec: un point de vue», *En vue du 21<sup>e</sup> siècle*, Leslie H. TEPPER éditeur, Hull, Musée canadien des civilisations, collection Mercure, série Bureau du directeur, n° 5, 1989, p.142; Janet M. BROOKE, *Le goût de l'art. Les collectionneurs montréalais 1880-1920*, Montréal, Musée des beaux-arts de Montréal, 1989, p.11: Janet M. Brooke se réfère ici à un article manuscrit de Jean TRUDEL, «La fondation du Musée des beaux-arts de Montréal en 1860», complété en décembre 1988 (à paraître dans *Amphion* à Paris) qui affirme clairement qu'il n'y a pas de liens directs entre la *Montreal Society of Artists* et l'*Art Association of Montreal*. ...La rédaction du texte «Les musées au Québec: un point de vue» avait été complétée en avril 1988.
- 6 Voir Pierre LEDUC, *Les origines et le développement de L'Art Association de Montréal*, Montréal, Université de Montréal, thèse de maîtrise, 1963, p.8.
- 7 *The Montreal Daily Star*, 15 février 1908, p.8.
- 8 *Report. General Meeting, 1865*, Archives du Musée des beaux-arts de Montréal, document manuscrit, 6 pages.
- 9 TRUDEL, «La fondation du Musée des beaux-arts de Montréal en 1860».
- 10 Voir Dennis REID, *Notre patrie le Canada*, Ottawa, Galerie nationale du Canada, 1979, p.100; J. Russel HARPER, *Krieghoff*, Toronto, University of Toronto Press, 1979, p.20.
- 11 L'auteur remercie Messieurs Charles C. Hill, conservateur de l'art canadien au Musée des beaux-arts du Canada, et Michael Bell, conservateur associé à l'Agnes Etherington Art Centre, pour le dépistage d'un exemplaire original de ce catalogue.
- 12 Carol D. LOWREY, «The Society of Artists and Amateurs, 1834: Toronto's First Art Exhibition and Its Antecedents», *RACAR* (Revue d'art canadienne / Canadian Art Review), vol. VIII, n° 2 (1981), pp. 99-118.
- 13 *Ibid.*, p.101.
- 14 Carol D. LOWREY, «The Toronto Society of Arts, 1847-1848: Patriotism and the Pursuit of Culture in Canada West», *RACAR* (Revue d'art canadienne/Canadian Art Review), vol. XII, n° 1 (1985), pp. 3-34.
- 15 John R. PORTER, *Joseph Légaré 1795-1855. L'œuvre*, Ottawa, Galerie nationale du Canada, 1978, p.14.
- 16 *Ibid.*, p.14.
- 17 *Catalogue For The Montreal Gallery Of Pictures, 1847. Exhibition The First*, Montréal, Lovell and Gibson imprimeurs, 1847, p.3.
- 18 J. Russell HARPER, *Early Painters and Engravers in Canada*, Toronto, University of Toronto Press, 1970, p.230.
- 19 *Ibid.*, pp. 97-98; Patricia A. TODD, «Duncan, James D.», *Dictionnaire Biographique du Canada*, Québec, Les Presses de l'Université Laval, vol. XI, 1982, pp. 313-314.
- 20 HARPER, *Early Painters....*, p.165.
- 21 HARPER, *Krieghoff*.
- 22 HARPER, *Early Painters....*, p.336.
- 23 *Ibid.*, p.294.
- 24 Michael BELL, «Sawyer, William», *Dictionnaire Biographique du Canada*, Québec, Les Presses de l'Université Laval, vol. XI, 1982, pp. 889-890.
- 25 HARPER, *Krieghoff*, pp. 20-21. Voir aussi Jean TRUDEL, «Le Musée des traces d'Irene

F. Whittome. L'imaginaire comme objet de curiosité», *Parachute*, n° 57 (janvier, février, mars 1990), pp. 6-7.

26 HARPER, *Early Painters...*, p.85.

27 *The Pilot and Journal of Commerce*, vol. III, n° 411, 29 janvier 1847.

28 *L'Aurore des Canadas*, vendredi 11 août 1846.

29 HARPER, *Krieghoff*, p.20.

30 *Catalogue...*, p.4.

31 *The Pilot and Journal of Commerce*. Voir à ce sujet l'article de John R. PORTER, «La société québécoise et l'«encouragement» aux artistes de 1825 à 1850», *Annales d'histoire de l'art canadien*, vol. IV, n° 1 (1977), pp. 13-24.

32 *Montreal Gazette*, 11 janvier 1847.

33 *Montreal Transcript and Commercial Advertiser*, 11 février 1847.

34 *Ibid.*

35 HARPER, *Early Painters...*, p.162.

36 *Ibid.*, p.285.

37 Voir au sujet de ce journal André BEAULIEU et Jean HAMELIN, *La presse québécoise des origines à nos jours*, Tome premier 1764-1859, Québec, Les Presses de l'Université Laval, 1973, pp. 83-84.

38 *Montreal Gazette*, mercredi 13 janvier 1847.

39 Pour les sujets des gravures, voir la *Montreal Gazette*, 1<sup>er</sup> mars 1847: «The Waterloo Heroes, Knight; The Return from Hawking, Landseer; Bolton Abbey in the Olden Time, do; The Challenge, do; The Sanctuary, do; The Chelsea Pensioners, Wilkie; The Greenwich Pensioners, Burnett; Prince Charles Edward and the Highlanders entering Edinburgh, Duncan; The Highlanders Return, Wilkie; Highland Hospitality, Lewis; Coronation of Her Majesty Queen Victoria, Hayter; The Queen and Children, Landseer; H. R. H. Prince Albert (Full Length), Falten; The Dying Camel in the Desert, Warren; Army and Navy – Portraits of the Duke of Wellington and Lord Nelson; Portrait of the Duke of Wellington, Napoleon, Sir R. Peel &c. &c.».

40 Voir à ce sujet la *Montreal Gazette*; 24 février 1847; 8 mars 1847; 12 avril 1847; 5 juillet 1847.

41 *Ibid.*, 12 avril 1847.

42 *Ibid.*, 10 février 1847 et 12 février 1847.

43 *Ibid.*, 11 février 1847.

44 *Ibid.*, 15 février 1847.

45 Robert RUMILLY, *Histoire de Montréal*, Tome II, 1761-1867, Montréal, Fides, 1970, pp. 310-311.

46 Selon J. Russel Harper, il serait mort peu après l'exécution du tableau *Officer's Trophy Room* en 1846. Voir *Krieghoff*, p.20.

47 *Montreal Gazette*, 12 avril 1847.

48 *Ibid.*

49 *Ibid.*



fig. 2 *Catalogue for the Montreal Gallery of Pictures, 1847, Exhibition The First, Montréal, Lovell and Gibson, St. Nicholas Street. (Photo: Agnes Etherington Art Centre, Kingston)*

C A T A L O G U E

FOR THE

MONTREAL

GALLERY OF PICTURES.

1847.

EXHIBITION THE FIRST.

"Useful Arts pave the way to Fine Arts. Men upon whom the former had bestowed every convenience turned their thoughts to the latter. Beauty was studied in objects of sight, and men of taste attached themselves to the Fine Arts, which multiplied their enjoyments and improved their benevolence."—HAZLITT.

OPEN EVERY DAY, FROM 11, A. M. TILL 4, P. M.

☞ Visitors carrying sticks, umbrellas, &c., are requested to leave them in the Ante-Room upon entrance.

PRICE, SEVEN PENCE HALFPENNY.

Montreal:

PRINTED BY LOVELL AND GIBSON, ST. NICHOLAS STREET.

1847.

~~For~~ Those Pictures only that are marked with an asterisk  
are for Sale.

Persons desirous of having Duplicates of Pictures that are  
permitted to be copied, will please apply to the Clerk in  
attendance or to the respective Artists. A list of the  
prices will be found with the Clerk.

## Montreal Society of Artists.

ANDREW MORRIS,.....*President.*  
JAMES DUNCAN,.....*Treasurer.*  
R. T. HOWDEN,.....*Secretary.*

## Members.

CORNELIUS KRIEGHOFF, | M. SOMERVILLE,  
W. F. WILSON, | W. SAWYER.

## Honorary Members.

DR. STAUNTON, R. A.  
MAJOR H. S. DAVIS, 52d Regt.

## INTRODUCTION.

IN opening the present Exhibition, the Montreal Artists are aware that their efforts must appear to great disadvantage, from the short time they have had to prepare a sufficient variety of Works, or time to execute Pictures of sufficient elaboration to come before the "public tribunal;"—they trust, at the same time, that what may be considered a deficiency in QUANTITY will be atoned for by the *quality* of their productions, as they have carefully selected their best, and have strictly excluded those of their Works which might be deemed common-place or offensive to taste. Emboldened by the necessity and novelty of the present "Essai," the Artists throw themselves trustingly upon the public for encouragement, and hope that the patronage they shall receive on this occasion will stimulate them to greater exertions previous to their next appearance before the public.

The Montreal Artists have to express their grateful thanks to those gentlemen who have so kindly loaned their Pictures to the Society for exhibition, and trust that this liberal spirit will increase and be continued to them in future.

## CATALOGUE

FOR THE

### Montreal Gallery of Pictures.

1. The Laird and the Guid Wife, by *Mr. Morris.*
2. Portrait of Thorwaldsen, the celebrated Danish Sculptor. Copy after Bowman, by  
*Mr. Krieghoff.*
3. Portrait, after Sir Joshua Reynolds, by  
*Mr. Sawyer.*
4. View of the City of Montreal from the Mountain, by.....*Mr. Krieghoff.*
5. The Ruins of the Temple of the Parthenon, at Athens, by.....*Mr. Somerville.*
6. Harlech Castle, N. Wales, by.....*H. S. D.*
7. The Fisher's Tryst. Scene near Edinburgh, by  
*Mr. Morris.*
8. View of Quebec from a rising ground back from the Heights above Point Levy, by *Mr. Duncan.*
9. Moonlight ; Composition, by.....*H. S. D.*

- \* 10. *Romulus and Remus*. Copy from the Original, by Champmartin, in the Museum of the Luxembourg, Paris, by..... *Mr. Krieghoff*.
- 11. *Winter Scene*, by..... " *Hartley*.
- \* 12. *Canadian Interior*, by..... " *Morris*
- 13. *Our Ain Fireside*, by..... " *Morris*.
- 14. *Head of Saint Peter, painted on Glass*, by  
*Mr. Somerville*.
- 15. *The Itinerant Bagpiper*, by..... " *Krieghoff*.
- 16. *Canadian Interior*, by..... " *Krieghoff*.
- 17. *The Tipplers*, by..... " *Somerville*.
- \* 18. *St. Cecilia; after Guercino*, by... " *Sawyer*.
- 19. *Portrait in Crayon*, by..... " *Krieghoff*.
- 20. *Ianthe. Head, in Pencil*, by..... " *Somerville*.
- 21. *Portrait*, by..... " *Morris*.
- 22. *Portrait*, by..... " *Morris*.
- 23. *Italian Contadina. Gathering Grapes*, by  
*Mr. Krieghoff*.
- 24. *Portrait*, by..... " *Morris*.
- 25. *Scene in the Commandant's Garden, St. Vincents*, by..... *H. S. D.*
- 26. *Strolling Actors preparing to play in a Country place, from the Original*, by Biard, in the Luxembourg Museum, by..... *Mr. Krieghoff*.
- 27. "Of such is the Kingdom of Heaven," by  
*Mr. Morris*.
- \* 28. *Sketch on the Rhine*, by..... " *Sawyer*.

- 29. *Landscape Study*, by..... *Mr. Sawyer*.
- 30. *The Chief's Daughter*, by..... " *Somerville*.
- \* 31. *La Chaudière at Bytown—moonlight*. by  
*Mr. Morris*.  
  - The broad column which rolls on, and shows  
More like the fountain of an infant sea,  
Torn from the womb of mountains by the throes  
Of a new world, than only thus to be  
Parent of rivers, which flow gushing,  
With many windings, thro' the vale :— Look back !  
Lo! where it comes, like an eternity,  
As if to sweep all things in its track :—  
Charming the eye with dread—a matchless enticement."
- 32. *German Winter Scene; a Prussian Forester talking to children in a Sleigh. From the Original by Wickenberg; in the Musée du Luxembourg, Paris*, by..... *Mr. Krieghoff*.
- 33. } *Studies of Flower.—Geranium and Fuchsia*,
- 34. } *from nature; Tulip, after Andrews*, by
- 35. } *Mr. Somerville*.
- 36. *Study of a Head*, by..... *Mr. Sawyer*.
- 37. *Sketch of an attack of Bedouins in the Desert of Sinzam*, by..... *S.*
- 38. *Sketch of a Bivouac in Persia, during a Night Storm*, by..... *S.*
- 39. *Portrait of Sheikh Ibrahim, Chief of Whaba-bees; from an original Sketch taken by Dr. Staunton, R. A.*, by..... *Mr. Krieghoff*.

40. Portrait of Doaub, Chief of the Anazi Bedouins;  
from an original Sketch by Dr. Staunton,  
R. A., by.....*Mr. Krieghoff*.  
41. Caravanserai in Mesopotamia: from an ori-  
ginal Sketch. by.....*Mr. Krieghoff*.  
42. The Plains of Babylon; from a Sketch, by  
*Mr. Krieghoff*.

## Studies of Trees.

43. Oak.  
44. Ash.  
45. Beech.  
46. Elm.  
47. Pine.  
48. Lime, by.....*Mr. Somerville*.  
49. Alpine Scenery, after Bartlett, by *Mr. Sawyer*.  
50. The Alchymist, after Eugène Isabey. (French  
School,) by.....*Mr. Krieghoff*.  
51. The Last Ray, by.....*Mr. Sawyer*.  
52. "Happy as King;" after Collins, by " *Sawyer*.  
53. Flower Piece, by..... " *Somerville*.  
\* 54. The Artist's Studio, by.....*Mr. Krieghoff*.  
55. The Astrologer, by..... " *Krieghoff*.  
56. Sketch in Berbice, B. Guiana, by *H. S. D.*  
\* 57. Canadian Deer Hunters, by.....*Mr. Duncan*.  
\* 58. Do. do. by..... " *Duncan*.  
\* 59. Sleighing in Canada, Sunset, by...*Mr. Krieghoff*.  
60. Landscape after Topham, by.....*B. de Rottenburg*.

61. Sketch of the Entrance into Corfu, by *S.*  
62. Canadian Interior, by.....*Mr. Krieghoff*  
63. Do. by..... " *Krieghoff*.  
64. Memento Mori. Study in Chalk, by  
*H. S. D.*  
65. Two Studies. Figure and Furniture.  
*H. S. D.*  
66. View taken near Boulogne, from Nature, by  
*Mr. Krieghoff*.  
67. Tobin's Cottage, Montreal Mountain, by  
*Mr. Morris*.  
68. Road Scene, near Montreal, by..... " *Morris*.  
\* 69. St. Cecilia, on Ivory, by.....*Mr. Somerville*  
\* 70. The Parkside, after Collins,.....*Mr. Sawyer*.  
\* 71. Robert Burns, by.....*Mr. Hope*.  
72. Miniature on Ivory, by.....*Miss Deming*.  
\* 73. Approaching Storm, by.....*Mr. Krieghoff*.  
74. Scotch Terrier, by.....,..... " *Krieghoff*.  
75. Cattle. Imitation of Cuyp, by...*H. S. D.*  
\* 76. Young Highlander, by.....*Mr. Hope*.  
77. Colored Chalk Drawing, Specimen, by  
*Miss Deming*.  
78. German Forester, lighting his pipe, by  
*Mr. Krieghoff*.  
79. La Fête de Dieu, Montreal, by... " *Duncan*.  
\* 80. Female Head, after Sully, by..... " *Sawyer*.  
\* 81. Child, Innocence, by..... " *Hope*.

82. Fort Charlotte, St. Vincents, by....*M. H. S. D.*
- \* 83. Sketch from Milton's Paradise lost, by  
*Mr. Morris.*
84. The Antiquarian, by..... " *Krieghoff.*
85. Commandant's House, Island of St. Vincent,  
by.....*H. S. D.*
86. Guitar Player, after Teniers, by...*Mr. Krieghoff.*
87. Madona, after Correggio, on Ivory, by  
*Miss Deming.*
88. Chalk Drawing; Shepherd boy, after Sir Joshua  
Reynolds, by.....*Miss. Deming.*
89. Scene from Walter Scott's Abbot: Queen  
Mary's Escape from Lochleven, by  
*Mr. Krieghoff.*
- "The keys had been presented to Lady Lochleven; she stood with her back to the casement, which commanded a view of Kinross. With her back to the casement, then, and her face to the table, on which the keys lay, for an instant, while she tasted the various dishes which were placed there, stood the lady of Lochleven, more provokingly intent than usual—so at least it seemed to the prisoners—upon the bunch of keys, the implements of their restraint; just when having finished her ceremony as taster of the Queen's Table, she was about to take up the keys, the Page looked sidewise to the Churchyard near Kinross, and exclaimed, he saw corpse-candles in the vault. The Lady of Lochleven was not without a touch, though a slight one, of the superstitions of her time. The fate of her sons made her alive to omens, and a corpse-light, as it was called, in the family burial

ground, boded death. She turned her head towards the casement, saw a distant glimmering, forgot her charge for one second, and in that second were lost the whole fruits of her former vigilance. The Page held the forged keys under his cloak, and with great dexterity, exchanged them for the real ones. "Who touches the keys?" said the lady, and while the Page answered that his cloak had stirred them, she looked round, possessed herself of the keys, and again turned to gaze at the supposed corpse-candles. "I hold these gleams to come, not from the Churchyard, but from the old gardener, Blinkhoolie; I wonder what thrift that churl drives, that of late he hath ever had light in the house till the night grew deep; if he turns resetter of idle companions, the place must be rid of him."—SIR WALTER SCOTT'S ABBOT.

90. Pendant to No. 89.

Queen Mary threatened by Lord Lindsay, to be thrown into the Lake of Lochleven, in order to procure the Queen's signature to the deed of Abdication:

"'Beware, Madam,' said Lindsay, and snatching hold of the Queen's arm, with his gauntleted hand, he pressed it in the rudeness of his passion, more closely, perhaps, than he was himself aware of: 'beware how you contend with those who have the mastery of your fate!' He held his grasp on her arm, until Melville cried shame, and Douglas had made a stride as if to interfere."

Painted from Walter Scott's Abbott, by *Mr. Krieghoff.*

- \* 91. Waterfalls near Lorette, by..... " *Duncan.*
92. Commandant's House, Island of Grenada, by  
*H. S. D.*
93. Sheep, after Morland, by.....*Mr. Krieghoff.*

94. Portrait by.....*Mr. Sawyer.*
- \* 95. The Last of the Crew—saved, perhaps in vain,  
by.....*Mr. Morris.*
96. Portrait, by..... “ *Sawyer.*
97. Landscape, by.....*B. de Rottenburg.*
98. Portrait of Lord Mansfield, after Sir Joshua  
Reynolds, by.....*Mr. Sawyer.*
- \* 99. Portrait of Eaton, the Pedestrian, by  
*Mr. Hope.*
100. Country Girl. Sketch, in Water Colour, by  
*a Lady.*
- \* 101. Italian Peasant Girl, after Julien, by  
*Mr. Sawyer.*
102. Study of a Habitant, by..... “ *Krieghoff.*
103. An Officer's Room in Montreal, by “ *Krieghoff.*
104. Morning Landscape, after Joseph Vernet, by  
*Miss Dunkin.*
105. Evening Landscape, after Joseph Vernet, by  
*Miss Dunkin.*
106. In the Island of St. Vincents, West Indies, by  
*H. S. D.*
107. Armagh Cathedral, by.....*H. S. D.*
108. Cottage near Gretna Green, after a Sketch by  
Dr. Staunton, R. A., by..... ———
- \* 109. Bandits. Effect of Moonlight and Fire, by  
*Mr. Sawyer.*
110. Courting. Scene in Canada, by “ *Krieghoff.*

111. Sketches in Oil, by.....*Mr. Morris.*
112. Sketches in Oil, by..... “ *Morris.*
- \* 113. Bytown Scenery, from Nature, by “ *Morris.*
114. View on the Rivière du Loup, by *Miss Dunkin.*
115. View of the Falls of Niagara, by *Miss Dunkin.*
116. Negro Cottage, Berbice, B. Guiana, by  
*H. S. D.*
117. Interiors, by.....*H. S. D.*
118. Flower and Fruit-piece. Composition from  
Several Paintings in the Louvre, by Van Huy-  
sum, Van Spanendonk, De Heem, Mignon, and  
and from Nature, by.....*Mr. Krieghoff.*
119. Lot's Daughters; from the Original Paint-  
ing, by Peter Paul Rubens, in the Louvre,  
Paris, by.....*Mr. Krieghoff.*
120. Approaching Storm; from the Original, in  
the Louvre, by Ruysdael, by.....*Mr. Krieghoff.*
121. Marine View—Moonlight; from the Original,  
by Grolig, in the Musée du Luxembourg, Paris,  
by.....*Mr. Krieghoff.*
122. Canadian Interior; a Friday's Surprise, by  
*Mr. Krieghoff.*
123. Miniature, on Ivory, by.....*Miss Deming.*
- 124 and 125. Miniatures, on Ivory, by *Miss Deming.*
126. St. John, by..... “ *Krieghoff.*
127. Ruins of a Norman Chapel on Holy Island,  
Lough Derg, Ireland, by.....*H. S. D.*

128. Canadian Winter Scene—Sunset; after Coke Smythe, by.....*Mr. Krieghoff.*
129. Canadian Sleighing Scene..... “ *Krieghoff.*
130. Christ on the Mount, from the Painting by Correggio, in the National Gallery, London, by.....*Mr. Morris.*
131. Children playing with a Dog, Portraits, “ *Morris.*
132. The Cathedral, Square, and Notre Dame Street, Montreal, by ..... *Mr. Morris.*
133. The Dairy Woman, by..... “ *Somerville.*
134. Military Scene in Canada, by... “ *Krieghoff.*
135. View of Venice, Piazza San Marco, after Pritchett, by.....*Mr. Krieghoff.*
136. Portrait in Crayons, by..... “ *Krieghoff.*
137. Canadian Pilgrims, on the Chemin du Croix, Belœil Mountain, by.....*Mr. Morris.*
138. Sketches in Berbice, by.....*H. S. D.*
139. Lord Surrey and the Fair Geraldine, after Cattermole, by.....*Mr. Krieghoff.*
- “ According to the old tradition repeated by all Surrey's Biographers, he visited on his travels the famous Necromancer, Cornelius Agrippa, who, in a magic mirror, revealed to him the fair figure of his Geraldine, lying dishevelled on a couch, and by the light of a taper, reading one of his tenderest Sonnets.”—*LOVES OF THE POETS.*
- 140 and 141. Views in Devonshire, by a *Lady.*

142. Scene from the Gentle Shepherd, by  
.....*Mr. Morris.*
- “ What gars ye plague your wooer wi' disdain,  
What ails ye at him? troth atween us twa:  
He's wordy you the best day e'er you saw.”
143. Portrait of Col. Wetherall, by.....*Mr. Wilson.*
144. Scene in Armenia, after a Sketch by Dr. Staunton, R. A., by.....*Mr. Shanley.*
145. Scene in the Koordistan, after a Sketch by Dr. Staunton, R. A., by.....*Mr. Shanley.*
146. Family Group, by..... “ *Duncan.*
147. The Harvesters of the Roman Marshes; after the original by Robert in the Louvre, in Paris, by.....*Mr. Krieghoff.*
148. The Winetasters; after Hasenclever. (Dusseldorf School,) by.....*Mr. Krieghoff.*
149. Portrait of a Child and Dogs, by.... “ *Krieghoff.*
150. Canadian Interior, by..... “ *Krieghoff.*
- 151 and 152. Landscapes, by..... “ *Drew.*
- \*153. The Falls of Montmcrency; from Nature, by  
.....*Mr. Wilson.*
- \*154. A Landscape, near Quebec, by..... “ *Wilson.*
- \*155. Pirate Chief, by..... “ *Wilson.*
156. Portrait of a Child, by..... “ *Wilson.*
157. Portrait, by..... “ *Morris.*
158. Landscape on the Rhine, by..... “ *Somerville.*
159. Portrait of Anne Bolcyn, by..... “ *Wilson.*

160. Viaduct on the road to Washington, by *Mr. Somerville.*
161. Troops Embarking at Montreal; 89th Regt.  
by.....*Mr. Duncan.*
162. Group of Boys; Winter Scene, by.... “ *Duncan.*
163. Interior of Cormac's Chapel, Cashel, by *H. S. D.*
164. In Gibraltar, looking across the Straits, by *H. S. D.*
165. Portrait, Rev. D. B. Parnter, by.....*Mr. Duncan.*
166. Family Group, by..... “ *Duncan.*
167. Falls of Shawinegam, by... “ *Duncan.*
168. St. G  nevieve, near Montreal, by..... “ *Duncan.*
169. Crayon Painting, by.....*R. T. Howden.*
170. Military Band Boys at practice, by....*H. S. D.*
171. Crayon Painting, by.....*R. T. Howden.*
172. Rebecca going to the Well, by.....*Mr. Somerville.*
173. Marianne, Female Head, by..... “ *Somerville.*
174. Fruit in Gibraltar Market, by.....*H. S. D.*
175. Child and Dog, (water colour,) by....*Mr. Duncan.*
176. Barskimming, Ayshire, by..... “ *Wilson.*
177. Italian Flower Girl, by..... “ *Krieghoff.*

## CASTS.

178. Cast of Bailey's Eve at the Fountain.
179. Dancing Girl, Canova.

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VIVAT REGINA.