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CHAPTER ONE

INTRODUCTION

GENERAL AIMS:

Miniatures and silhouettes have often been overlooked in the study of early Canadian art forms, even though they provided unique forms of portraiture during the one hundred years, from 1760 to 1860, when the portrait predominated. The miniature appeared as an art form just after the English conquest, the silhouette nearer the turn of the century. Both were supplanted by photography by 1860. It is the aim of this thesis to trace the history of these arts, by studying their development in one major colonial city - Montreal. Who were these artists, how did they live and work, and what types of portraits did they create? The answers come from primary sources: letters, journals; sample books and local collections of miniatures and silhouettes, as well as from secondary sources: newspapers, periodicals, books, etc.

THE NEED FOR THESE ART FORMS:

Portraiture was a new luxury in the second half of the eighteenth century, even for the wealthy, having been virtually unavailable to earlier generations engrossed in their struggle for survival. The large oil portraits that graced the walls of manor house and merchant's home were proof that this struggle was indeed past and that a life of civility had been attained. But humbler forms were desired as well.

This is reflected in two early nineteenth century documents. The first, from the Dec. 23, 1805 Montreal Gazette advertisement of Scottish miniature and portrait painter John Thomson entreats all

... who are desirous of transmitting to posterity a likeness of themselves or families, or on parting with their relatives or friends, and wishing to take with them or leave behind a valuable remembrance...

A momentary reflection on the great uncertainty of life, will naturally excite in the breast of affection, a desire to preserve a memento of a departed relative or friend, in which the survivor may, with a fond remembrance, retrace those sweet times in the painting, that had so often impressed the heart with the tenderest sensations in the original. This is too often neglected, till the object of their affection is forever gone!

The second is a letter written in 1808 by Robert Coffin, the son of a colonial official. It accompanied a silhouette he was sending to a friend (figs. 93a, b):

Thomas

I send you this to remind you of me, in the first place & in the next when you happen to cast your eye on me, that you may not forget to write me.

- Keep this at Cambridge this thought to be an excellent likeness.

(1808)

Your friend

Robt Coffin

There was a demand, then, for portraiture that was more intimate than formal - the memento that would excite "fond remembrance" or the urge to write, rather than family pride or self-esteem. Small size would be most convenient for such a keepsake and modest price an advantage. Stated briefly, there was a market for portraiture that was personal, portable and modestly priced. Miniatures on ivory,

silhouettes and small paper portraits each satisfied one or more of these needs in ways that full scale portraiture could not.

CHARACTERISTICS OF THE MINIATURE:

The miniature on ivory offered a full blown portrait in small scale. It had, moreover, an air of preciousness and intimacy incompatible with its larger counterpart. Being small, the miniature was the ideal vehicle for the portrait of a friend or loved one, something to be cherished and carried with one, perhaps even worn. Most were painted from life in three-quarter view, bust length, though copies of large oil portraits were not uncommon. Justice Debonne had William Berczy paint both full size portraits of himself and his wife "avec lequel ils veut augmenter l'ornement de son salle de compagnie"¹ and miniature copies for personal use. The miniature copy was also ideally suited for use as a memento mori (figs. 7a, b).

The portrait style was straightforward, tending to the formal and factual, though very sensitive portrayals were created within this idiom. Probing analysis of character had little place in a portrait worn as adornment.

The preciousness arose from the use of ivory, a lustrous material demanding a skilled hand. The small ovals were minutely painted in water colors, the delicate and translucent ground precluding overwork. Ivory's susceptibility to strong light and to changes in humidity made protection a necessity.

Frames both enhanced the miniature's special characteristics of preciousness and intimacy, and afforded protection. Finely wrought gold cases enclosed the ivory completely, with the portrait appearing under glass. The reverse might be engraved or glassed like the front to contain a plait of the subject's hair or his initials in seed pearls. Most were designed as jewellery, primarily locket, such as the one worn by Mme. Trottier dite Desrivieres in her 1793 portrait by Francois Beaucourt (Quebec Museum), though the study includes one miniature set into a brooch, another set into a bracelet and a third adorning a snuff box.² Many had their own satin lined leather cases to protect them from light when not on view. Not surprisingly such a miniature could equal the cost of a full scale portrait.

CHARACTERISTICS OF THE SILHOUETTE:

The silhouette offered a simpler form of portraiture, presenting the person in the profile alone, be it of head and shoulders or the full figure. This distinctive profile might be painted, cut from black paper or cut hollow and mounted over a contrasting background. The cutting might be by hand or machine, with details of hair and dress added in paint.

The silhouette lacked the "preciousness" of the miniature on ivory. It was created from paper to be hung on the wall or pasted into an album. Frames were of composition and wood, not gold and leather, and inscriptions in longhand not seed pearls. The artist

rarely signed a work,³ though occasionally he affixed a label or stamp. Cutting techniques made it as easy to cut two profiles as one and many artists made duplicates as a matter of course.

In its favour the silhouette had speed of execution, cheapness and novelty. No portraitist in miniature or oils could offer two likenesses for 1s 3d⁴, and the work of a brief minute or two invariably astonished by its capacity to summon up a living presence with such humble artistic means. In fact, the cutting of silhouettes was often billed as entertainment and more than just Master Hanks, who visited Montreal in 1827, charged admission for his gallery of paper cuttings.⁵

CHARACTERISTICS OF THE MINIATURE ON PAPER:

There is a third category of small portrait, influenced by both the miniature on ivory and the silhouette. Some are handled in pastel, others in water color and a few in pencil or ink. All but two are on paper. While the subjects appear in either profile or three quarter view, their features are fully detailed in contrast to the solid black profile or the silhouette. Some, especially the profile views in water color, were drawn with the aid of the physiognotrace. Others, like the pastel portraits by Berczy and Gerritt Schipper, while drawn freehand, resemble the style of the French physiognotrace portraits. Most date from the nineteenth century. For simplicity's sake they will be referred to as miniatures on paper. It would appear that they, and not the miniature on ivory,

qualify as smaller cheaper versions of the large oil portrait. In their history as in their techniques they participate at times with the miniature on ivory, at other times with the silhouette.

MINIATURE HISTORY:

To appreciate the forms and developments seen in Montreal it is useful to see each art form in a broader historical context. The first miniatures were created in the early sixteenth century. Their emergence as an independent art form was fostered by humanistic interest in the individual. Materials, techniques and even the name derived from manuscript illumination.⁶ These earliest miniatures, usually circular in format, were painted on parchment or vellum in the clear opaque colors and minute brush technique of the illuminators. The portrait appeared against a flat background of ultramarine blue frequently inscribed in gold around the circumference. While the miniature originated about the same time in Italy, France and England, it was in the latter country that the art truly flowered. Holbein's miniatures of Henry VIII and his court remain unexcelled.

In the seventeenth century oil painting began to replace illumination as the dominant influence on the miniature. Modelling improved and the clear blue background gave way to drapery and cloud effects. The oval format became popular. Though the art gained adherents throughout Europe, it remained the special domain of the English.

The use of ivory dates from about 1700 when the Italian, Rosalba Carriera, began to paint small miniature portraits in gouache on rather thick pieces of ivory. This material was quickly taken up by artists all over Europe, but it took several decades before they fully appreciated its potential. The miniatures of the first half of the eighteenth century were very small (less than two inches in height) and the ivory used so thick as to be opaque. Only around 1760 was it realized that a very thin piece of ivory would provide a translucent ground capable of very delicate effects and that transparent water colors would allow the lustre of the ivory to shine through. Flesh tones especially could be based on the lustrous ground itself. Other changes followed - broader, freer brush techniques (the "broad style"), a general lightening of the palette and larger ivories. While the oval remained standard format in England, French miniatures were more often circular.

The years from 1760 to 1800 span the great age of the miniature. It reached maturity amidst a rococo aesthetic which delighted in ornament and preferred the deft and delicate to the planned and ponderous, the intimate to the grandiose. In England it was Richard Cosway who introduced the broad style and more sensitive approach to ivory; in France this role was carried out by the Swede, Peter Hall; and in Austria and Germany by Heinrich Füger.

Provincial ripples of this European wave were felt in North America. The American colonies saw their first miniatures about 1715, although it was mid-century before the art form was truly established.

While the earliest practitioners in America were foreigners, local portraitists like John Singleton Copley, Charles Willson Peale and his brother James soon mastered miniature techniques. Their miniatures were small, minutely painted, accomplished but conservative examples of the art. By the turn of the century, however, an American school of genuine distinction had emerged. Its guiding lights were Edward Greene Malbone; Charles Fraser, whose career extended almost to the civil war; and Benjamin Trott.

While the nineteenth century brought maturity to American miniature painting, in Europe it spelled decline in quality. Demand, fostered by the great age and the lengthy conflict of the Napoleonic wars, had never been greater; in satisfying it, standards were relaxed. The new democratic spirit encouraged simpler Empire fashions and a desire for modest, factual portraiture. Local color was stressed more than the delicate tonal harmonies of the rococo artists. American miniatures made a virtue of this restrained republican style. After 1820 ivories were larger, this development facilitated by new cutting techniques, and more often rectangular. Attempts to approximate oil technique obscured the ivory ground. Paper was also introduced as a painting surface. Less and less were miniatures intended as ornament, more and more they were designed for the wall. In short, the miniature was losing its distinctive characteristics of small size and preciousness.

These developments meant that the miniature had undergone substantial change even before the advent of the daguerreotype. The latter event was the ultimate blow. Miniature painters could not

compete with the low prices charged for the new portraits. Nor could they challenge the speed of execution or the faithfulness of the likeness. In trying to compete they relinquished their last loyalties to the miniature art. By 1860 photography had won out. The miniature's decline in Europe had been a gradual one, in America it was more precipitous, being telescoped into a shorter period, between 1835 and 1860.

SILHOUETTE HISTORY:

Silhouette history is much shorter than that of the miniature. Silhouette cutting originated about 1700 and was quickly taken up by amateurs in England and on the continent. By mid-century a Paris newspaper could report that

Our ladies are all drawing the portraits of their friends on black paper, cutting them out, and even giving away their own portraits without that being thought ill of. This useful invention produces sweet faces everywhere.

These French profiles were dubbed silhouettes after Etienne de Silhouette, the finance minister whose unpopular economies had attached his name to anything cheap and skimpy, from the pocketless breeches with no place for money to the little portraits cut from black paper. The name became current in Europe but remained unknown in England till the nineteenth century. There they were known as "black shades" or "profiles". It was this latter term which was used in Canada.

The silhouette gained new respectability from the theories of Johann Caspar Lavater (1741-1801), a Swiss theologian and primitive

psychologist. He believed that the physiognomy held the key to a man's character and that it could best be read in an accurate profile.

He claimed that

Silhouettes have extended my physiognomical knowledge more than any other kind of portrait; they have exercised my physiognomical feeling more than the contemplation even of Nature, always varied and never uniform.⁸

These theories were expounded at length and profusely illustrated with silhouettes in his Essay on Physiognomy for the Promotion of the Knowledge and the Love of Mankind published between 1775 and 1778 and an immediate best-seller.⁹ Lavater's theories fostered a positive craze for silhouettes, particularly in Germany where Goethe was one of the keenest supporters.

While Lavater had designed rudimentary apparatus to facilitate accurate profile taking, it was a Frenchman, Gilles Louis Chrétien, who designed the first silhouette machine in 1786, which he called the physiognotrace. Based on the principles of the pantograph, the physiognotrace was a simple device which allowed the artist/operator to transcribe the profile mechanically. Chrétien's engraved portraits taken by physiognotrace were an immediate success. Competitors sprang up, the first a student of Chrétien's named Quenedy, the second a talented artist, Gonord, who soon had a workshop building silhouette machines for a waiting market. The engraved portrait was quickly joined by versions in paint and pastel, on paper, wood and ivory ranging in detail from the simple outline to the "silhouette a l'anglaise" which elaborated the hair and costume and the "silhouette colorié",

really a miniature portrait in profile view. With its echoes of Greek vase painting and Roman portrait medals and its more democratic means of production, the silhouette was ideally suited to the Neoclassic age. It flourished throughout the revolution and empire, and even beyond.

British profiles of the late eighteenth century were rather elegant affairs with a lingering rococo air. Painted more often than cut, they ranged from the Spornberg profiles painted in red on glass against a black background (painting on glass was quite common); to the cut and, later, painted profiles of Isabella Beetham, their elaborate coiffures and costumes transposed into frothy confections of gray and white; to the cameo-like profiles John Miers painted on composition or on ivory for jewellery which he designed himself; and finally to the more unusual military portraits by John Buncombe with their uniforms and headgear detailed in glowing color.¹⁰ It was a minor art developed to a high degree. The advent of machine cutting was a rude shock.

The first American profiles were created in the decade before their revolution. As with other forms of portraiture the silhouette was eagerly welcomed and soon itinerant profilists tramped the roads from Boston to Philadelphia and Charleston. George Washington sat for a dozen different profilists before the end of the century. Machines made their appearance early with the result that cutting rather than painting became the standard and hollow cutting (dependent on machines) commonest of all. Alice Van Leer Carrick treats it as the most typical American form.¹¹

Both Britain and America saw a return to hand cutting in the 1820's, and a rejection of mechanical aids. Gilding and full length views accompanied this development. Two major talents, Master Hubard and Augustin Edouart established successful careers in Britain before making their extended tours of the United States. William Henry Brown, a native American who equalled Edouart in skill, worked on until 1860. Where the miniature was in decline during this period, the handcut silhouette achieved considerable excellence. Yet, like the miniature, the silhouette had no defense against photography.

CHAPTER TWO

THE ITINERANT ARTIST AND HIS PATRON

More than fifty miniaturists and silhouettists practised their arts in Montreal between 1760 and 1860. Surprisingly, none of this group were Montreal-born. They arrived from across the Atlantic or from the American colonies and established themselves for varying periods of time. Despite their differing skills they had in common the wandering existence of the itinerant artist. Why did they travel; where did they come from; how long did they stay in various centres; what was their training and level of skill; what was their life style, both in general terms and more specifically during one of their stopovers? (Appendix C provides some of these facts in chart form).

The itinerant travelled through economic necessity. No colonial centre, not even Boston or Philadelphia, could offer constant employment to miniaturists or silhouettists. Montreal, though growing rapidly, had only nine thousand inhabitants at the turn of the nineteenth century. Writing in 1808, Berczy complained that

even in the best times (his talent) could not for a long time find sufficient nourishment in a town like Montreal which is to (0) insignificant and yet to (0) little for a considerable encouragement of the fine arts and sciences.

Americans were the most numerous of the visiting itinerants, accounting for over one third of the total number. As one would expect, many of these were from the northern New England states. The British

were next, with the English most frequent followed by the Irish and Scots. Continental artists included the Frenchmen Louis Dulongpré, C.G. Crechan and Adolphe Ernette; the Germans Berczy and C. Schroder, the Dutchman Schipper and the Italian Giuseppe Fascio. Canadians were in a distinct minority with three men - Joseph Moran, Jean-Joseph Girouard and Antoine Plamondon from Québec City and a Mr. Parker from St. John, New Brunswick. When we break this number down according to the two principal specializations practised by these men the miniaturists out numbered the silhouettists by more than two to one, but the national ratios remain almost constant.

Most artists stayed only a few weeks and, at most, only a month or two. A six months' sojourn was unusual. A few settled in Canada permanently, but continued to move from city to city. Miniaturists of British and European origin tended to stay longest and several finally established permanent residence. This left the Americans and the silhouettists as the true itinerants, none of whom put down roots in Canada.

Their artistic backgrounds were varied. A few had received substantial art training. John Ramage had attended art school in Dublin, Mr. Cromwell's advertisement read "Portrait, Miniature and Profile Painter, Pupil of the Celebrated Artist (Sir) Benjamin West, London"² and Schipper announced that he had "studied his art under the tuition of eminent masters in Europe".³ Here in Canada the youthful Moran served a five year apprenticeship to Dulongpré, and Plamondon followed apprenticeship to Joseph Legaré with four years of academic training in Paris.

Most of the itinerants, however, probably learned their craft in haphazard fashion, studying on their own and taking a few lessons from a fellow artist when the opportunity arose. William Dunlap, having misspent his apprenticeship under Benjamin West, recounts how he started painting miniatures following his bankruptcy in 1805:

I now turned my attention to miniature-painting and found I could make what were acknowledged likenesses. I was in earnest, and although deficient even in the knowledge necessary to prepare the ivory for the reception of colour, I improved."⁴

He set out on his travels and was fortunate in meeting Malbone in Boston shortly after. That brilliant young miniaturist generously spent a morning showing Dunlap how to prepare his ivories. Throughout the rest of his career Dunlap was quick to learn from the other artists that he met.

A similar account by the Vermont artist James Guild records his start in silhouette taking with a laconic "Here I went to cutting profile likenesses".⁵ His shift from profile cutting to miniature painting was only slightly less abrupt.

Now I went to Canadagua. Here I went into a painters shop, one who painted likenesses, and I my profiles looked so mean when I saw them I asked him what he would show me one day for, how to distinguish the colors and he said \$5 and I consented to it and began to paint.⁶

The avoidance of any reference to art training in the majority of advertisements is undoubtedly significant.

Versatility was the mark of the itinerant artist. This was especially true of the miniaturists. Remarkably few of them advertised solely miniatures. The majority identified themselves as both portrait and miniature painters and were willing to take a likeness "from as

small as to set in a ring to as large as life"⁷ and in whatever media the customer wished. G. Dame offered "Likenesses in Miniatures for 15 dollars, and Portraits on Canvas, 20 dollars, or small size on silk, 10 dollars"⁸ Joseph Moran kept up with the times by advertising to cut profiles by physiognotrace, but noted that he "execute(s) as usual, church paintings, takes likenesses in oil colours and crayon on canvas, in miniature on ivory, (and) in profile coloured on cards".⁹

Other employment ranged from gilding and sign painting to the production of embroidery patterns and painted floor cloths. Several artists painted portraits or landscapes for reproduction as engraved or lithographic prints. Two were themselves skilled as engravers. But the most common of all sidelines was that of teaching art. Fully one quarter of all these artists were willing to tutor a few students or even to open a full fledged drawing academy. The silhouettists were noticeably more specialized, more than half of them advertising profiles alone. However, some offered varied styles of profiles. Metcalf specialized in hollow cuts, but was equally prepared to paint the profile and even to paint it in gold on glass. The inescapable conclusion, from noting all these sidelines, is that no one was making a lot of money.

Biographical information on these artists is scanty. For many the sole record of their existence is the few lines in a newspaper announcing their profile or miniature skills. The rare diaries and letters recount picaresque tales of hardship and resourcefulness.

Most lived in precarious financial conditions. There was money enough to pay the hotel bill, buy supplies and book passage to the next town, but not much more. Where James Guild was happy to earn six hundred dollars in nine months,¹⁰ his contemporary Erza Ames needed more than that just to pay his annual household expenses.¹¹ Ramage and Dulongpré died in poverty, Berczy spent time in debtors prison (though for debts contracted in land settlement schemes) and an aging Dunlap received charity from his friends. Fascio was never able to make enough to return to Italy.

Yet it was not altogether a life of privation. Many artists were of a gregarious bent and thrived on the opportunity to meet new, interesting and often influential people - all potential patrons. Where one week might see them in the cramped lodgings of a tavern with little to eat but bread and beer, the next might see them as house guests of a judge or wealthy merchant.

The search for a livelihood took some artists amazingly far afield. Proof is contained in the sample book of Mr. Bouker¹², who visited Montreal in 1807 or 1808. Its fifty-nine profiles document seven years of travel (1807-1814) ranging from the provinces of British North America to the American deep south. Bouker's assertion in The York Gazette April 29, 1808 that he had "practised in New England, through New Brunswick; Quebec, Montreal etc. having in the tour taken some thousands of likenesses" is borne out by profiles from St. John, Fredericton, Montreal, Kingston and York. He went on to warn that his stay would be short as he intended "going by way of Niagara to Detroit". Between 1811 and 1814 he visited ten different states from Louisiana to Vermont.

Not every artist travelled as far as Mr. Bouker. The Canadians, in particular, stayed closer to home, but even they made periodic visits between Quebec and Montreal.

Most itinerants arrived in Montreal, a major port, by water. Europeans sailed up the St. Lawrence. Americans made their way up the Hudson River-Lake Champlain route or, alternatively, crossed the border at Niagara or Detroit and travelled down Lake Ontario and the St. Lawrence.

Once in town an artist's success often depended on how well and how quickly he established himself. His first task was to find rooms, in a central location, where he might stay and receive his clients. The large hotels like the Mansion House and later Rasco's were popular meeting places, but expensive. A boarding house along a main street provided a cheaper alternative. Publicity was the next requirement. Samples placed in a shop or hotel window would attract the passerby; an advertisement in the local newspapers guaranteed a broader coverage. Artists often came equipped with letters of introduction; a few even had subscription lists prepared beforehand.

The people who responded to the advertisements, who stopped to view the samples, and who commissioned their miniatures and profiles comprised a distinct segment of Montreal society - the elite. Despite the relative cheapness of a miniature, the ten or fifteen dollars (and up to thirty or forty) still deterred the working classes who made up the bulk of the population. Perhaps the less affluent had money for a

profile - but even there the same general reluctance prevailed. Miniatures and profiles were not popular in the sense of catering to a mass audience as would the photograph. They seemed the preserve of the middle class and above, those with money and position, the prosperous merchants, lawyers, bureaucrats and seigneurs. Patronage by the more affluent is again reflected in the preponderance of Anglo Saxon names. Just over sixty per cent are English, just less than forty per cent are French. This reflects not the numerical ratio of the general population, but of the dominant strata of society.

For most of the period Montreal remained a small intimate community. Many who sat for miniatures and profiles knew each other. They were business associates. We have a miniature of James McGill (fig. 10) and a profile of his partner Isaac Todd (fig. 84). Hankes cut silhouettes of Thomas Porteous (fig. 108), a wealthy contractor, and one of the original shareholders of the Bank of Montreal; and of Robert Griffin (fig. 98) the first cashier (manager) of that bank; and of their sons and daughters who intermarried (figs. 100, 101, 102, 103). They served in the militia together. Almost all the men portrayed who were between the ages of seventeen and fifty (or older) at the time of the 1812 war can be found among the lists of officers. Many must have served under Col. James McGill (fig. 10), commander of the Montreal Battalion of the Lower Canadian Militia until his death in 1813. Other staff officers included Charles William Grant (fig. 16), Jean Marie Mondelet (fig. 18), Charles Louis Roch de St. Ours (fig. 9), Pierre Aubert de Gaspé (fig. 89) and the hero of them all, Charles de

Salaberry (fig. 45). They also lived along the same streets. The Montreal Directory of 1819 shows Robert Griffin at 34 St. Jacques Street and Sir James Monk (fig. 31) at number 36. Both had their portraits taken. They also intermarried. The Griffin-Porteous alliances have been mentioned. Another couple, Jane Mason (fig. 69) and Louis Flavian Berthelot (fig. 63) sat for different artists some time before their marriage. Four miniatures dating from the late eighteenth to the late nineteenth century show Charles Louis Roch de St. Ours (fig. 9), his son-in-law Pierre Dominique Debartzch (fig. 60), his grand-daughter Rosalie Caroline Debartzch (fig. 80), (daughter of Pierre Dominique) and her son Frederich Debartzch Monk (fig. 81). The latter Monk's grandfather, Samuel Wentworth Monk (fig. 110) appears in a profile. We come away with the sense that all the subjects knew each other. The catalogue of works begins to resemble a family album, or something larger - the portrait of a class.

Many of these general observations about the itinerant artist's experience come to life in extracts from William Dunlap's diary¹³ detailing his ten week visit to Montreal in 1820. Personal records of minor artists are rare, the most common being the account book or list of clients. A full diary account is most unusual and of great value to a study such as this one. The narrative begins with his departure from New York:

New York Aug^t 9th. 1820 Wed^y afternoon 4 o'clock leave home for Montreal in the Steam Boat Richmond.

Aug^t 10th From Hudson to Athens they have opened a passage or canal, through the Low Island which Interv'n'd. The Congress Steam boat leaves

Whitehall every Wed^y & Sat^y at 2 PM - passage 9 dollars to St. Johns. I arrive at Albany at 1/2 1 o'clock, and took up my quarters at Fobes.

[Aug^t], 11th At 4 o'clock proceed by the same route as in 1816... Arrive at Whitehall about 9 o'clock in the Evening.

[Aug^t] 12th Whitehall has grown - new houses, Stores & Inns built since 1816... Take my passage for St. Johns... Embark at 2 P.M. The scenery at this place still pleases me ... Have a view of Crown Point. The scenery of the lake about sunset was beautiful.

[Aug^t] 13th At sunrise I find myself between Cumberland and Chazee, a poor village. The morn^g. cool. We pass Rouse's point where the U.S. have expended \$300,000 in fortifications & now find them within the Eng. line.

All is now new to me... We land about noon at St. Johns, a neat village & taking stage for La Prairie pass over an extensive plain; the farm houses extending almost all the way, 18 miles... La Prairie is a large French village of stone houses with tin roofs & a church of the same materials. We are now in view the Falls of La Chine to the W & Montreal to the N.E. with a noble expanse of water between. Batteaux & Steam boat in waiting. Cross in the Steam boat to Montreal in about 40 minutes - 9 miles.

Montreal. Here the same style of building prevails, all is French at first view, but the English soldiers and other persons of that nation, & Americans make a medley, all appearing to retain their own dress and manners. Visit the parade and watch over part of the town.

Dunlap lost no time in establishing himself in Montreal. He took a room at the Cith Tavern on St. Paul Street and went out to explore the city in the remaining daylight hours. The next day, Monday, he visited the Cathedral and called with letters of introduction on two men, Thos. A. Turner, president of the Bank of Canada and Dr. Paine. In each case he was "pleasantly received". At Dr. Paine's he met Mr. Samuel Barrett, a hardware merchant. He also

stopped in at Cunningham's Book Store & Reading Room, a congenial spot for someone of Dunlap's literary interests. These contacts made in the first twenty four hours of his stay were to prove particularly fruitful. Barrett was to provide his first portrait commission and a friend of Cunningham's, Frederick Griffin, his only miniature.

The first requirement was a painting room. The City Tavern apparently had none, and even worse, it was located under a noisy Masonic Lodge. By Friday Dunlap had arranged for a painting room and board at the Mansion House, a "splendid hotel" located in the former grand residence of Sir John Johnson. His own room was not available till Saturday and the painting room not till the following Tuesday. Unfortunately it was expensive. Within three weeks Dunlap had moved to cheaper lodgings with William Annesley. The diary entry for Tuesday, September 12 reads:

"Rain. Leave Martinant's Mans' Hotel & breakfast at Annesley's... At Mr. Annesley's (who is a frame maker & picture & Look^g Glass dealer, and a Batchelor) I am to live and paint at \$5 per week. At Martinants it has cost me \$13, both exclusive of washing & extras."

Attracting customers was the next priority. On August 23rd Dunlap placed the following advertisement in The Canadian Courant and Montreal Advertiser:

WM. DUNLAP
PORTRAIT PAINTER
From New York

Will exercise his profession for a few weeks in Montreal. Specimens of his painting may be seen at the MANSION HOUSE HOTEL, from 9 o'clock until three. August 23rd, 1820.

The advertisement was repeated August 26. Dunlap's move to Annesley's was announced in both The Canadian Courant and Montreal Herald and repeated in each issue till his departure.

Dunlap, like most itinerant artists, performed a variety of artistic tasks during his stay. Having prepared his colors at Dr. Paine's he was ready to commence work on August 22nd when his painting room was finally available. As Mr. Barrett did not arrive at his first sitting as scheduled, Dunlap began a portrait of the new monarch, George IV, working from an engraving. Mr. Barrett's portrait he began the next day. A week later he was engaged by a Mr. Moffat to copy a friend's portrait. From William McGillivray came a commission to "expunge a figure from a group and paint another in its place... his figure in full length." His lone miniature portrait was that previously mentioned of Frederick Griffin, the young solicitor of the Bank of Montreal. The last of his Montreal portraits was of Reverend John Bethune, pastor of Christ Church. At Cunningham's urging he produced a second portrait of the king. Two enquiries led to nothing.

While Dunlap's commissions kept him busy they did not prevent him from enjoying his stay. A man of broad culture and gregarious nature, he made many friends and had soon evolved a pleasant daily routine. A typical day might begin with his reading at Cunningham's before breakfast, followed by the morning and often the afternoon as well spent painting, with a lengthy walk or visit to a place of interest and, almost invariably, dinner or a visit with one of his new friends. Two days in September may serve as examples:

Tuesday Sept^r 5th 1820. Very warm weather this two days. Paint on my two pictures of George 4th. Drink tea with Miss Smith: Her friend Madame De Lauverniere with her, the Scotch French Canadian lady born in Schenectady. A very warm night.

[Sept.] 6th Wed^y. Very warm. Walk. My friends Barrett & wife and Cunningham come hither (to the Mansion house) to board, B: having broken up Housekeeping. Making an arrangement for another painting room. Receive the portrait I am to copy for Mr. Moffatt. Rec.^d a letter from my wife dated 30th Aug^t. Mr. Griffin a young gentleman introduced to me by Mr. Cunningham calls & engages his miniature. Mr. Gerard of the house of Richardson, Forsyth & Co. calls & talks of a picture. Paint on the King. Walk over fields out of town & return thro the -- suburb just at dusk. A long closely built street of French houses with such casements or windows as we see in the flemish pictures, and with the swarming population of peasants a scene totally unlike America.

While Dunlap's visit to Montreal seems to have been quite a pleasant one, it was hardly a great financial success. More than five weeks after his arrival his diary notes:

Friday 22^d Sept^r 1820 Very Pleasant. Finish Griffin & receive 30 doll^s. The first money I have rec^d since I left home.

For the first portrait of George IV, requested by Joseph Bouchette, Surveyor General of the Canadas, Dunlap finally accepted two sets of Bouchette's maps (worth seven guineas each) and "an order (unpaid bill) on James Thompson of N.Y. for \$16 due for a set of maps" which Dunlap would have to collect when he returned home. The second he placed at Cunningham's Reading Room for sale. While it appears to have been bought during his side trip to Quebec, he left home without full payment. The McGillivray commission was also contentious, the fur baron refusing to pay the full fee of \$120. Negotiations were carried on by Annesley.

Finally Dunlap wrote to McGillivray "in a manner that if it does not produce my money will at least make him feel his inferiority". His letter worked. The day before Dunlap's departure McGillivray sent for the picture telling Annesley to call for payment of the full sum the next week. That same day Dunlap totalled up his receipts and expenses:

Paint at Montreal

Mr. Barrett	25 pd.
Mr. Griffin	30 pd.
Mr. Bethune	30 pd.
Mr. McKenzie	50 pd.
Mr. McGillivray	
Prince Regent	for [which] I rec ^d Maps inst ^d of money promised.
D ^o D ^o	Sold for 50 by Mr. Cunningham.

Expenses of Journey to Canada bro ^t forward :	196.7 1/2
Voyage to Quebec	10...
At Quebec	4...
Steap boat Quebec	12...
D ^o	2.50
Mr. Annesley	15...
and an order on Cunningham for \$22.25 from the proceeds of the Kings picture	
Oct ^r 17 th Expenses to La Prairie & c	1.25
18 th pd. painters	3.25

His ten week trip had produced less than one hundred dollars in profit.

It is well to note, however, that Dunlap left Montreal according to previous plan, not because of lack of work.

While the account itself is unusual, the experiences it records seem typical of most itinerant artists.

CHAPTER THREE

MINIATURES IN MONTREAL

A. MATERIALS AND TECHNIQUES

What was the miniature painter's equipment? As he sat down with his subject, the miniaturist likely had before him his painting box, a small wooden valise like affair with a collapsible easel and shallow drawers. Charles Willson Peale has left us a picture of his brother James at work on a miniature, which shows the box set up, an ivory affixed to the easel's slanted surface, drawers slightly open below and the artist with brush poised.¹ Such painting boxes seem to have been standard equipment.² They usually contained a few ivories or suitable paper, the artist's colors, a china or ivory palette, a selection of sable or camel's hair brushes and such items as gum arabic, glue, pumice, a sponge, a mortar and pestle and perhaps a needle.

The colors in the painting box ranged from transparent to opaque - most artists carrying fifteen or twenty different ones. Lists of colors for miniature painting suggested in 1831 by Arthur Parsey³, a British miniaturist; in 1834 by T.S. Cummings⁴, an American; and in 1852 by Charles W. Day⁵, also British; were remarkably consistent both in number of colors and in their choice. Cummings recommended the following for opaque colors: constant white, flake white, vermilion, Indian red, yellow ochre, burnt umber and lamp black. For transparent colors he suggested: gall stone, brown pink, lake, carmine, burnt

carmine, Vandyke brown, sepia, indigo, Prussion blue, ivory black and burnt madder. Semi transparent colors concluded the list of twenty two: burnt terra de sienna, Indian yellow, ultra marine and cobalt.

Most of the miniaturist's materials were available in Montreal. Establishments such as Lewis Lyman & Co. imported from England their stocks of "Drugs & Medicines, Painters Colours and Dye Stuffs". Their 1805 advertisement lists in addition to sixteen individual colors, "Reeves colours complete, camel hair pencils, ivory pencil sticks and racks, complete setts crayons, red chalk pencils"⁶.

In 1829 the stationer and book-binder E.C. Tuttle had drawing paper of different sizes, "Ivory and Bristol Drawing Boards" and both sable and camel's hair "pencils".⁷ In 1840 even prepared ivories were for sale⁸. Miniature lockets and frames might be carried by a jeweller such as Arnoldi & Comens⁹ (1807) or the Looking Glass and Paint Shop run by William Annesley¹⁰ where Dunlap had lodging. Nor surprisingly it was these merchants who sometimes displayed miniatures or silhouettes in their windows.

Miniatures were painted on ivory or Bristol Board. The ivory came sawn in thin sheets about the thickness of a playing card. The height might vary from an inch and a half to four or five. Dunlap requested "a few doz. Ivories for miniatures, about 3 Inches by 2 1/2 or larger of best quality & not East India Ivory".¹¹ He added that "the best is unpolish'd and free from veins".

The ivory had to be prepared to receive color before commencement of painting. Gentle rubbing with powdered pumice and water removed the saw marks and the natural polish of the ivory leaving it with a slightly rough finish or "tooth" which fostered the adherence of paint. The ivory was then completely washed, dried and, if any yellowness was present, bleached in the sun. Finally it was attached with dots of gum to a stiff white backing which would discourage warping and prevent the reflection of color through its translucent surface.

The painting proceeded with care as ivory does not tolerate overwork. First the general outlines were drawn using a neutral tint. Then the main shadows were blocked in, and the underlying tones of the features and complexion. Once the tones of the face had been established, the drapery and background were added, building up a harmonious color scheme. This preliminary painting was broadly handled, similar to the application of a water color wash. Only in the final stages was the miniature given its characteristic minute finish. T.S. Cummings identified these various techniques of hatch, stipple and wash according to whether

"the application of the colours... partakes of the line, the dot or smooth surface... In the first named, the colour is laid on in lines, crossing each other in various directions, leaving spaces equal to the width of the line between each, and finally producing an evenly lined surface. The second is similarly commenced, and when advanced to the state we have described in the line, is finished by dots placed in the interstices of the lines, until the whole has the appearance of being stippled from the

commencement. The third is an even wash of colour, without partaking of either line or dot, and when properly managed, should present a uniform flat tint."¹²

With Canadian miniatures, the stipple seemed by far the favorite means of finishing the face. It provided an ideal means of blending differences among the underlying washes and, because of the dots of color placed side by side, gave a remarkable freshness of color. The occasional blunder could be lifted out by needle or lancet and the area restippled. Hair and costume were usually handled in broader fashion, though still articulated with care. (Fashionable dress, jewelery or military uniform served to establish the subject's social station). The background, usually blank or of generalised clouds, might be treated in either hatch, large stipple or wash.

The miniature on ivory was neither very quick nor inexpensive to execute despite its small size. Several examples spanning fifty years of Canadian miniature painting point this out. Baillargé's journal¹³ for 1790 records the miniature of Mme. Pincston begun on January 21 and finished a month later on February 20. Another of M. Baby of Detroit, however, was completed in five days.¹⁴ In 1808 Berczy devoted the best part of two months to the painting of three portraits and three miniatures.¹⁵ Dunlap's diary records work on the Griffin miniature on no less than twelve different days¹⁶, though he spent only a week producing the oil portrait of Mr. Barrett. Even in 1848 Fascio took ten days to complete the miniature of J. Bte. Godin (fig. 66). While it is obvious that these long periods of time were not devoted exclusively to the miniatures in question, neither could

they have been the work of only an hour or two." Two or three sittings would seem the very minimum needed to paint an acceptable miniature.

The miniature on paper, by contrast, made a virtue of its modest cost and speed of execution. T.H. Bell advertised a colored profile taken in one sitting and warranted striking for only two dollars.¹⁷

Prices for miniatures reflected the time and skill involved. In 1789 Baillargé had charged 2 1/2 guineas for a framed miniature, and in 1791 one guinea for a miniature on parchment.¹⁸ In 1809 Dame wanted fifteen dollars for a miniature on ivory¹⁹ and Schipper twenty.²⁰ Fascio, vying against the daguerreotypists, offered his miniatures at the bargain rate of three dollars.²²

B. MINIATURES AND MINIATURISTS IN MONTREAL

1760-1800. Miniatures appeared in Montreal in the 1760's. The return of peace and stability which accompanied the cessation of hostilities and establishment of the British administration fostered the arrival of this art form. The influx of British and American merchants anxious to exploit the opportunities of a new colony brought renewed prosperity. They, with the British bureaucrats and local seigneurs, soon created a demand for portraiture. It is hardly surprising that this demand was met in part by miniatures as these social and political developments coincided with the great age of miniature painting.

These early miniatures were among the finest the country would see. Following eighteenth century fashion, the ivories were small (less than two inches in height) and oval. Colors were rather dark, completely obscuring the ivory ground. The faces were finely stippled, sometimes the background as well; hair and costume received broader treatment. These tiny portraits were enhanced by beautifully crafted gold settings complete with convex glass. Most were intended to be worn as jewellery. They contributed a note of rococo elegance to colonial Montreal.

Two of the earliest miniatures in this study were probably painted in Montreal. Though the artist remains anonymous, the portraits of Louis Joseph Porlier-Lamarre (fig. 1) and William Nelson (fig. 2) suggest the same hand. Porlier-Lamarre was born in the city; Nelson, a British born Loyalist, arrived from the United States during the revolution. (His son, Dr. Wolfred Nelson, was to be one of the Patriotes of 1837). Both miniatures are typical of the eighteenth century in their darker tonalities, very small size (1 1/2 x 1 3/16 in. and 1 5/8 x 1 3/8 in. respectively), and framing under convex glass. They date between 1760 and 1790.²³ The hand of this artist is evident in the distinct stipple used for the face (its flesh tones a light orange with shading in gray), the longer curving strokes of the background and common treatment of hair, coat collar and jabot. Both portraits have a strong sense of immediacy.

The origin of early Canadian miniatures is frequently in doubt. While we can safely say that the foregoing miniatures were painted in Montreal or at least in the province (given two works by the same artist

and no record of the subjects' having travelled), this is unusual. Portraits of public figures are particularly problematic as they are often copies or were executed abroad during business trips or family visits. A case in point is the tiny miniature of Sir Guy Carleton (fig. 3), lieutenant governor of Quebec from 1766 to 1768 and governor from 1768 to 1778. That of the Abbé Joseph Marie de Lacorne (fig. 4) is almost surely European as he lived in France after 1750, except for a lengthy trip to England to negotiate the appointment of a Roman Catholic bishop to Quebec.

The three miniatures of the abbe's elder brother, St. Luc de Lacorne (figs. 5, 6, 7a and b) pose difficult questions of dating and attribution as at least one, and perhaps all three, are copies. Probably they are based on the oil portraits which Lacorne had painted in England during visits there in 1763-64 and 1778.²⁴ Only the small damaged miniature at the Chateau de Ramezay (fig. 5) seems fresh enough to be an original.²⁵ The other two are rather stiffly handled though embodying more detail. The Montreal Military and Marine Museum version (figs. 7a, b) is particularly interesting as it was done as a memento mori. A second ivory backing the portrait depicts fate mourning at Lacorne's tomb, a few strands of his hair attached to the foreground. The portrait is signed with the initials "E.V." It is very close to the McCord version (fig. 6), though it omits Lacorne's cordon rouge.

Two distinguished jewellery miniatures portray members of the St. Ours family. The larger one showing Charles Quinson de St. Ours (fig. 8) could be worn as either a locket or brooch. The smaller one, designed as a bracelet, shows an older brother Charles Louis Roch de St. Ours

(fig. 9) whose public career included service as Carleton's aide-de-camp, lieutenant colonel of the militia and legislative councillor.

Both are noteworthy for their fine stippling and sensitive use of color. Charles Quinson is portrayed in a cool harmony of silvery gray and blue; Charles Louis Roch, with his alert and kindly gaze, in livelier contrasting tones of red (his uniform) and blue green (the background). The latter, an excellent miniature, may have been painted in 1785 when St. Ours travelled to the courts of England, France and Russia. His age, however, suggests a date in the 1790's. Might this be another example of the work of John Ramage?

Definitely by Ramage are the two fine miniatures of James McGill (figs. 10, 11). John Ramage (c. 1748-1802) was an Irishman, trained as both miniaturist and goldsmith, who had worked in Halifax and Boston before settling in New York about 1776. His work there was of a high order and his clientele prestigious, establishing him as a major figure among early American miniaturists. Financial and marital difficulties prompted his move to Montreal in 1794, where he applied for land as a Loyalist. He remained in the city till his death eight years later. His portraits of McGill are both dignified and honest. Composed in varied tones of gray, both miniatures exhibit short blended brushstrokes for the face, rather longer ones for the hair and background and a flatter treatment of the clothing. They are detailed, but not unduly so. The existence of two versions of the portrait is not unusual for this artist. Twice previously Ramage had provided duplicate miniatures for clients. ²⁶

From the accomplished miniatures of Ramage we turn to the distinctly provincial portraiture of an artist named Crowe. Crowe has left us only his name and miniatures of two women, Mrs. Hoofstetter (fig. 12) and Mrs. Birnie (fig. 13), the first painted in 1782, the second nearer the turn of the century.²⁷ Both portraits are painted in dark opaque colors on a larger than usual rectangular ground. Crowe's earnest avoidance of flattery has left touching portraits of two quite ordinary women.

Early newspaper advertisements inform us that two other miniaturists worked in Montreal in the last years of the century. The name of Monsieur de Milon appears in The Montreal Gazette on June 4, 1789. He had just opened a school for young ladies where his wife taught embroidery, reading and arithmetic. In 1794 the well known Louis Dulongpre (1754-1843) advertised as a painter of portraits, miniatures and pastels.²⁸ While none of his miniatures are known, his pastels are quite common in Montreal collections.²⁹ This indication that Dulongpre painted miniatures opens the door to speculation that other early portraitists, such as Beaucourt and de Heer, may have done so as well. Miniature painting was a common sideline to portraiture.

Miniatures of the 1790's are the first to reflect the new appreciation of ivory. Backgrounds lightened as miniaturists stopped hiding their lustrous ground under layers of paint; sometimes the background was left almost-bare. More important, ivory provided an ideal base for the creation of delicate and natural flesh tones. The brushstroke changed as well, becoming longer and freer - and the ivory grew to accommodate it. Miniatures two and a half to three inches in height

became the standard. The lighter tones and larger ivory size are the characteristics most readily apparent in Canadian works. Liberation of the brush stroke was less frequent. The provincial artist's approach usually remained controlled and literal.

Good examples are provided by the portraits of Thomas Redgate Maunsell (fig. 15) and Marguerite Lacorne (fig. 14), daughter of St. Luc de Lacorne (q.v.) and, by a second marriage, wife of Jacques Nizer, Montreal's first mayor. The blue-eyed Mlle. Lacorne, painted in the early 1790's, appears in a white dress against a pastel blue background, soft masses of dark brown hair framing her face. Her fair complexion bases its tones on the ivory itself, with light touches of palest red for her cheeks and lips.

Though Maunsell's face is stippled, his hair and clothing are treated with a breadth that suggests rather than details. The background is only sketched in. Almost three inches in height, this ivory is set into a locket frame that holds plaits of brown hair and Maunsell's initials in gold. Further examples are provided by the youthful portraits of Charles William Grant, later fifth Baron of Longueuil (fig. 16) and his younger brother William (fig. 17). A glance back at the miniatures of James McGill or Mrs. Birnie would throw these works into sharp contrast.

1800-1815. As the nineteenth century opened Montrealers had an unparalleled opportunity to have their portraits taken. Miniatures on ivory, on paper and silhouettes - all were available from the more than dozen artists who visited the city before 1812. Never again would these arts be available in such profusion. The flurry of activity reflected international trends: an American miniature art reaching maturity; the British art flourishing, though in decline and the widespread novelty of machine cut silhouettes. The great surprise is that so few works have survived from this period.

The first advertisement of the new century announced in August 1803 the miniature painting of Jona. Purinton.³⁰ He was one of the new generation of New York based artists³¹ who followed the Hudson River-Lake Champlain route to Montreal.

An artist Purinton may have known in New York was John Thomson, a Scot who worked in that city from 1803 to 1805. He arrived in Montreal late in the fall of 1805 and stayed a year, one of the longest visits of any artist. As mentioned in Chapter Two, Thomson's versatility was unsurpassed. He produced portraits and miniatures of all sizes and media, landscapes, ladies' embroidery patterns and also taught drawing. When he moved on to Quebec in October of the next year he added profiles to his list of accomplishments.

One of Canada's finest early artists, William Berczy (1744-1813), moved to Montreal in late 1804 or early 1805. Born in Saxony and trained as an artist overseas, the many-talented Berczy had been involved

for a decade in attempts to settle German immigrants near Yoik. Endless litigation and mounting personal debt finally forced him to abandon the scheme. His few remaining years were spent in Montreal trying to recoup his losses. Portraiture provided his main source of revenue, though he had several architectural commissions and was trying to publish his Statistical History of Canada at the time of his death. Berczy painted portraits in pastel, water color, oil, gouache, and in miniature on ivory.

We can glean some impression of the extent of Berczy's miniature painting from references in the letters he wrote to his wife from Quebec between July 1808 and July 1809.³² His first request, only a month after his arrival, was for miniature lockets. Shortly after, he reported a commission from Justice Debonne and his wife for both full size portraits and miniatures. In February he described two more miniatures which had been taken back to Montreal, urging his wife to see them. He also mentioned proudly the help their son William Jr. had given in the painting of three of these (significantly all copies). From Berczy's Quebec commissions it appears that miniatures were a regular, if minor, part of his production. Many more must have been painted in Montreal, either alone or with the assistance of his son. Possibly some miniatures are wholly his son's work.

To date, the sole miniature on ivory attributed to Berczy has been that of Governor Simcoe.³³ There is one, however, among the anonymous portraits of Montrealers which may belong to his hand. It is the portrait of Jean Marie Mondelet (fig. 18), born at St. Marc sur Richelieu and a notary and member of the legislative assembly. The best comparisons are provided by Berczy's water color portraits of Isaac del Gray and Alexander McDonnell.³⁴ Sobriety, precision, fine stippling in the face, similarities in the treatment of the hair, eyes and fullness of lip - these are the features that link the latter three works. The high degree of accomplishment evident in the Mondelet miniature would be no discredit to the German artist.

Berczy's pastel profiles are, on the other hand, numerous and well known. According to John Andre most were done during the winter of 1798-99 in Quebec,³⁵ and between 1809 and 1811 in Montreal.³⁶ Quickly executed, they provided ready cash through those lean years. The standard format is rectangular (about 5x7 in.) containing a bust length profile inscribed within an oval medallion. In many a diagonal shaft of light throws the back of the head and shoulders into relief, while the face is set off against a dark background. The outline of the profile is always clear-cut and convincing. They provided an inexpensive version of the currently fashionable Neoclassic portrait. It is no wonder they were so popular with Montrealers. Two fine examples are the portraits of John Gray and William Hulett.³⁷

During Berczy's absence in Quebec (July 1808-July 1809) four itinerants vied for the portrait trade. The likeliest challenger was

Gerritt Schipper (1770-1825) a Paris trained Dutch artist who had spent several years in the United States. He first visited Canada in 1807 when he made a trip to Quebec. The next three years saw his time divided between that city and Montreal. On October 31, 1808 The Montreal Gazette advertised his likenesses

"In Miniature painted on ivory	price	20	dollars.
— Coloured crayon	_____	6	_____
— Water colours (suitable for lockets,	_____	3	_____
breast pins, etc.	_____	3	_____
— Black crayons	_____	1	_____"

A month later he announced a "new method of painting in crayons" offering likenesses "in small size" and warranted "not to fade or change their colours as he (had) prepared the Crayons himself".³⁸

While this advertisement stated his intention of leaving the city within days, he stayed on until late May of 1809, when he inserted a note of thanks to Montrealers for the "zeal with which they (had come) forward".³⁹

We have no basis on which to compare Berczy's and Schipper's miniatures on ivory since none of the latter's have been identified. Their miniatures on paper, however, must have been very competitive. Both men produced pastel portraits of the governor general, Sir James Craig - Schipper in 1807⁴⁰ and Berczy in 1809.⁴¹ Though both show the profile within an oval medallion, Schipper's handling is significantly different, being much softer in outline, detail and mien.

A curious footnote concerns the Craig portrait. It was apparently plagiarized for an engraving published in Montreal on October 31, 1810 by John Turnbull. Schipper protested publicly, offering to prepare a colored mezzotint to be printed in London.⁴² Though Schipper left for

England in 1810 the project was never completed.

Joseph Moran (1786-1816), a native-born artist and former apprentice to Dulongpré, was obviously piqued by the foreign competition. On December 5, 1808 he reminded Montrealers that he "continues to exercise his profession at the room he occupies in that large house facing the new market in St. Paul Street".⁴³ He offered "church paintings... likenesses in oil colours and crayon on canvas, in miniature on ivory, in profile coloured on cards" as well as the latest novelty - profiles cut by physiognotrace. Just after Christmas, advertisements⁴⁴ appeared briefly for the profiles of Mr. Cromwell (see Chapter Four). He was identified as a portrait and miniature painter who had studied under Benjamin West. A third artist, G. Dame, joined Schipper and Moran on St. Paul Street in February, 1809.⁴⁵ He charged fifteen dollars for a miniature, twenty for a portrait on canvas, and ten for a small portrait on silk. Dame must have claimed a corner of the market as he remained throughout March. No works by these artists are known.

Levi Stevens, a miniaturist and engraver, may have settled in Montreal as early as 1810. That is the year he is thought to have engraved a portrait of Sir James Craig - probably Turnbull's. Advertisements record his presence in 1811, 1815 and 1819⁴⁶ - though later he moved to Toronto.

Among the crop of visiting Americans was one of exceptional ability, called by Dunlap "the best painter in New York in 1811".⁴⁷ His name

was Anson Dickinson (1779-1852) and he spent at least part of 1811 in Montreal. Among his list of clients for that year are the fur barons "Mr. McTavish, Mr. McLeoud, Mr. Yeoward, Mr. McGuilvery (sic)"⁴⁸ The Connecticut born artist was still in the early stages of a long successful career. Based in New York he travelled throughout New England exhibiting at the American Academy, the National Academy, the Pennsylvania Academy and the Boston Athenaeum. There is some speculation that Dickinson married a Canadian girl.⁴⁹ Whatever the reason, he returned for several lengthy visits between 1820 and 1825.

Of the works that survive from this period (1800-15) the miniatures on paper are by far the most numerous. The pastels belong largely to Berczy, with one definitely by Schipper. Of the unidentified works, three water color profiles, all by the same hand, exhibit miniature technique in the stippled faces. These are potential examples of Schipper's "water colours (suitable for lockets, breast pins, etc.)" or Moran's "profiles coloured on cards". Nor should we rule out Thomson who advertised miniatures on paper; Dame, who produced portraits in a variety of media; or even Cromwell, who might well have used his physiognotrace to outline the profile, coloring in the features later in the French manner.

The first of these water color profiles shows Mary McCord (fig. 27) in a tonal study of delicate greens, the color of her dress repeated in the background. The two portraits of John McCord (figs. 28, 29) differ only in the tints of the shadows and background, fig. 28 using green and gray and fig. 29 gray and blue. Their profiles are identical.

A rectangular miniature on ivory from about the turn of the century shows Sir James Monk (fig. 31), then chief justice of the Court of King's Bench in Montreal and member of both legislative and executive councils. It is a conservative work preserving the darker tonality of the preceding century. The soft handling, which blurs all details and contour lines presents a flatteringly youthful Monk. The portrait of John Galt (fig. 30), by contrast, is crisp and colorful. It was painted in Britain and signed "P. Paillou, 1806". Peter Paillou, Jr. (c. 1757 d. after 1831) was a miniaturist of some note. He had studied at the Royal Academy Schools and exhibited there from 1786-1800. He worked in Scotland for some time after 1800. This miniature is an excellent example of Paillou's style with its fully modelled face and fine stipple technique. Galt is shown against a colored sky of dark blue, rose, white and yellow, the sunset background favoured by Paillou. Galt, a Scot, was a novelist and founder of Guelph and Galt, Ontario. His portrait provides us with a good example of British craftsmanship against which we can measure our colonial creations.

The outbreak of war in 1812 prompted much portraiture, both full size and miniature. Families and friends wanted likenesses of those who would be risking their lives. Most of these portraits were painted as the men passed through major centres. The realities of the battlefield were, for the time being, reassuringly remote. They picture the young officers, proud in their scarlet uniforms, and confident in their cause.

Typical of miniatures from the campaign are those of the Maunsell brothers (figs. 34, 35) of the 49th Regiment and another unidentified young officer (fig. 36) by the same anonymous artist. The laboured treatment of the face, articulation of each lock of hair, and dark eyes and eyebrows distinguish his particular style. Did he perhaps specialize in military portraits?

Alexander Clerk, a fellow officer from the 49th Regiment (fig. 37), sat to a different artist. The portrait of young Captain Benning Monk of the 98th (figs. 38a, b) is the most pleasing work of the military portraits, showing considerable delicacy of handling. By contrast, those of his commanding officer, General Arthur Lloyd and his wife (figs. 39, 40) seem uncomfortably stiff and ill-proportioned.

A much more revealing side of war is shown in the miniatures by Jean Joseph Girouard (1795-1855). Girouard painted his fellow militiamen in 1813 while stationed at Laprairie awaiting the American offensive. Sober, steely-eyed, poorly shaven and, significantly more mature, the three officers of the milice d'élite (figs. 41, 42, 43) look very much the seasoned soldiers. Girouard's handling of the faces in rather coarse short parallel strokes seems somehow appropriate, as does the predominance of grey. The likenesses are believable.

Girouard was only eighteen when these portraits were painted, his artistic training gained from his cousin Francois-Thomas Baillargé and G.F. Baillargé. In later life a lawyer, member of parliament and active Patriote, Girouard was among those exiled to Bermuda in 1838.

There he once more filled the time by painting portraits of his companions.

1815-1825. American artists were not long in returning to Canada following the war and, in the next decade, would dominate the Montreal scene. Their presence was a natural reflection of the current popularity and excellence of miniature painting in the United States. The period around 1820 was the busiest with five artists vying for commissions. Two of them, Dunlap and Dickinson, were artists of most acknowledged talent.

The first American to visit was the Connecticut miniaturist George Freeman (1789-1868) who worked briefly in Montreal in 1816 and 1817 before heading off to England and a successful career. C. Schroder (sometimes Schroeder), a German artist based in New York, was the next to cross the border. He painted miniatures in Montreal through September of 1819 and in Quebec the following month. November found him back in Montreal with a proposal for an engraved portrait of the governor general, the Duke of Richmond,⁵⁰ a recent and rather sensational victim of rabies. He returned to both cities a decade later in the winter of 1830-31. Schroder's short visits were followed by the much longer one of Robert McNaughton, whose advertisements for portraits and miniatures appeared weekly in The Montreal Herald from mid-December to early June of 1820. No examples completed on this lengthy visit have been found. Later references locate him in New York.

Competition to McNaughton was announced on February 9, 1820:

PROFILE MINIATURE PAINTING

MR. BELL from England respectfully acquaints the Ladies and gentlemen of Montreal, that he purposes remaining here a short time.

Miniatures coloured, the likenesses taken at one sitting and warranted striking; 2 dollars. Mr. B. is possessed of a Patent Physiognotrace made by an eminent Optician in London, by which, from its unerring principle, he is enabled to delineate the outline with Mathematical accuracy.

At Mr. B. Shaw's No. 72 St. Paul Street⁵¹ the machine Bell was using was one patented by Schmaikalder in 1806⁵² and quite different from the standard physiognotrace known to Montrealers. Besides the "profile miniatures" (presumably miniatures on paper) the later offered "extra sized" ones for four dollars and full face portraits for five.⁵³ His first visit lasted about four months. He returned in September of 1820 and April of 1821.

Two important American miniaturists arrived in Montreal in the fall of 1820, William Dunlap in mid-August and Anson Dickinson about a month later. Dunlap's ten week stay has been detailed in Chapter Two.

While Dunlap's fame rests primarily on his histories of American theatre and visual arts, these works were still ahead of him. At fifty-four he had had a varied career as dramatist, theater manager, itinerant miniaturist and postal official. He was currently occupied as a painter of portraits and religious pieces. He did, however, paint one miniature in Montreal.

This miniature portraying Frederick Griffin, youthful notary of the Bank of Montreal, is one of Dunlap's best (44a, b). Its execution had been slow and painstaking, spanning twelve days. Griffin appears as a finely featured young man, his fair complexion delicately handled, the stippling almost invisible, the tendrils of hair curling at his forehead typical of Dunlap's work. An inscription on the reverse reads "Novem 1820/Anno Aetatis/XXII/Dunlap Pinxit". Despite the minor inconsistency of the date (Dunlap left for home October 19) the work is clearly his.

Dunlap's account is strangely silent about Montreal competitors, particularly Anson Dickinson whom he had known since 1805. On September 23 the Montreal newspapers carried notices of Dunlap's removal to Annesley's⁵⁴, Dickinson's arrival⁵⁵ and the continuation of T.H. Bell's profile painting.⁵⁶ Dunlap's diary entry for September 20th reads "De Lampre (sic) & Berczy are the painters who have preceded me here, the first has been to see me, he now declines painting portraits, & paints large Historical pictures for the R.C. Churches at 100 dollars a piece, the other who had some little merit as a painter is dead. There are two others here beneath notice".⁵⁷

Dunlap had surely not yet heard of Dickinson's arrival. The latter miniaturist was eminently worthy of notice and was to make perhaps the most significant contribution to miniature painting in Montreal. Dickinson's first visit of 1811 we have already noted (see p. 40-41). Between 1820 and 1825 he spent twenty seven months in the province, much of this time in Montreal. He established himself in

Montreal in September of 1820, remaining until late the next spring. June and July he worked in Quebec, though he returned to Montreal for September, moving on to Three Rivers later in the fall and back to New York in the new year. Eight months later he was back, again to spend the fall in Montreal. An absence of two years followed. He was in Montreal in August of 1824, in Three Rivers the following May and in Québec by June. His tally of miniatures for the period exceeds one hundred.⁵⁸

Dickinson's miniatures display a fine sensitivity to character. Wehle remarks upon his "rare talent for revealing the gentler aspects of his male sitters without making milksops out of them"⁵⁹, and cites a "love of almost monochromatic color" as his most notable characteristics. These features are well illustrated in the superb portraits of the de Salaberry family painted in 1824 or 1825. They show the hero of Chateauguay (fig. 45); his modest and attractive wife, daughter of the seigneur of Chambly (fig. 46); and his distinguished father (fig. 47). All three miniatures are composed in the low key harmonies of pink, beige and black. The handling is exceptionally free, with only a light application of paint and the brush strokes so well blended as to be almost invisible. The ivory gleams through to create complexions of remarkable freshness. Dickinson's painterly approach sets him apart from most of his contemporaries.

Dunlap's and Dickinson's established reputations and existing miniatures should not, however, lead us to underestimate the anonymous talents who worked in the city. Among the unattributed miniatures of

this period are several which merit attention, though each in a different way. The miniature of Côme Seraphim Cherrier (fig. 48) is remarkably lively and colorful, the tiny but distinct dots of its flesh tones accentuated by the blue of its shadows and yellows of its highlights. The unidentified young man from the Public Archives collection (fig. 49) has great poise and elegance, the Friend of the Clerk Family (fig. 50) arresting naturalism and three dimensionality. And there are few better examples of the range of skill than the portraits of the Cugnet descendant (fig. 51) and the unknown Young Man from the Harper collection (fig. 52), the former well modelled, the latter flat and linear - in short, primitive. Two unusual works are the small oil portraits on panel owned by the Vaudreuil Museum (fig. 54) and John Russell (fig. 53). Both show profile views, the latter of Pierre Aubert de Gaspé, the former unidentified. Certainly they share a common authorship; their great similarity almost suggests a common subject. It is unfortunate to lack the clues linking the foregoing works with the names of Stevens or Freeman, Bell or McNaughton, or other unsung itinerants.

1825-1840. British and European artists outnumbered Americans between 1825 and 1840. Where the Americans had been itinerant, this new crop of artists were more often immigrants, or at least tentative ones committed to a stay of a few years. They were part of that great wave of immigration to Canada that began in the 1820's and swelled

through the next two decades. From the large Irish contingent came two noteworthy men, Robert Sproule and James Duncan.

While Sproule and Duncan settled in Montreal, many other artists chose to establish themselves in Quebec. In the 1830's the provincial capital superseded Montreal as the centre of portraiture, led by the brilliance first of Plamondon, then of his pupil, Hamel. Many of the artists who visited Montreal during the 1830's and forties did so from their base in Quebec, rather than New York.

The miniature was changing as well. Patrons were more and more likely to be members of the middle, not the upper class. Ivories were gradually growing in size. Less and less were they intended for jewellery. Paper continued to be popular as the ground for cheaper portraits. The change was gradual, but the direction can always be seen by referring back to the tiny, finely crafted miniatures of the eighteenth century.

Robert Auchmuty Sproule (1799-1845) arrived in Montreal mid-decade. He advertised first as a miniaturist, his notice in The Montreal Herald stating that he had "studied under the best masters in London and Dublin".⁶⁰ He was still described as a miniature painter when he married a local girl in 1831,⁶¹ though he had already begun the series of views for which he is best known. His views of Montreal were published in 1830, those of Quebec in 1832. A Sproule portrait of Papineau, engraved in London, was published in 1832 as well. He left Montreal about 1840 and died five years later in March in Ontario. Considering the excellence of his Montreal views, it is particularly unfortunate that none of his miniatures have been identified.

Like Sproule, James Duncan (1806-1881) is better remembered for his landscapes, but he too painted miniatures. During his long career in Montreal (from 1827 till his death) he also taught art, painted portraits and practised both lithography and photography.

His earliest miniatures are from the 1830's. Most were painted in water color on paper - he was very deft in this medium--but he also painted in miniature on ivory. In the water color portrait of Jane Davidson Ross ca. 1830-35 (fig. 55) the close stippling of the face gives way to an admirable breadth of handling in the hair and even more so in the flamboyant lace headdress then fashionable. The miniature on ivory of Eliza Ross (fig. 56) may also be by Duncan. There is the same use of a dark red drapery background and a similar description of eyes and mouth. The ivory ground would encourage the finer brush stroke evident in the second work.

During the 1840's Duncan painted several water color portraits for the album of his friend Jacques Viger. Most were copies of portraits of local historical figures. The one contemporary portrait shows Alexandre Vattemare (fig. 57), founder of the short lived Institute de literature, des sciences et des arts de Montreal (1841). It is a freely executed but competent water color. The monochromatic water color portrait of Thomas McCord (fig. 58) was painted about 1850. As in Duncan's other miniatures we notice the careful stipple of the face and more summary treatment of the clothing.

Similar water color portraits were painted by an Englishman, probably known to Duncan, William Lockwood (ca. 1803-1866). Lockwood exhibited several miniatures at Toronto's First Exhibition of Artists and Amateurs in 1834. He spent the majority of his career, however, in Montreal and Quebec. He was in Montreal in 1844, when his portrait of Governor Murray was lithographed; in 1852, when he painted Mrs. Bostwick; and in 1861, when he was recorded in the census. When he died in Quebec in 1866 he was described as a "peintre de talent".⁶²

His small portrait of Mrs. Bostwick, signed "W. Lockwood, 1852" (fig. 59) is, like Duncan's, in water color and oval format, though the handling is much tighter and the detail relentless. The portraits of Pierre Dominique Debartzch, dated 1809 (fig. 60), and an anonymous army officer (fig. 61) appear to be copies by Lockwood of miniatures painted forty years earlier.⁶³

In May of 1830 J. Wilson opened a drawing academy on Notre Dame Street opposite the Gazette office. He offered to teach figure drawing and landscape, the latter category including perspective, architecture, marine subjects, flowers and fruit!⁶⁴ A note at the bottom of his advertisement announced that he would also paint portraits and miniatures. His advertisement ran until early July.

The next January saw the return visit of C. Schröder, the German artist who had worked in Montreal in 1819.

Apart from Duncan and Sproule, who were residents, the other artists who visited Montreal in the thirties were all Quebec based. The most important of these was undoubtedly Plamondon.

Antoine Plamondon (1804-1895) was just coming into his own. He had returned from Paris in 1830, where he had studied with the respectable neoclassicist Paul Guerin. In the next two decades he would paint his finest portraits. These, along with his numerous religious commissions, would establish him as the foremost Canadian artist of his day.

Plamondon spent at least two summers in Montreal, 1833 and 1836. At his departure in the fall of 1836 he thanked Montrealers for their patronage, offering his regrets at being unable to fulfill all their requests for portraits and promising to return at the first opportunity.⁶⁵ The possibility of other visits is thus strongly suggested.

While Plamondon is not usually credited with miniature work, two examples in the Maurice Corbeil collection challenge this assumption. The small ivory portraits of Montreal lawyer, Louis Michel Viger and his wife⁶⁶ are dated 1833 and carry the initials "A.P.". Like Plamondon's full scale portraits of the period they show the subjects in half-length three quarter views which fill most of the picture space. The dark backgrounds of his oils, most inappropriate to the ivory medium, are abandoned in favour of a flattering green for M. Viger and brown for Madame. A fine stipple is used for the faces, a much broader one for the backgrounds. The existence of these miniatures by Plamondon opens the door to the possibility of more.

Another visitor from Quebec was the portrait and miniature painter, Henry Thielke. Thielke was probably British, having studied at the Royal Academy Schools in London. He painted and taught in Quebec City

intermittently from 1832 to the early 1850's. Like other Quebec artists he was denounced by the jealous Plamondon. While his 1835 advertisement in Le Canadien⁶⁷ states that he had worked in Montreal the precise date is not known.

The Montreal Gazette of July 11, 1833 announced the visit of Mr. Woodley whose "Miniature portraits... from eight to thirty dollars; Landscapes, Views from Nature, and a large collection of drawings" could be seen at Mr. Bruce's Academy on McGill Street. He brought with him "testimonials of highest respectability from Quebec." This Mr. Woodley appears to be the Londoner Charles Woodley (b. 1801?); architect and a miniature painter, who had entered the Academy schools in 1822 and exhibited at the Academy from 1817-27. He is known to have been in Quebec in 1830, 1832 (when he helped Legare decorate the new Theatre Royal) and 1834.

The young Italian miniaturist Giuseppe Fascio⁶⁸ (ca. 1810-1851) arrived in June, 1834 announcing that he had worked previously both in Europe and New York and that his prices were modest.⁶⁹ Like Mr. Woodley he took rooms on McGill Street in the newer part of town, and stayed about a month.

One of his contacts in Lower Canada was Moses Hart of Three Rivers, whose miniature he had painted in New York. Encouraged by Hart he travelled first to Three Rivers, then on to Quebec in 1835.⁷⁰ He returned to Montreal for the month of August in 1836, offering to teach drawing and miniature painting to discerning young men and women.⁷¹

He seems to have established himself in Quebec, however, devoting more and more of his energies to teaching after 1843. Life was difficult for him there. He suffered reverses in two fires and in February 1848 he announced his intention of returning to Italy.⁷²

He reminded Quebecers it was their last chance for his modestly priced miniatures. A sad note in October of the same year explained that he had been unable to return to Italy and would remain in Quebec one more winter.⁷³ His miniatures would be reduced even further in price. He did move finally, but only to Bytown, where he died in 1851.

Fascio's portraits have an ingenuous directness. His middle class patrons have clearly taken their portraits seriously. They have dressed with care and pose somewhat selfconsciously. In his turn Fascio has recorded their appearance with painstaking attention to detail. Each lock of hair, each fold or pleat is carefully outlined. Faces and backgrounds are treated in a rather large stipple, while hair and clothing receive a flatter treatment. Occasional misproportions are inadvertent.

These characteristics may be seen in such portraits as that of the youthful Louis Flavian Berthelot (fig. 63), Marie Joseph Harwood, Seigneuresse of Vaudreuil (fig. 62) or those of Michel Paquet (fig. 64) and his wife (fig. 65). The most accomplished was likely the latest done, 1848, a portrait of Jean Baptiste Godin (fig. 66), at that time a merchant in Montreal. There is a greater sense of reserve and dignity, while the hair and eyes are spared excessive linearism. It is also the best documented. An inscription on the back reads:

Mon portrait fut commencé le 7 mars et terminé
le 17, 1848, par Signor Fassio.
-J'avais alor 22 ans et 8 mois. Mars 1848.
J.B. t^e Godin, commis marchand.

The anonymous miniatures of this period once again vary greatly in quality. Jane Mason (fig. 69) and Charlotte Mount (fig. 70) must have been painted about the same time, as their fashions in hair and dress are almost identical, even to the painted combs in their hair. Yet where the Mason portrait has a doll like quality, with its overly large eyes, full heart-shaped lips and bodice that telescopes to an impossibly tiny waist - and must be labelled naive - Charlotte Mount has an ease and substantiality that is entirely natural. The proportions are correct and there is delicacy and considerable skill in the handling.

The miniature of Patriote, Dr. Wolfred Nelson (fig. 71) painted during his exile in Bermuda, provides the solitary reference to the cataclysmic events of 1837-38. Both color scheme and handling resemble oil rather than water color and suggest unfamiliarity with miniature technique. There were two artists among the eight exiles, Jean Joseph Girouard (q.v.) and Robert Shore Milnes Bouchette. Attribution to Bouchette seems most plausible as Bouchette was mentioned on the inscribed backing - and because the style does not resemble Girouard's, either in his portraits of the militiamen of 1813 or his pencil sketches of the Patriotes.

1840-1860. The next decade was an ominous one for miniature painting. The daguerreotype arrived with Halsey & Sadd in September of 1840⁷⁴ and immediately began to encroach on the miniatures. The two media were, in fact, competing for the same market, producing small scale portraits at modest prices. Like miniatures, early daguerreotypes were small in size and fragile in nature, requiring the protection of glass and light proof, usually leather, cases. They were, however, still monochromatic. The daguerreotypists stressed the similarities by regularly referring to their products as miniatures.⁷⁵ The battle escalated when the tinting of daguerreotypes was introduced by Dr. L.M. Cyrus on November 30, 1843:

Après un travail de cinq ans le Dr. Cyrus est parvenu à compléter ce qui manquait aux portraits fait en ce genre, tant dans le couleurs que dans le douceur d'expression, les siens sont autant de miniatures que le tems ne peut alterer.⁷⁶

Prices were competitive as well. In February, 1844 H.E. Insley of the "Daguerreotype, Salons de Miniature" on Place d'Armes arrived back from New York with the latest improvements and announced that:

His pictures are taken on splendid Electrotpe Plates, Coloured, and put in Morocco Cases for FOUR DOLLARS and duplicate Pictures will be given gratis to those who apply immediately.⁷⁷

C. Severin charged from three dollars to five.⁷⁸ For the same three dollars one could have a miniature by Fascio, but only after a lengthy sitting and with questionable accuracy.

Ironically the miniature responded to these threats by assuming some of its enemy's traits. Ivories became larger⁷⁹ and the rectangular

format more common. The bust length view was extended to half or even three quarter length and the poses of the photographic studies began to appear in paint. Miniaturists, like oil portraitists, discovered it was easier to take a likeness from a two dimensional photograph than from a live sitter. A few succumbed to the obvious temptation and painted over the daguerreotype itself.

We can see the larger rectangular format used to advantage in the striking portrait of the Hon. John Fletcher, first provincial judge of St. Francis (fig. 72). The judge appears with steely gaze and florid face, his bulky blocklike figure reiterated by the marked vertical stroke and rectangular format. From 1842 we have the rather large (3 3/4 x 3 in.) oval portrait of Jane Redpath (fig. 73). Its completely frontal pose is uncommon and gives an uncompromising air in keeping with the firmness and precision of the drawing. The artist's initials "B.W...." do not reveal his identity. Another female portrait (fig. 74), showing a woman with her daughter, includes an interior setting similar to that found in full scale portraits and photographs of the period.

The impact of photography is even clearer in the miniatures of P.F.C. Deslesderniers (fig. 75), his wife Amelia (fig. 76) and (possibly) his younger brother William (fig. 77), the latter dated 1847. Common to all three miniatures is a stippled green background. The face of the elder brother, P.F.C., is shown as if in direct sunlight or strong studio light, dark shadows falling across the right side of his face.

Such lighting is unusual as most miniaturists avoided cast shadows whenever possible. His wife is shown seated, her elbow on a table, in one of the stock poses of the daguerreotype studios. This trend culminates in the portraits of Mr. and Mrs. G. Ross Robertson (figs. 78, 79), painted in 1857, which would seem to be based on photographs. Mrs. Robertson is shown, seated at a table, in both photographic pose and photographic treatment. The miniaturist, like the unvarying eye of the daguerreotype camera has treated all aspects of her figure and setting in equal detail, breaking the long precedent of distinguishing between face and figure with varied brush stroke.

The daguerreotypists soon outnumbered the miniaturists. Between 1840 and 1850 there were seven miniaturists at work in Montreal and a dozen photographers. Not only were the latter more numerous, they were much more visible. Advertisements for daguerreotypes can be found in any newspaper of the decade. Those for miniatures are rare indeed. Soon the photographers ceased to be itinerant and set up permanent establishments, something few miniaturists had ever been able to do.

A survey of 1844 reveals several of the beleaguered miniaturists trying to maintain a livelihood. William Lockwood was having his portrait of the governor engraved. An art teacher (and former professor at the courts of France, Russia and Italy if his publicity is to be believed) Adolfe Ernette announced new discoveries in painting and drawing.⁸⁰ He had painted miniatures in Quebec and may have done so in Montreal. Charles Crehan was also trying to make his living as

an artist.⁸¹ In 1847 he advertised his willingness to paint portraits and miniatures, do engraving and lithography or give drawing lessons either at his lodgings (between Bleury and the hay market) or in town.⁸² His range of activities is a sure sign of difficulty finding work.

There were also two New Yorkers in the city, William Hillyer, a portrait and miniature painter who had set up shop on St. Paul Street⁸³ and Henry Colton Shumway (1807-1884) who arrived in late November.⁸⁴ If they had come seeking less competition from the daguerreotype, they must have been disappointed. Shumway's presence is somewhat surprising as his New York practice was both lucrative and prestigious. His clientele included Henry Clay, Daniel Webster and Governor Trumbull. He was himself a member of the National Academy. In the opinion of F.F. Sherman "His late ivories of the 40's and 50's are the best of those produced in the North at the time, and with Fraser's in the South represent the best of the final period of miniature art in this country."⁸⁵ As such he was probably the last miniaturist of note to visit Montreal. Unfortunately, no works have been found to record Shumway's short stay.

Fittingly, the last miniaturist to be recorded is a Canadian, Robert Parker, Jr. (d.ca. 1865) of St. John, New Brunswick. He exhibited miniatures in Montreal between 1848 and 1850, when he left for England.

During the 1850's most of the miniaturists capitulated. Some took to photography itself, many more to tinting photographs. James Duncan followed the first, and probably most lucrative alternative, joining in 1856 the partnership of Young & Duncan, photographic artists and ambrotypists.⁸⁶ About the same time Parker, back from England, took a job painting photographs at G. Dionne & Co.⁸⁷ William Lockwood offered to teach miniature painting and "le dessin photographique".⁸⁸ The New Yorkers suffered similar fates. Hillyer was absorbed into the firm of Miller & Hillyer, Photographers,⁸⁹ and the once successful Shumway reduced to tinting photographs.⁹⁰

The miniature did not die out completely. Artists trained in the techniques performed the occasional commission. A superb example of such exceptions to the general decline is the miniature of Rosalie Caroline Debartzch (fig. 80), which glories in the art of painting, its brightly colored stipples creating an impressionistic effect. Near the end of the century there was a revival of sorts (see figs. 81, 82) but the vitality had gone out of the art form long, long before.

CHAPTER FOUR

SILHOUETTES IN MONTREAL

A. MATERIALS AND TECHNIQUES

There were three basic types of silhouette: the painted, the cut and the hollow cut. With each were associated slightly different materials and techniques.

Silhouettes were painted through all periods of the art's history. Most were drawn freehand, though a few artists used mechanical aids in tracing the outline. The simple profile painted in black on paper was naturally the commonest. While eighteenth century elaborations to this black profile were added in gray or white, the nineteenth century preferred "bronzing" (really gilding) and it was this latter form that appeared in Canada. Occasionally profiles were painted in gray or brown (figs. 108, 109, 110). In rare instances they were dressed in colored costume¹ or painted in gold on glass.²

The profile cut with scissors from black paper and mounted on a white background was popular in the eighteenth century and after 1825. Those cut in the later period were frequently bronzed. While machines would seem a logical aid, they were rarely used for this form.

Machines, especially the physiognotrace, were associated with the hollow cut. Most machines were used to draw the outline of the profile, which was then cut out by hand. Some machines did the cutting as well.

This type of profile was cut from white paper and mounted over a contrasting background of paper, silk or even velvet. Locks of hair, ribbons, shirt or dress fronts were usually added in black paint on the white paper surround. The hollow cut was particularly popular in North America.

The dependance on mechanical devices was so common to silhouette art, particularly in America, that it warrants closer attention.

The pantograph, known for centuries, must have been a standard aid. Based on the idea of a moveable parallelogram, it enabled the artist to enlarge or reduce a drawing in exact scale. A life sized profile traced from a shadow could be reduced to the three or four inch height of a standard frame or even to the jewellery sized profiles mentioned by Metcalf.³ It could also be used for copying profiles.

The profile machines invented by Sarah Harrington and Lavater about 1775 consisted of little more than a system of supports for the subject (not unlike those used by early photographers) combined with a moveable vertical easel for the artist. While the subject sat immobile in a chair equipped with head and back rests, the artist traced the life sized profile through the translucent screen of the easel. The profile was then reduced to small size with a pantograph. While Lavater's Treatise with illustrations of his device was available in Montréal in 1804⁴ (and possibly before) there is no record of its use.

A simple machine which may have been used in Canada traced the profile quite literally. It consisted of a long rod set in a moveable fulcrum with a pencil at one end and a small iron rod at the other. As the rod was passed over the face, the pencil at the other end transcribed the profile which was later filled in with black. William King referred to such a device when he advertised in The St. John Gazette September 28, 1807 stating "Persons not detained over five minutes, nor incommoded by anything passing over the face."⁵

A more sophisticated version of this device was patented in London in 1806 by Charles Schmalkalder and used in Montreal in 1820 by T.H.

Bell. Schmalkalder described it as

A delineator, copier, proportionometer, for the use of taking, tracing, and cutting out profiles, as also copying and tracing reversely upon copper, brass, hard wood, card paper, paper, asses' skin, ivory and glass, to different proportions, directly from nature, landscapes, prospects, or any object standing or previously placed perpendicularly, as also pictures, drawings, prints, plans, caricatures and public characters.⁶

The illustration (appendix C, fig. 1) that accompanies the patent application shows the artist holding a long hollow rod with a steel tracer at one end which he guided over the subject's features. A system of gears at the other end supported the rod and determined the size of the profile. The machine could be set to produce various sizes from one eighth to three quarters of life size. Profiles were traced or cut depending on whether a pencil or sharp steel point was mounted at the end of the rod. The apparatus was moveable and could be attached to a table or partition by a screw clamp. Using this device Bell

claimed "to delineate the outline with mathematical accuracy".⁷ He added the features later in color.

The machine that was used most in Canada was the physiognotrace. Invented in France in 1786 it was in common use in America within a decade (Peale and St. Memin were the most famous exponents) and in Canada within two decades. Several of the profilists who worked in Montreal referred to it by name.

To understand its operation we can refer to the machines of C.W. Peale and Moses Chapman, no longer intact, and to Chretien's own drawings (Appendix C, figs, iii, iv, ii). Le Dictionnaire des Beaux Arts of 1806 states that "the physiognotrace is a pantograph placed vertically, plus a moveable sight attached to a horizontal thread whereby the point of vision may be regulated at will."⁸ A modern explanation supports and amplifies this:

"Le physiognotrace était fondé sur le principe bien connu du pantographe. Il s'agissait d'un système de parallélogrammes articulés susceptibles de se déplacer dans un plan horizontal. A l'aide d'un stylet sec, l'opérateur suivait les contours d'un dessin. Un stylet encre suivi les déplacements du premier stylet et reproduisait le dessin à une échelle déterminée par leur position relative. Deux points principaux distinguaient le physiognotrace. Outre sa grandeur peu commune, il se déplaçait dans un plan vertical et il était muni d'un visier (nous dirions un viseur) qui, remplaçant la point sèche, permettait de reproduire les lignes d'un objet non plus à partir d'un plan mais de l'espace. Après avoir placé son modèle, l'opérateur, monté sur un escabeau derrière l'appareil, manoeuvrait en visant, d'où le nom de visier, les traits à reproduire. La distance du modèle à l'appareil, ainsi que la position du stylet à tracer, permettaient d'obtenir une image aussi bien en grandeur naturelle qu'à une échelle quelconque."⁹

The eyepiece or visier seems to have been equipped with two crossed threads, like a gun sight, as a further aid to accurate focussing.

The physiognotrace was, then, a simple machine - light, portable and easy to operate. Claims of its mathematical accuracy should not suggest a machine made anonymity. It was surprisingly sensitive to the hand of the artist. The profiles of Metcalf or Peale are as individual as any freehand sketch.

Because of their simple execution profiles were often produced in duplicate. While there was no way to copy a miniature except by repeating the whole process, profiles could be cut two or more at a time merely by folding the paper. A double thickness was often easier to handle. Edouart, the great scissors artist, invariably cut in duplicate for this very reason. Many of the machine artists offered two profiles for a fixed price. Nor was duplication limited to cut work. Painted profiles could be readily copied by pantograph.

This duplication of profiles made the compiling of a sample book an easy matter. The diary of Elizabeth Russell, March 28, 1808 records the methods of a silhouettist visiting York. From her account he was producing hollow cuts.

The price (of) each profile framed and glazed is six shillings but without the frame, you can have four profiles for each person, viz, two shades and the blocks that come out of them for two shillings. He gives you three and requests to keep one of the blocks to show he has taken a great many people's likenesses since he came here.¹⁰

Mr. Bouker's sample book was likely compiled in this way.¹¹ Edouart's collection of duplicates, even after the majority had been cost, ran to fourteen folios.

There was no comparison between the time needed to produce a miniature and a silhouette. While a profile carefully painted and bronzed might take an hour or even longer, most were the work of a few minutes. The label of Eliab Metcalf stated that his profiles were "Drawn In One Minute With The Patent Physiognotrace". A competitor, Mr. Cromwell, claimed to have reduced this time by half. In speed and mechanical facility the machine cut silhouette was the predecessor of the daguerreotype.¹²

Prices were correspondingly low. The most expensive silhouettes advertised were those of Edwards (50¢ to \$5.00) and Bell (\$2.00) but both men produced an elaborately painted profile. The great bargain was Cromwell's offer of four profiles for one shilling three pence complete with a money-back guarantee. Twenty-five or fifty cents was the common fee.

As we have seen, the silhouettist's simpler techniques meant that they worked faster for smaller fees. Survival, not to mention success, depended on mass production. Both Bouker and Metcalf claimed to have created thousands of profiles in a matter of months (1807-1809). Two decades later Hanks was obviously very, very busy. Probably no other artist matched the 100,000 created by Edouart.

Not surprisingly the profilist was particularly transient. No silhouettist remained in Montreal more than two months, most only a few weeks. None settled.

B. SILHOUETTES AND SILHOUETTISTS IN MONTREAL

1800-1820. The profile arrived in Montreal rather late in its history, with the machine age well advanced. The delicate eighteenth century confections on glass and composition that had made the English art great would not be offered along the St. Lawrence. Nor would one see the more elaborately painted paper profiles such as the portrait of his late wife brought to Canada by Bishop Inglis of Halifax (fig. 82). Most Canadians of the early nineteenth century would be introduced to the profile¹³ as a marvel of mechanical ingenuity - often as a simple black hollow cut dressed and coiffured with a few deft strokes of the pen or brush. Silhouette machines, especially the physiognotrace, were at the height of their popularity and had largely taken over the field in North America. While profiles continued to be painted, machine cuts predominated till 1825. The decade of their arrival in Montreal, 1800 to 1810, was to be the busiest the city would see.

Luke Kent, "Phyfiognotrace from London", was the first silhouettist to advertise in Montreal. His December 26, 1803 note in The Montreal Gazette informed the public that he had taken rooms at Mr. Tate's, Notre Dame Street where he would take "profiles in the most exact manner in the space of ten minutes, at Two Dollars each person, frame and glaſs included." While the ten minute sitting time was unusually long for the physiognotrace, Montrealers were likely unaware of that fact, this being their first opportunity to view the mechanical curiosity.

His visit was just the beginning. By the end of the decade it would be rare to walk along St. Paul or Notre Dame streets without passing the rooms of a miniature painter or silhouette cutter. The peak years were 1808 and 1809.

That indefatigable traveller, Mr. Bouker, visited Quebec and Montreal between 1807 and 1809. His sample book (Coll. Metropolitan Toronto Central Library) holds some of the "thousands of likenesses"¹⁴ he claimed to have taken as part of his tour of New England, New Brunswick and the Canadas. Cut from black paper they show considerable generalization of detail in the wavy lines of the men's hair and the zig-zag treatment of their jabots. The portrait of Isaac Todd (fig. 84), a partner of James McGill's and one of the merchants active in the English cause, illustrates the oblique angle Bouker occasionally chose for his profiles. Bouker's further travels, detailed in Chapter Two, took him back to the United States. Profiles of Mr. Jonathan Bouker and Mrs. A. Bouker taken in "Gerry" (Gary, Indiana?) may provide a clue to his origins.

Rather more refined profiles came from the hand and machine of Eliab Metcalf (1785-1834) a Massachusetts born artist. Best known as a portrait and miniature painter, Metcalf began his career as a silhouettist, visiting Canada three times in that capacity. Fortunately his numerous advertisements document these visits and his methods of work.

Arriving in Montreal in early September of 1808 he "respectfully inform(ed) the Ladies and gentlemen of Montreal and its environs... that

he had taken rooms on St. Nicolas Street" and would "by means of a new-invented Patent Physiognofrace... cut the most Perfect Profile Likenesses on a fine woven hot-press paper, and dress them in a superior style according to the prevailing fashion of the day."¹⁵ These profiles were hollow cut and dressed in India ink. Curious horizontal bars below the shoulder area make them easily recognisable. While hollow cuts comprised the bulk of his production, Metcalf advertised other, more sophisticated forms of silhouette art. He offered to cut miniature sized profiles for locketts or to paint them in gold on glass.¹⁶ Both forms are rare in North America.

On October 3 Metcalf announced his move to the house of Mr. Provendie, opposite the new market, and a substantial reduction in his hours of work.¹⁷ He may have been bothered by a recurrence of the lung ailment that plagued him through his life. Certainly he was busy. In March of the next year he would announce that he had taken five thousand likenesses in the previous six months.¹⁸ Many of these must have been from Montreal. Metcalf departed mid-November, likely returning to his wife and family in New York before the onset of winter.

Metcalf made a successful three month visit to Quebec City the next spring. During this time he cut the silhouette of the Hon. Pierre Ignace Aubert de Gaspé (figs. 89a, b). This bust length profile in circular format, complete with its original label, is now in the Chateau de Ramezay collection. The hollow cut profiles of Louis Ignace Irumberry de Salaberry and his wife (figs. 90, 91), though unsigned are

clearly by Metcalf as well. Like the profile of Aubert de Gaspe they show the separate cutting of the head and bust areas and the horizontal bars under the shoulder.

Metcalf's third visit saw him in Halifax through the fall and winter of 1810-11.¹⁹

Metcalf set the pace for his competitors. About a month after his departure The Montreal Gazette printed a plaintive reminder from Quebec artist, Joseph Moran, that he too would cut profiles on fine vellum paper by means of a physiognotrace.²⁰ Likewise he could produce likenesses "elegantly coloured or enamelled in gold and handsomely dressed in the fashion" or cut in miniature for locket. Even the word-ing had a familiar ring to it. His career as a silhouettist was short-lived. The May 25, 1809 announcement of his return to Quebec - where Metcalf had been established since March - mentions neither profile cutting nor machines.²¹

Even before Moran had left Montreal, Mr. Cromwell (q.v.) "Portrait, Miniature and Profile Painter, Pupil of the celebrated Artist (Sir) Benjamin West, London"²² had arrived from Quebec. He rented "the Rooms Mr. Metcalf formerly occupied, opposite the Theatre" and advertised profiles by physiognotrace. He took only half the time of his predecessors, gave four likenesses for the price of two and offered a money back guarantee of satisfaction. Despite his claims to excellence, his stay was short. No works are known.

The last profilist of the decade was B. Lyon whose modest advertisement ran in The Montreal Gazette from August 4 to October 9 of 1809.

He encouraged customers by offering to attend them in their own homes - (His machine must have been very portable!) and by being available from seven A.M. to seven P.M. Lyon's machine cut and pencilled profiles would provide an interesting comparison to those of Metcalf, but unfortunately none have been identified.

The experience of these four silhouettists proves the importance of getting well established. Metcalf came to town with excellent profiles and aggressive advertising and obviously thrived. Moran - who may have been there all the time - was forced to imitate his methods. Cromwell, arriving just after Christmas, brashly claimed to outdo his competitors in all respects, but his timing was poor and the market glutted. Lyon, after a respite of six months, was able to do better again.

It was four and a half years before another advertisement for profiles appeared in the Montreal newspapers. In the interval there occurred the war of 1812 - an event which stimulated minaturists to a burst of activity, judging from the number of existing works - but which seems to have had a reverse effect on the silhouettists. Perhaps the young soldier in his scarlet tunic shunned the simple black profile in favor of its colored counterpart. A more likely explanation may be that most profilists were Yankees.

By 1816, however, hostilities were long past. In January Montrealers were invited to the Museum of Peter M. Choice where they could have their profiles cut by means of a "grand machine" or painted "as natural as

life".²³ "P.M.C." presumed his works would give satisfaction "as he had followed the branch for a number of years." His stay was short.

Few fruits of this "branch" remain from the first two decades of the nineteenth century. The Metcalf hollow cuts best satisfy the full-some claims made for the physiognotrace. The profiles of Mr. and Mrs. Lafontaine (fig. 96), 1820, hollow cut and mounted over black silk reveal a pedestrian level of craftsmanship. The Bouker profiles may or may not be machine cut. There are two anonymous painted profiles: the portrait of Robert Coffin (figs. 93a, b) dating 1808, and that of Mrs. John Fletcher (fig. 92), its gilding faintly visible. The painted portraits of Captain Charles Augustus Forneret and his wife (figs. 94a, b, c, 95), dated December 1818, are unusual in several respects - first, their uncommon size (larger than life size); second, the handling of their dress in color; and third, the inclusion of an apparently unrelated schedule of work (fig. 94c) on Forneret's self portrait.

1820-1840. Scissor cutting returned to popularity in the 1820's, having been neglected since the eighteenth century. While the profile machines did not altogether disappear, their use was distained by the new generation of artists. The likeness cut "without drawing or machine"²⁴ became the desirable norm. This new style was popularized by men like Masters Hubard and Hanks, Augustin Edouart and William Henry Brown.

Several changes ensued. Hollow cuts went out with the profile machines. The "newer" hand cut profiles were almost always of the cut and paste variety. Bronzing, which for some reason had never been

associated with the hollow cut, now became common. Even painted profiles of this period were lavishly bronzed. Full length profiles and conversation pieces reappeared. And, to distinguish these works from the mechanical taint of their predecessors, the term silhouette was revived as well.

These trends are exemplified in the delightful full length profile of Sergeant Robert Morris of the Royal Montreal Cavalry (fig. 97). It was cut by hand and bronzed in either 1820 or 1824, presumably in Montreal. The young sergeant is shown in a rare back view, with his head turned slightly to the right to reveal his profile. His uniform is detailed with care and obvious pride (from the tall shako with horse-hair plume to the curved sword and scabbard). The cavalry troop, a volunteer one comprising many of Montreal's young bloods,²⁵ could be called out to patrol during election disturbances or act as the governor general's bodyguard.

The silhouettist who made the greatest impression on Montrealers was Master Hanks (b. 1799), who visited the city with the Papyrotomia or Gallery of Paper Cuttings in August of 1827. His three week stay was attended by constant publicity,²⁶ and judging from the number of his profiles in existence, must have been a resounding success. The following advertisement announced his arrival:

WILL OPEN TOMORROW NIGHT, at half past SEVEN o'clock -
the PAPHYROTOMIA, a GALLERY OF PAPER CUTTINGS,
executed in a style which has astonished the first
artists in Europe, and attracted admiring crowds
in all the principal cities in Great Britain and
America, will for a very short time be exhibited in
the BALL ROOM, at the MANSION HOUSE in this CITY:

The Cuttings are Trees, Flowers, Landscapes, Perspective views, Architectural, Military and Sporting pieces, Family Groups, Portraits of distinguished individuals & c. & c.

Admission 2s.6d. Children half price.

Each visitor is presented with a correct likeness, cut in a few seconds by Master HANKES, a boy who possesses the rare talent of delineating every object in nature or art with a pair of common scissors.

Montreal, 20th August, 1827.²⁷

What Montrealers did not know was that the "boy who possesses the rare talent of delineating every object in nature or art with a pair of common scissors" was nearing thirty and that Papyrotomia was not of his creation.²⁸ The show had originated around the precocious talents of a young English boy, Master Hubard.²⁸ After five years of touring in Britain and America, Hubard had tired of his role as youthful prodigy - and exploitation by Mr. Smith, the show's manager - and had left for more serious art study. Undaunted, Smith merely found a replacement, the first of several, as the show was to run another decade.

His replacement, Jarvis Hanks, was a typical itinerant - born in New York state, a boy soldier in the war of 1812, student again briefly, then following a move to Virginia with his family, a sign painter and school master by turns. A visit to Philadelphia in 1823 inspired his advance into full fledged portraiture. He is thought to have worked in Cincinnati in 1825 - 26 painting portraits and cutting silhouettes. He made his first appearance as Master Hanks with the Papyrotomia in York, Upper Canada in July, 1827.²⁹ Billed as an Englishman there, this pretence was dropped before his arrival in Montreal.

Hankes, like Hubbard, cut bust length profiles which were frequently bronzed. The cutting is forthright, outlining the features distinctly but without excessive detail. Many of his male portraits are characterised by somewhat protruding chests and a base line which arches in a single curve from the upper back to the lower chest. The base line of his female portraits curves round from the back, swings upward to indicate the sleeve and falls to a sharp point below the bust. The bronzing was liberally applied. Occasional profiles are stamped on the reverse "Gallery of Cuttings / Cut by MASTER HANKES, / with Common Scissors" (see figs. 106b, 107b).

Standing or not, Hankes filled the bill. An appreciative account published two weeks later records Montrealers' response to the show and to Hankes' skills:

The PAPHROTOMIA continues to present fresh attractions, and we are happy to learn that its ingenious owners are reaping the abundant harvest which their talents richly merit. We have seen full length figures of ladies and gentlemen of this city which have been executed in a beautiful manner, and which we recognized at first sight. The artist makes use of an enamel in the process of bronzing which gives his figures a very rich and beautiful effect.³⁰

Contrary to the above account Hankes bust length profiles appear much more common than full length views. The best examples are provided by the profiles of George Dorland Arnoldi (fig. 104), law partner of Benjamin Gibb, and the individual portraits of the Griffin family. Robert Griffin, the first manager of the Bank of Montreal is shown with his wife (figs. 98, 99); his two sons who also held positions with the bank (figs. 100, 102); and their wives, both daughters of Thomas

Porteous (figs. 101, 103). All six works are well cut and lavishly bronzed, each characterization distinct despite the common style. The profile of Thomas Porteous (fig. 108) may be one of Hanks rare full length views. Like the portrait of Dr. Edward Holyoke illustrated in Alice Van Leer Carrick's Shades of Our Ancestors it is "in plain unrelieved black with a gray-washed foot ground"³¹ The fact that Porteous' daughters had sat to Hanks lends credibility to this attribution.

After closing in Montreal on September 10, the show moved on to Quebec for a month and then returned south of the border. Hanks later reappeared with the Papyrotomia in Halifax from mid December of 1830 until early January 1831, where he won the patronage of Sir Peregrine Maitland.

He probably left the show about that time, returning to New York, where he worked till about 1835, advertising himself, first as "portrait painter" then "painter" and finally "sign painter".³² He was last heard of in Cleveland about 1852.

In September of 1828 painted profiles "in colours and Bronze"³³ were displayed to Montrealers at various locations around the city. They were the works of Mr. Claxton, a European by his own account. When his original intention of visiting Upper Canada was changed, he prolonged his stay in Montreal till the end of October.³⁴ While none of Claxton's works have been identified, it is tempting to ascribe to him the fine painted profile of Peter Rutherford (fig. 109), a Scottish

military engineer who had been sent out to rebuild Fort Lennox after the 1812 war. He had made his home in Montreal and worked on such projects as the Lachine and Rideau Canals. His full length profile is unusually precise and telling in its characterization. The detailing is crisp and the bronzing superior to that of Hanks.

"Bronze Profile Likenesses"³⁵ were again available in the fall of 1831. They were created by the Londoner, Mr. Seager, who probably arrived from overseas that summer. Short advertisements mark his progress up the St. Lawrence. They show he was in Québec in late July,³⁶ in Montreal in October and in Toronto the following June.³⁷ His profiles were machine cut and cost a dollar. An American example of his work³⁸ exhibits a base line resembling that of Hanks, though the facial profile is more sensitively handled. Seager was in New Bedford and Salem, Massachusetts in 1834, and in Halifax in 1840, when he added portrait and miniature painting, and teaching, to his profile cutting.

One year later, in October of 1832, profiles and colored likenesses were advertised by artists who, rather curiously, chose to remain anonymous. Presumably they were British. The announcement of their return the next spring tells their story:

THE ARTISTS AGAIN,

FOR a limited period, at Mr. Luckin's Notre Dame Street, in the rooms occupied by Mr. Alexander.

LIKENESSES

in their usual neat style, taken in a few minutes,

FOR HALF A DOLLAR,

Likenesses of superior finish, proportionably moderate. Neutral Tint Drawing and Painting, which obtained the Isis Medal before the Society of Arts, LONDON, taught in Six Lessons. The Five Orders of Classical Architecture, taught on the same principles. Particulars known at the Rooms. Separate Apartments. No Attendance until TOMORROW March 6, 1833. 39

The Artists' advertisements were carried in Montreal newspapers until early April.

Not all the silhouettes of Montrealers were created in Montreal. Those fortunate enough to travel often had their portraits taken while visiting other cities. Two groups of such works came to light in the course of this study.

Three particularly fine painted silhouettes appear to be by Bostonian Thomas Edwards. Portrayed are Samuel Wentworth Monk (fig. 110), and John Samuel McCord (fig. 111), both Montreal lawyers and Susanna Wise (fig. 112), a young woman from Quebec. Following Edward's practice⁴⁰ they are painted in slate grey with extensive detailing in black brushings of gold in the hair and sensitive handling of the facial profile. Comparison with Edward's portrait of Stephen Salisbury⁴¹ bears out this attribution. Costume, hair style and the subjects' ages suggest they were painted between 1830 and 1835.

Edwards, who worked in Boston from 1822 to 1856, was more than a silhouettist. He was also a portrait and miniature painter, lithographer and drawing teacher, and regular exhibitor at the Boston Athanaeum. His silhouettes are quite rare. While it is likely that

Edward's Canadian subjects sat for him in Boston, the possibility of his having visited Montreal should not be ruled out.

More than a few Canadians sat for that master of the silhouette, the Frenchman Augustin Edouart (1789-1861), during his ten year sojourn in America. Eight of them were from Montreal (figs. 113-120). Their silhouettes were found among the duplicates in Edouart's sample folios, salvaged from shipwreck in 1849 and rediscovered by Mrs. F. Nevill Jackson after the turn of the century. Photographs of these works were acquired from her by J. Ross Robertson and are now a part of the Metropolitan Toronto Central Library collection.

Edouart was already a celebrity when he landed in New York in August, 1839. In the preceding fourteen years he had cut the silhouettes of notables throughout the British Isles. Not for nothing did he style himself "Silhouettist to the French Royal Family (the exiled Charles X) and Patronized by His Royal Highness the Late Duke of Gloucester and the Principal Nobility of England, Scotland and Ireland." Through his efforts, the term "silhouette" had been revived as a means of distinguishing his hand cut portraits from the machine cut profiles which he, so despised. He was, in fact, the major theoretician of the art since Lavater and had published a Treatise on Silhouette Likenesses in 1835. According to Edouart the silhouette must be hand cut of a uniform black

Profiles with gold hair drawn on them, coral earrings, blue necklaces, white frills, green dresses are ridiculous; the representation of a shade can only be executed by an outline.⁴²

and full length, as only this complete form could capture a subject's true character. As he said:

The figure adds materially to the effect and combines with the outline of the face to render, as it were, a double likeness.⁴³

The general size of his full length silhouettes was seven and a half inches, with adjustments made according to a subject's actual height. He would cut busts, but only reluctantly. Conversation pieces were a minor specialty. His silhouettes were invariably cut in duplicate, folded paper offering a more stable cutting ground. One went to the client; the other was pasted into Edouart's folio and carefully labelled. Proof of his remarkable skills lies in the fact that Edouart, who arrived in New York only weeks ahead of the daguerreotype process, was able to work steadily for the next decade despite the American craze for photography.

Most of the Montreal works were done in Saratoga Springs where Edouart returned late each summer. It was a popular spa and, incidentally, the refuge of many of the Patriotes of 1837-38. The Montreal clients are seen in full length silhouette, the stance and upper part of the figure giving the characterization, the feet impossibly slender and pointed. They have the assured bearing that Edouart managed to impart to all his subjects.

Three of the eight are exceptional for Edouart in that they carry pencilled detailing of hair and costume, an aberration found among a very small number of his American silhouettes. Peter McGill, then president of the Bank of Montreal and member of the executive council, was portrayed in this manner (fig. 120). While such detail seems integral to the profile of Peter Rutherford or the works of Thomas Edwards, Edouart's silhouettes do not gain from it. His elegant portrayals are better unembellished.

1840-1860. Few silhouettists fared as well as Edouart. For most of them the daguerreotype spelled disaster. Whatever advantage the silhouette had over the miniature in speed of execution, cheapness and novelty was lost when it had to compete with the daguerreotype. After all, who would choose a simple black profile over a photographic likeness, if all other factors were equal? The proof is found (or rather not to be found) in the newspapers of the 1840's, which are bare of silhouettist's advertisements - with the lone exception of Saunders Nellis'.

Despite the presence of daguerreotypists in their city Montréalers flocked to see the amazing performances of Saunders Nellis who cut silhouettes with his feet! He gave shows nightly in the long hall above S.J. Lyman & Co. on Place d'Armes from September 17 to 27, 1845 with special matinees on Saturday for the children. A lengthy eye-catching notice in La Minerve explained that Nellis had been born without arms and actually illustrated several of his remarkable feats.⁴⁴ Handbills of a similar nature were posted around the city.

Nellis opened the show with a demonstration of his paper cutting. Holding the scissors in his toes he cut first birds and animals and then did profiles of members of the audience. He went on to write with a pen, open and wind a pocket watch, perform card tricks, fire a pistol and play several musical instruments. So popular was the entertainment that it was held over an extra four days.

Families wishing profiles were invited to apply to Nellis during the day. While none of his profile portraits has been identified, the

Hunting Scene which he cut for Denis B. Viger (fig. 121) is still in a Montreal collection.

Nellis was probably an American, though neither the date nor place of his birth is known. His Montreal advertisements mentioned successful travels in the United States, the British provinces and the West Indies.

A circular stamp showing a lion passant above a crown identifies a group of profiles dating from 1850. There are eight profiles cut from shiny black paper, all but one carrying traces of rather coarse bronzing. Four carry the stamp. The three male profiles (figs. 122, 123, 124), bust length and distinguished by a sharp triangular base line, are the most successful. Two female profiles (figs. 125, 126) now appear armless as the bronzing of their limbs has faded or disappeared. The very square cutting of the baseline and the rude snips of the collars add to their awkwardness. Three delightful children's silhouettes complete this group. Those of Robert and Hannah Burrage (figs. 127, 128) are identified and dated 1850, the soft curves of their childish faces contrasting with their fixed poses. In the best silhouette a very young child stands, holding two flowers in an impossibly small hand (fig. 129). The legs and feet are equally tiny, yet somehow the effect is more touching than awkward.

Two silhouettes remain as a postscript to this study. Cut in 1887, they show Naomi and Mabel (figs. 131, 132) daughters of John Thomas Molson, a businessman and member of one of Montreal's oldest families.

The girls are seen full length, their profiles cut from black paper and bronzed. The cutting is competent and the bronzing fairly detailed, outlining their jackets, the folds of their skirts and their high buttoned shoes. Such work would have been commonplace fifty years earlier. In 1887 they were surely novelties amidst the universal popularity of the photograph.

CONCLUDING NOTE

Miniatures and silhouettes in Montreal - and, by extension, Canada - did not achieve the status of indigenous art forms, as they did in the United States or as oil portraiture did in Quebec. They remained in the hands of the itinerants. Berczy had been correct in judging Montreal "too little" for a considerable encouragement of the fine arts". That was in 1808. By the 1830's and 40's when his assessment had lost its validity, miniatures and silhouettes were already in decline. Throughout most of their hundred year history the calibre of these arts depended, not on any local level of achievement, but on whom the boats and stagecoaches delivered. From Crowe to Ramage, and from Fascio to Dickinson, talent ranged at any one time from the primitive to the sophisticated. American influence was probably the strongest and most up to date because of close proximity, but British and European influence is apparent as well. Final analysis of these stylistic forces is difficult as so many miniatures and silhouettes remain unattributed.

FOOTNOTES

CHAPTER ONE

1. Letter from William Berczy to his wife, Sept. 21, 1808. Quebec Archives Report 1940-41, p. 49.
2. A French miniature portraying the French Canadian legal authority François Joseph Cugnet (1720-1789), Coll. Chateau de Ramezay.
3. Miniatures were signed occasionally, either on the front with initials (figs. 7a, 49) or the full name (fig. 30), or on the paper backing to the ivory (fig. 44b).
4. Advertisement of B. Lyon Montreal Gazette, August 4, 1809.
5. Miniaturists considered no aspect of their art as entertainment, neither the process of creation, nor the end product.
6. These early works were known as limnings or portraits "in little", the term miniature becoming current only in the seventeenth century. It derives from minium, Latin for red lead or vermilion, the pigment used to paint initial letters in manuscript illumination. Gradually the miniature became identified not by techniques or medium (originally gouache on vellum) but by its small size. By the nineteenth century all portraits small enough to be held in the hand, regardless of medium or technique, were known as miniatures.
7. Cited by A. Hyatt Mayor "Silhouettes and Profile Portraits" Bulletin of the Metropolitan Museum of Art vol. 34, March 1930, p. 51.
8. Johann Lavater. The Whole Works of Lavater on Physiognomy translated by George Grenville Esq. (London: Printed for W. Butters, no date) p. 163.

9. In England alone it went through four separate translations in twenty years. The first American edition was published in 1794.
10. The Chateau de Ramezay collection holds a Buncombe profile of Canadian born Antoine Duperron Baby (1779-1850) Acc. 2521.
11. Alice VanLeer Carrick, Shades of Our Ancestors (Boston: Little, Brown and Company, 1928), p. 5.

FOOTNOTES

CHAPTER TWO

1. Letter from William Berczy to Fitch-Hall, May 22, 1808. Berczy Papers (mg 23 H116, Volume 4) P.A.C.
2. Canadian Courant and Montreal Advertiser, Jan. 2, 1809, p. 3.
3. Montreal Gazette, Oct. 31, 1808.
4. William Dunlap, Arts of Design, Vol. 1 (Boston: C.E. Goodspeed & Co., 1918), p. 268.
5. "James Guild: Travel Diary". John W. McCoubrey, ed. American Art 1700-1960 Sources and Documents (Englewood Cliffs: Prentice Hall, Inc., 1965), p. 28.
6. Ibid., p. 29.
7. John Thomson, Montreal Gazette, Dec. 23, 1805, p. 3.
8. Canadian Courant and Montreal Advertiser, March 20, 1809, p. 1.
9. Montreal Gazette, Dec. 5, 1808.
10. "James Guild: Travel Diary", McCoubrey, p. 32.
11. "Extracts from the Memoranda of Ezra Ames of Albany" Art in America, vol. 30, 1942, p. 254.
12. Collection of the Metropolitan Toronto Library Board.
13. Diary of William Dunlap vol. 2, (New York: New York Historical Society, 1930), pp. 543-570.

FOOTNOTES

CHAPTER THREE

1. "James Peale Painting a Miniature"; by Charles Willson Peale; c. 1789; oil; 30 x 25 in.; Coll. Amherst College, Amherst, Mass. reproduced in Harold E. Dickson Arts of the Young Republic (Chapel Hill: University of Carolina Press, 1968) plate 62.
2. See Basil S. Long "Miniaturists, Their Desks and Boxes" Connoisseur vol. 83, pp. 322-7.
3. Arthur Parsey The Art of Miniature Painting on Ivory (London: Longman, Rees, Orme, Brown and Green, 1831) pp. 52-57.
4. T.S. Cummings "Practical Directions For Miniature Painting" Dunlap The Arts of Design vol. 2 (Boston: C.E. Goodspeed & Co., 1918) pp. 10-11.
5. Charles W. Day The Art of Miniature Painting (London: Winsor and Newton, 1852) pp. 15-18.
6. Montreal Gazette, June 22, 1805.
7. Vindicator Oct. 20, 1829, p. 4.
8. Advertised at Armour & Ramsay, Montreal Gazette July 18, 1840.
9. Canadian Courant, May 11, 1807.
10. Montreal Herald, March 2, 1820.
11. Diary of William Dunlap, vol. 2, p. 405.
12. Op. cit. T.S. Cummings, pp. 10-11.

25. Membership included John Molson, Samuel Wentworth Monk (fig. 108) William Forsyth, William Badgely and Thomas Cuvillier.
26. See advertisements Montreal Gazette, Aug. 20, 23, 27, Sept. 3, 6, 1827; La Minerve, Aug. 25, Sept. 6, 1827.
27. Montreal Gazette, Aug. 20, 1827.
28. Comparison of Hanks Aug. 23, 1827 Montreal Gazette advertisement with the list of Hubard's subjects quoted in the article by Mabel Swan "Master Hubard, Profilist and Painter" Antiques, vol. 15, June 1929, p. 500 proves that Hanks was using Hubard's show.
29. United Empire Loyalist, July 28, 1827.
30. Montreal Gazette, Sept. 3, 1827.
31. Carrick, p. 100.
32. "Profilist's Progress", Antiques, vol. 33, March 1938, p. 150.
33. Montréal Gazette, Oct. 23, 1828.
34. Above advertisement repeated Oct. 27, 1828.
35. Montreal Gazette, Oct. 8, 1831.
36. Quebec Mercury, July 26, 1831.
37. Courier, June 6, 1832.
38. See silhouette of William Mack of Salem reproduced p. 116 Carrick.
39. Canadian Courant, March 6, 1833.
40. Carrick, p. 82.
41. Carrick, "Novelties in Old American Profiles" Antiques, vol. 14, Oct. 1928, p. 323.

42. Cited pp. 4-5 Emily Nevill Jackson, Ancestors in Silhouette
(London: John Lane, 1921).
43. Cited p. 106 Desmond Coke, The Art of Silhouette (1913; rpt.
Detroit: Singing Tree Press, 1970).
44. La Minerve, Sept. 18, 1845, p. 3, (see Appendix A, v).

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CATALOGUE OF WORKS

Miniatures:

1. Louis Joseph Porlier-Lamarre (1732-1802); Artist unknown; ca. 1755-65; Miniature on ivory; 1 1/2 x 1 3/16 in., 3.8 x 3 cm.; Chateau de Ramezay Acc. 1485.

Porlier-Lamarre lived and died in Montreal, serving as lieutenant-colonel of a local militia batallion in 1801.

2. William Nelson (1750-1834); Artist unknown; ca. 1780-90; Miniature on ivory; 1 5/8 x 1 3/8 in., 4.1 x 3.5 cm.; McCord Museum M22339.

William Nelson was a British born naval officer and teacher, cousin to Admiral Horatio Nelson and father to the Patriote, Dr. Wolfred Nelson. He settled first in the U.S.A. where he married but moved to Montreal at the time of the Revolution.

3. Sir Guy Carleton (1724-1808); Artist unknown; ca. 1765-85; Miniature on ivory; 1 3/8 x 1 1/8 in., 3.4 x 2.1 cm.; McCord Museum M2459.

For biography, see Wallace.

4. Joseph Marie Lacorne de Chapt de St. Luc (1714-1779); Artist unknown; ca. 1755-65; Miniature on ivory; 1 13/16 x 1 1/2 in., 4.6 x 3.8 cm.; McCord Museum M22335.

Abbé de Lacorne, younger brother of St. Luc de Lacorne (q.v.) was both priest and diplomat. In 1763 he was sent to England to

negotiate the appointment of a Roman Catholic bishop to Québec.

He died in France.

5. St. Luc de Lacorne (1712-1784); Artist unknown; Late 18th c.;
Miniature on ivory; $1 \frac{7}{16} \times 1 \frac{3}{16}$ in., 3.7 x 3 cm.; Chateau de
Ramezay Acc. 5267.

For biography see Wallace.

6. St. Luc de Lacorne (1712-1784); Artist unknown; Late 18th c.;
Miniature on ivory; $1 \frac{3}{4} \times 1 \frac{3}{8}$ in., 4.4 x 3.5 cm.; McCord
Museum M22334.

- 7a. St. Luc de Lacorne (1712-1784); E.V.; Late 18th c.; Miniature on
ivory; $1 \frac{5}{8} \times 1 \frac{3}{16}$ in., 4.1 x 3 cm.; Inscribed lower right
"E.V."; Montreal Military and Marine Museum.

- 7b. Memento mori; Artist unknown; Late 18th c.; Miniature on ivory;
 $1 \frac{9}{16} \times 1 \frac{1}{8}$ in., 4 x 2.9 cm.; Montreal Military and Marine Museum.
A few strands of hair are attached to the lower edge of this ivory.
The gold locket case containing 7a and b is inscribed "Chevalier de
Lacorne St. Luc Mort le premier d'Octobre 1784 Age 73 Ans".

8. Charles Quinson de St. Ours (1760-1790); Artist unknown; ca. 1780-
90; Miniature on ivory; $2 \frac{1}{16} \times 1 \frac{5}{8}$ in., 5.2 x 4.1 cm.; McCord
Museum M966.70.2.

9. Charles Louis Roch de St. Ours (1753-1834); Artist unknown; ca. 1785-
1800; Miniature on ivory, $1 \frac{9}{16} \times 1 \frac{5}{16}$ in., 4 x 3.3 cm.; McCord
Museum M966.70.1.

For biography see Wallace.

10. James McGill (1744-1813); by John Ramage; ca. 1794-1802; Miniature on ivory; 2 5/8 x 2 1/8 in., 6.7 x 5.3 cm.; McCord Museum M1150.

For biography see Wallace.

11. James McGill (1744-1813); by John Ramage; ca. 1794-1802; Miniature on ivory; 2 1/2 x 2 in., 6.3 x 5 cm.; Department of Rare Books and Special Collections, McGill University Libraries.

12. Mrs. Susannah Hooffstetter; by Crowe; 1782; Miniature on ivory?; 3 6/10 x 3 7/10 in., 9.1 x 9.4 cm.; McCord Museum M742.

Inscribed on the back of the frame in modern hand "Crowe Pinxit MDCCLXXXII".

13. Mrs. Eleanor Birnie (1756-1837); attributed to Crowe; ca. 1790-99; Miniature on ivory; 3 1/10 x 2 1/2 in., 7.9 x 6.1 cm.; McCord Museum M9561.

Mrs. Birnie was born in England and came to Canada shortly after the conquest. She was the second wife of Judge Arthur Davidson of Montreal. They were married in 1799 and he died in 1808. The following year she appealed to the government for financial assistance and her case was taken up by Gov. Craig. In the end she was granted land rather than money so as not to set a precedent.

14. Marguerite Lacorne (1775-1845); Artist unknown; ca. 1790-1800; Miniature on ivory; 2 x 1 1/4 in., 5.2 x 3.2 cm.; McCord Museum M22338.

Marguerite was the daughter of St. Luc de Lacorne (q.v.). In 1794 she married Col. Lennox, son of the Duke of Richmond. They moved to the West Indies where he died in 1802. Following his death she went

to England, then returned to Montreal, later becoming the wife of the city's first mayor, Jacques Viger.

15. Thomas Redgate Maunsell; Artist unknown; ca. 1790-1800; Miniature on ivory; 2 3/4 x 2 in., 7 x 5.3 cm.; McCord Museum M8308.

The reverse contains plaits of brown hair and the initials in gold "T.M.R.". Thomas Redgate Maunsell was the grandfather of Letitia Chambers, the wife of David Ross McCord.

16. Charles William Grant, Fifth Baron of Longueuil (1782-1852); Artist unknown; ca. 1790-1800; Miniature on ivory; 2 3/16 x 1 9/16 in., 5.5 x 4 cm.; Chateau de Ramezay Acc. 2119.

Charles William Grant was the son of Capt. David Alexander Grant and Marie Charles Joseph de la Moyné, Baronne de Longueuil. He served as a staff officer of the Lower Canadian Militia during the 1812-14 war and a member of the legislative council from 1815. He assumed the title of Fifth Baron of Longueuil in 1841 upon the death of his mother.

A long inscription attached to the back of the frame details its provenance. It is signed "Phileas Gagnon, Quebec, 1883" and reads in part:

"J'ai en ce portrait, peint sur ivoire, de Madame Jean Malouin, maintenant âgée de 86 ans qui l'avait eu, en présent, de la baronne de Longueuil elle-même dont elle était l'amie intime. Ce portrait lui fut donné, un jour qu'elle partait pour l'Europe, afin dit elle, qu'elle pensa à elle et ses enfants chaque fois qu'elle verrait ces portraits."

17. William Grant (1785-1807); Artist unknown; ca. 1790-1800; Miniature on ivory; 2 3/16 x 1 9/16 in., 5.5 x 4 cm.; Chateau de Ramezay Acc. 2120.

William Grant was the younger brother of the Fifth Baron of Longueuil (q.v.).

18. Jean Marie Mondelet (1772-1843); Attributed to William Berczy; ca. 1805-15; Miniature on ivory; 2 1/2 x 2 in., 6.4 x 5 cm.; Chateau de Ramezay Acc. 1692.

This miniature is set in a gold locket, the back of which contains plaits of brown hair and a plaque on which there were once likely initials.

Jean Marie Mondelet was born in St. Marc sur Richelieu, the son of a doctor. He began his career as a notary in 1794 and ten years later was elected to the Legislative Assembly for Montreal. He became a magistrate in 1810, President of Sessions Court in 1821 and acted as King's Counsel from 1821-27. During the war of 1812-14 he served as a major and lieutenant-colonel in the Lower Canadian Militia. Married to Charlotte Boucher de Grosbois in 1798, they had two sons, Dominique and Charles, both of whom became eminent judges in the province.

19. Dr. George Selby (1760-1835); Attributed to William Berczy; ca. 1805-13; Pastel on paper; 8 3/4 x 6 11/16 in., 22.2 x 17 cm.; Chateau de Ramezay.

Dr. George Selby was born in Northumberland, England and educated at St. Omer in France. He came to Canada at the age of twenty-one, settling in Montreal. During the War of 1812-14 he served as surgeon of the First Battalion (Montreal) of the Lower Canadian Militia. He was one of the original shareholders of the Bank of Montreal in 1817 and became seigneur of La Salle in the county of Laprairie, in 1829.

20. Josephite Dunbar-Selby (1766-1812); Attributed to William Berczy; (ca. 1805-12); Pastel on paper; 9 x 7 13/16 in., 22.9 x 19.8 cm.; Chateau de Ramezay.

Josephite Dunbar-Selby was the daughter of Major William Dunbar and Therese Fleury d'Eschambault. She married Dr. George Selby in 1785.

21. Lt. Col. Joseph Francois Xavier Perrault (1784-1854); by William Berczy; ca. 1805-13; Pastel on paper; oval 7 1/16 x 5 in., 17.9 x 12.7 cm.; Chateau de Ramezay Acc. 3282.

Joseph Francois Xavier Perrault was born in Montreal. Though trained as a lawyer he spent most of his life as greffier de la paix. During the war of 1812-14 he was a captain in the Canadian Voltigeurs and took part in the Battle of Chateauguay. Later he maintained his contact with the militia, reaching the rank of lieutenant-colonel.

22. Catherine Chaussegros de Lery (1771-1847); by William Berczy; 1789-99; Pastel on paper; oval 6 13/16 x 5 1/8 in., 17.3 x 13 cm.; Chateau de Ramezay Acc. 3282.

Catherine Chaussegros de Lery was born in Quebec, the daughter of Joseph Gaspard Chaussegros de Lery and Louise Martel de Brouage. Her grandfather, Gaspar, had designed the first church of Notre Dame in Montreal. Her father, also an engineer, was responsible for the construction and improvement of key fortifications under the French regime. He later served as Grand Voyer for Quebec and was appointed to the first Legislative Council in 1794. Catherine likely sat to Berczy during his winter in Quebec 1798-99. She was married at Vaudreuil in 1802 to Jacques Philippe Saveuse de Beaujeu, a deputy to the Assembly for Montreal East and after 1830 a member of the Legislative Council.

23. Young man; by William Berczy; ca. 1805-13; Pastel on paper; 9 x 7 5/8 in., 22.9 x 19.4 cm.; Coll. J. Russell Harper.
24. Gentlemen of the Meredith Family; by William Berczy; ca. 1805-13; Pastel on paper; 8 3/4 x 6 1/2 in., 22.2 x 16.5 cm.; Coll. John Russell.
25. Louis Dulongpré (1754-1843); by William Berczy; ca. 1805-13; Pastel on paper; 8 11/16 x 8 in., 22 x 20.5 cm.; Vaudreuil Museum X973.1048.
For biography see Harper Early Painters and Engravers.
26. Young boy; Attributed to William Berczy; ca. 1805-13; Pastel on paper; 9 1/16 x 7 15/16 in., 23 x 20.2 cm.; Coll. Alice Lighthall.
27. Mary McCord (d. 1845); Artist unknown; ca. 1800-20; Water color on cardboard; 2 8/10 x 2 4/10 in., 7.2 x 6 cm.; McCord Museum M9554.
28. John McCord (1747-1822); Artist unknown; ca. 1800-20; Water color on cardboard; 3 4/10 x 2 7/10 in., 7.7 x 6.8 cm.; McCord Museum M8318.

29. John McCord (1747-1822); Artist unknown; ca. 1800-20; Water color on cardboard; 2 8/10 x 2 3/10 in., 7.2 x 5.9 cm.; McCord Museum M9553.

30. John Galt (1779-1839); by Peter Paillou; 1806; Miniature on ivory; 2 11/16 x 2 3/16 in., 6.9 x 5.6 cm.; signed and dated along left side "P. Paillou 1806."; McCord Museum M973.49.30.1.

The reverse of this locket contains a lock of hair on a mother of pearl base with a plaque of deep blue edged with seed pearls and carrying the initials T.G. or J.G.

For biography see Wallace.

31. Sir James Monk (1745-1826); Artist unknown; ca. 1800; Miniature on ivory; 3 1/8 x 2 3/8 in., 7.9 x 6.1 cm.; McCord Museum M22340.

For biography see Wallace.

32. Cuthbert Chambers (d. 1870); Artist unknown; Early 19th c.; Miniature on ivory; 2 3/8 x 1 7/8 in., 6.1 x 4.8 cm.; McCord Museum M8307.

33. Unidentified boy; Artist unknown; Early 19th c.; Miniature on ivory; McCord Museum.

34. Member of Maunsell Family; Artist unknown; ca. 1808-15; Miniature on ivory; 2 7/16 x 1 7/8 in., 6.2 x 4.8 cm.; McCord Museum M10138.

The 49th Regiment was stationed in Canada between 1808 and 1815.

35. Member of Maunsell Family; Artist unknown; ca. 1808-15; Miniature on ivory; 2 7/16 x 1 7/8 in., 6.2 x 4.8 cm.; McCord Museum M10137.

36. Unidentified young man; Artist unknown; ca. 1810-20; Miniature on ivory; $2 \frac{9}{16} \times 1 \frac{15}{16}$ in., 6.5 x 4.9 cm.; Public Archives of Canada Series C #3.
37. Lt. Col. Alexander Clerk; Artist unknown; ca. 1810-20; Miniature on ivory; $2 \frac{1}{16} \times 1 \frac{11}{16}$ in., 5.2 x 4 cm.; McCord Museum M1300.
- 38a. Capt. Benning Monk; Artist unknown; 1817; Miniature on ivory; $3 \frac{1}{8} \times 2 \frac{3}{8}$ in., 7.9 x 6 cm.; McCord Museum M22341.
- 38b. Inscription on paper backing to M22341 "Captain Benning Monk./ 1817".
39. General Arthur Lloyd (d. 1851); Artist unknown; ca. 1810-20; Miniature on ivory; $2 \frac{5}{8} \times 2$ in., 6.7 x 5 cm.; McCord Museum M22344.
Arthur Lloyd fought in the war of 1812-14, later settling in March, Upper Canada in 1819 with his brother-in-law John Benning Monk. He returned to England before his death in 1851.
40. Mrs. Arthur Lloyd; Artist unknown; ca. 1810-20; Miniature on ivory; $2 \frac{5}{8} \times 2$ in., 6.7 x 5 cm.; McCord Museum M22345.
Mrs. Arthur Lloyd was born in Windsor, N.S., the daughter of Captain George Henry Monk and Elizabeth Gould and sister of John Benning Monk.
41. Major Pierre René Boucher de la Bruyère (1770-1855); by Joseph Girouard; 1813; Water color on paper; $3 \frac{11}{16} \times 2 \frac{9}{16}$ in., 9.3 x 6.5 cm.; Inscribed below portrait "Pinx J. Girouard 1813"; Archives Nationales du Quebec N176-4.

Major Boucher de la Bruyère, a native of Boucherville, was stationed at Chambly with the 2nd Battalion of Elite Militia when this portrait was painted. He distinguished himself at the battle of Chateauguay and was later promoted to the rank of Lieutenant-Colonel.

42. Captain Louis Joseph de Beaujeu; by Joseph Girouard; 1813; Water color on paper; 3 11/16 x 2 9/16 in., 9.3 x 6.5 cm.; Inscribed below portrait "Pinx by J. Girouard-1813"; Archives Nationales du Quebec N176-5.

43. Major Ignace Des Rivieres-Beaubien (d. 1816); by Joseph Girouard; 1813; Water color on paper; 3 11/16 x 2 9/16 in., 9.3 x 6.5 cm.; Inscribed below portrait "Pinx by J. Girouard-1813"; Archives Nationales du Quebec N176-6.

44a. Frederick Griffin (1798-1879); by William Dunlap; 1820; Miniature on ivory; 2 7/8 x 2 3/8 in., 7.3 x 6 cm.; Inscribed on reverse "Frederick Griffin/of Montreal/Novem. 1820/Anno Mætatist/XXII/Dunlap Pinxit"; Bank of Montreal Archives.

For biography see Wallace.

44b. Reverse of Frederick Griffin portrait; Bank of Montreal Archives.

45. Col. Charles Michel d'Irumberry de Salaberry (1778-1829); by Anson Dickinson; 1824-25; Miniature on ivory; 3 1/16 x 2 9/16 in., 7.8 x 6.5 cm.; Chateau de Ramezay Acc. 1360.

For biography see Wallace.

46. Madame de Salaberry (1788-1855); by Anson Dickinson; 1824-25; Miniature on ivory 3 1/16 x 2 9/16 in., 7.8 x 6.5 cm.; Chateau de

Ramezay Acc. 1362.

Marie Anne Julie Hertel de Rouville was the daughter of the seigneur of Chambly. She married Charles Michel d'Irumberry de Salaberry in 1812.

47. Ignace-Michel Louis Antoine d'Irumberry de Salaberry (1752-1828) by Anson Dickinson; 1824-25; Miniature on ivory; $3 \frac{1}{16} \times 2 \frac{9}{16}$ in., 7.8 x 6.5 cm.; Chateau de Ramezay Acc. 1361.

For biography see Wallace.

48. Côme Seraphim Cherrier (1798-1885); Artist unknown; ca. 1820-30; Miniature on ivory; $2 \frac{1}{4} \times 1 \frac{3}{4}$ in., 5.7 x 4.4 cm.; McCord Museum M22336.

For biography see Wallace.

49. Unidentified young man; by T.H.; Early 19th c.; Miniature on ivory; $2 \frac{15}{16} \times 2 \frac{3}{8}$ in., 7.5 x 6 cm.; Inscribed lower left "T.H."; Public Archives of Canada Series C#1.

50. Friend of the Clerk Family; Artist unknown; Early 19th c.; Miniature on ivory; $2 \frac{7}{8} \times 2 \frac{1}{4}$ in., 7.5 x 5.7 cm.; McCord Museum M1301.

51. Descendant of the Cugnet Family; Artist unknown; Early 19th c.; Miniature on ivory; $2 \frac{5}{8} \times 2 \frac{1}{8}$ in., 6.6 x 5.4 cm.; McCord Museum M15561.

52. Unidentified young man; Artist unknown; April 1815; Water color on paper; $3 \frac{1}{2} \times 2 \frac{7}{8}$ in., 8.9 x 7.3 cm.; Inscribed on paper backing "April, 1815"; Coll. J. Russell Harper.

53. Pierre Aubert de Gaspé; Artist unknown; ca. 1810-20; oil on wood;
5 1/2 x 4 1/2 in., 14 x 11.4 cm.; Coll. John Russell.

Pierre Aubert de Gaspé was a surgeon at St. Jean Port Joli.

54. Unidentified man; Artist unknown; c. 1820; Oil on wood; 5 1/2 x
4 3/4 in., 14 x 12 cm.; Vaudreuil Museum X973.964.

55. Jane Davidson Ross (1803?-1866); by James Duncan; ca. 1830-40;
Water color on paper; 4 x 3 3/4 in., 10.2 x 9.5 cm.; McCord Museum
M9556.

A handwritten note attached to the back of the frame identifies the
subject as Jane Davidson, daughter of Judge Davidson of the
Montreal Court of King's Bench. She married David Ross (d. 1837),
K.C. and first advocate general of Montreal. The portrait is
described as "a water color by Duncan- / formerly a well known
Canadian/Artist".

56. Eliza Ross (b. 1810); Attributed to James Duncan; ca. 1830-40;
Miniature on ivory; 3 3/10 x 2 8/10 in., 8.4 x 7 cm.; McCord
Museum M9555.

Miss Eliza Ross was the sister of Anne Ross, wife of J.S. McCord.

57. Alexandre Vattemare; by James Duncan; ca. 1839-50; Water color on
paper; 3 13/16 x 3 in., 9.6 x 7.8 cm.; Inscribed lower right
"Vattemare"; Viger Album, Montreal Municipal Library.

Alexandre Vattemare was a widely travelled French philanthropist
who founded the short lived Institute de Litterature, des sciences et
des arts in Montreal in 1841.

58. Thomas McCord (1828-1886); by James Duncan; ca. 1845-55; Water color and pencil on paper; 4 15/16 x 3 3/8 in., 12.5 x 8.6 cm.; Inscribed lower right "J. Duncan"; McCord Museum M9779.

For biography see Wallace.

59. Mrs. Bostwick; by William Lockwood; 1852; Water color on cardboard; 6 13/16 x 4 5/8 in., 17.3 x 11.7 cm.; Inscribed lower left "W. Lockwood 1852"; Coll. Mrs. Stewart Wood.

Mrs. Bostwick, a Montrealer, was the great, great grandmother of George Ross Robertson. The Montreal Directory of 1848-49 lists a Mrs. Bostwick at Belmont House on LaGauchetiere.

60. Pierre Dominique Debartzch (1784-1846); copy by W. Lockwood; Original painted 1809; Water color on paper; 8 1/4 x 6 1/4 in., 21 x 15.9 cm.; Coll. John Russell.

For biography see Wallace.

61. Officer in Red Uniform; Copy by William Lockwood; Original painted early 19th c.; Water color on paper; 8 1/4 x 6 1/2 in., 21 x 16.5 cm.; Coll. John Russell.

62. Marie Josephte Harwood Seigneuresse de Vaudreuil; by Giuseppe Fascio; ca. 1830-40; Miniature on ivory; 2 1/4 x 1 3/16 in., 5.7 x 4.6 cm.; McCord Museum M968.92.7.

Marie Josephte Harwood was the daughter of Charlotte Murro de Fowlis and Hon. Eustache Alain Chartier de Lotbiniere. She was left the seignury of Vaudreuil in 1821 by her father. In 1823 she married

the Hon. Robert Unwin Harwood who was appointed to the legislative council in 1832 and elected to the legislative assembly in 1858.

63. Louis Flavian Berthelot (1815-1893); by Giuseppe Fascio; ca. 1835-45; Miniature on ivory; 2 5/8 x 2 1/4 in., 6.7 x 5.7 cm.; McCord Museum M22346.

Louis Flavian Berthelot was born in Quebec and worked most of his life for the department of crown lands there. In 1839 he married Jane Mason (q.v.). As birthplaces of their ten children range from Quebec to Three Rivers, to Montreal (1844, 1846, 1849) and Toronto the family does not appear to have maintained permanent residence in Quebec.

64. Michel Paquet; by Giuseppe Fascio; ca. 1840; Water color on paper; 4 5/16 x 3 1/2 in., 11 x 8.9 cm.; Chateau de Ramezay Acc. 4844.

Michel Paquet was a Quebec merchant.

65. Marie-Joseph Badeau Paquet; by Giuseppe Fascio; ca. 1840; Water color on paper; 4 1/4 x 3 1/2 in., 10.8 x 8.9 cm.; Chateau de Ramezay Acc. 4845.

Marie-Joseph Badeau married Michel Paquet in St. Roch de Quebec on May 15, 1837.

66. Jean-Baptiste Godin; by Giuseppe Fascio; 1848; Height 4 1/2 in., 11.4 cm.; Société historique de Saquenay, Chicoutimi; Photograph provided by Inventaire des Oeuvres d'Art, Quebec.

The reverse carries two inscriptions:

"Ce portrait a été reconnu par toutes les personnes qui l'ont vu; ce qui prouve son exacte ressemblance. J. Bte Godin, 1848".

"Mon portrait fut commencé le 7 mars et terminé le 17, 1848, par Signor Fassio.-J'avais alors 22 ans et 8 mois. Mars 1848. - J. Bte Godin, commis marchand."

Jean Baptiste Godin was a young merchant in Montreal at the time of this portrait. He later established a business in Chicoutimi.

67. John Stewart (1814-1833); Artist unknown; ca. 1830; Miniature on ivory; 3 x 2 3/8 in., 7.6 x 6 cm.; Coll. Mrs. Stewart Wood.

Inscribed on the backing "Born 29th Jan./1814 at Slave Lake/ Died at Murcheson/Scotland 1833".

68. Alexander Stewart (1818-1835); Artist unknown; ca. 1830; Miniature on ivory; 3 x 2 3/8 in., 7.6 x 6 cm.; Coll. Mrs. Stewart Wood.

Inscribed on the backing "Born 29 Dec./1818 at Slave Lake/ Died 19th June/ 17 yr. & 6 months."

69. Jane Mason, (d. 1879); Artist unknown; ca. 1830-40; Miniature on ivory; 1 1/8 x 1 1/2 in., 5.4 x 3.8 cm.; McCord Museum M22347.

Jane Mason was the daughter of Scottish immigrant William Mason and Emilie Turgeon. She married Louis Flavian Berthelot (q.v.) in 1839.

70. Charlotte Mount; Artist unknown; ca. 1835-45; Miniature on ivory; 2 13/16 x 2 1/4 in., 7.2 x 5.7 cm.; McCord Museum M968.92.8.

Charlotte Mount was the daughter of Christine Munro de Fowlis and Col. and Fr. Philip Mount. She married twice, first to Francois Louis Genevay in 1823, then to the Hon. Louis Lacoste, member of the Quebec legislative assembly and later Canadian senator.

71. Dr. Wolfred Nelson (1792-1863); Attributed to Robert Shore Milnes Bouchette; 1838; Miniature on ivory; 2 7/8 x 2 5/8 in., 7.3 x 6.7 cm.; Public Archives of Canada 209-81-4.

Inscribing on backing "Dr. Wolfred Nelson / during his exile in Bermuda / which lasted three months / in the company of Mr. Bouchette - and six others - eight in all / in the year 1838 - for th- / part he took in the / Troubles of 1837-"

For biography see Wallace.

72. Hon. John Fletcher (1787-1844); Artist unknown; ca. 1840; Water color on paper; 3 5/16 x 2 9/16 in., 8.4 x 6.5 cm.; Public Archives of Canada Series D#7.

For biography see Wallace.

73. Jane Redpath; by B.W...; 1842; Water color on?; 3 3/4 x 3 in., 9.5 x 7.6 cm.; Coll. John Russell.

74. Woman with young daughter; Artist unknown; ca. 1850; water color on?; 6 3/4 x 5 1/2 in., 17.1 x 14 cm.; Coll. John Russell.

75. P.F.C. Deslesderniers (1794-1854); Artist unknown; ca. 1840-50; Miniature on ivory; 2 13/16 x 2 in.; 7.2 x 5.2 cm.; Coll. Mrs. Stewart Wood.

Peter Frank Christian Deslesderniers was the son of J.M.C. Deslesderniers who came to St. Anne de Bellevue from Windsor, N.S. in 1795. The family, French Huguenots, had been one of the early families of Nova Scotia.

76. Amelia Deslesderniers (1807-60); Artist unknown; ca. 1840-50;
Miniature on ivory; 2 3/4 x 2 1/16 in., 7 x 5.3 cm.; Coll. Mrs.
Stewart Wood.

Amelia Rice was the daughter of Abner Rice, who came from Massachusetts in 1794. She married P.F.C. Deslesderniers in 1824.

77. William Deslesderniers?; Artist unknown; 1847; Miniature on ivory;
Coll. Mrs. Stewart Wood.

The frame carries the label of W. Scott and Sons, Montreal and the pencilled date "1847".

William Deslesderniers was the brother of P.F.C. Deslesderniers.

78. G. Ross Robertson; Artist unknown; 1857; Miniature on ivory;
2 11/16 x 2 in., 6.9 x 5.1 cm.; Coll. Mrs. Stewart Wood.

Engraved on reverse of the gold frame "G. Ross Robertson / 1857".

George Ross Robertson was a Montreal lawyer.

79. F. Robertson; Artist unknown; 1857; Miniature on ivory; 2 11/16 x
2 in., 6.9 x 5.1 cm.; Coll. Mrs. Stewart Wood.

Engraved on reverse of the gold frame "F. Robertson / 1857".

80. Rosalie Caroline Debartzch; Artist unknown; ca. 1850-65; Miniature
on ivory; 3 1/4 x 2 1/2 in., 8.3 x 6.4 cm.; McCord Museum M22343.

Rosalie Caroline Debartzch was born at the Manor House, St. Charles, daughter of Pierre Dominique Debartzch (q.v.). She married Samuel Cornwallis Monk (1815-88), son of George Henry Monk and nephew of Sir James.

81. Frederick Debartzch Monk (1856-1914); Artist unknown; Late 19th c.;
Miniature on ivory; 13/16 x 11/16 in., 2.1 x 1.7 cm.; McCord Museum
M22342.

Frederick Debartzch Monk was the fourth son of Samuel Cornwallis
Monk and Rosalie Caroline Debartzch (q.v.). For biography see
Wallace.

82. Josephine Mount; by George Delfosse; 1879; Miniature on ivory;
1 1/8 x 1 1/8 in., 2.9 x 2.9 cm.; McCord Museum M22348.

Engraved on reverse of gold brooch case "18 JM 79/ by / Geo.
Delfosse."

Silhouettes:

83. Mrs. Inglis (d. 1783); Artist unknown; ca. 1760-80; Painted silhouette; 4 x 3 1/8 in., 10.2 x 7.8 cm.; McCord Museum M749.

Mary Crooke of Ulster County, New York state was married to Charles Inglis, an Irish born clergyman who fled to Nova Scotia in 1783 after his church was burnt and his property confiscated. In 1797 he was appointed first Anglican bishop of Nova Scotia with Newfoundland, Prince Edward Island and Quebec added to his charge. Quebec became a separate diocese in 1793.

84. Isaac Todd; by Mr. Bouker; 1808-09; Cut silhouette; Metropolitan Toronto Library Board 905-1-13.

Isaac Todd of Montreal was a partner of James McGill. He belonged to the group of English and American merchants who protested the passage of the Quebec Act in 1774 and who wanted a return to English civil law and the establishment of a legislative assembly in which they would play a preponderant role.

85. Lt. Col. George Johnstone; by Mr. Bouker; 1807; Cut silhouette; Metropolitan Toronto Library Board 905-1-9.

Lt. Col. Johnstone was second in command of the New Brunswick Fencible Infantry when his silhouette was cut in Fredericton in 1807.

86. Dr. Thomas Emerson (1763-1843); by Mr. Bouker; 1807; Cut silhouette; Metropolitan Toronto Library Board 905-1-10.

Dr. Emerson was surgeon to the New Brunswick Fencible Infantry. His silhouette was cut in Fredericton.

87. Rev. John Strachan (1778-1867); by Mr. Bouker; Nov. 1807; Cut silhouette; Metropolitan Toronto Library Board 905-1-1.

For biography see Wallace.

88. Miss McLean; by Mr. Bouker; 1809; Cut silhouette; Metropolitan Toronto Library Board 905-1-3.

Miss McLean's silhouette was cut in York.

89a. Pierre Ignace Aubert de Gaspé (1758-1828); by Eliab Metcalf; 1809; Hollow cut silhouette; 3 in., 7.6 cm. diameter; Chateau de Ramezay Acc. 2520.

For biography see Wallace. Roy Fils de Quebec Vol. II, pp. 121-23.

89b. Label attached to back of frame inscribed: "The Portrait of / Gaspe Pere / Drawn In One Min.-/ With The / Patent Physiognotrace / By / E. Metcalf, / No. 20, / Buade Street / Quebec, / 1809".

90. Ignace-Michel Louis Antoine d'Irumberry de Salaberry (1752-1828); by Eliab Metcalf; 1808-09; Hollow cut silhouette; 3 11/16 x 2 11/16, 9.3 x 6.8 cm.; McCord Museum M972.81.21.2.

For biography see Wallace. See also miniature by Anson Dickinson fig. 47.

91. Francoise-Catherine Hertel de Pierreville (b. 1752); by Eliab Metcalf; 1808-09; Hollow cut silhouette; 3 11/16 x 2 11/16 in., 9.3 x 6.8 cm.; McCord Museum M972.81.21.2.

Francoise-Catherine Hertel de Pierreville married Ignace-Michel Louis Antoine d'Irumberry de Salaberry in 1778.

92. Mrs. John Fletcher; Artist unknown; ca. 1810; Silhouette, gilding faintly visible; 2 13/16 x 2 5/16 in., 7.1 x 5.9 cm.; Public Archives of Canada Series D #3.

Mrs. Fletcher was the wife of the Hon. John Fletcher (see Fig. 14), appointed first judge of St. Francis, Lower Canada in 1823. They resided in Quebec before that date and in Sherbrooke afterwards.

93a. Robert Coffin (b. 1780); Artist unknown; 1808; Painted silhouette; 4 x 2 3/4 in., 10.2 x 7 cm.; Inscribed above portrait "Robt Coffin Son of Sir Thomas / Aston Coffin-Commisary of / English govt at Canada/ Born about 1780"; Coll. John Russell.

Thomas Aston Coffin, the subject's father, was a Loyalist from Boston who served as private secretary to Sir Guy Carleton from 1783. During the latter's governorship of Canada (1786-94), Coffin was civil secretary and comptroller of accounts in Lower Canada. He died in London in 1810.

93b. Letter written on reverse of 95a: "Thomas / I send you this / to remind you of me / in the first place & / in the next when you / happen to cast your / eye on me that you / may not forget to / write me. - Keep / this at Cambridge / this thought to be an / excellent likeness / 1808 Your Friend Robt Coffin".

94a. Capt. Charles Augustus Forneret; Self portrait; 1818; Painted silhouette; 22 3/8 x 18 1/8 in., 56.8 x 46 cm.; Inscribed lower right "C.A. Forneret"; McCord Museum M1569.

These silhouettes of Capt. Forneret and his wife are larger than life size. His hair is handled in brown and the facial details in

white. His coat is dark blue with gold buttons and the draperies are red. A four day record of Forneret's working hours is found in the lower left corner.

94b. Detail of signature "C.A. Forneret" found lower right.

94c. Detail of schedule of work found lower left.

95. Mrs. Forneret; by Charles Augustus Forneret; 1818; Painted silhouette; 22 3/8 x 18 1/8 in., 56.8 x 46 cm.; Inscribed lower right "C.A. Forneret del^t Dec^r 1818"; McCord Museum M1570.

Mrs. Forneret wears gold and white combs in her brown hair. The other details of her face and costume are in white. The draperies are red.

96. Mr. and Mrs. Lafontaine, (born 1765 and 1775 respectively); Artist unknown; 1820; Hollow cut silhouettes mounted over black silk; 5 5/16 x 3 7/16 in., 13.5 x 8.8 cm.; Chateau de Ramezay Acc. 1690. Inscribed on paper backing to frame "Profil de M^r & Madame / Lafontaine Ne / en 1775 & 1765 / Portrait prit. / en 1820 / M^r Lafontaine - en 1765 / Madame Lafontaine 1775."

97. Sgt. Robert Morris; Artist unknown; 1820 or 1824; Bronzed hand cut silhouette; 11 1/8 x 7 in., 28.6 x 17.8 cm.; Angenteuil County Museum.

Inscribed on matting "Royal Montreal Cavalry, 1824". A lengthy inscription by the subject's son on the backing refers to the work as a "silhouette likeness cut out of paper with scissors in 1820 of the late Robert Morris in his uniform as sergeant of the Royal Montreal Cavalry."

The Royal Montreal Cavalry was a small independently organized (1812) troop, its members providing their own uniforms and horses. When called upon they acted as body guard to the governor or patrolled the streets during election disturbances. Among its members were Capt. John Molson, Lieut. S.W. Monk, Capt. J.S. McCord, and Troopers Wm. Badgely, Robert Armour and Thos. Cuvillier - about thirty-five in all.

98. Robert Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/8 x 2 3/16 in., 7.9 x 5.5 cm.; Bank of Montreal Archives.

Robert Griffin was cashier or manager of the Bank of Montreal from its founding in 1817 to 1827. He lived at 34 St. Jacques Street.

99. Mrs. Robert Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/8 x 2 3/16 in., 7.9 x 5.6 cm.; Bank of Montreal Archives.

Mrs. Robert Griffin was a daughter of John Carr, auctioneer.

100. Frederick Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/8 x 2 3/16 in., 8 x 5.5 cm.; Bank of Montreal Archives.

Frederick Griffin, Q.C., was the first solicitor of the Bank of Montreal. He was the son of Robert Griffin (see also miniature by Dunlap, fig. 44a).

101. Mrs. Frederick Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/8 x 2 3/16 in., 7.9 x 5.5 cm.; Bank of Montreal Archives.

Mrs. Frederick Griffin was a daughter of Thomas Porteous (q.v.).

102. Henry Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/8 x 2 3/16 in., 7.9 x 5.6 cm.; Bank of Montreal Archives.

Henry Griffin, also son of Robert Griffin, was the first notary of the Bank of Montreal.

103. Mrs. Henry Griffin; by Master Hanks; 1827; Cut and bronzed silhouette; 3 1/16 x 2 3/16 in., 7.8 x 5.5 cm.; Bank of Montreal Archives.

Mrs. Henry Porteous was a daughter of Thomas Porteous.

104. George Dorland Arnoldi (1801-1836); by Master Hanks; 1827; Cut and bronzed silhouette; 4 1/8 x 2 1/2 in., 10.4 x 6.3 cm.; McCord Museum M5082.

George Dorland Arnoldi, the son of Dr. Daniel Arnoldi of 4 Place d'Armes, was a notary and senior partner of Benaiah Gibb, N.P. of Montreal.

105. Dow Kittle Lighthall (1790-1856); Attributed to Master Hanks; 1827; Cut silhouette; 4 1/8 x 3 1/4 in., 10.4 x 8.3 cm.; Inscribed below portrait "- Lighthall"; Coll. Alice Lighthall.

Dow Kittle Lighthall, born in Schenectady, N.Y. was connected to the Schuyler and Van Rensselaer families. He came to Huntingdon about 1820, becoming Registrar of Beauharnois County. As land agent for the government and seigneurie of Lacolle he encouraged the settlement of soldiers in this border area.

- 106a. Adele Berthelot, Lady Lafontaine (1813-1859); by Master Hanks; 1827; Cut silhouette; 4 x 2 9/16 in., 10.2 x 6.5 cm.; Inscribed

below profile "Lady LaFontaine / nee Berthelot". Stamped on reverse "Gallery of Cuttings / Cut by / Master Hanks / With Common Scissors"; Coll. John Russell.

Adele Berthelot, daughter of Arnable Berthelot of Quebec, was married to Louis-Hippolyte Lafontaine in Quebec on July 9, 1831. They made their home in Montreal.

106b. Reverse of Adele Berthelot silhouette with Hanks stamp.

107a. W. Mattocks; by Master Hanks; 1830; Cut silhouette; 3 x 2 3/8 in., 7.5 x 6 cm.; Stamped on reverse "Gallery of Cuttings / Cut by / Master Hanks. / With Scissors"; McCord Museum M7509.

The backing for this silhouette is cut from a printed invitation addressed to W. Mattocks for a fancy dress ball to be held at the Villa Bel-Air on January 19th, 1827. On the reverse of this card are the initials "W.I.P.M." and the date "Dec. 1830". There is also attached a paper inscribed "Cut Dec./ 1830/ W-M". The December 1830 date corresponds with Hanks visit to Halifax.

107b. Reverse of W. Mattocks silhouette with Hanks stamp.

108. Thomas Porteous (1774-1834); Attributed to Master Hanks; 1827; Cut silhouette; 10 1/2 x 8 3/16 in., 26.7 x 20.8 cm.; Chateau de Ramezay Acc. 836.

Thomas Porteous was a Montreal merchant and contractor responsible for building the bridges at Repentigny and for improvements to the Montreal water works in 1819. An original shareholder of the Bank of Montreal, Porteous' daughters married the sons of Robert Griffin, the first manager.

109. Peter Rutherford; Artist unknown; ca. 1830-40; Painted and bronzed silhouette; 10 3/4 x 7 7/16 in., 27.3 x 18.9 cm.; Coll. Alice Lighthall.

Peter Rutherford, a Scottish military engineer, was sent out to Canada to rebuild Fort Lennox after the 1812 war, later working on both the Lachine and Rideau canals. He lived and died in Montreal. His house was known as Crystal Springs.

110. Samuel Wentworth Monk' (1792-1865); by Thomas Edwards; ca. 1830-35; Painted and bronzed silhouette; 4 x 2 9/16 in., 10.2 x 6.5 cm.; Coll. John Russell.

For biography see Wallace.

111. John Samuel McCord (1801-1865); by Thomas Edwards; ca. 1830-35; Painted and bronzed silhouette; 4 1/8 x 2 7/16 in., 10.5 x 6.2 cm.; McCord Museum M10116.

John Samuel McCord, born near Dublin in 1801, was a distinguished member of the legal profession in Montreal. He was admitted to the bar in 1823, appointed judge of the Circuit Court in 1844 and Superior Court judge in 1857. He lived on St. James Street where his son David Ross McCord was born.

112. Susanna Wise (1814-1883); by Thomas Edwards; ca. 1830-35; Painted and bronzed silhouette; 4 9/16 x 3 in., 11.6 x 7.6 cm.; Coll. John Russell.

Susanna Wise was the daughter of Joseph and Susanna Wise of Quebec.

She married John Racey in 1833.

113. Jules La Motte; by Augustin Edouart; 1840; Cut silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-142.

Jules La Motte, a Montreal lawyer, had his silhouette cut at Saratoga Springs on July 16, 1840.

114. J.B. Beaudry; by Augustin Edouart; 1840; Cut silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-143.

J.B. Beaudry kept a dry goods store at 82 Notre Dame St., opposite the waterworks. His silhouette was cut at Saratoga Springs on July 20, 1840.

115. Edward Way; by Augustin Edouart; 1839-49; Cut and pencilled silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-144.

Edouart's folio of subjects lists "Way, Edwd., of England; Montreal (Saratoga)". Edward Way headed a firm of Montreal merchants with offices at 9 St. Jean Street.

116. Edward Dowling; by Augustin Edouart; 1840; Cut silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-146.

Edward Dowling served with the colonial administration in Montreal. His silhouette was cut at Saratoga on September 1, 1840.

117. Edward P. Le Prohon; by Augustin Edouart; 1842; Cut silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-148.

Edward P. Le Prohon of Montreal had his silhouette cut in Boston on January 26, 1842.

118. Louis Mesail Rebe, by Augustin Edouart; 1840; Cut silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library B13-151.

Louis Mesail Rebe, Vicaire de Ste. Jacques l'Achigan à St. Antoine Rivière, Chambly had his silhouette taken at Saratoga on August 17, 1840.

119. John Boston; by Augustin Edouart; 1843; Cut and pencilled silhouette; J. Ross Robertson Collection; Metropolitan Toronto Central Library B13-153.

John Boston was sheriff of the District of Montreal and his silhouette was cut at Saratoga on September 1, 1843.

120. Peter McGill (1789-1860); by Augustin Edouart; 1841; Cut and pencilled silhouette; J. Ross Robertson Collection, Metropolitan Toronto Central Library J.R.R. 3399.

For biography see Wallace.

121. Hunting Scene; by Saunders Nellis; Cut silhouette; Inscribed "Executed for the Hon. D.B. Viger. By S.K.G. Nellis, Born Without Arms / Montreal Sept. 27th 1845"; Coll. John Russell.

122. J. Scuby Patmer; Artist unknown; 1850; Cut and bronzed silhouette; 5 1/16 x 3 7/16 in., 12.9 x 8.7 cm.; Inscribed below silhouette "Yours Respectf^y / J. Scuby Patmer"; McCord Museum M16655.

123. Young man; Artist unknown; 1850; Cut and bronzed silhouette; 5 3/16 x 4 1/4 in., 14.8 x 10.7 cm.; McCord Museum M16654.

124. Young man; Artist unknown; 1850; Cut silhouette; 6 1/16 x 3 15/16 in., 15.4 x 10 cm.; In lower left corner a circular stamp showing a lion passant above a crown; McCord Museum M16651.
125. Young woman; Artist unknown; 1850; Cut and bronzed silhouette; 6 1/16 x 3 7/8 in., 15.4 x 9.8 cm.; In lower left corner a circular stamp showing a lion passant above a crown, also faint traces of a name and the date "1850" along the bottom edge; McCord Museum M16652.
126. Young woman; Artist unknown; 1850; Cut and bronzed silhouette; 5 11/16 x 3 15/16 in., 14.4 x 10 cm.; McCord Museum M16650.
127. Robert Burrage; Artist unknown; 1850; Cut and bronzed silhouette; 6 1/8 x 3 3/4 in., 15.5 x 9.5 cm.; Inscribed below silhouette "Robert Burrage/1850"; McCord Museum M6258.
128. Hannah Burrage; Artist unknown; 1850; Cut and bronzed silhouette; 6 1/16 x 3 7/8 in., 15.4 x 9.9 cm.; Inscribed lower right "Hannah Burrage/1850"; in upper right a circular stamp showing a lion passant above a crown; McCord Museum M16649.
129. Little girl; Artist unknown; 1850; Cut and bronzed silhouette; 6 1/16 x 3 13/16 in., 15.4 x 9.7 cm.; In upper right a circular stamp showing a lion passant above a crown; McCord Museum M16653.
130. Caricature of a woman; Artist unknown; 1868; Cut silhouette; 5 7/16 x 4 in., 13.8 x 10.1 cm.; Pencilled in below the silhouette the date "1868"; McCord Museum M10610.
131. Miss Naomi Molson; Artist unknown; 1887; Cut and bronzed silhouette; 10 1/4 x 6 3/8 in., 26 x 16.2 cm.; McCord Museum M17988.

Naomi and Mabel Molson were the daughters of John Thomas Molson of Montreal.

132. Miss Mabel Molson; Artist unknown; 1887; Cut and bronzed silhouette; 10 x 6 1/4 in., 25.4 x 15.9 cm.; McCord Museum M17989.

APPENDIX A
ILLUSTRATIONS

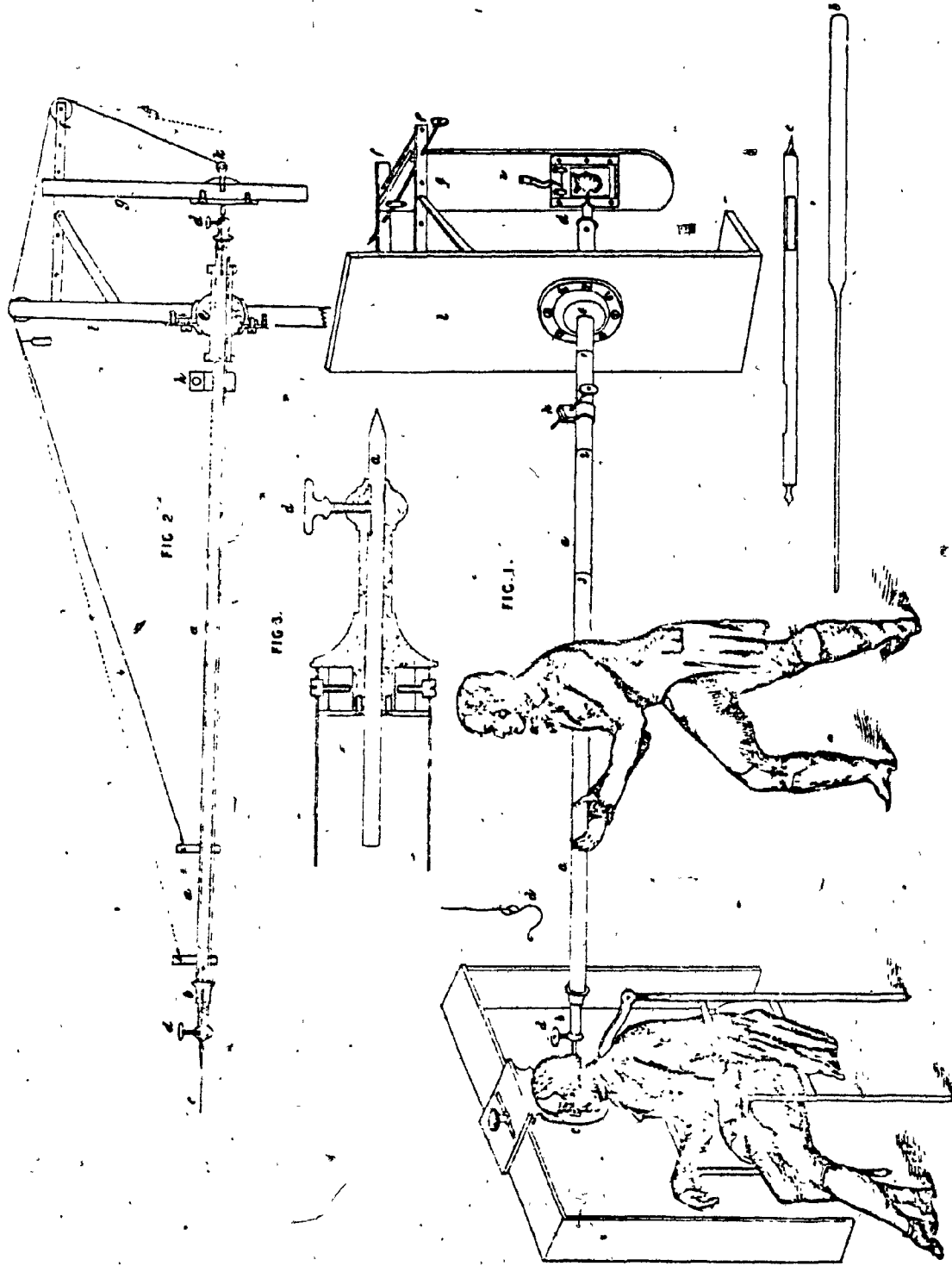
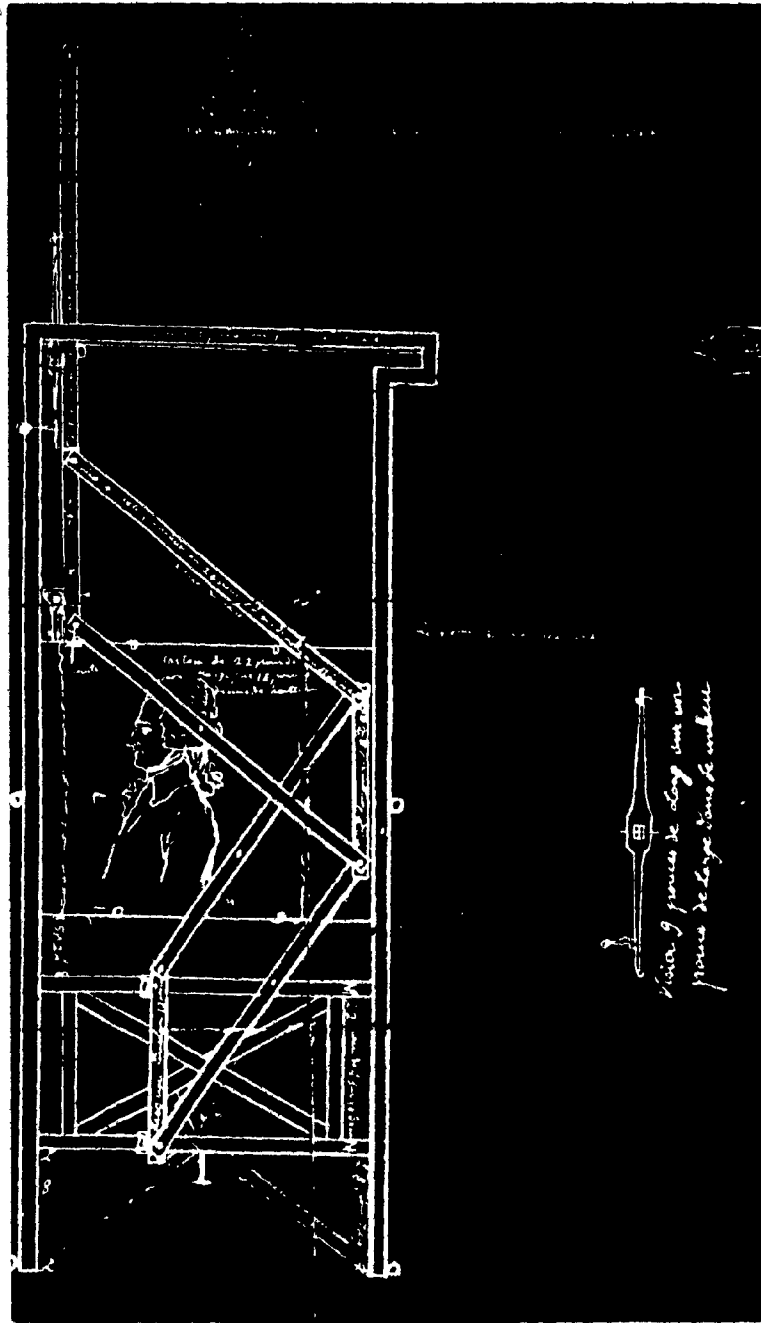


DIAGRAM SUPPLIED BY G. SCHMALCALDER ON HIS APPLICATION FOR A PATENT FOR HIS PROFILE MACHINE, 1806

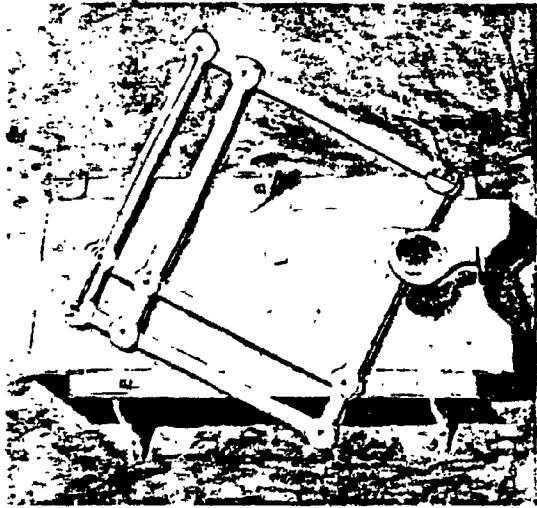
His specification, now at the Patent Office, London, describes the machine as for cutting out profiles on copper, brass, hardwood, card, paper, skin, iron and glass

(i) Taken from: Emily Nevill Jackson Silhouette; Notes and Dictionary. London: Methuen & Co. Limited, 1938.



(ii) The physiognotrace invented by Gilles-Louis Chretien in 1786.

Taken from: Gisèle Freund Photographie et société. Paris:
Editions du Seuil, 1974, p. 10.



- (iii) A physiognotrace used in 1808 by an operator at the Peale Museum in Baltimore to cut 8880 profiles, for which he charged eight cents apiece.

Taken from: Marshall B. Davidson. The Artists' America. New York: American Heritage Publishing Company, 1973, p. 56.



PROFILE MACHINE USED BY MOSES CHAPMAN, A SILHOUET-
TIST WHO WORKED IN ESSEX COUNTY, MASSACHUSETTS,
IN THE EARLY NINETEENTH CENTURY. COURTESY
OF MR. GLENN TILLEY MORSE

(iv) Taken from: Alice VanLeer Carrick Shades of Our Ancestors.
Boston: Little, Brown and Company, 1928, p. 7.

(v)



AMUSEMENT INTERESSANT ET UNIQUE. S. K. G. NELLIS, né sans bran!

MS K. G. NELLIS, annonce respectueusement au public, qu'il s'efforcera de plaire, non d'instruire son auditoire, par les plus étonnantes **TRUCS AVEC LES PIEDS, QUI SONT JAMAIS VUS.** D'après le patronage universel dont M. NELLIS a été honoré pendant ses voyages dans les Indes, les P. Orientaux Britanniques, et les Indes Occidentales, il se flatte de pouvoir plaire à ses patrons à Montréal, et il fera ses efforts pour mériter la continuation de leur faveur, tout le temps qu'il séjournera ici.

M. N. a choisi le programme suivant pour la présente exhibition.

PREMIERE PARTIE.
M. NELLIS commencera ses exercices singuliers par **COUPER UNE CURIEUSE DIVISE.**

à-peu-près, avec une paire de ciseaux, représentant une parfaite description d'Animaux, d'oiseaux, et une variété d'autres objets, formant ensemble **UN BEAU VALENTIN.**

Il coupe aussi un **PROFIL CORRECT** de quelcon des spectateurs, en très-peu de temps, sans autres instruments que les ciseaux et le papier.

La Lettre Mystérieuse.
Ayant 14 appartemens, sera soulevée de façon que tous des yeux ne sont pas capables de le copier de la même manière connue.

CALLIGRAPHIE.
M. NELLIS introduira ses exercices de son écriture et écrit le nom de toute Dame ou Monsieur.

Il fera preuve aussi d'une grande dextérité en **OUVRANT ET MONTANT UNE MONTRE,** avec le plus grand soin; après quoi il écrit le vers et le replace sans le briser.

Avec **SIX CORDES,** M. N. formera la **TRAPPE D'AMOUR CHINOISE,** qui, bien différent de la Balle de Pandore, ne renferme aucun mal, étant aussi connue qu'une pomme de la mer morte.

M. NELLIS commencera la première partie de son exhibition

En Chargeant et Déchargeant UN PISTOLET.

Mettant les armes et l'ammunition avec autant de facilité que d'autres personnes avec leurs mains.

LA SECONDE PARTIE sera dévouée à l'exercice de l'Arc et à la Musique.

EXERCICE DE L'ARC.

M. NELLIS commencera la seconde partie de son exhibition en tirant avec son **ARC** et sa **FLECHE** sur un traité sans, tenu entre les doigts de quelcon des spectateurs; dans cet exercice, on apercevra évidemment l'impossibilité de prendre le but de la machine ordinaire, puisque l'arc, la flèche et l'objet forment les angles d'une figure Trigonométrique, et par là une différence de calcul, lorsqu'on vise sur l'objet.

La Minerve
Sept. 18, 1845, p. 3.

MUSIQUE.

M. NELLIS jouera plusieurs **Morceux, Yalcoo,** etc., sur le bon mais difficile instrument **L'ACCORDEON,**

d'une manière qui l'égalera à beaucoup de professionnels.
Après quoi, il jouera un accompagnement sur le **TRIANGLE,**

non seulement M. NELLIS s'est pas surpassé dans la manière de se servir de cet instrument, mais il a été personnel de produire plus d'effet que lui.

M. N. exécutera plusieurs **Morceaux Populaires** avec goût et précision sur le **Violoncelle.**

FIN.

M. N. terminera son étonnante et intéressante exhibition, en

DANSENT UN HORNPIPE FAVORIT.

L'adresse et la dextérité avec lesquelles M. NELLIS se sert de ses **PIEDS** en guise de **MAINS** est le plus étonnant exemple de la manière dont la sagacité humaine trouve les moyens de suppléer aux défauts d'organisation auxquels sont sujets quelques individus.

Les familles désirant faire connaître leurs profils ou avoir d'autres spécimens des exercices de M. Nellis, seront satisfaites en s'adressant à lui pendant le jour; il se continuera sous le nom de **BEAUX SPECIMENS** de son ouvrage, dont il peut disposer.

LES EXHIBITIONS

Ne duront que pendant **SEPT SOIREES**; elles ont commencé hier **Mardi**, le 17, dans **LA GRANDE SALLE.**

Ar-Duane de **MM. JONES LEWIS & COE.**
Place d'Armes, Montréal.

Les portes sont ouvertes à 7 1/2 heures, et l'exhibition commence à 8 heures.

Les Billets, 30 sous.

Il y aura samedi après-midi une exhibition pour les enfans, qui commencera à 3 heures.

18 sept.

APPENDIX B
CHART OF ARTISTS

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
"The Artists"	Oct. 1832, Mar.-Apr. 1833	profiles min. on paper art teaching	50¢ few minutes		British Society of Arts London		Mtl. Gazette 27 Oct. 1832 5 Mar. 1833- early April Can. Courant 6-20 Mar. 1833.
T.H. Bell	Feb.-June 1820 Sept. 1820 Apr. 1821	min. on paper (Physiognotrace) portraits	\$2.00 one sitting \$5.00		English	poss. Baltimore 1810-18	Can. Courant 9 Feb.-June, 1820 19, 23 Sept. 1820 Mtl. Herald 7-14 Apr. 1821
William Berczy Sr. (1744-1813)	1804/5-1813	miniatures pastels portraits architecture		18-26	b. Saxony European training	Europe U.S.A. York Quebec London	
William Berczy Jr. (1791-1873)	1805-19	miniatures portraits landscapes			b. London Studied under father		
Mr. Bouker	ca. 1808	profiles	2 for \$1.00	84-88	American	Maritimes Lower Can Upper Can U.S.A.	
Peter M. Choice	Jan. 1816	machine-cut silhouettes painted sil- houettes	15 pence half price to visitors of museum				Mtl. Herald 27 Jan. 1816

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
Mr. Claxton	Sept. 1828	"profile ptg. in colours and bronze"			Europe		La Minerve 22 Sept. - 6 Oct. 1828 Mtl. Gazette 23, 27 Oct. 1828
C.G. Crechan	1844-47	portraits miniatures lithography art teaching			French "eleve de l'academie de peinture de Paris"		La Minerve 26 July - 1 Nov. 1848
Mr. Cromwell	1809	cut and painted profiles portraits miniatures	4 for 1s 3 d 30 sec.		pupil of B. West	1808 Que. 1809 Mtl.	Can. Courant 26 Dec. 1808 2 Jan. 1809
Crowe	late 18th c.	miniatures		12 13			
G. Dame Jr.		miniatures portraits - canvas - silk	\$10-\$20				Can. Courant 10, 27 Mar. 1809 Mtl. Gazette 27 Feb. - 13 Mar. 1809
De Milon	1789	miniatures girls school					Mtl. Gazette 28 May 1789
Anson Dickinson (1779-1852)	1811 intermittent- tly 1820-25	miniatures portraits		45-47	b. Conn.		Mtl. Herald 23 Sept. - 9 Dec. 1820 Can. Courant 23 Sept. - 2 Dec. 1820

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
Louis Dulongpré (1754-1843)	ca. 1785	miniatures portraits relig. ptgs.			b. France	Mtl. Que.	
James Duncan (1806-1881)	ca. 1827 - 1881	miniatures portraits landscapes lithography photography			b. Ireland		
William Dunlap (1766-1839)	14 Aug.-19 Oct. 1820	miniatures portraits	\$30. \$25.-\$120.	44	b. New Jersey Studied under B. West		Can. Courant 23 Aug.-23 Sept. 1820 Mtl. Herald 12 Sept.- 11 Oct. 1820
Thomas Edwards	ca. 1835?	painted profiles miniatures portraits lithography art teaching	50¢-\$5.00	110-112	American Boston		
Adolphe (Victor) Ernette	1841? 1844	miniatures? art teaching			French	Que. Mtl.	La Minerve 4 Jan. 1844
Giuseppe Fazio (c. 1810-1851)	1834 1836 1848?	miniatures portraits art teaching	\$3.00	62-66	b. Corsica	New York Mtl. Que.	La Minerve 16 June-17 July 1834 8-25 Aug. 1836

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
George Freeman (1789-1868)	Nov. 1816 Aug. 1817	miniatures			b. Connec- ticut	Mtl. England New York Phila.	Mtl. Gazette 18 Nov. 1816 Mtl. Herald 2 Aug. 1817
Jean-Joseph Girouard (1795-1855)	1813	miniatures		41-43	b. Quebec studied under FRANCOIS- Thomas Baillarge and G.F. Baillarge		
Jarvis Hanks b. 1799	1827	cut and bronzed profiles Papyrotomia	2's 6d	98-108	b. N.Y. State	York Mtl. Que. Charles- town, S.C. Salem, MASS. Halifax	La Minerve 27 Aug. '6 Sept. 1827 Mtl. Gazette 20 Aug. '6 Sept. 1827
William Hillyer (act. 1832-64)	1844-45	miniatures portraits			American	active N.Y. Mtl.	
Luke Kent (lion stamp)	1803-04 1850	profiles (physiognotrace) cut and bronzed profiles	\$2.00/10 minutes	122-129	London		Mtl. Gazette 24 Dec. 1803- 16 Jan. 1804
William Lockwood (c. 1803-1866)	1844? 1852 1861	miniatures		59-61	English	Toronto Mtl. Que.	

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
B. Lyon	1809	cut and bronzed profiles (machine)	2/1s 3d				Mtl. Gazette 7 Aug.-9 Oct. 1809
R. McNaughton	1818-19	miniatures portraits			American	N.Y. Mtl.	Mtl. Herald 19 Dec. 1818- 3 July 1819
Eliab Metcalf (1785-1834)	1808	hollow cut and painted profiles, gold on glass, jewellery profiles	2/15 pence 1 minute	88-90	b. Mass.	Gaudaloupe Mtl. Que. Halifax New Orleans Carib-bean	Mtl. Gazette 5 Sept.-7 NOV. 1808
Joseph Moran (1786-1816)	1808-09	Miniatures profiles (physiognotrace) portraits min. on paper church paintings	2/1s 3d		b. St. Jerome Quebec apprenticed to Dulongpre	Mtl. Que.	Mtl. Gazette 5 Dec. 1808- 23 Jan. 1809
Saunders Nellis	1845	cut profiles armless entertainment		121			Mtl. Gazette 20 Sept. 1845 La Minerve 18-25 Sept. 1845
Robert Parker Sr. (d. ca. 1865)	1848-50?	miniatures			b. St. John, N.B.	Mtl. England	

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
Antoine Plamondon (1804-1895)	1833 1836	portraits miniatures		See f.n. #65, Ch. III	b. St. Roch, Que. Studied under Légaré in Can- ada, Guerin in France	France Mtl.	Mtl. Gazette 29 Sept. 1836 La Minerve 27 June 1836
Jona. Purinton	1803	miniatures			American	Salem Mtl. N.Y.	Mtl. Gazette 8-15 Aug. 1803
John Ramage (c. 1848- 1802)	1794-1802	miniatures portraits		10, 11	b. Ireland Studied Dublin Soc. of Art- ists School	Hallifax Boston N.Y. Mtl.	
Gerritt Schipper (1770-1825)	1808-09 1810	miniatures min. on paper	\$20. \$6 and \$3	See f.n. 39, Ch. III	b. Holland studied in Paris	Boston Charles- ton Salem Amster- dam, N.Y. Mtl. Que. England	Can. Courant 8-22 May 1809 Mtl. Gazette 31 Oct. 1808- 15 May 1809
C. Schroder	1819 1831	miniatures			b. Germany active N.Y.	N.Y. Richmond, Va. Mtl. Que.	Can. Courant 28 Aug.-11 Sept.; 23 Nov., 1819 La Minerve 6, 10 Jan. 1831 Mtl. Herald 27 Nov. 1819
Mr. Seager	1831	bronzed profiles (machine)	\$1.00			Que. Mtl. Tor. Mass. Hallifax Mass.	Mtl. Gazette 8-15 Oct. 1831

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training	Travel	Mtl. Ads.
Henry C. Shumway (1807-1884)	1844	miniatures			b. Connecticut Studied National Academy School active N.Y.	Washington Hartford Mtl.	Mtl. Gazette 21 Nov. 1844
Robert A. Sproule (1799-1845)	1826-40	miniatures landscapes art teaching			b. Ireland studied London Dublin	Mtl. Que.	Can. Courant 8 Jan. 1831 La Minerve 17 May, 1832 June 1832 Mtl. Gazette 26 Nov. 1829 Mtl. Herald 30 Sept.-20 Dec. 1826
Levi Stevens (d. 1832)	1810-11 1815 1819	miniatures portraits engraving				Mtl. Tor.	Can. Courant 13-27 May 1811 4-11 Nov. 1815 Jan.-April 1819
Henry Thielke	early 1830's	portraits miniatures art teaching			British Royal Acad. School	Que. Mtl.	
John Thomson	1805-06	portraits miniatures profiles landscapes embroidery patterns art teaching	\$20-\$100 1-5 guineas 25¢-\$1.00		Scottish	N.Y. Mtl. Halifax Jamaica Charles- ton, S.C.	Mtl. Gazette 23 Dec. 1805- 13 Jan. 1806
J. Wilson	1830	art teaching miniatures portraits					Mtl. Gazette 13 May-July 1830

Name	Date in Mtl.	Activities	Prices/Time	Works	Origins/ Training .	Travel	Mtl. Ads.
Charles Woodley b. 1801?	1833	miniatures portraits landscapes			"from London"	Que., Mtl.	La Minerve 15 July 1833 Mtl. Gazette 11-18 July ^c 1833

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- Porlier-Lamarre, Louis Joseph fig. 1; p. 31
- Porteous, Thomas fig. 108; pp. 19, 75, 76
- Prohon, Edward P. Le fig. 117
- Rebe, Père Louis Mesail fig. 118
- Redpath, Jane fig. 73; p. 57
- Riveres-Beaubien, Maj. Ignace des fig. 43
- Robertson, G. Ross fig. 78; p. 58
- Robertson, F. fig. 79; p. 58
- Ross, Eliza fig. 56; p. 50
- Ross, Jane Davidson fig. 55; p. 50
- Rutherford, Peter fig. 109; pp. 76-77, 80
- Salaberry, Charles Michel d'Irumberry de fig. 45; pp. 20, 47
- Salaberry, Ignace-Michel Louis Antoine d'Irumberry de figs. 47, 90; pp. 47, 69
- Salaberry, Marie Annè Julie Hertel de Rouville fig. 46; p. 47
- St. Ours, Charles Quinson de fig. 8; pp. 32-33
- St. Ours, Charles Louis Roch de fig. 9; pp. 19, 20, 32-33
- Selby, Dr. George fig. 19
- Selby, Josephè Dunbar fig. 20
- Stewart, Alexander fig. 68
- Stewart, John fig. 67
- Strachan, Rev. John fig. 87
- Todd, Isaac fig. 84; pp. 19, 68
- Vattemare, Alexandre fig. 57; p. 50
- Way, Edward fig. 115
- Wise, Susanna fig. 112; p. 78

ERRATA

P.3	son salle de companie	should read	sa salle de compagnie
P.4	dite Desrivieres	" "	dit Desrivières
P.5	Francois	" "	François
P.5	rassemble	" "	ressemble
P.9	economies	" "	economies
P.10	Chretien	" "	Chrétien
P.18	prepared	" "	prepared
P.19	col. James McGill	" "	<u>Col. James McGill</u>
P.21	Cith	" "	City
P.27	Prussion blue	" "	Prussian blue
P.29	<u>J. Bte. Godin</u>	" "	<u>Jean-Baptiste Godin</u>
P.30	miniautre	" "	miniature
P.32	abbe's	" "	abbé's
P.34	Dulongpre	" "	Dulongpré
P.35	storke	" "	stroke
P.43	Mausell brothers	" "	<u>Maunsell brothers</u>
P.43	young officer	" "	<u>young officer</u>
P.48	unidentified young man	" "	<u>unidentified young man</u>
P.48	Cugnet descendant	" "	<u>Cugnet descendant</u>
P.50	Institute de literature, des sciences et des arts de Montreal (1841)	" "	Institut de littérature, des sciences et des arts de Montréal (1841)
P.51	army officer	" "	<u>army officer</u>
P.52	Guerin	" "	Guérin
P.55	naive	" "	naïve
P.56	le couleurs	" "	les couleurs
P.56	alterer	" "	altérer
P.58	Mr. and Mrs. G. Ross Robertson	" "	<u>Mr. and Mrs. G. Ross Robertson</u>
P.64	it etait	" "	il était
P.64	remplacant la point seche	" "	remplaçant la pointe sèche
P.65	cost	" "	lost
P.70	aubert de Gaspe	" "	Aubert de Gaspé
p.71	Museum	" "	"Museum"
P.72	Mr. and Mrs. Lafontaine	" "	<u>Mr. and Mrs. Lafontaine</u>
P.75	base line os his female	" "	base line of
P.82	Robert and <u>Hannah Burrage</u>	" "	<u>Robert and Hannah Burrage</u>
P.82	Naomi and Mabel	" "	<u>Naomi and Mabel</u>
P.89	Musée de Québec (13)	" "	Musée du Québec
P.89	a (15)	" "	a
P.91	note 14	" "	note 49
P.98	Benzit	" "	Bénézit
P.98	Bibaud, <u>Maximilian Le Pantheon</u>	" "	<u>Bibaud, Maximilien Le Panthéon</u>
P.98	Bosworth, <u>Hochelagor</u>	" "	Hochelaga
P.98	Brumath, <u>Montreal</u>	" "	Montréal
P.99	Le jeune, Louise	" "	Louis

...cont'd Errata

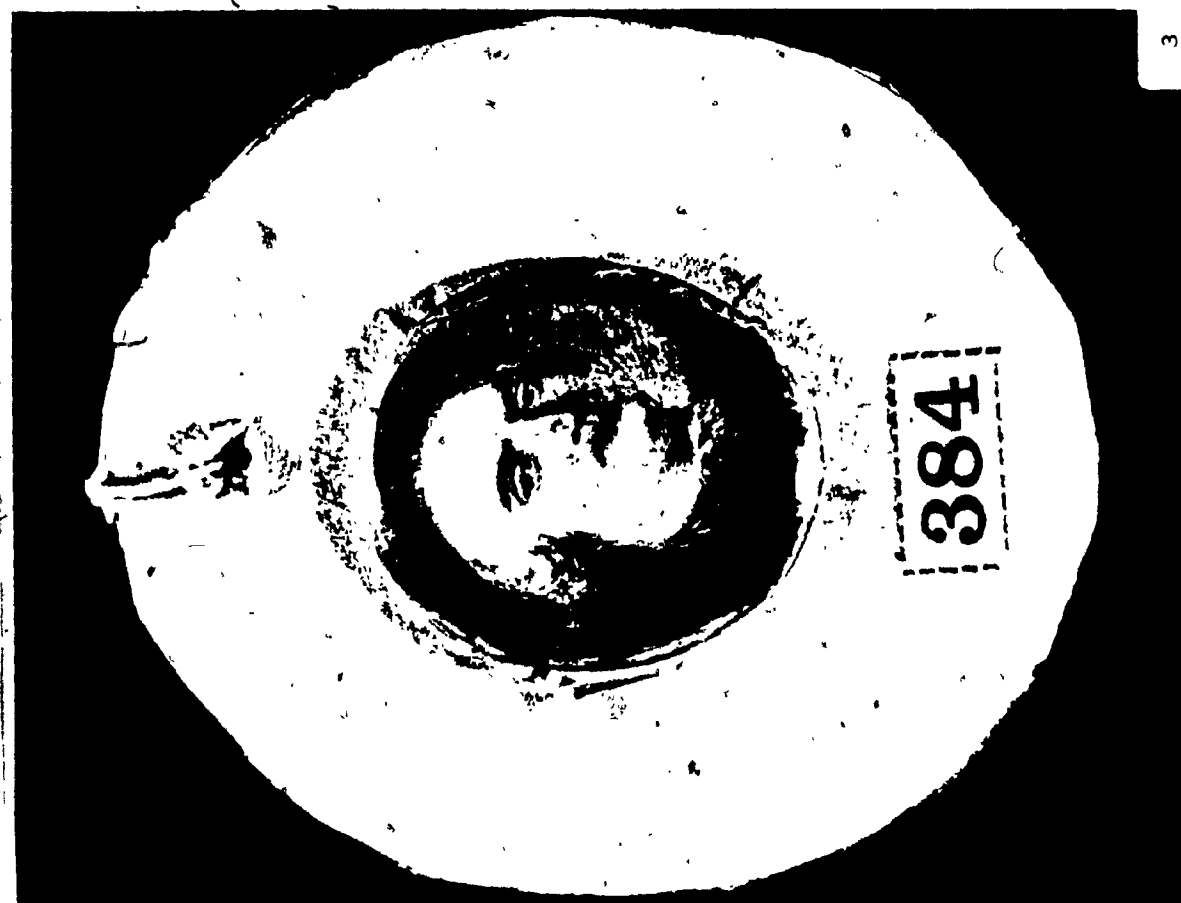
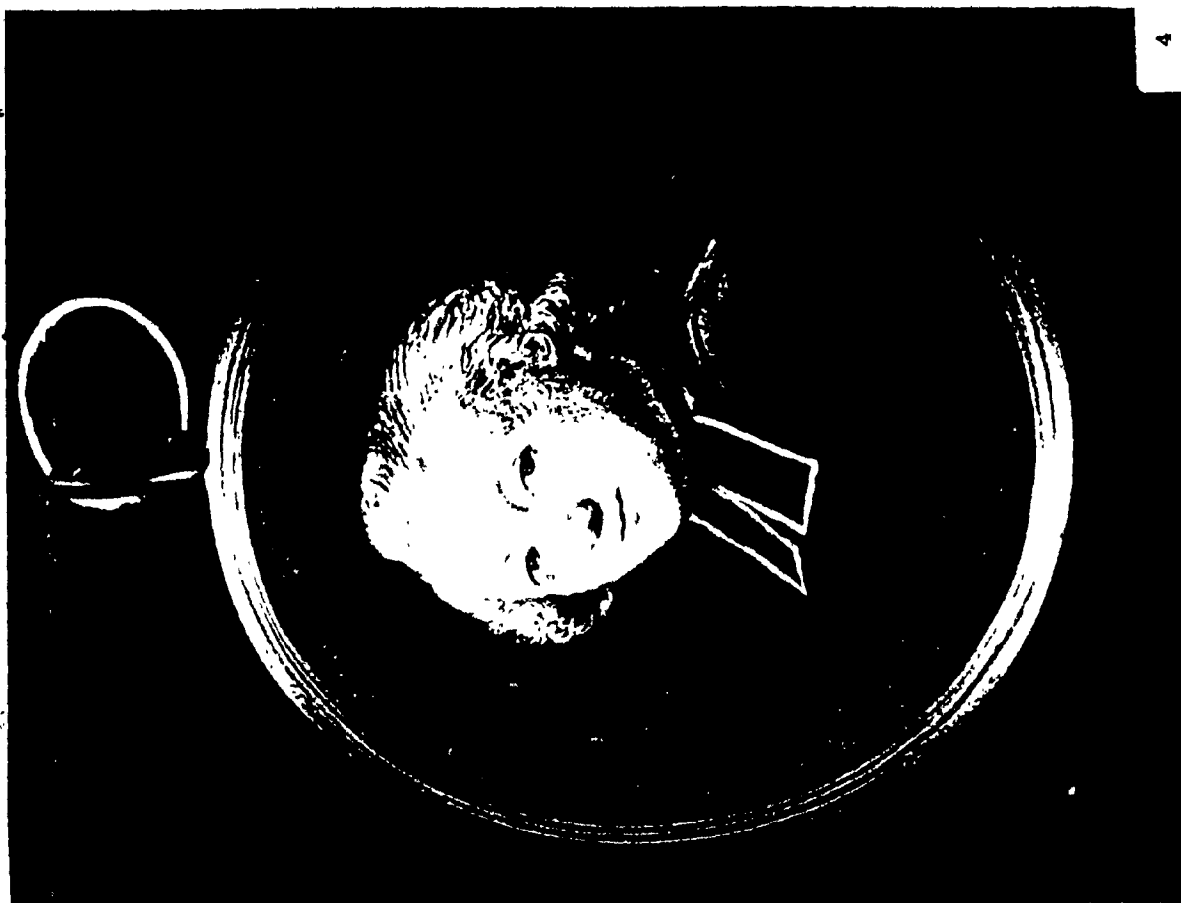
P. 100	Morisset, <u>Painters</u>	should read	<u>Peintres</u>
P. 100	Roy, <u>Quebec</u>	" "	Québec and p. 128 no 98a
P. 100	Sulte, <u>canadienne</u>	" "	canadienne
P. 190	Baillargé, <u>Musée de Québec</u>	" "	Musée du Québec
P. 100	Bazin, <u>américain</u>	" "	américain à Montréal
P. 100	Berczy, <u>Letters ... a</u>	" "	Lettres ... à
P. 112	note 16 "J'ai en	" "	"J'ai eu
P. 114	note 22 Lery	" "	Léry
P. 117	note 41 <u>Archives Nationales du Québec</u>	" "	Archives nationales du Québec
P. 118	notes 42 and 43 " "	" "	" " "
P. 130	note 97 <u>Argenteuil</u>	" "	Argenteuil
P. 131	note 97 <u>thirty-five</u>	" "	thirty-five
P. 131	note 103 <u>Mrs. Henry Porteous was</u>	" "	Mrs. Henry Griffin was
P. 149	<u>Girouard - Baillarge</u>	" "	Girouard - Baillargé
P. 150	<u>Moran - Dulongpre</u>	" "	Moran - Dulongpré



2



1





6



5





7b

9



8



11



10



13

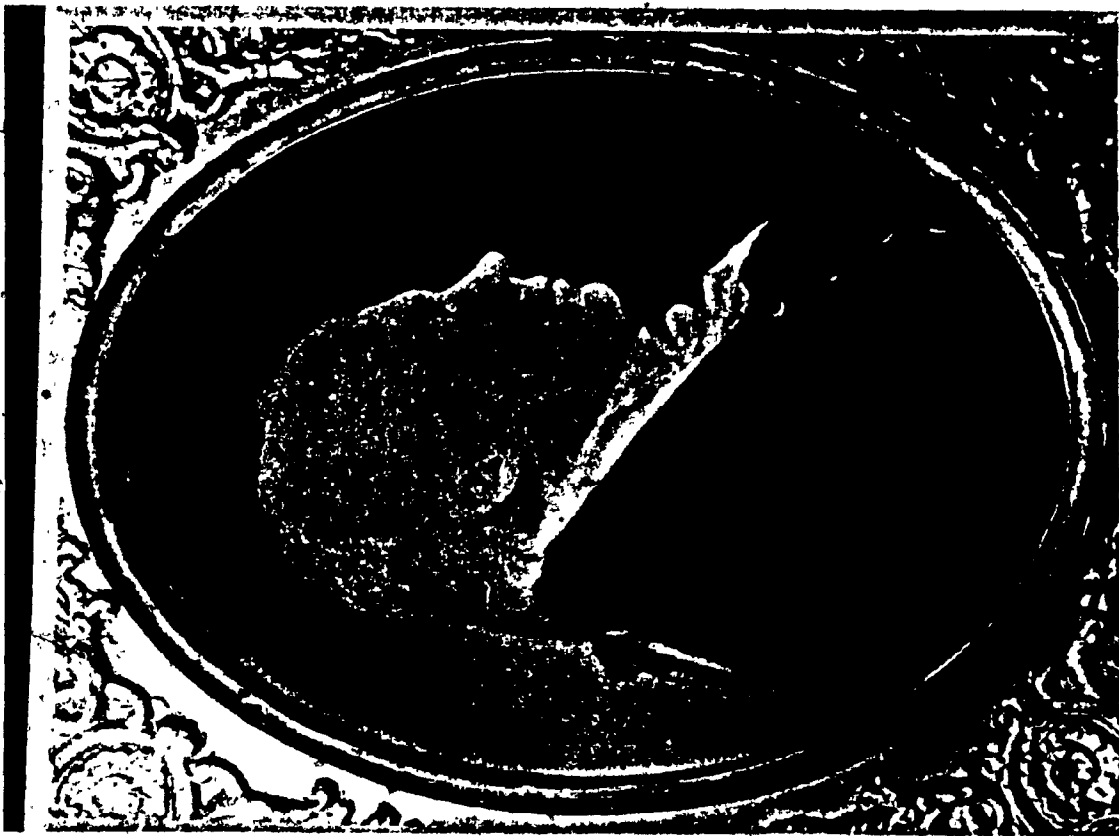


12



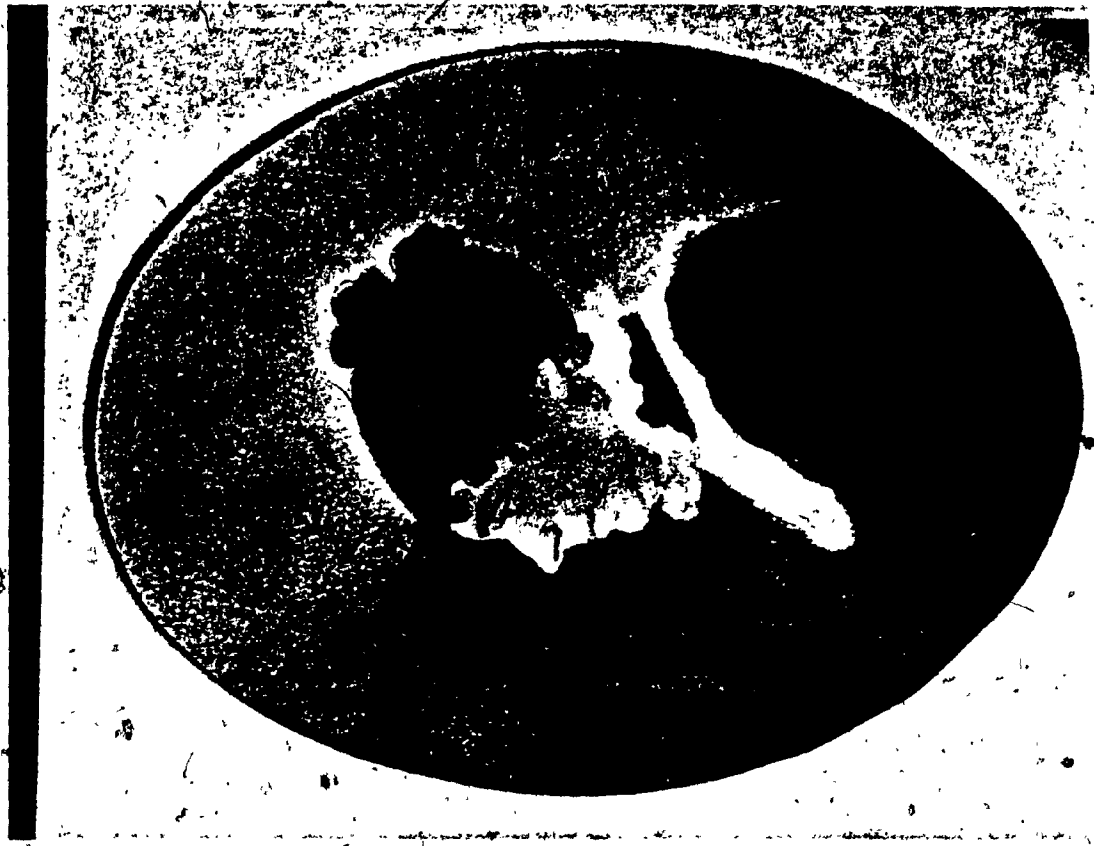






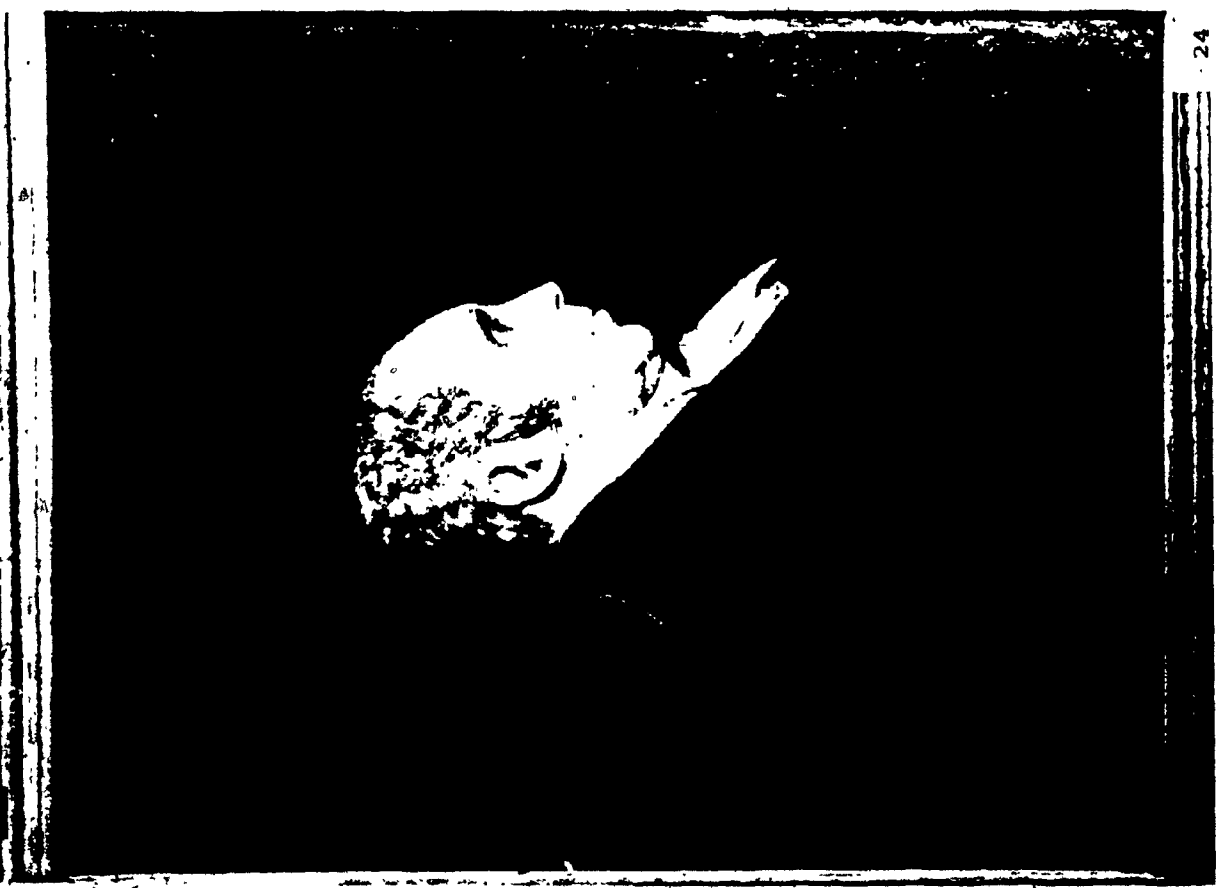


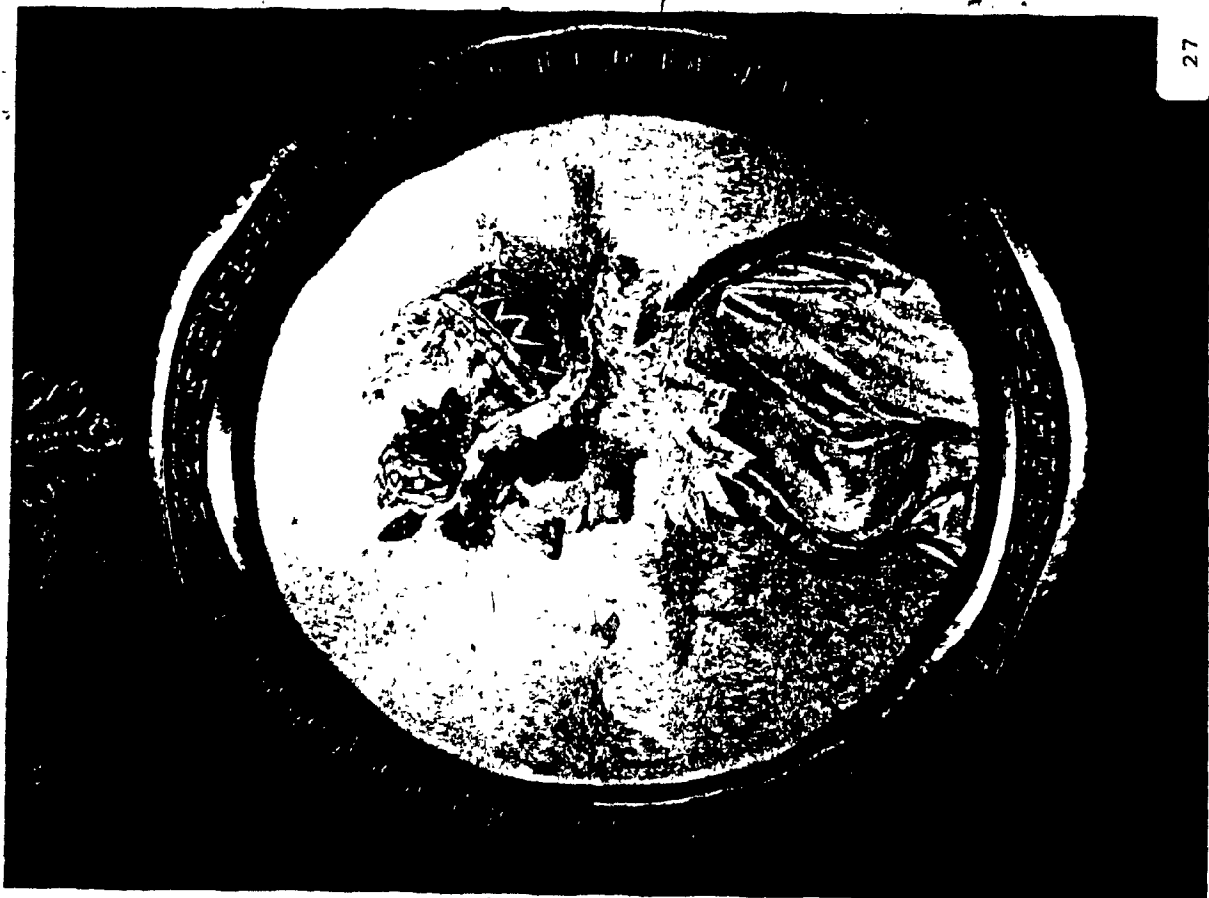
21



20







27



26



31



30

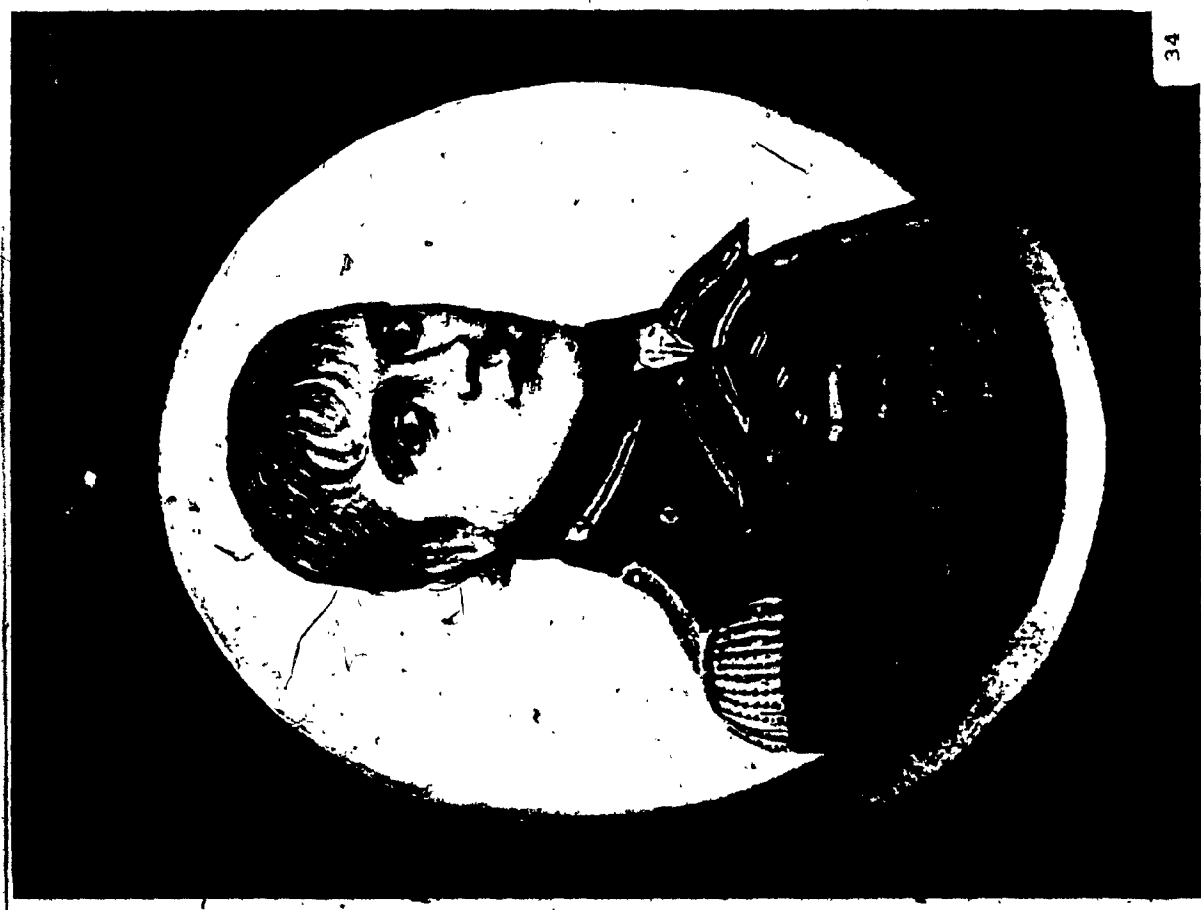
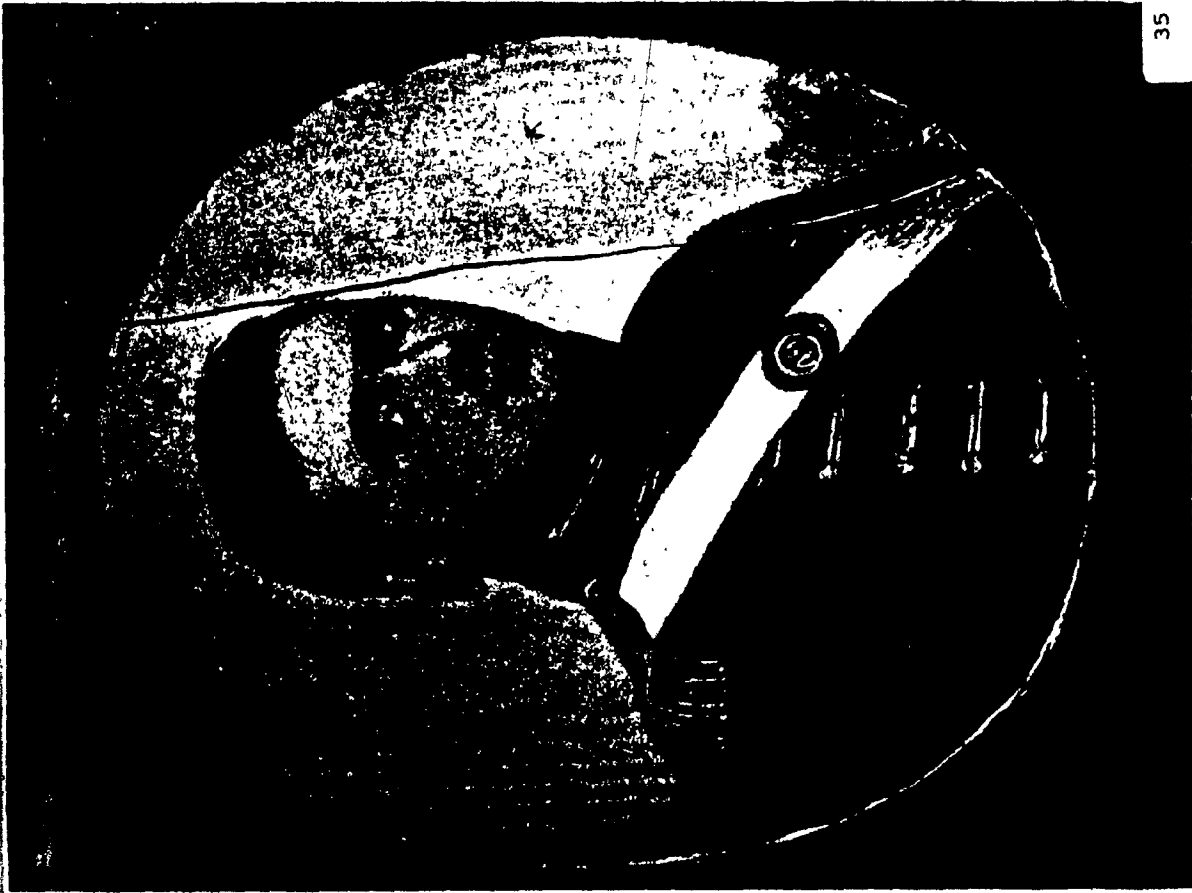


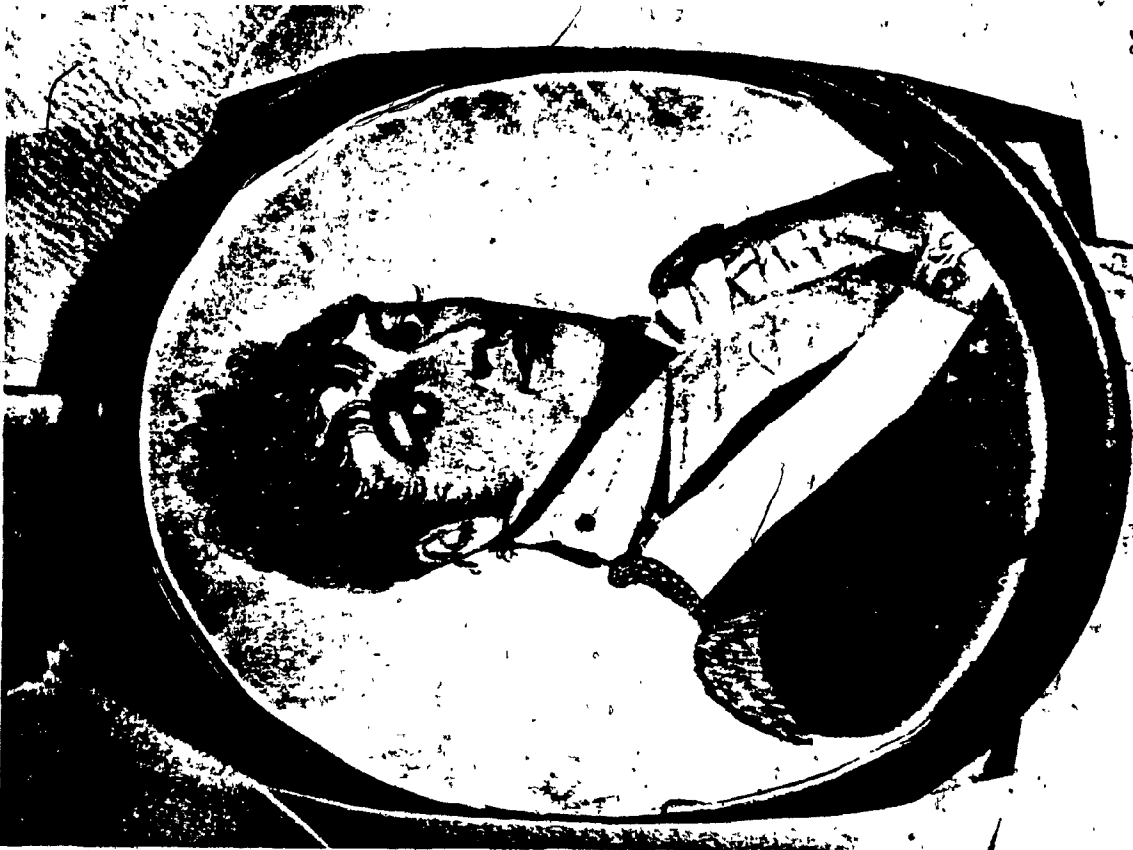
33



32









38a



38b



40



39





54



53



Handwritten scribbles and marks at the bottom right of the page, including a large, stylized 'S' or similar character.

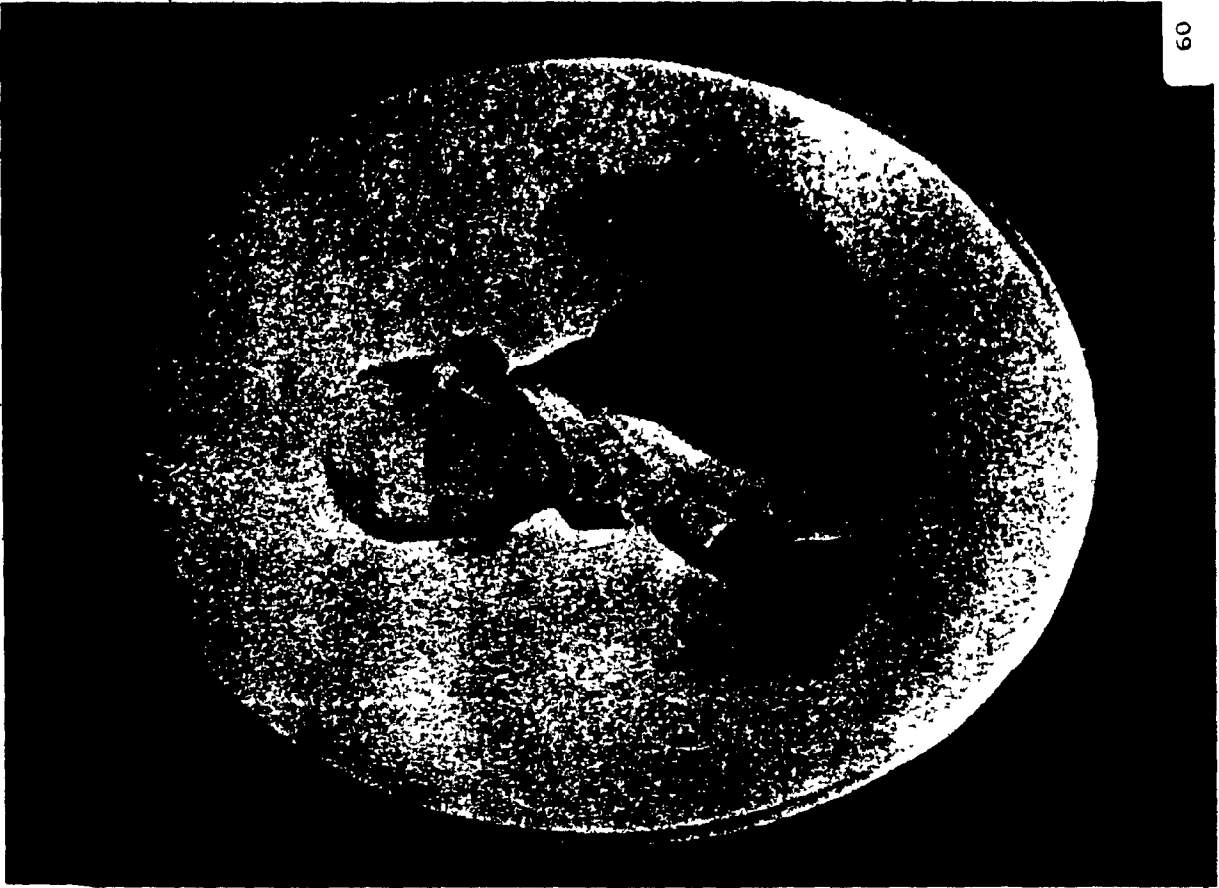
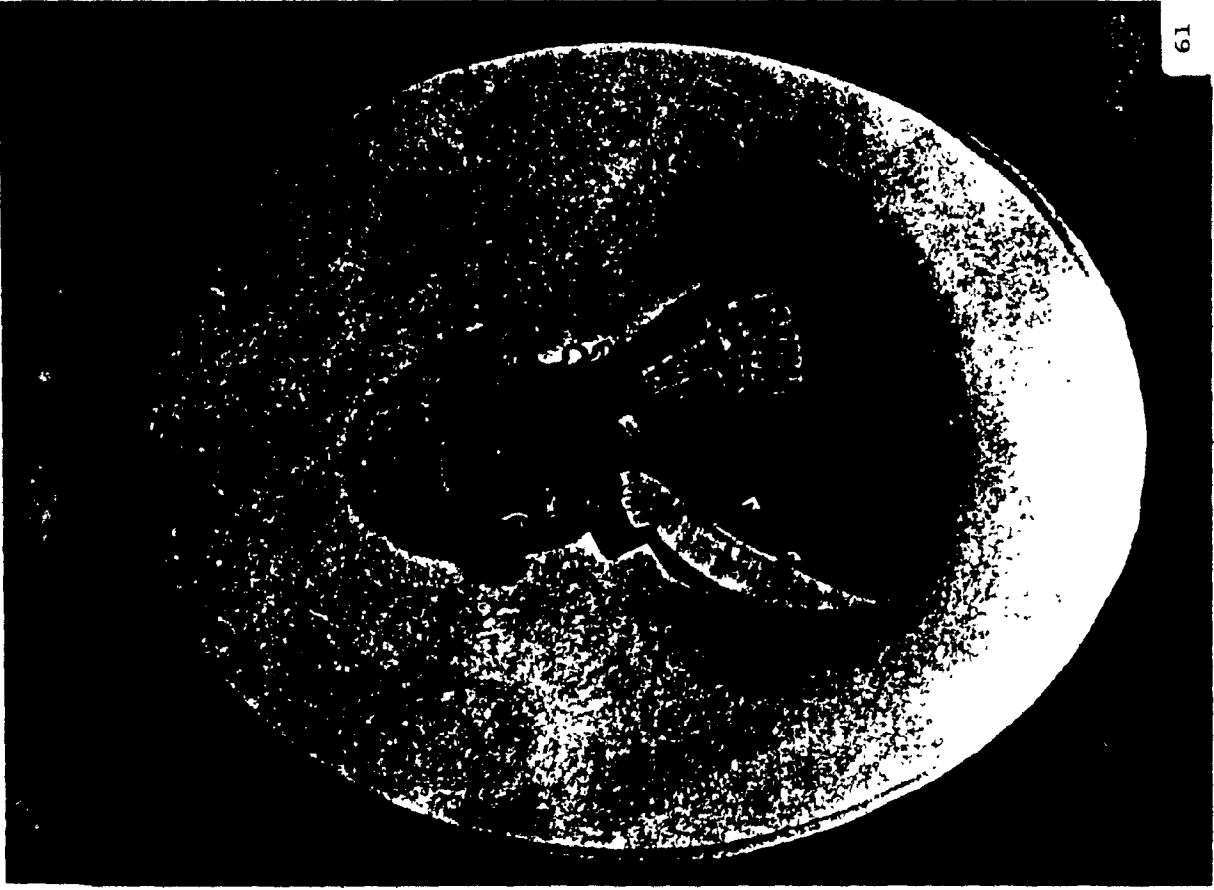


58



57







63

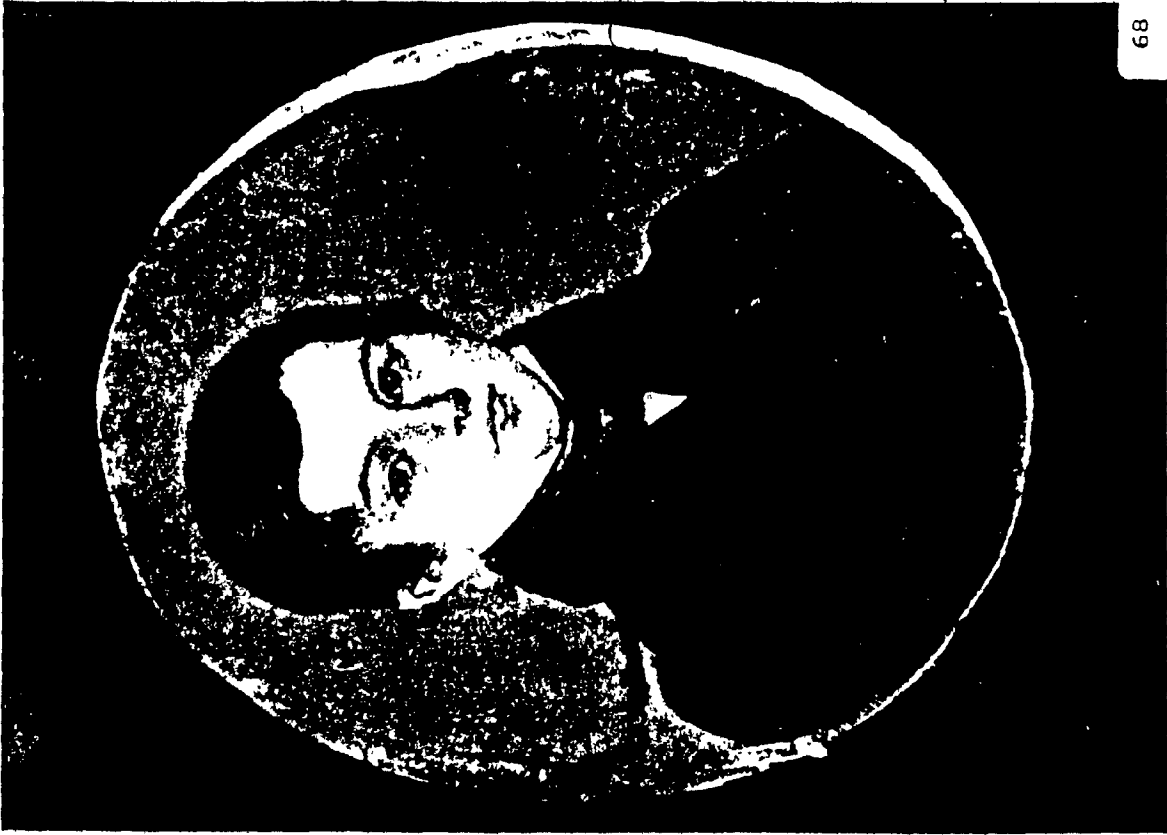


62





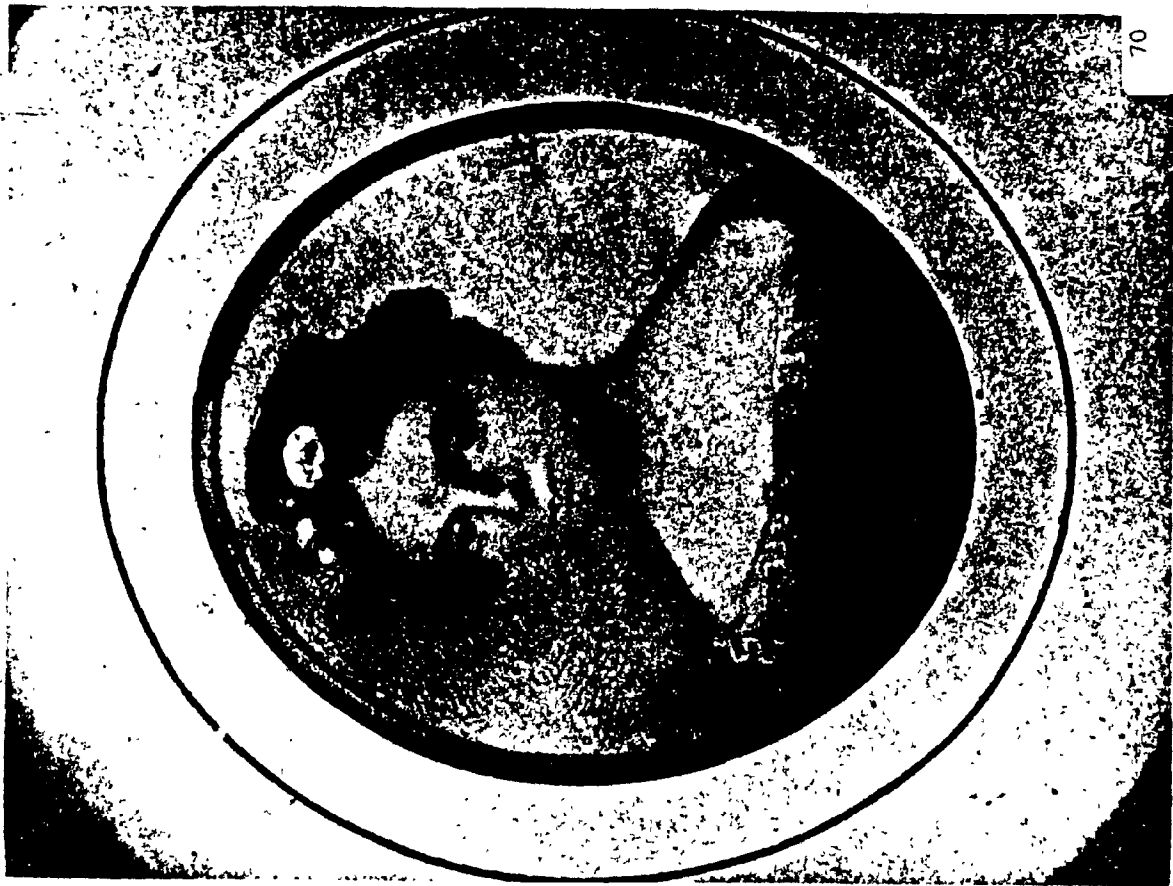




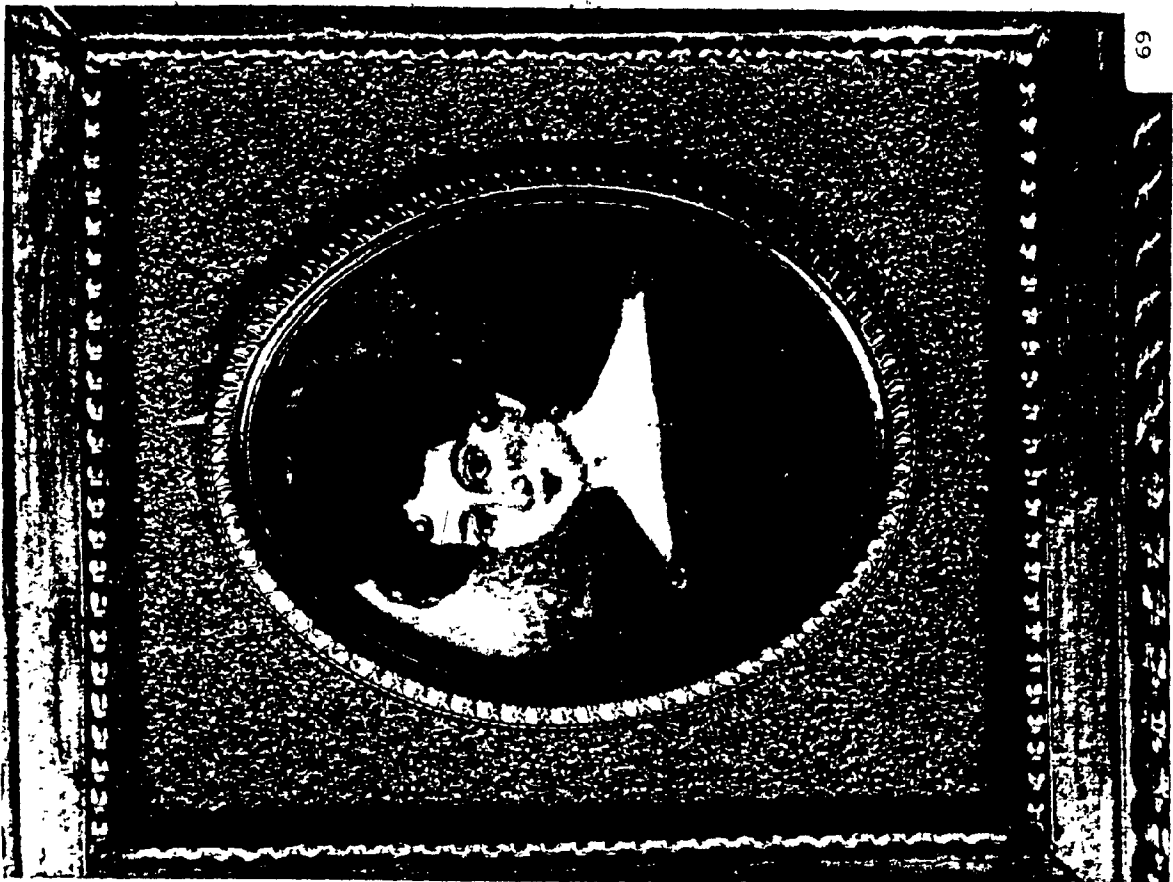
68



67



70



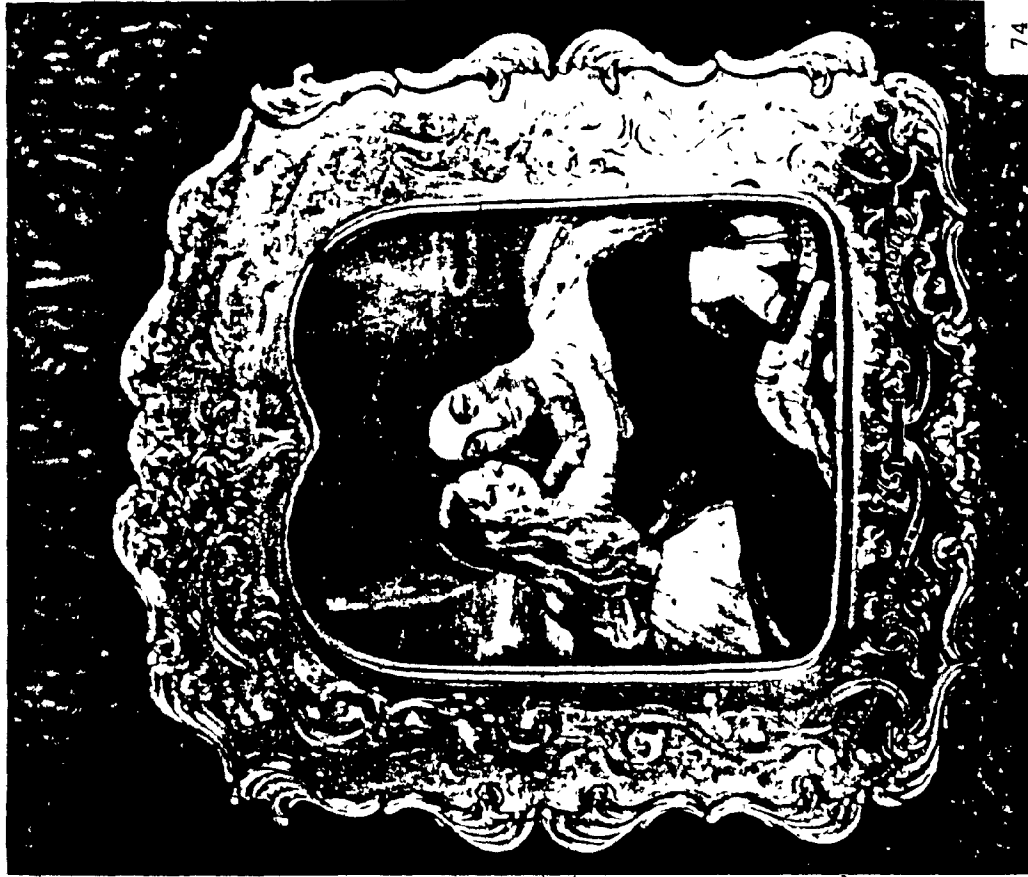
69

72



71

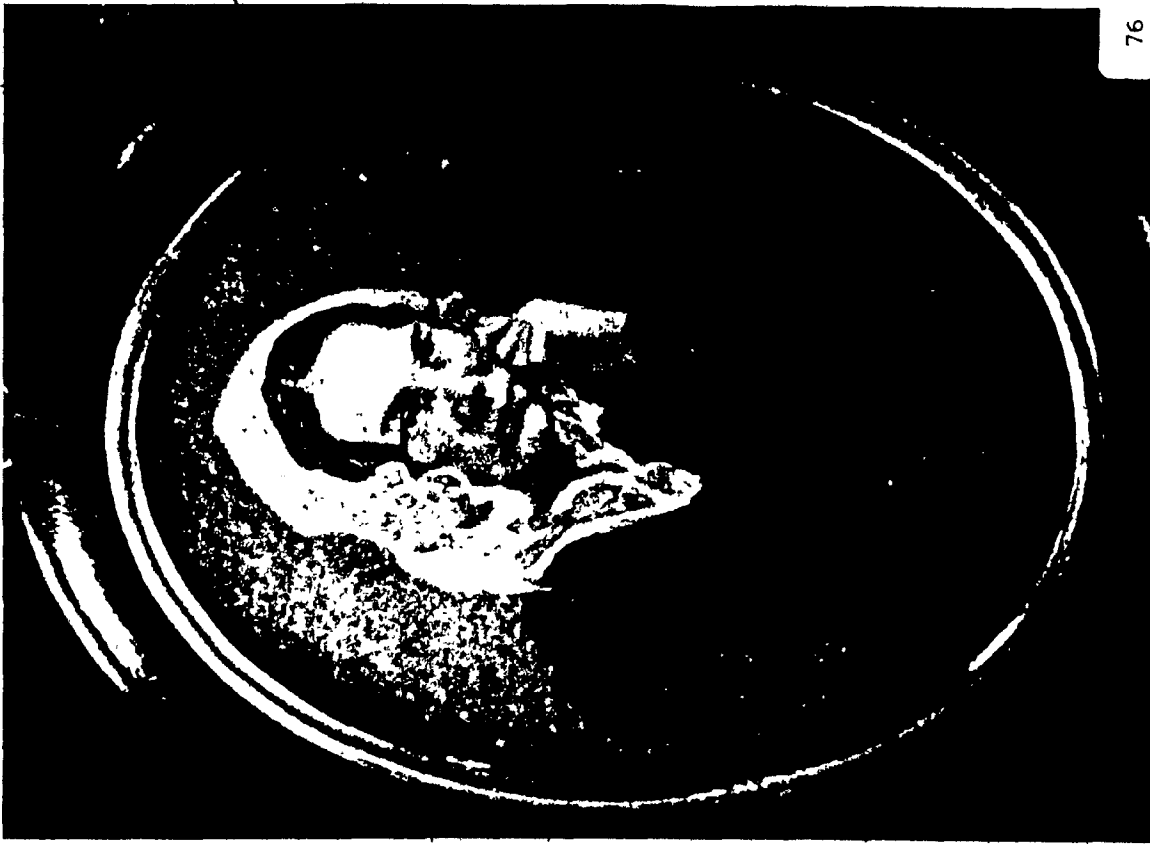




74



73



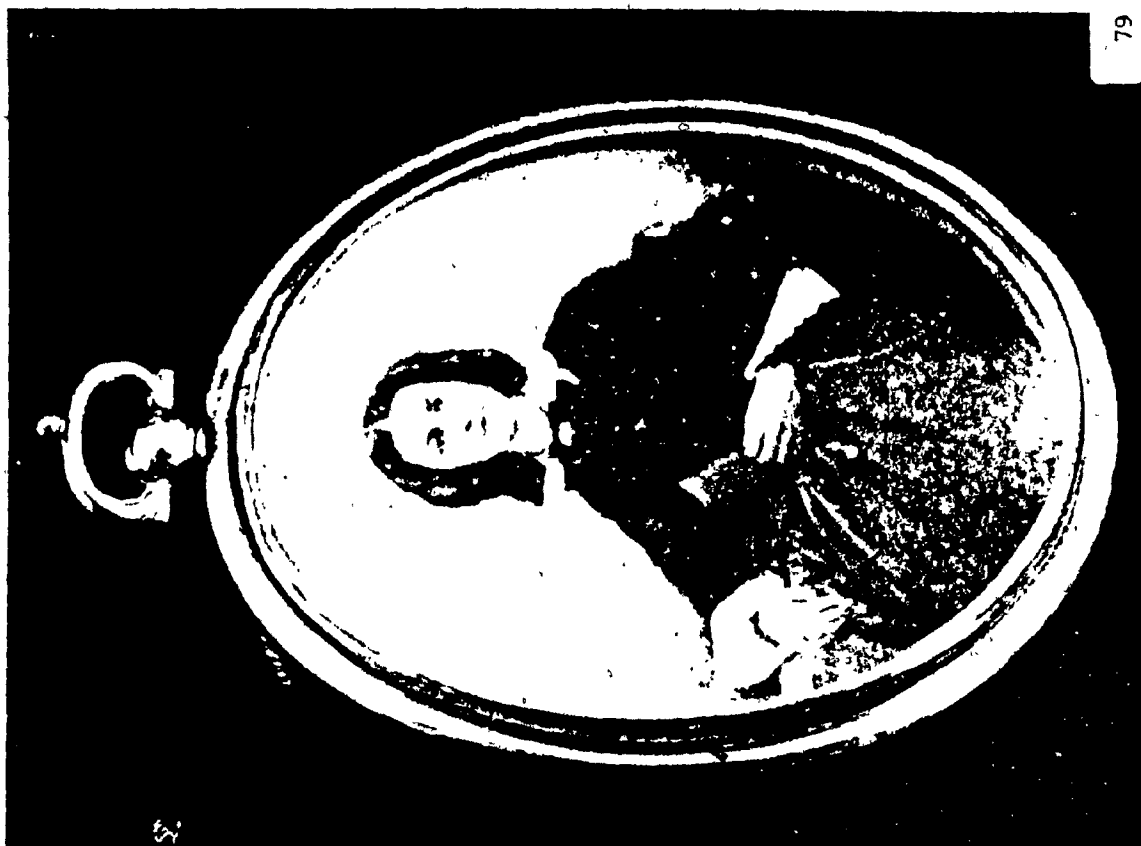
76



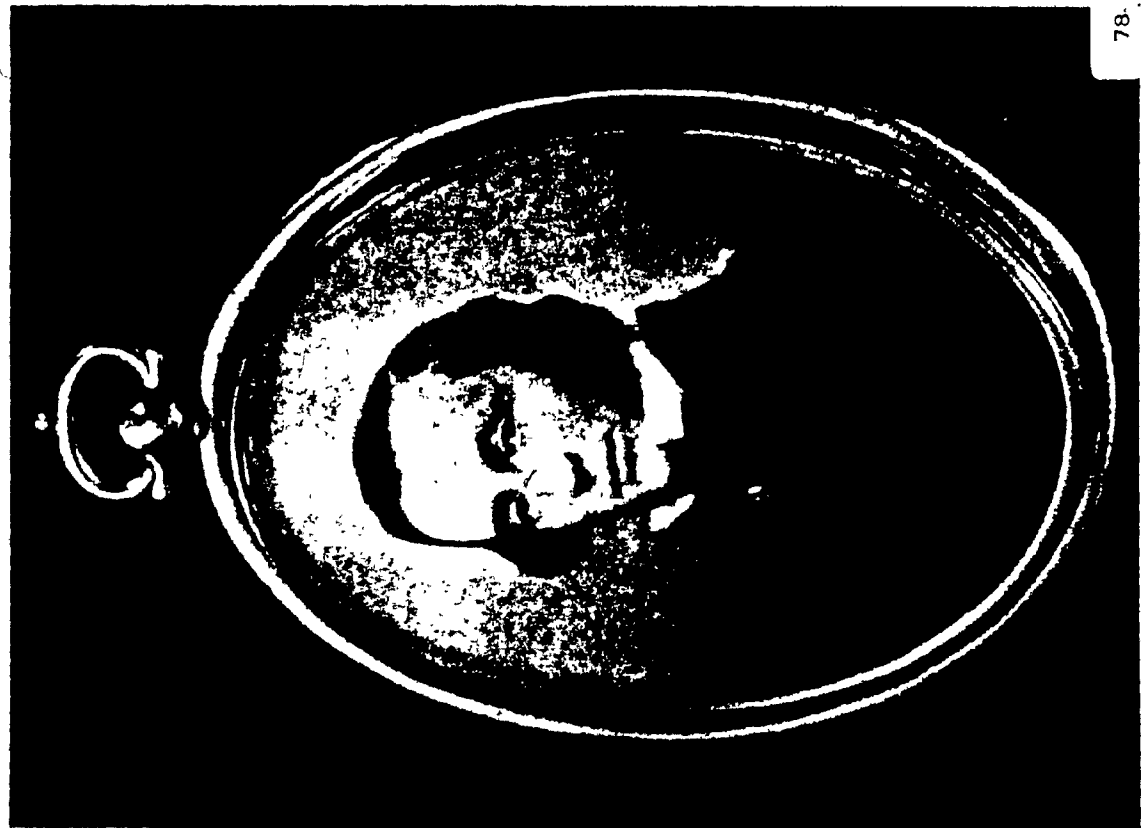
75



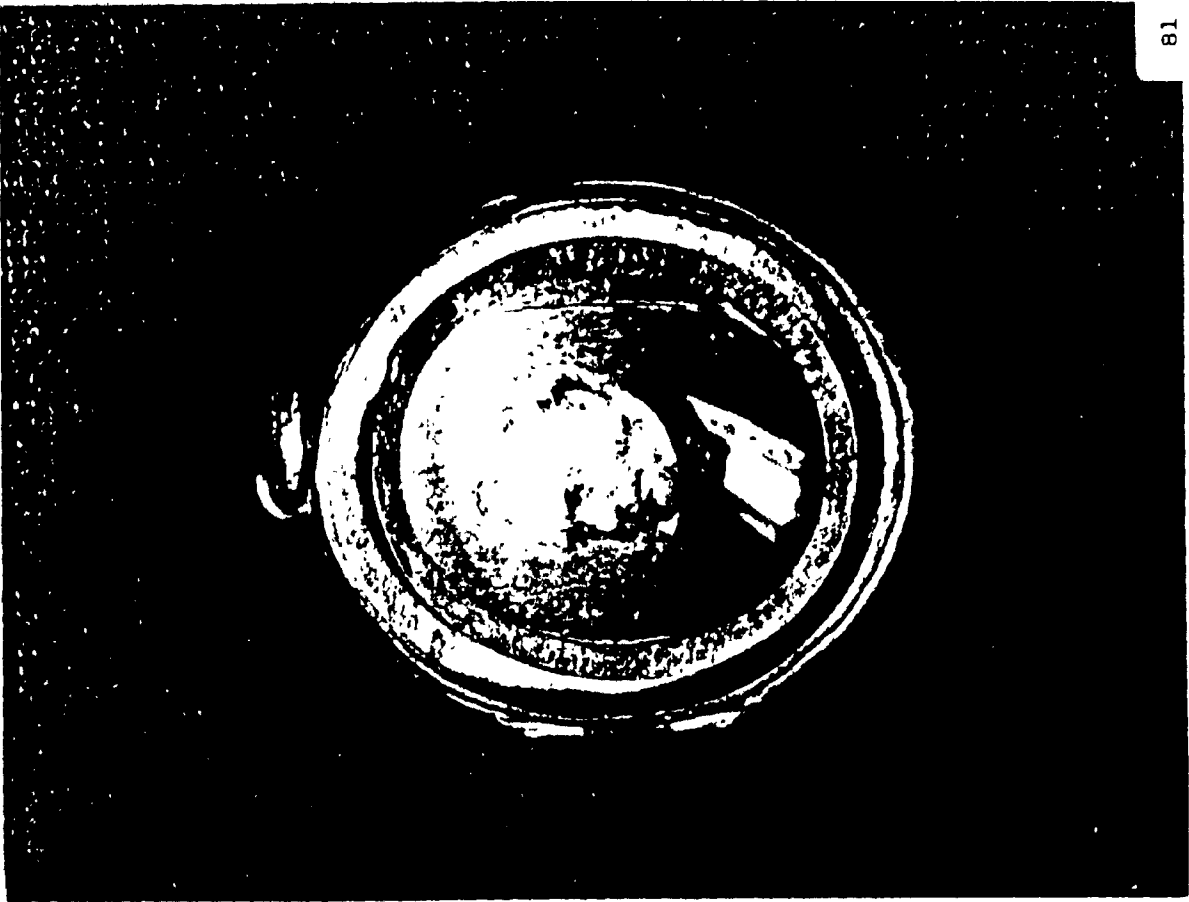
77



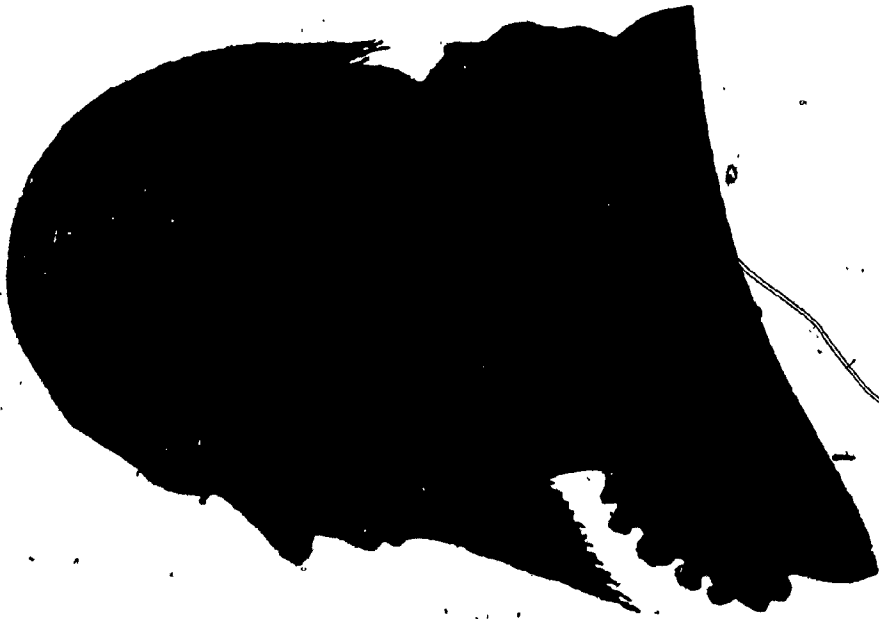
79



78



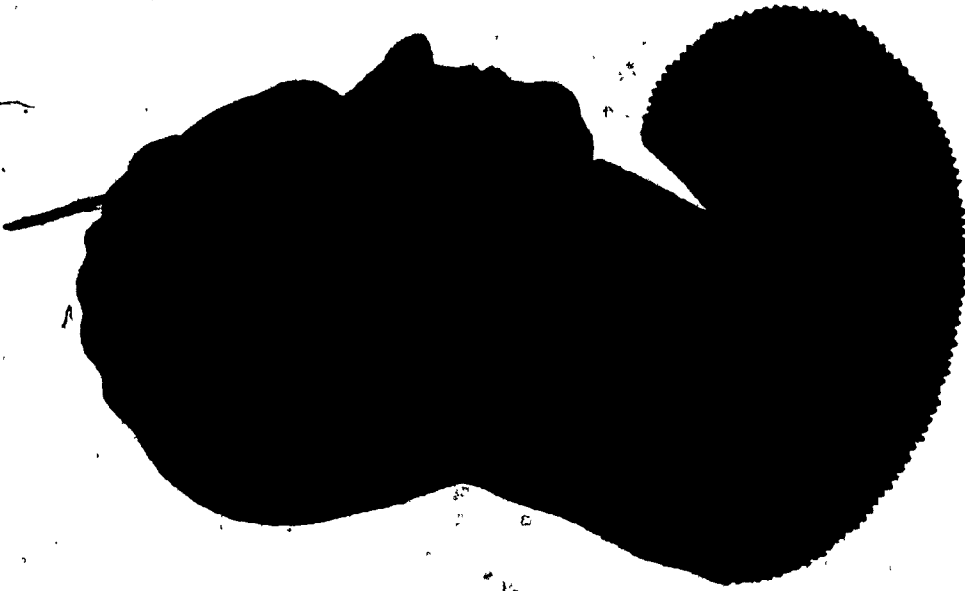




MR. ISAAC TODD

84





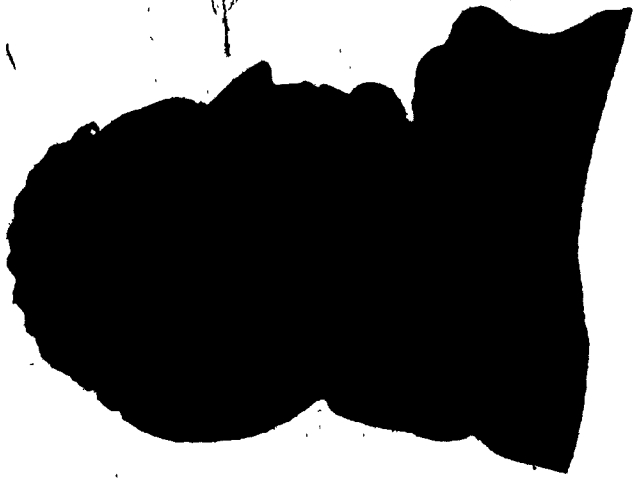
COL. JOHNSTON

85



DR. EMERSON

86



REV. JOHN STRACHAN D.D.

87



MISS McLEAN =
of YORK. U.C.

88



89a

THE PORTLAND OF
Bliss or Bliss
 DRAWN IN ONE MINUTE
 WITH THE
 PRESENT PHYSIOGNOMY
 BY
 METCALFE
 No. 20,
 Bude Street,
 QUEBEC,
 1809.

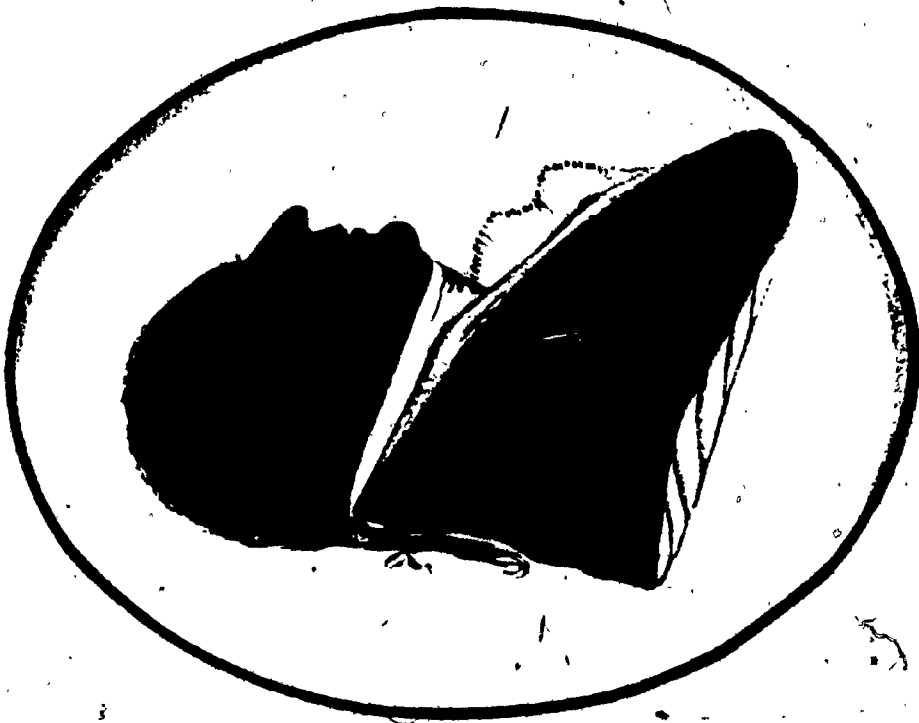
Father & author of
 "The Ancient Paradox"

182

89b



16



96



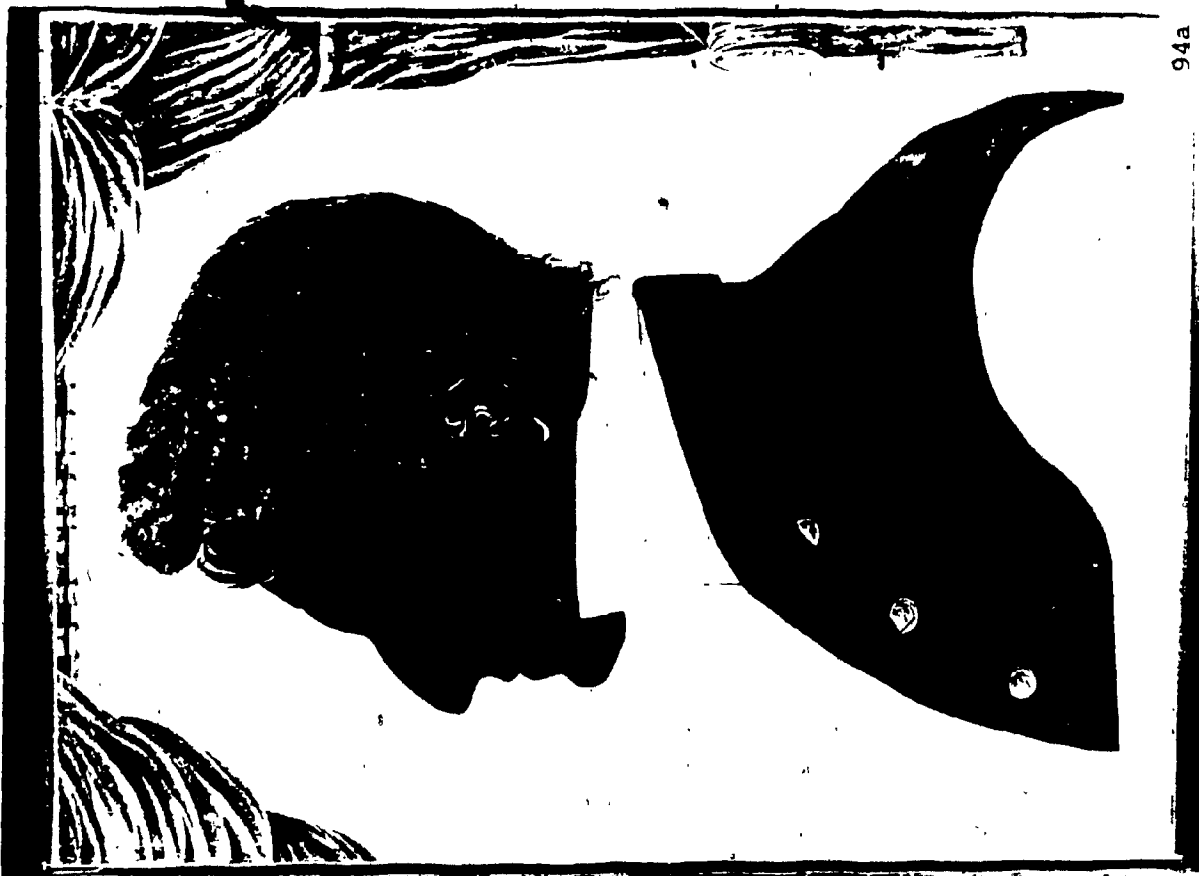
Rev. Coffin, Son of John Thorne
Windsor Coffin - Commissioner of
English Dept at Cambridge
Born about 1780



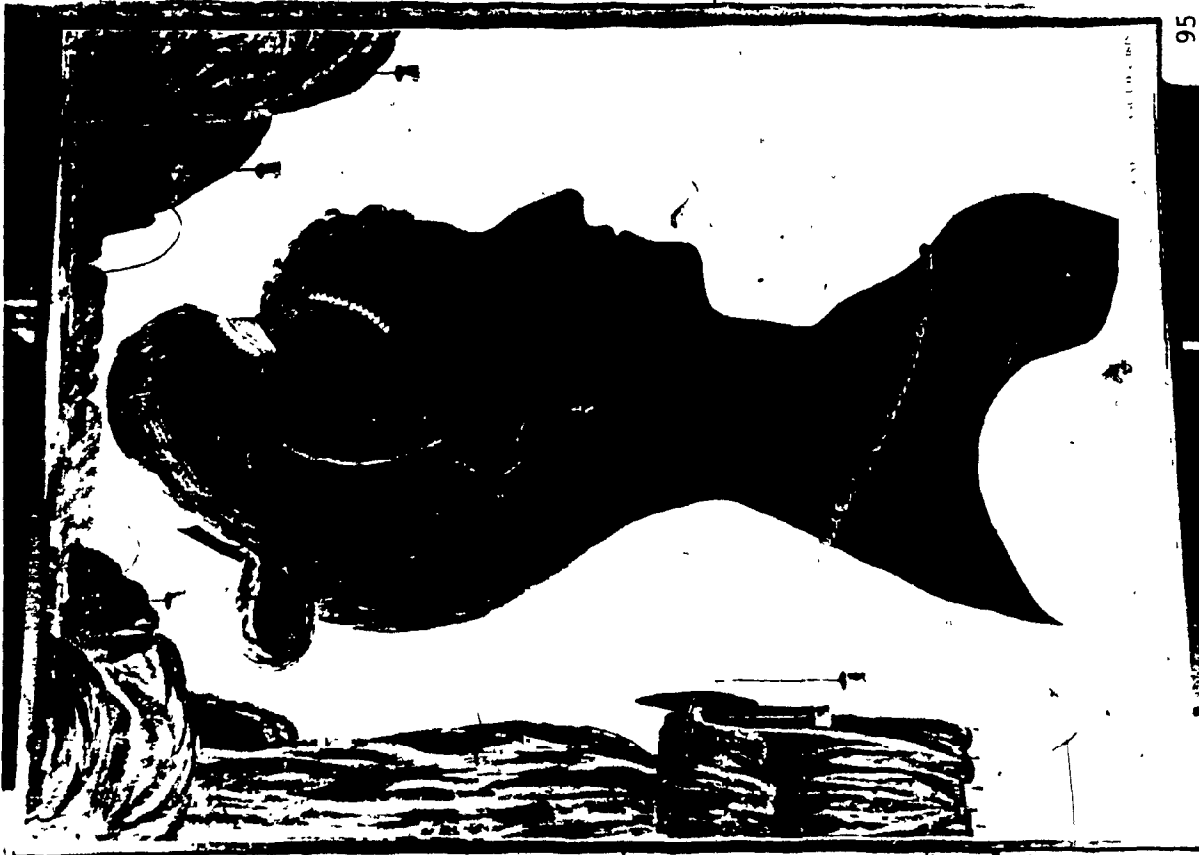
93a

Thomas. I send you this
to remind you of me
in the first place &
in the next when
I happen to write you
I am sure that you
will not forget to
write to me.

93b



94a



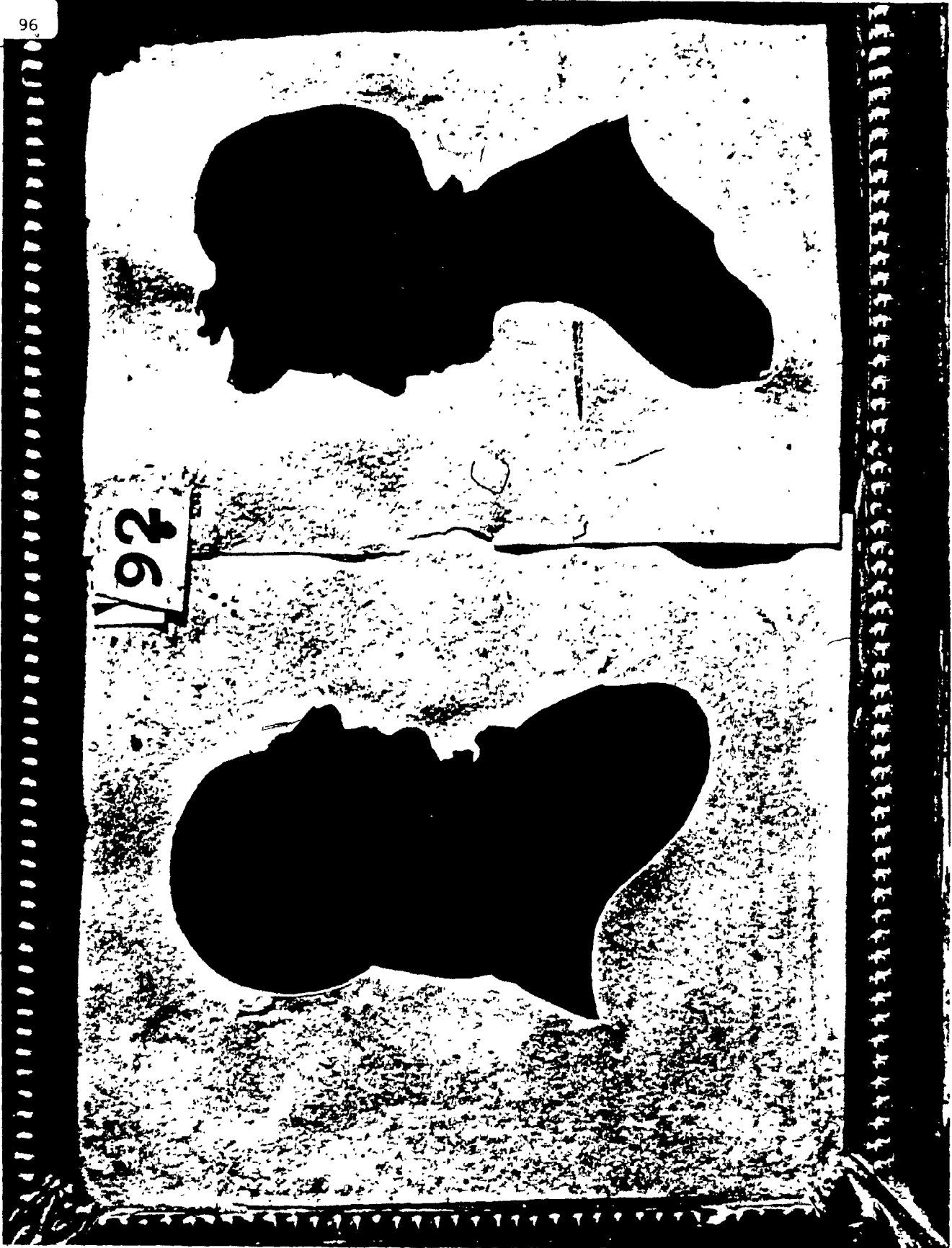
95

CA Formeret.

94b

<i>Day</i>	<i>Hours</i>	<i>App.</i>
<i>May 2nd 6th</i>	<i>2</i>	<i>1 1/2</i>
<i>2nd 9th</i>	<i>2</i>	<i>-</i>
<i>May 2nd</i>	<i>2</i>	<i>-</i>
<i>" 3rd</i>	<i>2</i>	<i>1 1/2</i>
<i>C. Formeret</i>		

94c



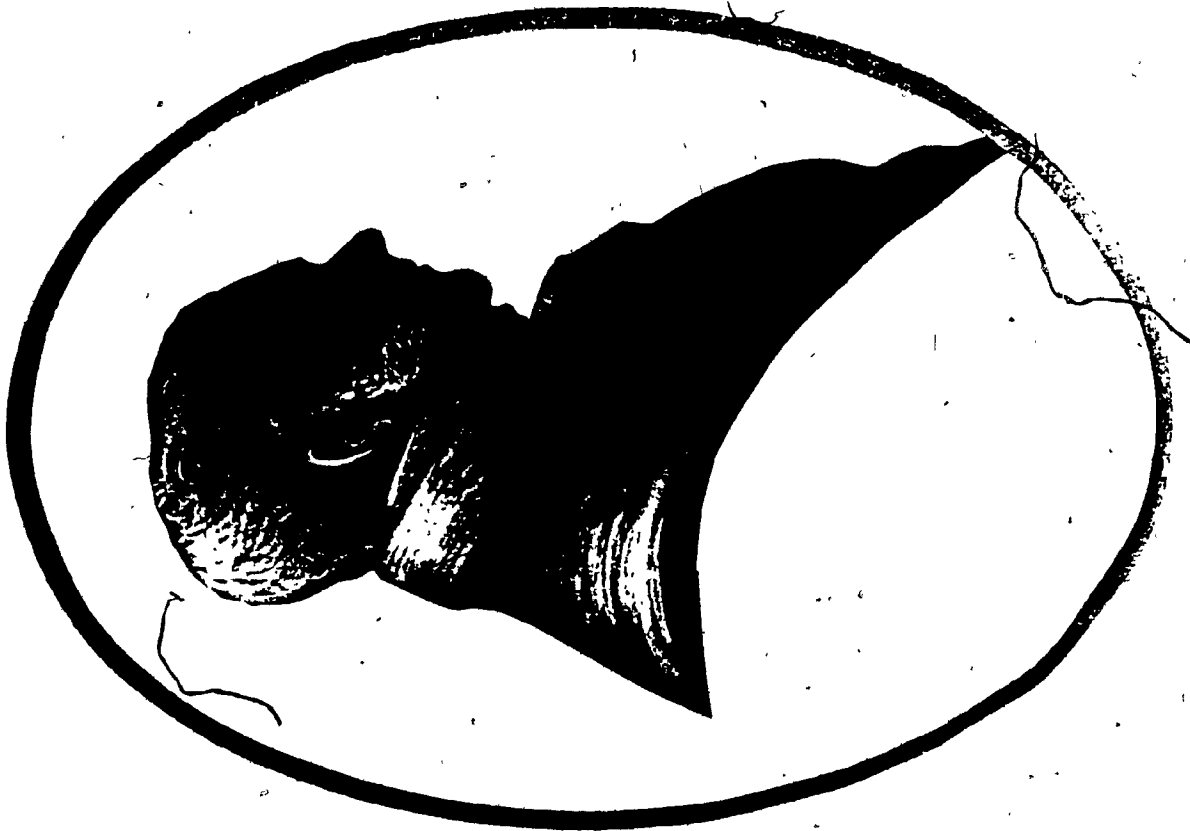
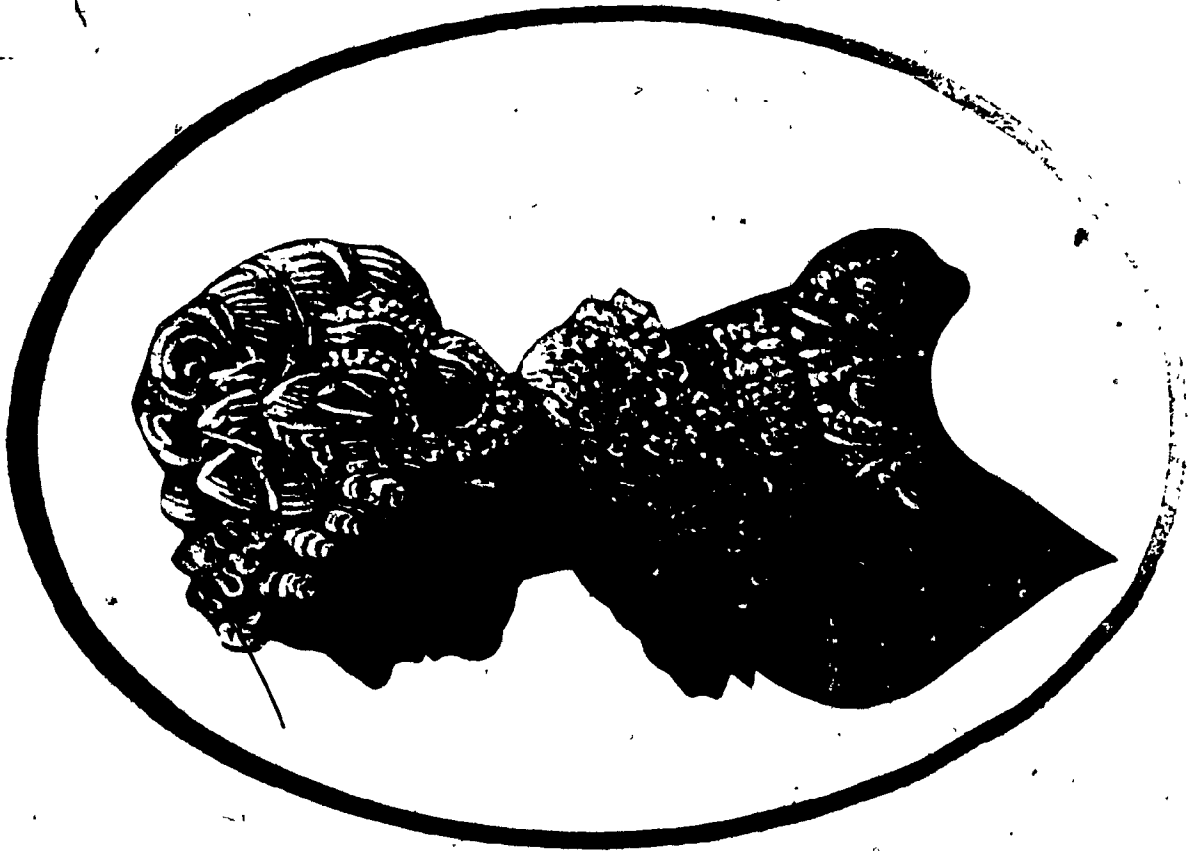
267

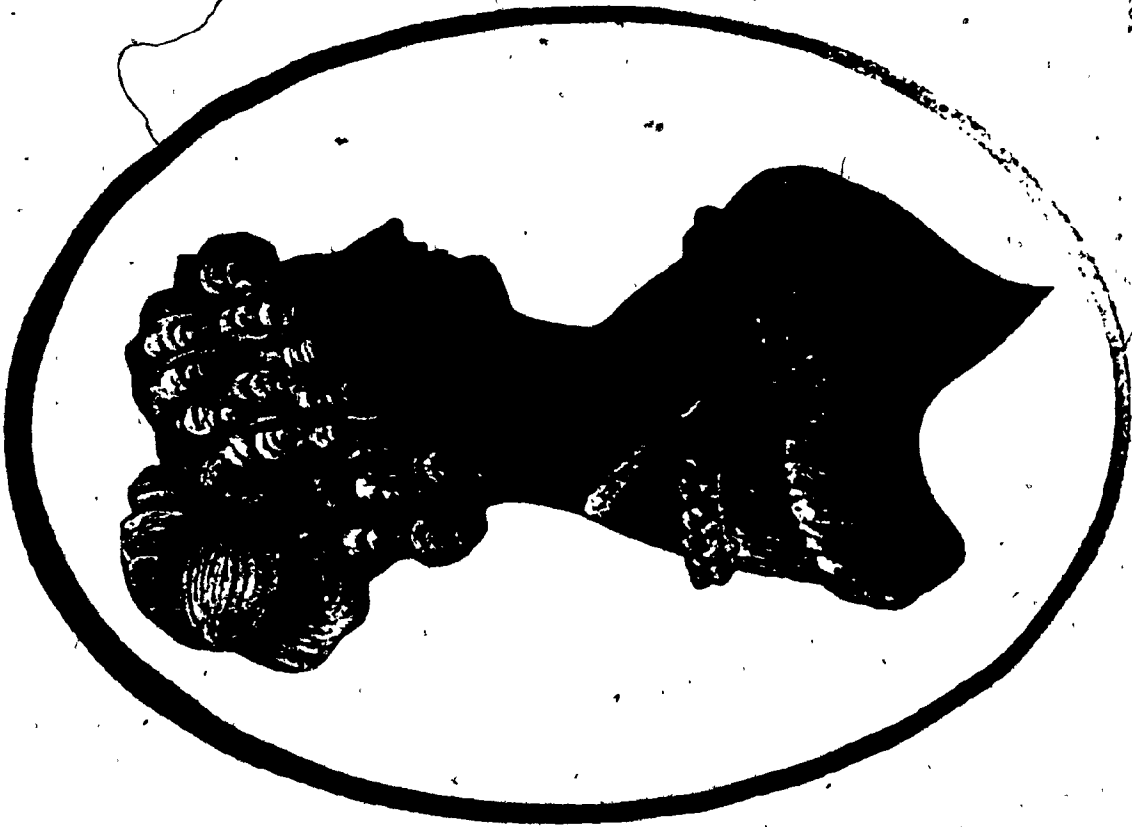
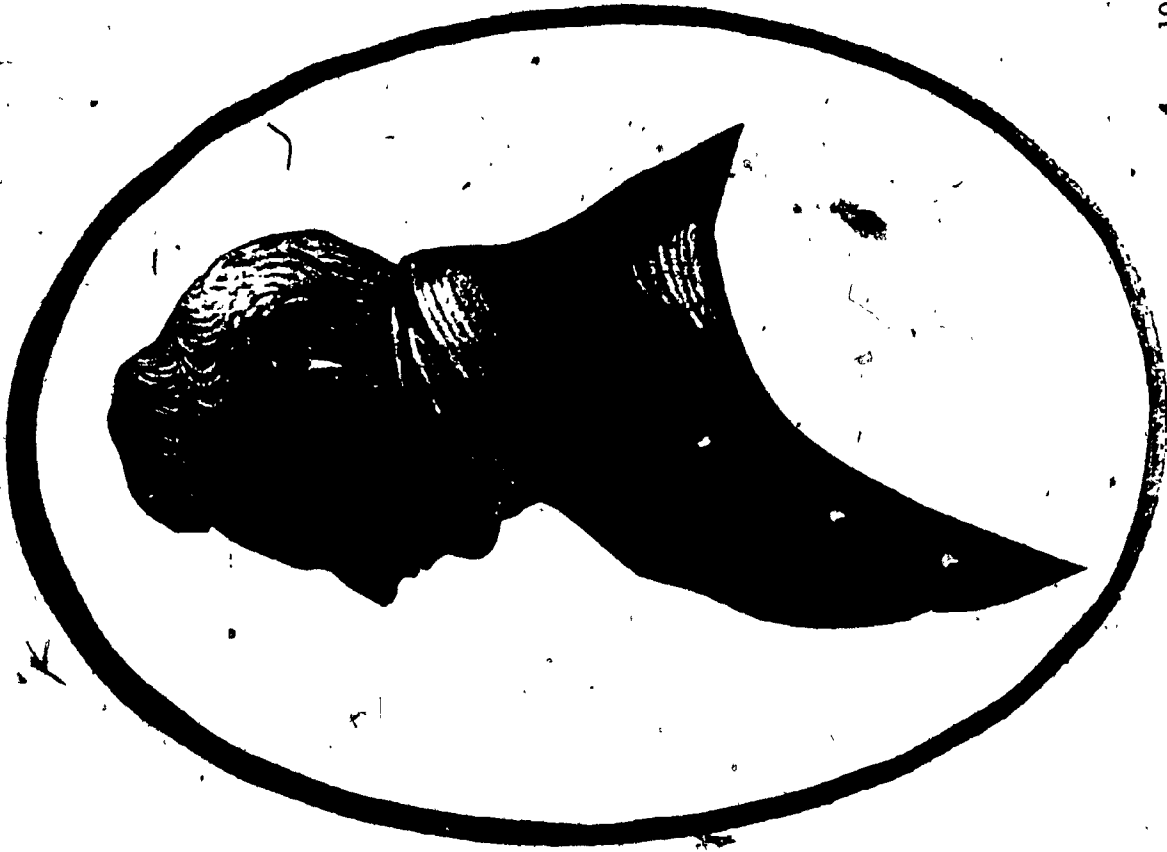
02

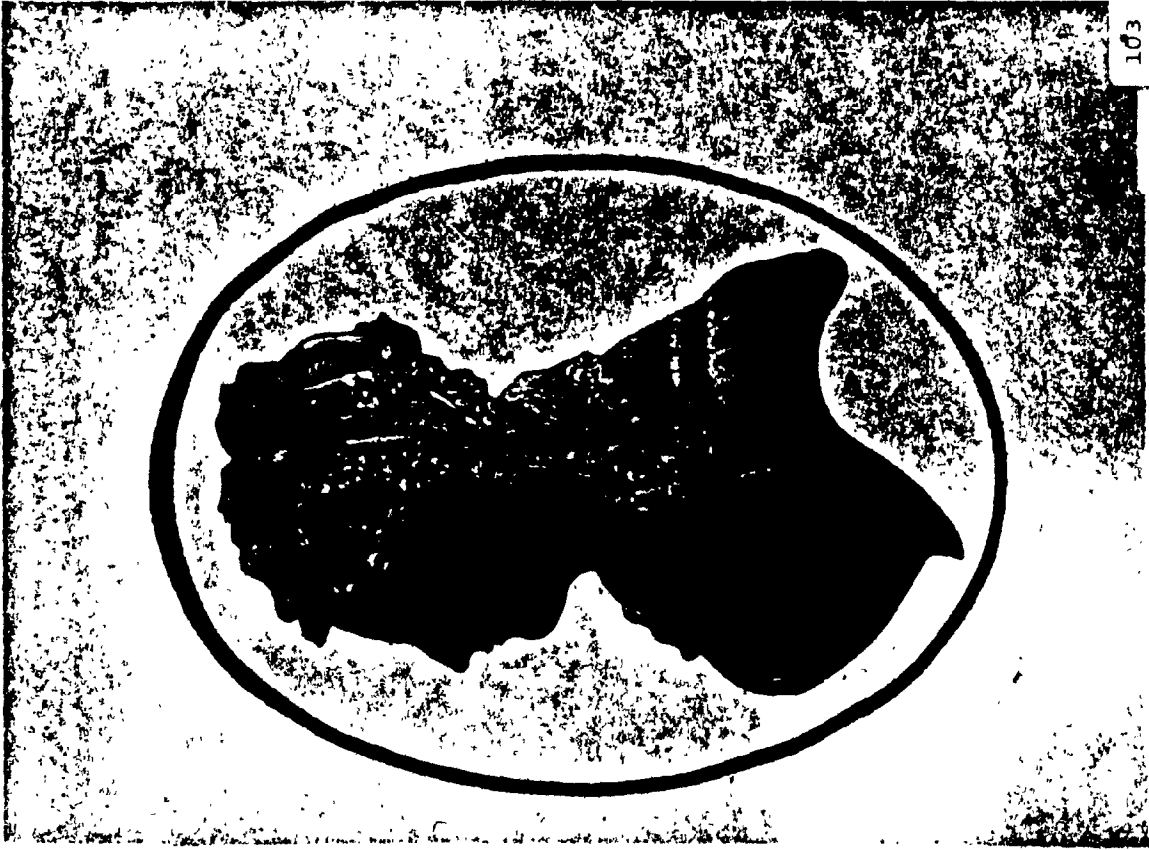


1821

97







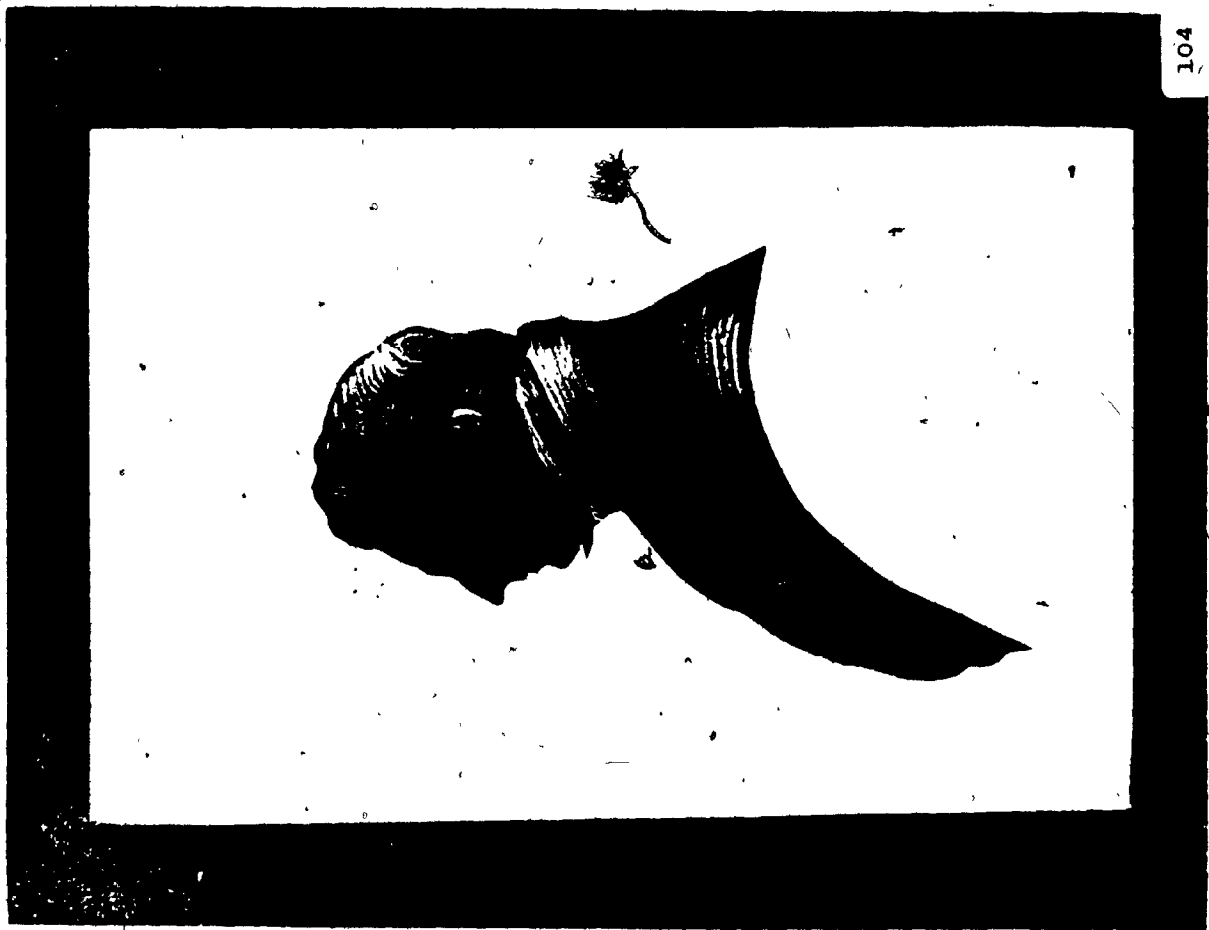
103



102



105



104



106A

Gallery of Cuttings.

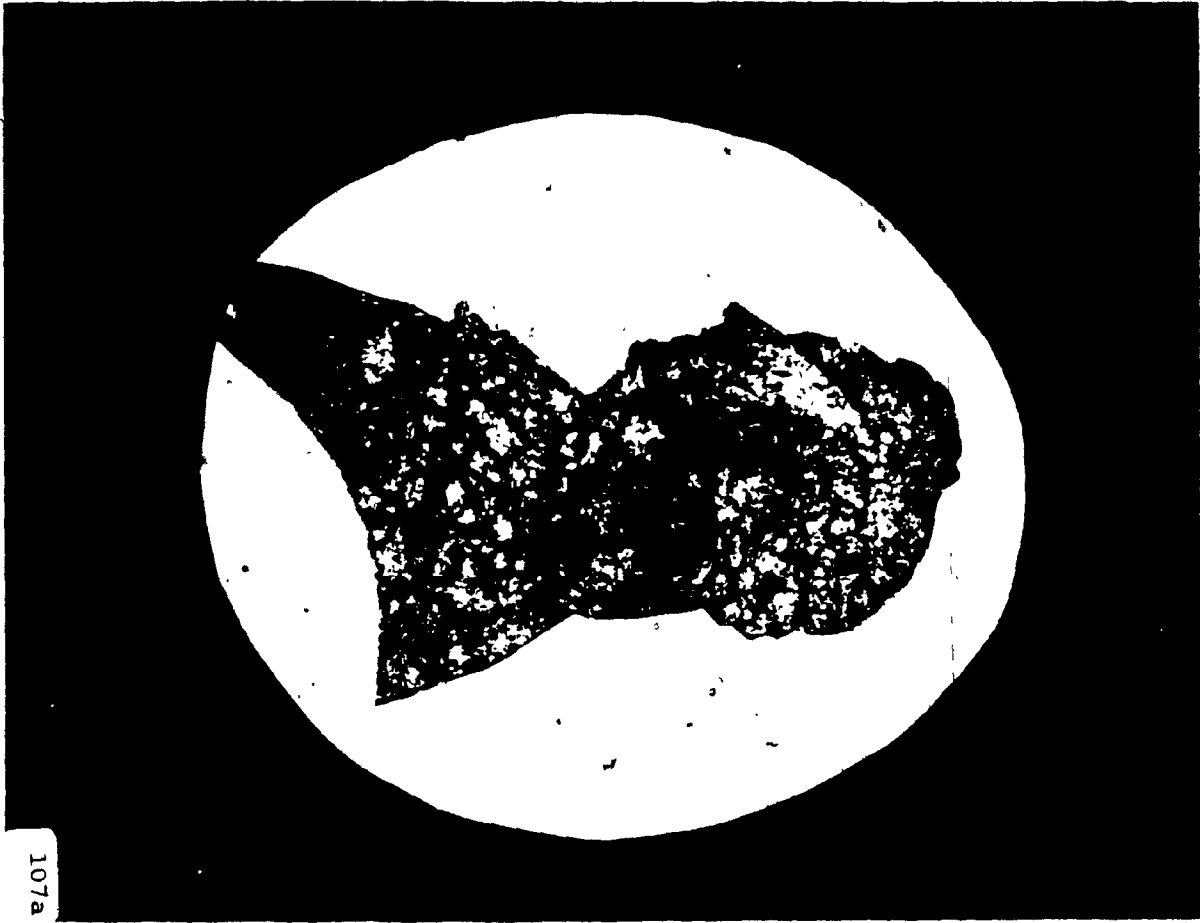


Cut by

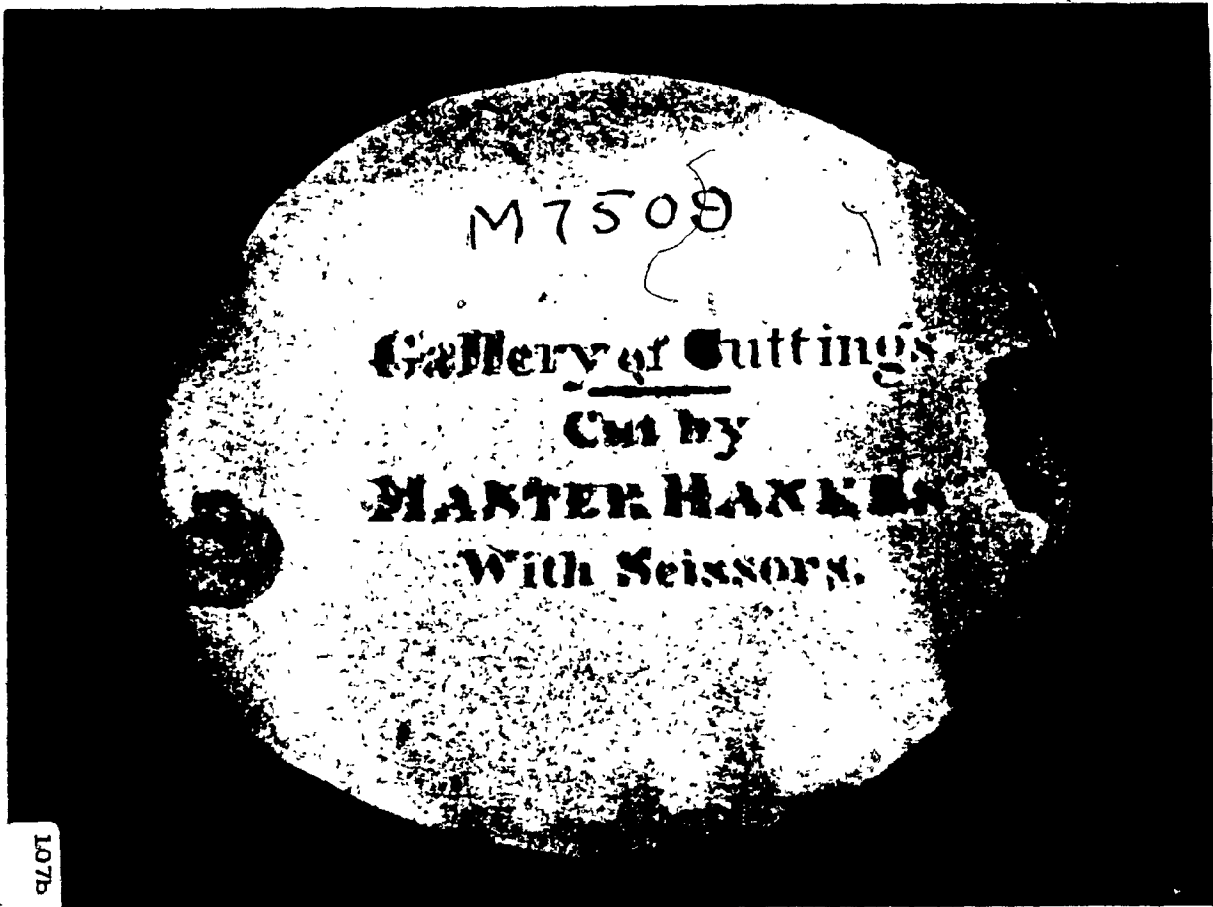
MASTER HANKES,

with Common Scissors.

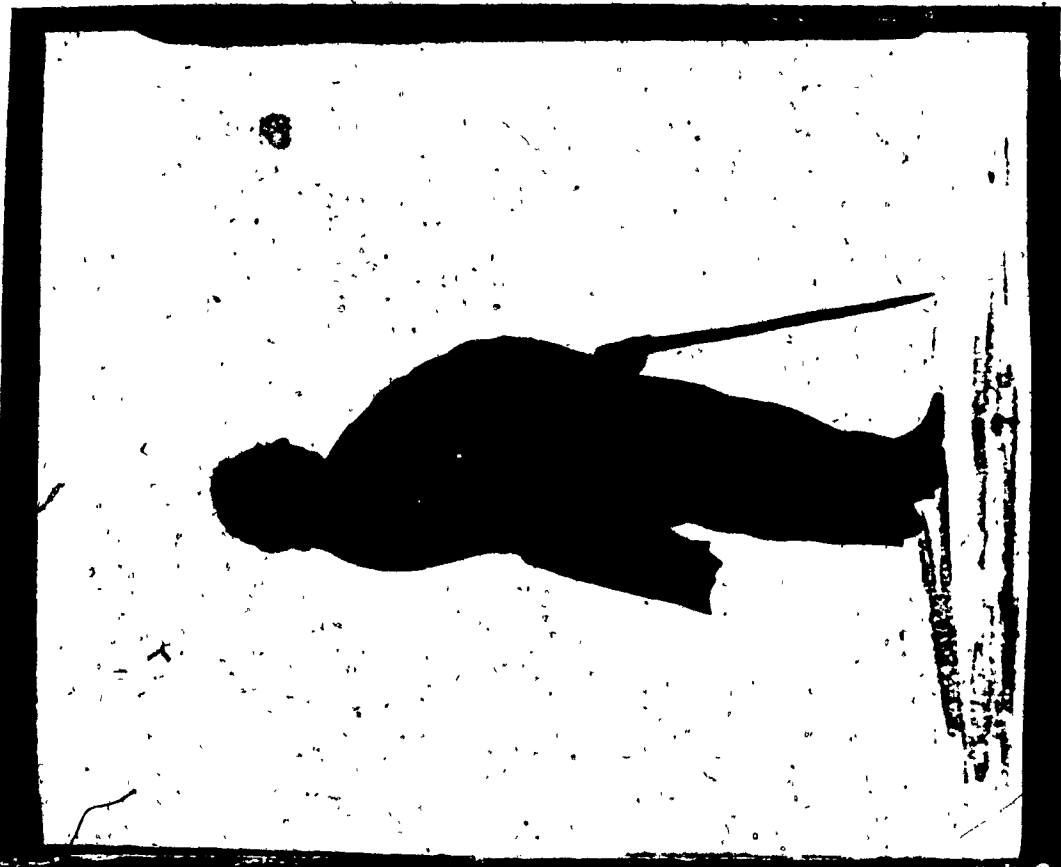
106A



107a



107b





111



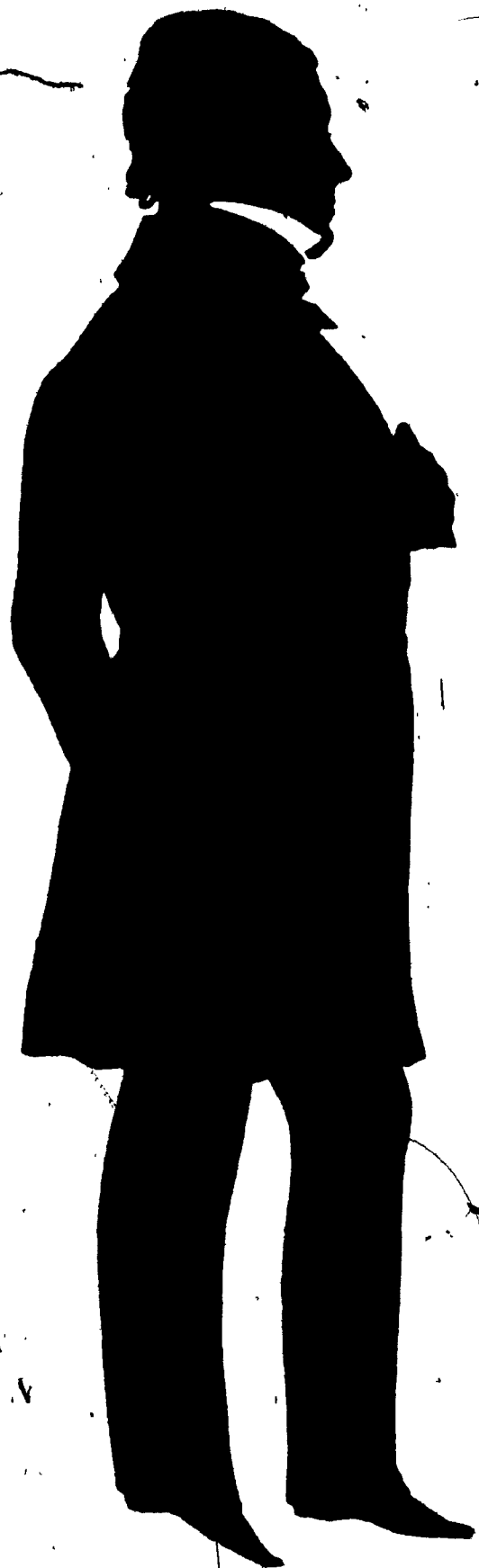
110











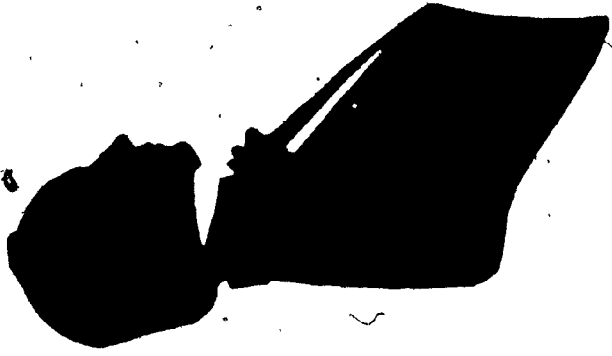




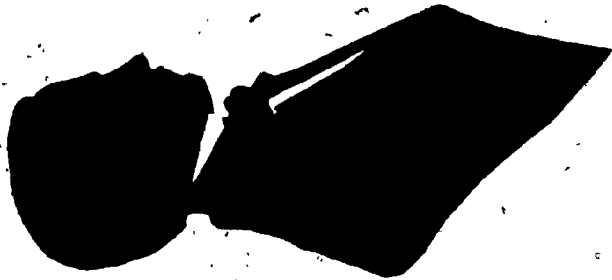




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123



126



125

