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JAMES D. DUNCAN (1806 - 1881)

CATALOGUE OF WORKS AND INTRODUCTION TO HIS ART

Patricia Ann Todd

A THESIS

in

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of

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ABSTRACT

JAMES D. DUNCAN (1806 - 1881)
CATALOGUE OF WORKS AND INTRODUCTION TO HIS ART

Patricia Ann Todd

This is a catalogue of works by the Canadian artist James D. Duncan (1806-1881). Included are all his known oil paintings, watercolours, drawings, book and magazine illustrations and prints. For each work the following information is given; title, date, medium, measurements, collection, inscriptions and literature. This is followed by a description of the work with explanatory notes on the subject when thought pertinent. An introductory essay is included. This serves to inform the reader on the nature of Duncan's artistic activities and to place him in relation to his milieu.

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ABBREVIATIONS

ca. circa, about
Cat. Catalogue
Coll. Collection
Con. Condition
C. Centre
Exh. Exhibition or Exhibited
L. Left
l.c. lower centre
l.l. lower left
l.r. lower right
Lit. Literature
Prov. Provenance
R. Right
recto right or obverse side of sheet of paper or canvas
(sight) word affixed to measurement to indicate approximate size only
u.l. upper left
u.r. upper right
verso reverse side of sheet of paper or canvas
w.c. watercolour
WM. watermark

ASQ Archives du Séminaire de Québec
CdeR Château de Ramesay, Montréal
MMFA Montreal Museum of Fine Arts
MNL Montreal Municipal Library
McCM McCord Museum, McGill University, Montreal
PAC Public Archives of Canada, Ottawa
P. Coll. Private Collection
QM Québec Museum, Québec.

SSC Sigmund Samuel Collection, Royal Ontario Museum, Toronto
VA Viger Album, Montreal Municipal Library

A.A.M. Art Association of Montreal
M.S.A. Montreal Society of Artists
R.C.A. Royal Canadian Academy
S.C.A. Society of Canadian Artists, Montreal

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JAMES D. DUNCAN (1806-1881) - AN INTRODUCTION TO HIS ART

This essay serves as an introduction to the art of James D. Duncan (1806-1881) accompanying the Catalogue of his work. Duncan was born in Northern Ireland and immigrated to Canada in ca. 1825. From 1830 until his death, he lived in Montreal; establishing himself in that city as a professional painter and teacher of drawing. There is little extant information concerning Duncan's life. It is the authors intent to provide as detailed a biographical outline on Duncan as possible and to discuss his artistic activities and stylistic traits. In addition, Duncan's career will be dealt with in relation to the economic, social and artistic environment of nineteenth-century Montreal.

Duncan's artistic career is very much a reflection of his milieu, one in which numerous changes were taking place in all aspects of the western world in general and the Canadian scene in particular. He reflected in his lifetime changes in social, political and intellectual thought. This is mirrored in his paintings which focus in subject matter on the Montreal scene. The city experienced unprecedented growth and prosperity in the second and third decades of the nineteenth century. During this period, the city was flourishing economically with a new intensity never previously experienced. There was growing trade with the export of timber, grains and other

natural resources in exchange for imported manufactured goods. Local entrepreneurs pioneered in Canadian banking, particularly the founders of the Bank of Montreal in 1817. This pioneer spirit is also reflected in canal construction with the Lachine Canal opening in 1826 and in railway building with the Champlain and St. Lawrence Railroad, the country's first railway, opening in 1836.¹ The ready circulation of money had an advantageous effect on education. The Royal Institute for the Advancement of Learning was established in 1818 and the Royal Grammar School (1818-1843) achieved a credible reputation. McGill College secured a royal charter from William IV on March 31, 1821 and was officially opened in 1829.²

1. This increased the long standing rivalry between Montreal and Quebec City, the latter, however, retaining its position as the administrative centre. In 1828, an editorial in the Montreal Gazette aptly summed up Montrealers' view that "Quebec affords an example of centralization of Military, Civil, Financial, Clerical, Commercial and Marine power, worthy of the policy of the late Napoleon Bonaparte". Montreal Gazette, 10 Nov. 1828.

2. Kathleen JENKINS, Montreal - Island City of the St. Lawrence New York: 1966, pp. 278-79.

The progress during this period in the areas of education was largely confined to English institutions relying on private endowments. French Canadian education had suffered seriously from the Conquest and the Papal suppression of the Jesuits in 1773. For the French population, education was still closely linked with religion and therefore under the control of the Church. The English on the other hand, felt that education was more a secular matter which should be placed under the supervision of the state. Public instruction therefore, made slow progress in Montreal largely due to the lack of co-operation between the two linguistic groups. The 1840's were more active for French Canadian education. In 1842, the Jesuits returned to Lower Canada as a teaching order and in 1844, the Institut Canadien was founded. The latter organization was important in introducing to Montreal the influence of liberal anti-clerical views of nineteenth century France'.
c.f. Donald CREIGHTON, Dominion of the North, Toronto:1962, pp. 215-16.

By contrast, in the Political sphere, strife and turmoil surrounded Duncan. The situation was widespread throughout the province; the difficulties were felt most keenly in Montreal where French, English relationships became increasingly bitter. Lord Dalhousie (1770-1838) held the office of Governor from 1820 to 1828; he was a Scot and Presbyterian whose pronounced suspicions of Roman Catholics were reflected in his bad handling of the Assembly.³ Louis-Joseph Papineau (1786-1871) was the most dynamic figure of the opposing group, serving as speaker of the Assembly from 1815 to 1837. He wielded great influence and under his leadership, many members of the Lower Canadian Assembly felt that certain American institutions offered a more satisfactory form of government. He affirmed that:

...the constitution and form of government which would best suit this colony are not to be sought solely in the analogies offered by the institutions of Great Britain.⁴

The constant antagonism between the Governor and Council and the Assembly accelerated during the mid-1830's, reaching an inevitable climax with the brief but bitter Rebellion of 1837. During this uprising, Duncan served as a Lieutenant in the Light Infantry.⁵

3. JENKINS, p. 269

4. CREIGHTON, p. 236

5. Rev. Robert CAMPBELL, A History of the Scotch Presbyterian Church, St. Gabriel Street, Montreal, Montreal: 1887, p. 630. For a more detailed accounting of the political situation and the events leading up to the Rebellion of 1837, see: Mason WADE, The French Canadians, Toronto: 1955, pp. 93-151.

The political unrest of the period unfortunately coincided with an increasing influx of English speaking immigrants. Widespread economic depression, unemployment and general discontent particularly in Scotland, Ireland and England, forced thousands to seek a new life in Canada. Upper Canada was the intended destination of the majority; but Quebec City and Montreal, as the main ports of entry, carried heavy burdens. Most ocean going vessels docked at Quebec City with their passengers ascending the river on barges towed by steamboats. Between 1815 and 1825, some fifty thousand persons arrived; many of these were seriously ill resulting from their arduous journey. Montreal lacked facilities to cope with the large numbers. In 1815, a number of Montreal women banded together to form the Female Benevolent Society of Montreal to supply food and maintain a 'House of Recovery' for the most needy immigrants. The Montreal General Hospital was completed in 1822. In spite of efforts like these, the problems resulting from the enormous numbers of immigrants grew steadily worse; this forced the Legislature of Lower Canada to lodge an official complaint with the British Colonial Office in 1827.⁶

6. JENKINS, pp. 274-75.

'The protest was not directed at the immigrants themselves, but rather at the manner in which the British Government evaded its responsibilities.'

The majority of the new colonists went to Upper Canada; many Irish, however, remained in Montreal finding jobs in the construction of the St. Lawrence canals.⁷ The growing economy offered opportunity for individuals outside the labouring sector. Duncan began to paint in Montreal in 1830.

Montreal was transformed by the increased population. There was expansion in the suburbs which was accompanied by a redrawing of the social and economic boundaries in the inner city. The population grew from a mere 19,090 in 1820 to 27,297 in 1830 and by 1840 totaled 40,465 persons, a doubling in just two decades.⁸

The face of the city was altering rapidly. Duncan records these changing aspects. The St. Lawrence River and Montreal Harbour which he pictured, reflected the new prosperity and growth. Sailing vessels and canoes of earlier years mingled with an ever increasing number of timber rafts, barges and new steamboats. The Milson and Torrance lines competed for the river's new traffic. Large new warehouses were constructed at Pointe à Callière in 1826 and at

7. CREIGHTON, p. 212

8. The population figures vary according to different sources. The most complete study is: Jean-Paul BERNARD, Paul-André LINTEAU, and Jean-Claude ROBERT, "la croissance démographique et spatiale de Montréal dans le 1^{er} quart du 19^e siècle". Tableau 1, p. 17, Groupe de Recherche sur la Société Montréalaise au 19^e siècle, Rapport et Travaux, 1973-75, Département d'histoire, Université de Québec à Montréal.

approximately that date along Commissioners and St. Paul Streets.⁹

An increasing number of shops, banks, offices and institutional buildings were built in the downtown area. Notre Dame and St. Paul Streets became important commercial centres. The steep-roofed fieldstone architectural tradition, which had previously characterized Montreal, was replaced by cut limestone and greystone. This was introduced first to Montreal by the United Empire Loyalists from the United States and later by the English, Scottish and Irish immigrants.¹⁰ The revival architectural styles of Europe began to appear in Montreal. In 1824, James O'Donnell designed the new parish church of Notre Dame in the 'gothic' revival style, which upon completion in 1829, dominated the Montreal skyline until the 1880's when larger office buildings began to be built. The classical revival style was introduced in 1838 with the construction of John Ostell's Customs House on Place Royale.¹¹

9. Phyllis LAMBERT, "A selection of Documentary Prints of Montreal with Notes on Urban Growth", RACAR, IV, no. 2, 1977, Supplement no. 0, pp. 917-18.

10. Ibid, p. 917.

11. The earliest example of the 'classical' revival style in Montreal is not actually represented by a building but by a monument. Nelson's Column, designed by the London architect Robert Mitchell was erected in 1809. It was built in the 'classical' style in part because it was a properly symbolic monument of its epoch, but also as a symbol of the British Empire; as an expression of British solidity, permanence and strength.

The year 1830 has therefore been termed a "watershed for building in Montreal".¹²

James Duncan established himself in Montreal as a professional painter and teacher of drawing. He pictured Montreal life and scenery in oils, watercolours and gouaches. These document the changing social and physical aspects of the city and achieve for him a niche as recorder par excellence of mid-nineteenth century Montreal.

Duncan was born in 1806 in Coleraine, Northern Ireland. His native city is located on the Bann River in the County of Londonderry, ten kilometres from the port of Portrush on the North Atlantic Coast; it was a small commercial centre during the early nineteenth century. Little is known of Duncan's life in Ireland.¹³ Possibly he received

12, LAMBERT, p. S18.

13. A search for information concerning Duncan's life and activities while in Ireland has revealed nothing. All local parish records and legal documents in Northern Ireland were deposited in the central Archives in Belfast (during the early 1900's). These were destroyed in a series of fires of the 1920's and 30's. The most reliable source concerning Duncan's birthdate and family are the records of the Scotch Presbyterian Church, St. Gabriel Street, Montreal, of which Duncan was a member from 1834 to 1881. see: CAMPBELL.

some art training in Europe but no documentary evidence has been found. However, he did paint in Ireland; in 1825, he arrived in Canada bringing with him a large oil painting, Giant's Causeway.¹⁴

The reasons for Duncan emigrating are speculative. Was it due to the severe economic conditions, unemployment or general discontent at home? Presumably the nineteen year old youth must have landed at Quebec City, later journeying down the St. Lawrence to Montreal. His first known Canadian painting is Montreal From the Mountain (Cat. la 1) but it is uncertain where he spent his first five years in Canada.¹⁵

14. CAMPBELL, p. 630.

The Giants Causeway is a rock formation located on the North Atlantic Coast of Northern Ireland, just west of Portrush. Duncan's painting Giant's Causeway was exhibited at the Society of Canadian Artists (Montreal) exhibition of 1868. He also exhibited at the same time a number of other Northern Irish views, namely, View of Dunluce Castle (East), County Antrim, Ireland; View in Ireland, Castle of Sir A. Doherty, Isle of Dogs, Donegal; Dunrobin Castle, Seat of the Duke of Sutherland; View of Ballintoy, Ireland, and Dunluce Castle. It is not known if these works were painted in Ireland or after Duncan arrived in Canada.

15. Duncan is not listed in any of the Quebec City or Montreal Directories between 1825 to 1830, nor is he mentioned in local newspapers.

In 1830 Duncan became a citizen of Montreal living thereafter in that city.¹⁶ He made periodic trips to Quebec City and environs, and visited areas of Upper Canada in both 1848-49 and 1868.¹⁷ Montreal was both an obvious and opportune choice. While a large number of Irish immigrants had already settled there, Duncan's decision, however, was more logically based upon his career aspirations. When he entered the Canadian art scene, Quebec City was experiencing what has been called a "Golden Age" in painting.¹⁸ There were active, well established artists namely, Jean-Baptiste Roy-Audy (c1785-1845) and Joseph Legaré (1795-1855). The latter's pupil, Antoine Plamondon (c1804-1895) had just returned from France (1830) and during the next two decades would become one of Quebec's most celebrated portraitists. These artists dominated the Quebec City patronage and provided Duncan with little artistic or intellectual compatibility.

16. CAMPBELL, p. 630.

17. Mary ALLODI, Canadian Watercolours and Drawings in the Royal Ontario Museum, The Royal Ontario Museum: 1974, no. 685. There is no firm documentation of Duncan's visits to Quebec City and environs. He produced views of these areas throughout the early and middle portions of his artistic career, ie: La porte du chien d'or à Québec ca. 1831 (Cat. 11 c 2); Montmorency Falls From the Levis Shore ca. 1848 (Cat. 11 d 20) and Views of Quebec, ca. 1850 (Cat. IV 9-15).

18. J. Russell HARPER, Painting in Canada: A History, Toronto: 1966, p. 79.

Montreal, on the other hand, had dominated the Canadian art scene during the 1790's. By the 1830's, a void was developing with the demise of such major artistic figures in that city as William Berczy, (d. 1813) and later Louis-Joseph Dulongpré (1754-1843). A number of lesser known artists, John Drake (1794-1883) being one, had worked in Montreal briefly. By the 1830's, this void in Montreal offered a more open 'market' for a young career minded painter than did Quebec City. There was as well, by this time in Montreal, an established, middle class, who were potential patrons. The businessmen, merchants and professionals were beginning to develop an interest in paintings, watercolours and prints which mirrored their city's new prosperity. Duncan was prepared to cater to this Victorian bourgeois demand.

Indeed, a private patron, may well have lured Duncan to Montreal. Immediately after his arrival in 1830, he began to execute commissions for Jacques Viger (1787-1850).¹⁹ During the 1830's and 40's, Viger continued to provide the artist with employment, assuring him of at least minimal support.

19. Duncan executed drawings and watercolours for three separate Viger projects, namely, Viger Album (Cats. 11 a 1-26), L'Album des Costumes des Communautés Religieuses de Femmes au Canada en 1853 (Cat. 11 a 27), and Ma Saberdache (Cats. 11 a 28-32). See Introduction Section 11 Watercolours and Drawings a) Viger Albums in the catalogue for details.

Duncan married Caroline Benedict Power of Sorel, Quebec in 1834 and she shortly gave birth to the first of their five children.²⁰ Duncan must have found it difficult to provide for himself and his growing family solely on income from Viger's commissions. He embarked

20. Archives of the Mount Royal Cemetery, 1297 Forest Street, Outremont, Quebec.
The names, dates and occupations of Duncan's children (when known) are as follows:

James Shaw Duncan, graduated from McGill School of Medicine in 1858 (cf. McGill University Graduate Archives), he thereafter became a surgeon in the 81st Regiment of the British Army and later Brigade Surgeon at Plymouth (cf. CAMPBELL, p. 631).

George Duncan, Surgeon in the British Army, later had a practice at Portsmouth (cf. CAMPBELL p. 631).

David Logan Duncan, born in 1852 in Montreal, was employed in the Customs House, Montreal (cf. CAMPBELL, p. 631), and died in March, 1898 and is buried at Mount Royal Cemetery, Outremont, Que., (cf. Archives of the Mount Royal Cemetery).

Caroline Duncan, born in 1845 in Montreal, died on Oct. 9, 1863 at the age of eighteen, buried at Mount Royal Cemetery, Outremont, Que. (cf. Archives of Mount Royal Cemetery).

Caroline Mary Duncan, born in Montreal in 1863, died on Jan. 10, 1864 aged seventeen months, buried at Mount Royal Cemetery, Outremont, Que. (cf. Archives of Mount Royal Cemetery).

upon a wide range of activities in the mid 1830's which brought added income and enlarged his scope of artistic endeavors. During the next fifty years, he taught drawing at various Montreal schools, produced photographic, miniature and oil portraits, prepared illustrations for a guide book and magazines, and was an active lithographic draughtsman. Throughout, he also painted a number of landscapes in oil and was a prolific watercolourist.

In teaching, Duncan achieved a reputation as a 'conscientious and accomplished instructor'.²¹ Commencing in 1842, he is listed in the Montreal directories as a "Teacher of Drawing".²² In 1845, an advertisement appeared in La Minerve announcing that Duncan and M.G.H. Gordon, were opening a drawing school, which offered:

21. CAMPBELL, p. 630.

22. McKay's Montreal Directory 1842-43.

...aux amateurs de cet Art des moyens de l'étudier, égaux à ceux qu'on trouve dans les grandes villes d'Europe, et pour remplir ce but, rien ne sera épargné pour fournir à l'institution, de temps à autre, les modèles et les études, tirés des principaux Dépôts Artistiques de l'Europe. 23

The school was scheduled to open in November in "La Salle Spaceuse" over Mr. Lyman's Pharmacy on Place D'Armes. The "ladies" classes were to be held on Monday and Wednesday afternoons from four to six; the "gentlemen" on Tuesday and Thursday afternoons at the same times. The School never appears to have materialized; there may not have been the demand for such classes.

Duncan did, however, find steady employment as a teacher in a number of Protestant schools which opened in Montreal. During the 1850's and 60's, he was a part-time instructor of drawing at the McKay Institute, the Young Ladies Academy of Misses Turner and MacIntosh, The British and American School of Lagachetier Street, The High School of the McGill Normal School and the Montreal High School. ²⁴ Some students recall having Duncan as their instructor

23.

La Minerve (Montreal) 16 Octobre 1845, p. 3.

24.

CAMPBELL, p. 630

Records from the first three institutions are no longer extant. Those of the Montreal High School were recently acquired by the McGill University Archives. These records and those of the High School of the McGill Normal School have not been examined.

but reveal little concerning the conduct of his classes. 25

25.

A letter dated April 7, 1921, written by a certain Dr. Sheperd recalls that Duncan was "...a teacher of Drawing when I was at the High School of McGill College in the 60's...", National Gallery of Canada Library, File no. 02:2, Montreal Spr. File.

More than a dozen portraits have been located which were painted by Duncan prior to the late 1850's. Among these, is a three quarter length oil painting, numerous miniatures in watercolour and pastel, and a few silhouettes. Duncan's miniatures are uneven and inconsistent. Few works are attributed to him; this may result from his failure to develop a recognizable style. Examples of his finest portraits are found in a series of historical Canadian likenesses commissioned by Jacques Viger between 1839 and 1845. Principally, these are miniatures of circular format in watercolour, pen and ink. The majority of the subjects were men and women long dead and Duncan was often compelled to copy earlier paintings.

The artists' main objective was to provide a reasonable likeness. The facial features are carefully drawn in the two bust portraits of Madame de la Peltrie (Cat. 11a 18) and Mère de l'Incarnation (Cat. 11a 19). In some miniatures, Duncan introduces anecdotal material relating to the sitter; Mgr. de Saint Vallier (Cat. 11a 21) is seated in an ornate gilt arm chair holding a Bible, hanging on a wall is a small oval portrait of Louis XIV, the then reigning French Monarch.

Duncan provides texture and modelling in some works through stipple brushwork. In Père Emmanuel Crespel (Cat. 11a 13), the facial features isolate themselves from the "surround" by reason of the stippling, which contrasts it to flat generalized treatment of the body and the neutral background. The formula is reversed in Mgr. Jean-Jacques Lartigue (Cat. 11a 17), where pronounced stippling in gradations of greys and browns in the background successfully creates a sense of pictorial depth.

The managing of proportions and spacial rendering is awkwardly handled in Duncan's half and three-quarter length portraits. Typical, is the half length portrait of Mère Louis Soumande de Saint Augustin (Cat. 11a 14), the figure is placed well forward in the picture plane and seated in a chair partially visible to the right. The arms are disproportionately long in relation to the body and uncomfortably placed. The vertically rigid pose combined with the angling of the chair results in a spacially incoherent image.

If Duncan's rendering of these miniatures is at times awkward and unconvincing, his reputation as a portraitist is saved by his larger and more freely painted heads. In the watercolours of Père Joseph-François Lafitau (Cat. 11a 24) and Portrait of Vattermare (Cat. 11a 22, Fig. 1), he frees himself from the strict circular

format of the miniatures and explores the arrangement of forms within a rectangular framework. As a result, the figures have a greater sense of movement and a three-dimensional quality. Duncan's brushstroke is much looser resulting in a spontaneity which contrasts with the more laboured appearance of the miniatures.

Because it was executed from life, Duncan achieves in Portrait of Vattemare²⁶ a sense of intimacy which is lacking in many of his other portraits. He catches a degree of personality through the detailed but soft delineation of the eyes, nose and tightly pierced mouth, and the subtle modelling of the cheeks and forehead. The careful rendering of the facial details is in contrast to, an emphasised by, the wispy treatment of the hair and generalized brushstrokes of the bust area.

Few portraits painted by Duncan in the 1850's are known, and by 1860, he appears to have stopped painting likenesses. Probably, Duncan was also a photographer; on November 1, 1856, the following

26.

See catalogue entry for 11a 22.

advertisement appeared in the Montreal Gazette:

Young & Duncan -
Photographic artists and Ambrotypists,
71½ Great St. James St.
Montreal

AMBROTYPE PORTRAITS IN VARIOUS styles.
This beautiful description of Picture
is taken on Glass, and hermetically
sealed, giving it the most perfect
durability. The Ambrotype, in effect,
resembles the Mezzotint Engraving,
conveying a perfect and life-like rep-
resentation of nature.

PHOTOGRAPHIC PORTRAITS of every size,
plain and coloured, in various styles; 27
also landscapes and Views of Residences.

27.

Montreal Gazette, Saturday Morning November 1, 1856, Vol. 71,
no. 250.

No photographs which can be definitely linked to Duncan have
been found.

Duncan's limited production of portraits during the 1850's may result from his numerous other activities. During this decade, he was painting an increasing number of landscape views and genre scenes of Montreal. The majority of these are watercolours, but he also painted a few oil landscapes.

Only three major landscapes in oil by Duncan have been traced; possibly a direct result of lack of patronage and demand. Montreal From The Mountain (Cat. 1a 1, Fig. 11), dating from ca. 1826, is probably his first major work painted in Canada. Stylistically, this early painting strongly reflects his acquaintance with those idealized landscapes which originate in the Italianate tradition of the XVII Century. Was Duncan familiar through prints with the works of Nicolas Poussin, Gaspar Dughet and Claude Lorrain? In this work, he established a formal approach to the scene and underlying scheme of composition which remains constant in his oil landscapes. Note, that within the foreground, he provides formal variety through placing a flock of sheep and shepherd boy in an open meadow. Shadow

extends across the first plane; this is broken by a ray of sunshine which dramatically highlights the flock of sheep. In the dark middle-ground, are open fields with small farm houses and clumps of trees and bushes. Beyond, the city of Montreal is in full light. The buildings are treated in a generalized manner, but Duncan permits identification of important buildings such as the Parish Church dating back to 1677 and Christ Church of 1810. The distant St. Lawrence River and south shore are in muted greys offset by the pale pink and yellow sunset sky. Pronounced planar composition, dramatic contrasts in light and shadow and overall careful arrangement of the natural scenery creates an idealized view.

This classical idealism found in Duncan's early oil landscape, gives way to a more descriptive approach in Montreal From The Mountain and Montreal From St. Helen's Island (Cats. 1a 2, Fig. 111), both painted in 1838. His principal objective has shifted to recording the most flourishing aspects of Montreal. In Montreal From St. Helen's Island, the St. Lawrence River in the middleground, is dotted with sailing vessels, barges and steamboats. The buildings of the Montreal harbour and cityscape beyond, are now shown in striking detail with each structure clearly discernable. It is curious to note, that in his desire to present the 'best' view of the city, Duncan includes the towers of Notre Dame, though they were not actually built until 1841 and 1843. Mount Royal in the background

looms as a hazy backdrop to the city in contrast to the subtle blues, pinks and pale yellows of the sunset sky. The scene is framed in the right foreground with tall, delicately foliated trees, at the base of which are anecdotal figures; on the left is a large dead fallen tree. Some areas of the foreground are slightly shadowed, but Duncan no longer employs dramatic contrasts in light and dark. Enveloping light clarifies equally all parts of the view.

A lively sales market developed in Montreal for watercolour landscapes and genre paintings during the mid-nineteenth century. Duncan catered to this market and much of his oeuvre falls into this category.²⁸ Duncan's watercolour landscapes were attuned to a vogue for illustrative views of familiar scenes. The attitude towards the

28. Duncan also painted some landscape views of areas around Québec, ie: Montmorency Falls From the Levis Shore ca. 1848, Cat. 11d 20), Baie Saint-Paul ca. 1845 (Cat. 11d 37); and Upper Canada ie: View of the Thames at London, Ontario, 1848 (Cat. 11d 21), and General View of Niagara Falls From the Canadian Shore, ca. 1848 (Cat. 11d 23).

land was still influenced to a great extent by eighteenth century concepts, whereby, the world was seen to be governed by mathematical laws and logic. An attempt to impress this attitude on the Canadian physical environment, which was regarded as the 'uncontrollable foe', was still very evident. The overall tendency was to bestow on the Canadian scenery a sense of order and decorum. Duncan's choice of landscape views and his handling of the subjects, represent this approach. In his works, he shows aspects of the scenes which best illustrate the city's or localities' prosperity, and carefully records the technical and physical advancements as well as the domination of the land by man. In this context, his work is conceptual for he impresses a logical order on the Canadian environment. ²⁹

Little is known of Duncan's artistic training and one merely speculates on the sources of his watercolour style. Possibly, he became aware of the British watercolour tradition in Ireland. He could have had the opportunity of seeing works of Paul Sandby, Alexander Cozens and John Sell Cotman. This same school first made its influence felt in Canada in the works of the British military officers posted here between ca. 1760 and 1840.

29. The ideas of 'truth to nature' and 'naturalism' were being expressed in the works of some other Canadian artists. Harlow White (1817-1888), Daniel Fowler (1810-1894), and William Nicol Cresswell (1822-1888) basically were motivated by a searching for these qualities. At the same time, Cornelius Krieghoff (1815-1872), was expressing a more romantic approach to picture making through dramatic colouring and lighting. Duncan suppresses both the naturalistic and romantic approach in his work.

Duncan could have seen lithographs of works by George Heriot (1766-1844) and James Cockburn (1778-1847). His counterpart, Krieghoff, was influenced by prints after William Bartlett (1809-1854) and Coke Smyth (d. 1867) sketches.

Fundamentally, Duncan is a conservative artist. He is no philosopher but absorbed instinctively contemporary styles and aesthetic trends. One may isolate aspects of his watercolour style of the 1830's and early 1840's in a number of views of Montreal and its environs painted for Jacques Viger between 1831 and 1845. The rendering in Ruins of the Old Fort of Sault St. Louis, Caughnawaga (Cat. 11a 6, Fig. IV), is purely topographical; Duncan's attention centers on the correct reproducing of the fort and its surroundings. This approach is in contrast to Village de Ste. Genevieve, Ile de Montreal (Cat. 11 a 2) where the church in the middleground is treated in a highly detailed manner. Note, that in the latter, Duncan gives equal attention to the arrangement of a large framing tree, bushes, a stream and anecdotal figures in the foreground. In Vue de la Cote des Tanneries des Rolland, Oct. 1839 (Cat. 11a 1) and others, he combines effectively the demand for topographical accuracy, as demonstrated by current taste, with a certain idealism.

By the 1840's, Duncan establishes a style which remains constant in his later watercolour landscapes. This is best exemplified by his

numerous 'Views of Montreal From the Mountain'. In View of Montreal From the Mountain ca. 1840 (Cat. 11d 3), the pictorial convention and schematization is consistent with his earlier oil landscapes Montreal From the Mountain and Montreal From St. Helen's Island (see pages 23-24). He carefully renders foreground foliage through the application of alternating pure greens and yellows superimposed over pale green and brown washes. This colour scheme is highlighted by the dark blue, brown and red clothing of a mother and child included on the right. The Montreal cityscape in the middle-ground, is highly detailed with the brown and grey structures clearly delineated by dark outlines. Beyond the horizon line is silhouetted by the undulating profiles of Monts St. Bruno and St. Hilaire. Duncan's watercolour landscapes, beginning in the 1840's, are characterized by the careful ordering of the scenes, planar composition, detailed rendering of architecture and vegetation, inclusion of anecdotal figures and overall even lighting.

From the mid-eighteen forties, some views demonstrate an interest in autumn colouring. The panorama of Montreal in Montreal From the Eastern Slopes of Mount Royal (ca. 1862 (Cat. 11d 49), is still particularized and detailed, but much of the artists' attention is riveted on the autumn landscape in the foreground. His subtle

handling of the foliage is in pale yellows, roses and pinks over light green washes. A soft mid-afternoon light establishes a total atmospheric unity. This subdued representation of autumn colouring is apparent in the majority of Duncan's watercolours of the 1860's and 70's. One notes it in Schneidefs Inn, Como, Quebec, ca. 1868 (Cat. 11d 53, Fig. V) and Green Avenue in Westmount, Looking Towards the Mountain, 1872 (Cat. 11d 55). There are exceptions, in occasional works, he attempts to mirror the more vibrant and colourful range of Canadian foliage. The deciduous trees in A Waterfall ca. 1859 (Cat. 11d 48) and Autumn Landscape ca. 1875 (Cat. 11d 56), are painted in rich reds, oranges and yellows, contrasting with the dark greens of the firs. A crisp blue sky with white fluffy clouds completes the autumn atmosphere.

Throughout his career, Duncan painted watercolour genre scenes. These picture ordinary people in everyday life situations; a type of painting for which there was much contemporary demand in Canada

as evidenced by the popularity of Krieghoff's genre works.³⁰ Duncan's genre scenes, as opposed to those of Krieghoff's, centered mainly on city subjects. One distinguishes a genre interest first in Duncan's earliest known sketchbook dated 1840-45 (Cats. 11b 1-36). These portray the Montreal harbour and streets in both summer and winter. He focuses on a wide range of subjects whether they be market scenes (Cats. 11b 5-7, 12, 17, 26-7), sleigh scenes, (Cats. 11b 4,8,22,28, 31), ice cutting and snow removal (Cats. 11b 2,18), local parades (Cats. 11b 23-24), a wedding (Cat. 11b 14) or the activities of the well-dressed upper class. There are also a number of scenes of local Indians (Cats. 11b 34-35). These sketches were intended as preliminary studies for use in later compositions. Some are detailed pencil drawings as in Celebrated Blind Fiddler, Montreal (Cat. 11b 23) whereas in St. Patrick's Society Parade (Cat. 11b 23), Duncan felt it necessary to complete a more finished watercolour.

In these genre works, Duncan reveals a natural power of simplification and observation. His portrayal is more objective than that of more "personal" artists such as Krieghoff who painted

30. See: J. Russell Harper, Cornelius Krieghoff - The Habitant Farm, National Gallery of Canada, Ottawa: 1977.

habitant life with "generous understanding, with humour and insight."³¹ Duncan's main concern is to provide detailed and accurate accounts of the scenes or activities. Even when dealing with Swell and His Object (Cat. 11b 31) or Indian Kid (Cat. 11b 34), there is little, if any, social or moral comment. Scene in Market (The Painter Shows His Work, Montreal Market) (Cat. 11b 26), is a sole exception to this deliberate objectivity. Here, amidst the busy Montreal market, Duncan depicts a middle-aged artist showing his work to the crowd. Duncan was probably familiar with such scenes and this picture may have autobiographical overtones.

One notes specific examples of the relationship between Duncan's sketches and his later developed watercolours. The rendering of the Indian in the right foreground of the deliberately composed View of the River Front in Winter, Montreal (Cat. 11d 41), is identical to that which appears in Indian Kid (Cat. 11b 34) of his 1840-45 sketchbook. Additive subject matter in the same painting also finds its source in Water Carriers (Cat. 11b 30) and Carting Ice From River (Cat. 11b 19) of the same sketchbook.

31. HARPER, Cornelius Krieghoff - The Habitant Farm, p. 10

Duncan employs the same approach in many genre and landscape paintings. Note the careful composition, planar recession and detailed depictions of forms in many of his genre subjects. For example, groups of adults tobogganing down a hill occupy the foreground of A View Near Montreal, Tobogganing by Moonlight ca. 1856 (Cat. 11d 41, Fig. VI). The artist deliberately frames his vista with tall, elongated trees on either side. In the middleground is a thick forest and beyond, a lake or river. He adds such elements as a full moon, dark clouds and reflected light. These should transform the scene into a dramatic or romantic whole. The very detailed rendering, the quality of precision and lack of pronounced shadow or any suggestion of emotion however, remove the work from any romantic categorization.

In genre of specific city subjects, Duncan provides detailed portrayals of both local activities and surrounding architecture. The Quebec Tandem Club, Champ de Mars, Montreal ca. 1850 (Cat 11d 28 Fig. VII) pictures a typical winter weekend amusement of wealthy Montrealers. Set against a detailed panoramic view of Montreal looking west is the "Quebec Tandem Club" assembled in the Champ de Mars. Here the members display their elegant two-seater and four-seater sleighs led by teams of spirited thoroughbreds. ³²

32. Many of the sleighs and styles of dress of the occupants find their source in Duncan's 1840-45 sketchbook ie: Swell and His Object (Cat. 11b 31) and in his 1847 sketchbook, ie: Horse and Buggy (Cat. 11b 40) and Winter Street Scene, Montreal (Montreal Swells) (Cat. 11b 50).

Duncan renders these sleighs in great detail and also the fashionable, brightly coloured attire of the 'swells' with precision. Two large houses facing onto the Champ de Mars are drawn with great attention paid to architectural details.

Duncan paints a number of historical subjects in the eighties, forties and fifties. Some are recreations, others are of contemporary events. Jacques Viger stipulated the inclusion of historical scenes for Ma Saberdache.³³ Within Ville Marie en 1693, prior to 1858, (Cat. 11a 32), Duncan pictures the infant settlement as it would have appeared at that early date. Each landmark is labelled because the work was to be a visual record accompanying Viger's collection of historical documents. Duncan carefully places and reproduces the structures for this reason. First Encounter with the Illinois ca. 1845 (Cat. 11a 30, Fig. VIII) and similar subjects are

33. Ma Saberdache, located in the Archives du Seminaire de Quebec, is Viger's collection of historical Canadian documents. Between 1839 and 1858, Duncan provided Viger with watercolour illustrations to accompany these documents. See Catalogue 11 a Viger Albums for details.

imaginary scenes. A missionary with a cross and a French explorer approach four Indians who proffer pipes. Beyond, Indian groups in their camp-ground, watch what was to become an historical event.

Turn to Duncan's tableaux of contemporary events. On July 9, 1852 a fire broke out in the buildings surrounding Montreal's Dalhousie Square.³⁴ Duncan records this event in an oil painting The Hayes House Fire (Cat. la 6). He focuses attention on the Hayes House, formally the site of the Royal Theatre.³⁵ The house in the centre of the composition, is engulfed by flames. Groups of men and women are rescuing their belongings from the surrounding buildings, carrying them to the open safety of Dalhousie Square. To heighten the drama, Duncan chose the black of night. Large yellow and orange flames escaping from windows and roofs illuminate the dark structures. They cast an awesome glare over the frantic fire-fighters. The grey sky above is filled with clouds of thick black smoke.

34. La Minerve (Montreal), 10 juillet, 1852, p. 2

35. Thanks to M. Raymond Montpetit, Directeur, Module Histoire de l'Art, Directeur, Groupe de Recherche en Art Populaire, Université de Québec à Montréal for information concerning the Royal Theatre.

Duncan painted the Funeral of General D'Urbain, Commander of the British Forces in Canada in 1847 (Cat. 11d 14). Here his approach is more sombre in colour and static in line as befits the solemnity of the occasion. But it is a detailed and accurate portrayal of the funeral procession as it moves eastward along Notre Dame Street. Lining the street, are British soldiers wearing parade dress and leaning on their swords, hilt downwards, out of respect for their dead commander. A military band leads the procession followed by the coffin on a gun carriage pulled by two teams of white horses with officer mounts. Crowds have gathered on the street and lean out of the windows of houses to watch the event. The only accents of bright colour are the dark red jackets of the soldiers and the red British flag which drapes the coffin.

Many Duncan watercolours of Montreal life and scenery were reproduced as line drawings for the Illustrated London News in the 1850's. Montreal Market, Habitants Purchasing Cloth (Cat. 111 4).

and Sawing and Ploughing the Ice on the St. Lawrence (Cat. 111 8). admirably compliment the written descriptions published in that periodical. Most are faithful copies of his original works; The Ice House on Nun's Island, Montreal (Cat. 111 9, Fig. IX), is based on the watercolour of the same title in his 1840-45 sketchbook (Cat. 11d 32).

Throughout his career, Duncan produced in addition, drawings and watercolours for use in other engravings and lithographs. The first of these were illustrations for Newton Bosworth's guide book, Hochelaga Depicta, published in 1839 and reprinted in 1846 (Cat. 111 1 Fig. X). These were engraved by a certain P. Christie and picture vistas and specific buildings of Montreal. The compositions are unimaginative, but Duncan provides great architectural detail and accuracy. The work is an invaluable historical record of Montreal in the late eighteen thirties.

Such accurate detail and attention to architecture is characteristic of Duncan's prints. His Panoramic View of Montreal, engraved by W.S. Barnard, was published in 1847. Duncan strives to picture to most flourishing view; the St. Lawrence River is dotted with numerous sailing vessels, barges and steamboats. Each structure of the Montreal Harbour and cityscape beyond, is clearly delineated. He reverses the

the facade of Bonsecours Market (begun 1845) and slightly elongates the central dome to show its most impressive viewpoint. This concern for presenting prosperous aspects of the city is also evident in such later works as City of Montreal From the Mountain (Cat. IV 15). This view lithographed by Gauci in 1854, shows the newly constructed factories in the westend and the new railway dock to the east.

Six 'Views of Montreal' ca. 1849 (Cats. IV 3-8) are the finest examples of lithography by Duncan. He did the drawings on stone and they were published by Matthews of Montreal. Probably, Duncan chose to do lithography for its obvious commercial potentials; it also is an exceedingly faithful process of reproduction permitting the inclusion of half tones, subtleties which cannot readily be achieved through line engravings. These prints depict various Montreal views, Notre Dame Street (Cat. IV 4, Fig. XI), Steam Boat Wharf (Cat. IV 6 Fig. XII) and Montreal From the Indian Campground (Cat. IV 8 Fig. XIII). Though not remarkable as examples of lithography, they record for posterity a now vanished image of Montreal. The compositions and pictorial treatment is similar to that of Duncan's watercolours; Montreal From the Mountain (Cat. IV 3) is almost identical to View of Montreal From the Mountain (Cat. lld 3, see page 27).

By the eighteen sixties, Duncan had achieved a measure of financial as well as artistic success. With such painters as Krieghoff and Martin Somerville (act. 1839-56), he exhibited at the newly formed Montreal Society of Artists in 1847.³⁶ He also exhibited at the Quebec Provincial Exhibitions of 1852 and 1863-65, at the Art Association of Montreal 1865-79, and at the Society of Canadian Artists from 1868-70. Duncan entered sixteen works in the first exhibition of the Society of Canadian Artists. Daniel Fowlers' annotations in the catalogue for this exhibition, note that Duncan sold works to the value of a hundred and seventy dollars, and that he was awarded an "Art Union Prize" of ninety dollars. Duncan's financial returns were far greater than those of such well known

36. HARPER, Cornelius Krieghoff - The Habitant Farm, p. 12.

fellow exhibitors as William Cresswell (1822-1888), John Fraser (1838-1898), Henry Sandham (1842-1910), Adolphe Vogt (1842-1871) and indeed, of Fowler himself. ³⁷

Increasingly, towards the end of his life, Duncan appears to have been involved in commercial undertakings. In 1864, he was connected with the profitable enterprise "Duncan & Co., Lithographic Printers, Engravers & Draughtsmen" located at no. 12 Great St. James Street. ³⁸ He also completed a number of prints of Montreal and Quebec City in these later years (Cat. IV 22,23). He does not cease painting during this period, but restricts his output of original works to highly finished watercolour views of Montreal and its environs (Cats. 11d 55-58).

By the mid-eighteen seventies, Duncan's children were well established in their respective professions. His wife Caroline died in 1877. Two years later, Duncan travelled to England and Scotland, on the basis of surviving documents, supposedly to

37. Society of Canadian Artists First Exhibition, Montreal: 1868 Canadian Art Series No. 2, A Collection of Early Canadian Art Catalogue (marginal notes by Daniel Fowler O.S.A.), George Smith ed., George Smith Bright's Grove Ont. 1976.
38. George SPENDLOVE, The Face of Early Canada, Toronto: 1958, p.65.

purchase works of art for the Montreal collector George Drummond.³⁹
Upon his return to Canada in 1880, he was named an Associate of the Royal Canadian Academy, exhibiting at that institution at the second annual exhibition in 1881. He died on September 28, 1881 at the Montreal General Hospital and was buried the following day at Mount Royal Cemetery, Outremont, Quebec.⁴⁰

Duncan's career as an artist and teacher of drawing is typical of the activities of Montreal painters in the nineteenth century. His output in a variety of media was prolific and he maintains throughout, a good standard. Upon immigrating to this country, Duncan was already equipped with certain painting skills and acquainted with the style of idealized landscapes. That much of his paintings produced in Canada are illustrations and non-innovative, is curious. The question arises as to whether or not he was merely catering to an artistically unsophisticated and indifferent market, or, on being physically removed from European art circles, he must have felt the lack of intellectual or visual inspiration.

39. Letters and documents of the late George Drummond. In his correspondence with Drummond, Duncan suggested that the latter purchase works by such artists as Gustave Dore, Corot, F.A. Kaulbach and Piloty.

40. Archives of the Mount Royal Cemetery.

By the eighteen sixties, Duncan achieved in his watercolours, a discriminating style of his own. These carefully composed works, reveal a keen perception of nature, and a consistent concern for the accurate portrayal of architecture and genre. The subdued and subtle handling of autumn foliage apparent in many of these, is particularly fine. His works remain today as invaluable historical records of the period. They also provide us with evidence of Duncan's comparative aesthetic powers.

CHRONOLOGY

James D. Duncan

- 1806 born Coleraine, Northern Ireland
- 1825 emigrates to Canada
- ca. 1826 paints first known Canadian oil landscape
Montreal From the Mountain (Cat. 1a 1).
- 1830 takes up residence in Montreal
- 1830-81 member of the Scotch Presbyterian Church,
St. Gabriel Street, Montreal
- 1831-45 works on the Viger Album (Cats. 11a 1-26)
- 1834 marries Caroline Benedict Power of
Sorel, Quebec.
- 1837 serves as a Lieutenant in the Light
Infantry during the Rebellion of 1837
- 1838 paints last major oil landscapes,
Views of Montreal (Cats. 1a 2-3)
- 1839-50 executes watercolour illustrations for
Jacques Viger's Ma Saberdache (Cats.
11a 28-32)
- 1839 illustrates Newton Bosworth's Hochelaga
Depicta (Cat. 111 1)
- ca. 1840 proposes a Panoramic Series in collaboration
with Kreighoff
- ca. 1840-45 executes first known sketchbook (Cats. 11b
1-26)

CHRONOLOGY - Continued

- 1842-43 paints series of watercolour views of Montreal and its environs
- 1842-49 lives on Champ de Mars Street, Montreal
- 1845 advertises a proposed Drawing School
- 1845 birth of daughter, Caroline Duncan
- 1847 treasurer and founding member and exhibits with the Montreal Society of Artists
- 1847 / executes second known sketchbook (Cats. 11b 37-66)
- ca. 1847 issues first lithographic print Panoramic View of Montreal (Cat. IV 1)
- ca. 1848-49 paints views of London and Niagara, Ontario Quebec and environs
- 1849-81 lives on St. Louis Street, Montreal
- ca. 1849 issues set of lithographic prints Views of Montreal (Cats. IV 3-8)
- ca. 1850-58 paints series of watercolours, paintings of Montreal life and scenery
- 1852 birth of son, David Logan Duncan
- 1852 completes last known work in oil Hayes House Fire (Cat. 1a 8)

CHRONOLOGY - Continued

- 1852 provides illustrations for the Illustrated London News (Cats. 111 2-3)
- 1852 exhibits at the Quebec Provincial Exhibition
- 1853 paints watercolour illustrations for L'Album des Costumes des Communautés Religieuses de Femmes au Canada en 1853 (Cat. 11a 27)
- 1856 advertises "Young & Duncan Photographic Artists"
- 1858 son, James Shaw Duncan graduates from McGill School of Medicine
- 1859 produces series of illustrations of Montreal for the London Illustrated News (Cats. 111 4-9)
- 1860's teaches drawing at the High School of McGill College
- ca. 1862 paints views of Sault-Aux-Recollets, Quebec (Cats. 11d 50-52)
- 1863 (Oct. 9) death of daughter, Caroline Duncan
- 1863 birth of daughter, Caroline Mary Duncan
- 1864 (Jan. 10) death of daughter, Caroline Mary Duncan
- 1863-65 exhibits with the Quebec Provincial Exhibition, Montreal
- 1864 establishes Duncan & Co. Lithographic Printers & Engravers, Great St. James St. Montreal
- 1865-79 exhibits with Art Association of Montreal

CHRONOLOGY - (Continued)

- 1867 elected member of the trust of the Scotch Presbyterian Church, Montreal
- 1867 becomes a member of and exhibits with the Society of Canadian Artists, Montreal
- ca. 1868 second visit to Upper Canada
- 1868-69 paints watercolour view of Hudson, Quebec (Cats. 11d 53-54)
- 1868-70 exhibits with the Society of Canadian Artists
- 1872-75 paints watercolour views of Montreal suburbs (Cats. 11d 55,57)
- 1877 death of wife, Caroline
- 1878 paints last known watercolour views of Montreal (Cat. 11d 58)
- 1878 issues last lithographic print View of Montreal From St. Helen's Island (Cat. IV 23)
- 1879-80 travels in England and Scotland
- 1880 named Associate of the Royal Canadian Academy
- 1881 exhibits with the Royal Canadian Academy
- 1881 (Sept.28) dies at the Montreal General Hospital
- 1881 (Sept.29) buried at the Mount Royal Cemetery, Montreal

THE WORKS OF JAMES D. DUNCAN (1806-1881)

CATALOGUE

- i OIL PAINTINGS: a) Landscapes
 b) Portraits

- 11 WATERCOLOURS AND DRAWINGS
 - a) Viger Albums
 - b) Sketchbooks
 - c) Drawings
 - d) Watercolours

- 111 BOOK AND MAGAZINE ILLUSTRATIONS

- IV PRINTS

NOTE TO CATALOGUE

Arrangement within each section is made in estimated chronological order.

Title appears in capitals followed by alternative title (s) in brackets.

Paper is white unless otherwise noted. Where possible, information concerning type of paper and watermark has been included.

Measurements are in inches, height before width.
Measurements in Section IV PRINTS are of the plate size only.

Left and right are read conventionally from the viewer.

Number following title of museum is museum's inventory number.

'Private Collection' indicates individuals who wish to remain anonymous.

Inscriptions in quotation marks indicates original spelling.

Condition is indicated only when works are noticeably damaged.

Explanatory notes about the subjects, and/or annotations are included only when thought pertinent.

X numbers have been used for late insertions to preserve the established numerology.

1. OIL PAINTINGS

1 a) Landscapes

1a) 1.

MONTREAL FROM THE MOUNTAIN (Fig. 11.)

ca. 1826.

oil on canvas, 14 7/8 x 21 1/4.

QM.

l.l. "J. Duncan".

Coll.:

Inscribed:

Lit.:

HARPER, Painting in Canada,
p. 189, illus.

This painting was probably Duncan's first major work in oil produced in Canada, and as such served as an advertisement of his artistic abilities.

The painting demonstrates a strong 18th Century classicising tendency with the large panoramic view carefully organized according to a pre-conceived notion.

The foreground meadows on Mount Royal are framed on the right by a group of trees and bushes with a herd of sheep on the left, and a shepard boy and dog in the centre. The farms on the lower Mount Royal slopes with the emerging Montreal cityscape in the distance occupies the middle ground. In the background the river St. Lawrence is dotted with sailing vessels; Monts St. Bruno and St. Hilaire and surrounding plains are hazily depicted. The Montreal cityscape is dominated by the spires of the third Parish Church (begun 1672) and the Church of England's Christ Church (1810). Duncan reveals an interest in truthful architectural rendering (later a pronounced stylistic trait). The artist's predominant colours are browns and dark greens. Highlights on the sheep in the foreground and Montreal buildings are handled with ochre and white. Cloud formations in the upper portion are rendered in soft yellows and whites with slight traces of pink hues.

1. OIL PAINTINGS

a) Landscapes

1a) 2.

MONTREAL IN 1838
(MONTREAL FROM THE MOUNTAIN)

1838.

oil on canvas, 19 3/4 x 44 1/4.

Coll.:

CdeR, 1562.

Prov.:

Commissioned by Bank of Montreal 1838;
Mr. A.E. Adams, Montreal, 1847; CdeR,
Feb. 19th 1907.

Lit.:

CARRIER, p. 122; MORISSET, p. 150
The GAZETTE, March 17, 1959, Illus.

Pendant to MONTREAL IN 1838 (Cat. 1a) 3.),
the two works are Duncan's major oil land-
scapes.

The foreground is framed on the left by a group of shaded muddy red trees extending one third the height of the painting, and on the right by smaller sunlit trees and bushes with two children seated on a diagonal fence. In the centre foreground is a clump of yellow bushes to the right of which is a clearing occupied by a standing mother, her child and two seated gentlemen. In the middleground are muddy green open field surrounding the McTavish House, beyond is an aerial view of the city of Montreal rendered in light greys with white and yellow highlighting. Each structure is clearly discernable by reason of the artist's careful delineation. The city centre is dominated by the Anglican Cathedral's (designed 1805) spire and the towers of Notre Dame Church (begun 1823). Duncan has included the towers of the latter church despite the fact that they were not constructed until 1841 and 1843. In the background the river St. Lawrence extends the width of the work behind which are Monts St. Hilaire and Orford and surrounding plains. A subdued pink sunset sky with wispy grey clouds occupies the upper portion of the work.

1 OIL PAINTINGS

a) Landscapes

1a) 3.

MONTREAL IN 1838
(MONTREAL FROM ST. HELEN'S ISLAND) (Fig. 111.)

1838.

oil on canvas, 29 3/4 x 44.

Coll.:

CdeR, 1563.

Prov.:

Commissioned by Bank of Montreal, 1838;
Mr. A.E. Adams, Montreal, 1847; CdeR,
Feb. 19th 1907.

Lit.:

CARRIER, p. 122; MORISSET, p. 150.

Pendant to MONTREAL IN 1838 (Cat. 1a) 2.).

Montreal is pictured from St. Helen's Island which affords one of the best sightings of the harbour of Montreal. Duncan has accentuated the city's prosperity. A large fallen tree and bushes occupy the left foreground, to the right a group of trees extends the height of the work and through which the viewer may perceive the eastern portion of the city. Groups of soldiers and women and children are located in the centre and right foreground with the bright red of the soldiers uniforms contrasting the predominantly dark brown and green landscape. The St. Lawrence River occupies the major portion of the middleground, the artist has set down with care and deliberation sailing vessels, steamboats, barges and rowboats which traverse the river. The harbour and Montreal skyline are dominated by the Anglican Cathedral and Notre Dame (with twin towers). To the rear right Mount Royal looms as a greyish, hazy backdrop to the city, contrasting the blues, pinks and pale yellows of the sky.

1. OIL PAINTINGS

a) Landscapes

1a) 4. NOTRE DAME STREET, MONTREAL

ca. 1840.

oil on panel, 14 1/2 x 20 1/2.

Coll.: M. Michel Bigué, Montréal, Qué.

Prov.: Purchased at auction, May 1977.

Inscribed: verso, "Notre Dame Street, Montreal"

Attributed to James Duncan; this painting bears remarkable resemblance to the lithographic work entitled NOTRE DAME STREET WEST (Cat. IV 5.). Both works are identical in vantage point, detail in architectural rendering and positioning of genre figures. Probably the above work was the original view for the print.

1a) 5. BON SECOURS MARKET SCENE IN WINTER

nd.

oil on panel, 8 x 10.

Coll.: McCM, 316.

Inscribed: l.l. "J. Duncan".

Lit.: HARPER, Everyman's Canada, p. 34.

Duncan's sole genre work in oil. The theme is repeated throughout the artists watercolours and sketchbooks - habitants selling their goods in Bonsecours Market.

1a) 6. THE HAYES HOUSE FIRE

1852.

oil on panel, 11 3/4 x 15 3/4.

Coll.: McCM, 310.

Inscribed: l.r. "J. Duncan 1852".

Lit.: HARPER, Everyman's Canada, p. 46 illus.

ROUSSAN, Perspectives, XIV No. 42,
14 Oct. 1972, p. 8 illus.

Between 1849 and 1852 Montreal experienced a number of fires which destroyed large sections of the city. In this painting Duncan depicts that

1. OIL PAINTINGS
a) LANDSCAPES

1a) 6. (continued) of 1852 and in particular the burning of the Hayes House. The artist has rendered the scene dramatically by portraying the scene at night. In the foreground Dalhousie Square is filled with soldiers, men, women and children who attempt to rescue belongings from the burning buildings and load them onto carts to be carried to safety. In the centre middleground the four storied Hayes House and a row of buildings to the right are being engulfed by flames.¹ The large yellow and orange flames escaping from the windows and roofs light up the structures and cast an awesome glare on the people's frantic efforts in the foreground. The grey sky above is filled with clouds of thick black smoke.

1a) 7. VIEW OF MONTREAL FROM MOUNT ROYAL

ca. 1845.

oil on canvas, 13 1/4 x 16 1/4.

Coll.: Maurice and Andrée Corbeil, Montreal, Qué.

Prov.: Dominion Gallery, Montreal; Louis Carrier; Maurice and Andrée Corbeil.

Exh.: Albany Institute of History and Art, 1946 (23); National Gallery of Canada, 1973. (27)

Lit.: Albany Institute of History and Art, p. 26; BARBEAU, Cornelius Krieghoff, pl. 15 (as by Krieghoff ca. 1850); HUBBARD, Painters of Quebec, pp. 88-89, illus.

Attributed by owner to James Duncan.

There is no substantiated documentation for this attribution and it is stylistically

1. The site of the Royal Theatre which had been on Dalhousie Square was fortunately relocated (including the interior furnishings) some months before the July 9, 1852 fire.
c.f. The Pilot, July 9th 1852, p. 2; 'The Hayes House, formerly the theatre is in flames.'
c.f. La Minerve, 10 juillet 1852, p. 2; '...le feu se déclara ...derrière la maison Hayes ou l'ancien théâtre.'

1 OIL PAINTINGS
a) LANDSCAPES

1 a) 7 (continued) inconsistent with the artist's work. This painting may be the unlocated work by Krieghoff of the same period entitled "Montreal From The Mountain"¹.

1a) 8. LE BLOCKAUS DANS LA VERDURE

nd.
oil on panel, 9 x 12.
QM

Coll.:

Attributed to James Duncan. Possibly the St. Helen's Island Blockhouse.

1. "Scenes of Canada", Morning Courrier, Montreal Feb. 18th, 1850.

1 OIL PAINTINGS
b) PORTRAITS

1 b) 1.

MGR. JEAN-JACQUES LARTIGUE

ca. 1836.

oil on canvas, 36 x 29 1/2.

Coll.:

Palais archiépiscopal, Montreal.

Lit.:

Jacques Viger; Palais archiépiscopal, Montreal.

BIBAUD, Le Panthéon Canadien, pp. 150, 309.

Jean-Jacques Lartigue (1771-1840) was born in Montreal and first studied for the law and later for the priesthood. In 1819 he joined the Sulpician order and represented the latter in a legal plea which took him to London, England. In 1820 he was appointed Montreal suffragan to the Bishop of Quebec and in 1836 became the first Bishop of Montreal.¹

This portrait is attributed to James Duncan on the grounds that it is almost identical in composition and colouring to the 1839 miniature portrait of the same subject in the Viger Album (see Cat 11 a.17) which is definitely by the artist. It has been presumed that the latter version is a copy by Duncan of his earlier portrait. Both works are from the collection of Jacques Viger but there is no other evidence to substantiate the Duncan attribution.

In comparing the two works stylistically, it becomes apparent that they are not by the same artist. The portrait in the Palais archiépiscopal depicts Mgr. Lartigue seated comfortably in a crimson arm chair, his body is slightly turned toward the viewer and with his right hand he marks the pages of a red and gold book (the Bible ?) which rests on his lap. He is wearing the violet robes of his rank as Bishop, with a white silk and lace shirt underneath. A large gold cross,

1. CARRIER, p. 16.

1 OIL PAINTINGS
b) PORTRAITS

- 1 b) 1. (continued) highlighted with white on the left hangs from a chain around his neck. The rectangular neutral brown background has been transformed by the artist into a painted oval which frames the subject. The copy by Duncan in the Viger Album is identical in composition and colouring to the above, but certain subtle differences make the two quite separate. The positioning of the figure in Duncan's work is awkward, the subject does not rest comfortably in the chair (in fact it is quite impossible considering the angle of the chair with that of Mgr. Lartigue's body for him to be sitting in it). The right arm is unnaturally elongated with the hand clumsily holding the book. It is in the area of the face that the differences between the two works becomes critical. The earlier portrait (in the Palais archiépiscopal) shows Mgr. Lartigue gazing to the left, his inward slanting eyebrows are furrowed and his mouth is tightly shut, giving an overall serious frowning expression. The artist has depicted the facial skin in an ochre, pink and produces a plastic, three-dimensional effect. Duncan's miniature copy (Viger Album) has the same slant of the eyebrows but now the subject looks directly at the viewer and the expression becomes less intense with little if any psychological penetration. Although the face is somewhat three-dimensional the quality of the modelling is much less successful compared with the earlier work. Probably the portrait in the Palais archiépiscopal, Montreal, is by an unidentified artist and that when Viger commissioned Duncan for his Album the latter copied the earlier work.¹

1. The first portrait was possibly in Viger's collection and he may have commissioned Duncan to copy it.

- 1 OIL PAINTINGS
- b) PORTRAITS

The majority of Duncan's portraits are in the watercolour medium:

See: Viger Album Cats. 11 a 12-25.
Watercolours Cat.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

Duncan's first major patron in Canada was Jacques Viger (1787-1858). Born and educated in Montreal, Viger became the first mayor of Montreal in 1832.¹ His interests however, were as much antiquarian as political. He befriended Duncan in the early eighteenthirties and thereafter until his death provided the young artist with steady work. During this period Duncan produced numerous drawings and watercolours for Viger (see Cats. 11, c & d). Those included within this section of the catalogue are confined to works which comprise three separate and distinct commissions.

The first of Viger's projects on which Duncan worked is the Viger' Album, (Montreal Municipal Library, Cats. 11 a 1-16). Duncan worked on this commission between the years 1831 and 1845, producing watercolours whose subject matter covers a wide range of Canadian material. Fourteen of these are a series of portraits of important Canadian

¹. Jenkins, K., Montreal - Island City of the St. Lawrence, New York: 1966, p. 290.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS (continued)

historical personages. Most are miniatures, two are possibly taken from life, and the remainder copies or based on written descriptions.

Other works by Duncan in the Viger Album are views of historical sites in Montreal and the surrounding area, imaginary depictions of historical events, and studies of Canadian wildlife and vegetation.

In 1853 Duncan worked on a second project for Viger, the L'Album des Costumes des Communautés Religieuses de Femmes au Canada en 1853.

This album was presented to Mgr. Cajetan Bedini (1806-1864) who travelled to North America in 1853 to study the situation of Catholicism in the United States and Canada.¹ Bedini was much impressed by the number and variety of Catholic institutions in Canada and

1. BAZIN, Jules, "L'album de Consolation de Jacques Viger".
Vie des Arts, No 17, Noel 1959, pp. 26-30.

¹ Bedini served as the Commissaire de l'Etat pontifical in Bologna between 1849 and 1852. In 1853 he was sent to Brazil and in the same year was requested by Pope Pius IX to make a study of the state of Catholicism in North America. While in Cincinnati he came into conflict with the defrocked Italian Alessandro Gavazzi whose violent declarations against Catholicism would later cause the 'Gavazzi Riot' in Montreal in June 1853 (Duncan depicted the event in watercolour form, see Cat. 11 d). After his two month visit to Canada, Bedini returned to New York and then to Brazil. Upon his return to Europe he was appointed Cardinal and Bishop of Viterbe'.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS (continued)

while in Montreal Viger presented him with the above work as a souvenir of his visit. The location of the original album is unknown, however, Viger was so impressed by the quality of the work, and also being aware of the historical value of such a record to Canadians, that he commissioned Duncan to produce a copy (acquired by the Montreal Municipal Library in 1953, Cat. 11 a 27). The album consists of sixteen watercolours depicting the various female orders in Canada in 1853. Within each work Duncan provides a detailed rendition of the history of each institution (through inscriptions and visual portrayal), the manner of their dress, in many cases the structures which they occupy, and the nature of their vocations and services to the community i.e. care of the sick, orphans, education etc.

One of Viger's main delights was his collection of historical Canadian documents. This collection is located in the Archives du Séminaire de Québec and includes the manuscripts entitled Ma

11. WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS (continued)

Saberdache.¹ The latter is a compilation of historical writings and records illustrated by drawings and watercolours, a number of which are by Duncan (Cats Tl a 28-32). In most cases the subject matter deals with visual descriptions of historical events as First Encounter With the Illinois (Cat. 11 a 30), or with historical scenes Montreal in 1693 (Cat. 11 a 32). Some picture contemporary buildings such as L'Hôpital Général de Montréal (Cat. 11 a 28).

Apparently Duncan provided watercolours for Ma Saberdache between 1839 and 1850 because of his acquaintance with Viger. Note also that there are numerous other works by Duncan from the Viger collection, now in the Archives du Séminaire de Québec, which seem to have been

¹ These are located under the 'Fonds Verreau', which includes the Fonds Viger and are therefore frequently called the 'Viger-Verreau'. For further information see: Ouellet, Fernand, "Inventaire de la Saberdache de Jacques Viger, "Archives de la Province de Québec, Rapport, 1955-57; pp. 31-176.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS (continued)

intended for the Ma Saberdache project. Studies such as Ancienne Citadelle de Montréal (Cat 11 c) and views such as Church of St. Timothée near Beauharnois (Cat 11 d) share with the works in Ma Saberdache a similarity in subject and handling which suggests that Viger had commissioned them to be included in Ma Saberdache.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 1.

VUE DE LA COTE DES TANNERIES DES ROLLAND:
OCT^{re} 1839.

1839.

w.c. over pencil, 6 x 10.

Coll.: MML., (Call No. 096.1/V674AL).

Inscribed: l.r. margin, "J^s Duncan", (in the hand of Jacques Viger).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Lit.: MORISSET, pp. 147-50.

This is an autumn depiction of the 'Cote des tanneries de Rolland' at Saint-Henri, Québec. In the centre foreground a wide dirt road slopes downward into the middleground with a large carriage with two teams of horses, two pedestrians and a small horse and buggy. The left and right foreground pictures trees and shrubs which are separated from the road by wooden fencing. The foliage is rendered in varying shades of yellow and orange over green and brown washes. An aerial view of the village of Saint-Henri appears in the centre-right middleground with the spire of the local Catholic church dominating the smaller houses and farms which cluster around it. Large green poplar trees contrast the predominantly grey/white houses and brown fields. Hazily rendered in the distance is the St. Lawrence River with surrounding flat grey/blue plains.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11a) 2. VILLAGE DE ST. GENEVIEVE,
ILE DE MONTREAL

1839.

Coll.: w.c. over pencil, 5 5/8 x 8 5/16.
MML. (Call No. 096.1/V674AL).
Inscribed: l.r. margin "J^S Duncan 1839",
(In the hand of Jacques Viger).
Prov.: Jacques Viger; Raphaël Bellemare;
MML.
Lit.: MORISSET, pp. 147-50.

Left foreground three large trees extend the height of the work and form a framing arch over the central composition. Two small children sit on planks of discarded wood in the shade below.

The central sunlit middleground¹ is occupied by the grey, white houses of the village of Sainte-Geneviève, which are dominated by the white, centrally located church of Pierrefonds with its tall single spire.¹ A flock of birds (Canada geese?) fly immediately above the cross. In the right middleground is a small lake surrounded by pastel green and yellow trees and shrubs.

Duncan produced another view of the same subject entitled ST. GENEVIEVE, NEAR MONTREAL (location unknown) which was exhibited at the Montreal Society of Artists exhibition in 1847.²

1. The church of Pierrefonds (Sainte-Geneviève-de-Jacques Cartier) was consecrated in 1751. The lateral chapels and a single tower built in 1772 survived until demolished in 1925. The church was replaced by a second one in 1847.
c.f. GOWANS, p. 153.
2. A preliminary drawing of Sainte-Geneviève was produced by Duncan as early as 1831 (See Cat. 11 c 2.)

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11a) 3. CONSECRATION OF A BELL FOR THE SISTERS OF
CHARITY.
INTERIOR OF THE BISHOP'S CHURCH, MONTREAL

1839.

w.c., 5 1/4 x 7 1/2.

Coll.: MML. (Call No. 096.1/V674AL).

Inscribed: l.r. margin "Painted by J. Duncan".

Prov.: Jacques Viger; Raphaël Bellemare;

MML.

Lit.: MORISSET, pp. 147-50.

Within this interior view of the Bishop's Church, Montreal (completed 1810) Duncan commemorates the consecration of the bell for the Sisters of Charity. The artist's vantage point of the entranceway provide a complete view of the interior. In the centre of the church the Bishop stands on a pulpit; surrounded by assistants and a large crowd. More onlookers occupy the second storey gallery in the upper left of the composition. Duncan has taken care in rendering the interior architectural and decorative details resulting in an historically important record of the structure.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 4. RUINS OF FORT SENNEVILLE PARISH OF SAINTE-ANNE, ISLAND OF MONTREAL, 1831.

1831.

w.c. over pencil, 4 3/4 x 6 7/8.

Coll.: MML. (Call No. 096.1/V674AL).

Inscribed: l.r. margin "J^s Duncan" (in the hand of Jacques Viger).

Prov.: Jacques Viger; Raphaël Bellemare;
MML

Lit.: MORISSET, pp. 147-50.

This watercolour resembles a work (part of Jacques Viger's MA SABERDACHE, - Séminaire de Québec) by the artist John Drake (1794-1883) who in 1828 was commissioned by Viger to produce views of important structures in Montreal and the surrounding area. Possibly when Duncan accepted a similar commission three years later, Viger showed him Drake's view of Fort Senneville.

The vantage point for this scene is the shore opposite Fort Senneville. The composition is framed on the right by a large tree with small dark green bushes occupying the foreground. A large barge traverses the water in the right middleground with a smaller boat in the centre. The centre middle and background is occupied by the peninsula upon which Fort Senneville is located. The fort (burnt in 1775) is rendered in a grey, white palette with the artist carefully recording the stone walls and chimneys which remain standing.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11a) 5.

VIEW OF STE. HELEN'S ISLAND
VIS-A-VIS MONTREAL, 1831.

1831.

w.c. over pencil, 4 3/4 x 8 1/16.

MML. (Call No. 096.1/V674AL).

Coll.:

l.r. margin, "J^S Duncan".

Inscribed:

Prov.:

Jacques Viger; Raphaël Bellemare;

MML

Lit.:

MORISSET, PP. 147-50.

This topographical rendition of Ste. Helen's Island is probably Duncan's first portrayal of the scene, a subject which he would frequently depict.

In the foreground the St. Lawrence River is rendered in blue, grey washes. A sailing ship with three full masts and flying the British ensign is on the right with a large steamboat in the centre. Two small rowboats are dwarfed beside these formidable vessels.

Within the middleground appears Ste. Helen's Island the central portion of which is cleared of trees and occupied by two buildings. The left and largest of these structures is probably that of the British Garrison and with a tall flag pole flying the British colours high above the tree line.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 6. RUINS OF THE OLD FORT OF SAULT ST. LOUIS,
CAUGHNAWAGA (Fig. 1V.)

c.a. 1844.

w.c. over pencil, 5 3/4 x 10.

Coll.: MML (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscribed: l.r. margin "J. Duncan".

Lit.: MORISSET, pp. 147-50.

Topographical view similar in style and colouring to (Cat. 11 a) 5.).

Stretching across the foreground is a double fence which separates a grazing pig and her young from a ripe yellow corn crop on the opposite side. Pastel yellow and green shrubs are dotted throughout with two Indians standing in the grass in the centre. Within the left middleground is Lake St. Louis being traversed by a canoe and barge with a large windmill visible on the far shore.

The ruins of the fort appear in the centre middle-ground with Duncan carefully depicting the condition of the stone walls which remain standing. A large church with single steeple¹ rises beyond the stone walls.

Two wooden houses and a flag pole flying the British colours are partially depicted to the far right of the work.

A flock of geese flying in formation are shown in the upper centre portion of the work.

1. This church may possibly be the Church of Caughnawaga built in 1845 to replace an earlier Jesuit Chapel constructed in stone in 1717.

c.f. GOWANS, p. 137.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 7.

M. VIGNAL ATTACKED BY THE IROQUOIS ON THE
ISLAND OF LA PIERRE
OCT. 25TH, 1661.

1844-45.

w.c. over pencil, 6 3/8 x 10 1/4.

Coll.: MML (Call No. 096.1/674AL).
Prov.: Jacques Viger; Raphaël Bellemare;
MML.
Lit.: MORISSET, pp. 147-50

'Guillaume Vignal (c1604-1661, a Sulpician priest, was first recorded in Canada as Chaplain to the Ursulines of Quebec. In August of 1661 he replaced Jacques Le Maître (assassinated by the Iroquois in 1661) as bursar of the Seminary of Saint-Sulpice at Montreal. Being anxious to finish the seminary which was under construction he went on Oct. 25th 1661 with a group of workmen to the Ile-à-la-Pierre to gather timber. The group was attacked by Iroquois, Vignal was seriously wounded, and was taken prisoner with three others. The Iroquois subsequently murdered Vignal near Cap-de-la-Madeleine on Oct. 27, 1661. "After scalping him, they are said to have roasted and eaten his flesh".

1. Dictionary of Canadian Biography, Olga JURGENS "Vignal...."
Vol 1, 1000-1700, pp. 661-62.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a). 7.(Continued) Duncan's account of the event and the following catalogue entry (Cat 11 a 8) were presumably specific subjects commissioned by Jacques Viger.

In the centre foreground M. Vignal wearing black priest's garments is standing by the waterside beckoning to two companions in a canoe to the far right. At the same time he supports a wounded workman while another behind him fires a rifle at the attacking Iroquois to the left. In the left background more Indians disembark from a canoe while the right background is occupied by a dense wall of trees and undergrowth in autumn colouring.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 8.

M. VIGNAL IS TAKEN PRISONER ON THE
ISLAND OF LA PIERRE

1844-45.

w.c. over pencil, 7 7/8 x 10 5/16.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellemare;

MML.

Lit.:

MORISSET, pp. 147-50.

This companion work to the above entry (Cat 11 a 7) portrays the next stage in M. Vignal's ordeal (see bibliographic information Cat 11 a 7).

M. Vignal in the centre foreground is held by a fierce looking Iroquois carrying a rifle, while he points to two of his companions lying on the ground beside him with two Indians checking to see if they are alive. To the right of this group another Indian holding a tomahawk looks toward the remainder of Vignal's party who have escaped in a canoe. More Indians in the centre left middleground fruitlessly aim their rifles at the canoe which is safely out of range. In the distance on the opposite side of the St. Lawrence River is Duncan's rendering of the city of Montreal as it might have appeared in 1661. It is a tiny village surrounded by dense forests with Mount Royal looming above. The reason for Vignal's sacrifice and martyrdom is emphasised by a large wooden cross on the summit of the mountain.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 9. BOIS D'AUTOMNE. OCT. 1839

October 1839.

w.c. over pencil, 3 1/4 x 6.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscribed: l.l. "Bois d'automne. Oct. 1839".

l.r. "J^s Duncan".

Lit.: MORISSET, pp. 147-50.

A small sketch depicting roughly rendered trees on the right with a full running stream with two men and a child crossing it in the centre. The right middle distance and background are green fir trees contrasting with yellow and orange deciduous trees; two houses are nestled in their midst.

11 a) 10. FEUILLES DE PLAINE

October 10, 1839.

w.c. over pencil, 9 3/4 x 8 1/2.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare; MML.

Inscribed: l.l. "Feuilles de Plaine, - 10 Oct. 1838".

l.r. "J^s Duncan".

Lit.: MORISSET, pp. 147-50

An arrangement of autumn leaves ranging in colours from dark green/brown, reds, orange, to pale yellows.

Duncan produced a later sketch of the same subject in one of his sketchbooks.

(See Cat. 11 b 66).

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 11. MOOSE HEAD FROM NATURE

1839.

pencil, pen & ink, 6 x 8.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphael Bellemare;
MML.

Inscribed: u.r. "J. Duncan 1839". (in the hand of
James Duncan).

l.l. "Moose Dux Head/ from Nature, 1836"
(in an unknown hand).

Lit.: MORISSET, pp. 147-50.

A detailed study of the head of a moose
with full antlers.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 12.

1. PORTRAIT
2. CLAIR DE LUNE
3. L'INCENDIE DU FORT SENNEVILLE

ca. 1839.

w.c. pen & ink, diam 1. & 2. 3 1/8.

MML. (Call No. 096.1/V674AL).

Coll.:

Prov.:

Jacques Viger; Raphaël Belleriére;

MML.

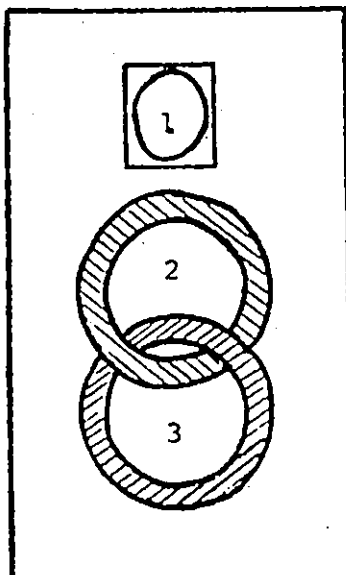
Inscription:

2. l.r. "Clair de lune J.D. "

3. l.r. "L'Incendie du Fort Senneville. J.D."

Lit.:

MORISSET, pp. 147-50



- Diagram showing shapes and placing of works.

1. A miniature oval bust portrait with figure facing the viewer and body partially turned to the left. Subject is wearing a brown gentlemen' jacket with a high collared white

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 12. (Continued) shirt in contrast to the neutral grey background.

This is possibly a self-portrait. All the other thirteen miniatures within the VIGER ALBUM picture historical figures identified by accompanying inscriptions (except Cats. 11 a 21 and 23 where the figures are clearly identifiable by the detailed rendering of their religious and secular garments). This portrait therefore is an exception in that it is in no way identified and also bears no apparent relation to the subjects of the two watercolours beneath it.

Stylistically the work may be considered a self-portrait. This portrait, though considerably smaller than the others in the VIGER ALBUM contains the greatest amount of psychological penetration and analysis. The candid seriousness and intensity of the subject's gaze as he looks directly at the viewer is a typical stylistic trait of the self-portrait (ie. Jan Van Eyck Man in a Red Turban). This portrays a man in his late twenties or early thirties (Duncan was twenty-eight in 1839).

Possibly this miniature is in fact, a self-portrait inserted by the artist as a form of signature of his contribution to Jacques Viger's ALBUM.

2. Contained within a circular frame decorated with a floral motif this romantic watercolour depicts a roughly sketched and dramatically lit church/or ruin ? on the left with a full moon rising over a lake and clouds to the centre/ right. Two small figures appear in a clearing

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 12. (Continued) surrounded by trees in the lower centre.

3. Within an interlocking frame identical to that of No. 2 Duncan has portrayed the - burning of Fort Senneville (1775) by night. Sketched in the foreground are Indians and soldiers in canoes with the water surrounding them catching the light from the immense flames which engulf the fort in the centre middleground.

11 a) 13.

PERE EMMANUEL CRESPEL, RECOLLET

ca. 1839.

w.c. over pencil, diam. 2 3/4.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellemare;
MML.

Inscription:

u.c. "No. 1". margin

l.c. margin "No. 1 F Em CRESPEL/
Commissaire. des/ RR PP RECOLLETS/
en Canada."

Lit.:

MORISSET, pp. 147-50

One of four portraits on a single page located upper left (see Cats 11 a 14,15,16).

Circular miniature of the Recollet priest Crespel in grey robe and hood contrasting with the ochre background. Portrait possibly based on that in the collection of Mme. Veuve Siméon Grondin.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 14

MERE LOUISE SOUMANDE DE SAINT AUGUSTIN

ca. 1839.

w.c. over pencil, diam. 2 3/4.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscription: u.c. margin "No. 2".

l.c. margin "No. 2 Rev. MERE DE S./
AUGUSTIN Louise Soumande/1ere SUP.
DE L'HÔP. GEN./ de Québec."

Lit.: MORISSET, pp. 147-50

One of four portraits on a single page, positioned at upper right (see Cats. 11 à 13; 15, 16). Circular miniature showing the subject wearing the black and white garments of her order, seated in a chair and holding the bible.

Louise Soumande dite de Saint-Augustin, (1664-1708) took her vows as nun at the Hôtel-Dieu of Québec in 1681.

In 1693 along with four other nuns she took charge of the newly established Hôpital-Général of Québec, a year later she was elected superior of the community, a post which she held intermittently until her death.¹

Duncan's portrait probably based on the 1708 work by Michel Dessailiant (fl.1701-23) in the Hôtel-Dieu of Québec.

¹ Dictionary of Canadian Biography, Vol 11, 1701-1740,

PAQUIN, M., "Soumande..." p. 613.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUM

11 a) 15.

JEAN-LOUIS DE LA CORNE DE CHAPTES

ca. 1839.

w.c. over pencil, diam 2 3/4.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger, Raphaël Bellemare;

MML.

Inscription:

u.r. margin "No. 3 LE CHEVLIER/de LA
CORNE; L'ainé LOUIS DE CHAPT/de La Corne".

u.c. margin "No. 3."

Lit.:

MORISSET, pp. 147-50

One of four positioned 1.1. (Cats 13,14,16).
Circular bust portrait showing subject with
long black wig (possibly his own hair) and
with right eye closed (he lost this eye in
a battle in France before coming to New France¹).
La Corne wears a silver blue satin military
dress uniform. Background is neutral ochre.

Jean-Louis de La Corne de Chaptès (1666-1732)
came to New France as a soldier in 1685 being
descended from a noble Auvergne family. He
fought at Fort Frontenac against the Ottawa's
in 1705, was promoted to captain in 1706,
awarded the cross of the order of Saint-Louis
by Louis XIV in 1712 for his service and bravery,
named King's Lieutenant at Montreal in 1724,
and being disabled in battle awarded a pension
of 400 livres. La Corne was the founder of one
of the most important families in New France

¹. Dictionary of Canadian Biography, Vol 11 1700-1740,

DUPRE, Celine. "La Corne..." p. 327

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUM

11 a) 15. (Continued) and four of his sons were also knighted in the order of Saint-Louis. ²

Copy of a portrait once owned by Mme. Jacques Viger.

11 a) 16. MONSEIGEUR PIQUET, P,S,S.

ca. 1839.

w.c., diam 2 3/4.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare; MML.

Inscription: u.l. margin "No. 4. M.Fr. PIQUET, Ptre/ de la maison de s.sulp./MISSIONNAIRE/ en Canada."

Lit.: u.c. margin "No. 4". MORISSET, p. 147-50.

One of four portraits on a single page, positioned lower right (see Cats 11 a 13, 14,15).

Circular bust portrait of Monsieur Piquet wearing Sulpician uniform and gesturing with his right hand. Background neutral ochre colour.

Based on a portrait now in the Presbytère at Oka, Québec.

2. Ibid.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS.

11 a) 17.

MGR JEAN-JACQUES LARTIGUE

ca. 1839.

w.c., diam. 4 1/2.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellemare;
MML.

Inscription:

u.l.c.r. margin "Mgr. JEAN JACQUES LARTIGUE".

l.c. margin "1^{er} EVEQUE/DE/MONTRÉAL".

l.r. in pencil "J. Duncan"

Lit.:

BIRAUD, Le Panthéon canadien, pp. 150, 309.

MORISSET, pp. 147-50.

Jean-Jacques Lartigue (1777-1840) was born in Montreal and first studied for the law and later for the priesthood. In 1819 he joined the Sulpician order and represented that order in a plea which took him to London, England. In 1820 he was made Montreal suffragan to the Bishop of Quebec and in 1836 became the first Bishop of Montreal. ¹

This three quarter length circular portrait of Mgr. Lartigue wearing his Bishop's robes and seated in a chair holding a bible is identical to one attributed to Duncan dating 1836 in the Palais archiepiscopal, Montréal, (see Cat 1 b 1).

1. CARRIER, p. 16.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 18.

MADAME DE LA PELTRIE

ca. 1839.

w.c., diam. 3.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellcmare;

MML.

Inscribed:

l.l. margin "No. 1/MARIE MADELAINE DE/
LA PELTRIE FOND/ATRICE DES URSU-/LINES
DE QUÉBEC,/ DÉCÉDÉE LE 18 NOV./ 1671".

Lit.:

MORISSET, pp. 147-50.

Marie Madeleine de Chauvigny de la Peltrie (1603-1671) was born in France and married the Chevalier de Gruel, Seigneur de la Peltrie who left her a widow at twenty-two. She decided to devote her life and wealth to good acts and in 1639 financed herself, Marie de L'Incarnation (see Cat 11 a 19) and two other Ursulines' voyage to New France. In Québec she cared for, and educated Indian children.¹

This portrait is one of two on a single page positioned upper centre (see Cat 11 a 19).

The miniature depicting the woman in black secular dress with large white collar is based on the portrait of Mme Peltrie in the Ursuline Convent in Quebec.

1. Dictionary of Canadian Biography, 1, 1000-1700, CHABOT, M-E, "Chauvigny de la Peltrie..." pp. 207-08.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 19. MERE DE L'INCARNATION

ca. 1839.

w.c., diam 3.

Coll.: MML (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscribed: u.l. margin "MERE DE L'INCARNATION/
NEE GUYART/MERE SUPERIEURE DES/
URSULINES DE QUÉBEC/DÉCÉDÉE LE 30 AVRIL/
1672".

u.c. margin "No. 2."

l.c. "DEBARQUÉES À QUÉBEC LE 1 AOUT 1639".

Lit.: MORISSET, pp. 147-50

MORISSET, Peintres et Tableaux, pp. 34-35

One of two portraits on a single page positioned lower centre (see Cat 11 a 18).

Marie Guyart, dite Marie de l'Incarnation (1599-1672) was born in Tours, France. In 1617 she married Claude Martin and bore him one son. After her husband's death in 1619 she began to devote her life to the church leaving her son to be raised by a sister. She took her vows as an Ursuline nun in 1633 under the name Marie de l'Incarnation. In 1639 she accompanied Mme de la PELTRIE (see Cat 11 a 18) to Quebec where they established the Ursuline Order in New France.

This portrait according to Gérard Morisset is a copy of the replica work of Hugues Pommeroy's

1. Dictionary of Canadian Biography, Vol 1. 1000-1700.
CHABOT, M-E, "Marie Guyart..." pp. 351-359.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 19. (Continued) (c.1637-1686) original likeness of Marie,
de l'Incarnation taken after her death.²

11 a) 20. MERE D'YOUVILLE

ca. 1839.

w.c., diam. 3 3/4

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Lit.: MORISSET, pp. 147-50.¹

Marie-Marguerite d'Youville, born Dufrost de Lajeunmerais was the foundress of the Grey Nuns in New France in 1738. In 1747 the Hôpital-Général of Montreal (founded 1692) fell into bankruptcy under the direction of the Brothers Hospitaliers of the Cross and of St. Joseph and its administration was given over to Mme d'Youville.¹

Circular miniature depicting Mme d'Youville seated at a table writing with a small child looking up at her on the lower right. She wears the grey and black uniform of her order with a large silver cross and crucifix hanging from her neck.

². MORISSET, Peintres et Tableaux, pp. 34-35

¹. Dictionary of Canadian Biography, Vol 111 1741-1770
pp. 314, 486.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 21. MGR DE SAINT-VALLIER

ca. 1839.

w.c., diam. 5 1/4.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscription: l.c. margin "Mgr. DE SAINT-VALLIER".
r.c. margin "2^e EVÊQUE DE QUEBEC".

Lit.: MORISSET, pp. 147-50.

The subject is seated in a gilt chair with a curtain occupying the left half of the work. In the right background hangs a portrait of Louis XIV.

11 a) 22. PORTRAIT OF VATTEMARE (Fig. 1)

1840.

w.c. over pencil, 3 3/4 x 3 1/8.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscribed: l.r. in pencil "Vattemare"

Lit.: MORISSET, pp. 147-50.

Nicolas-Marie-Alexandre Vattemare (1796-1864) was a French ventriloquist, philanthropist and promoter of cultural exchanges. He devised a system by which individuals and countries exchanged books, works of art etc. and in 1839 travelled to the United States to promote this plan. A year later he was in Montreal and launched a proposal for an institute that would combine three principal Montreal societies, The Natural History society, the Mechanic's Institute and the Montreal Library, all under one roof.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

- 11 a) 22.(Continued) The city hall, post office and stock exchange were also to be included. The Montreal Board of Trade and the City Council approved the idea and the proposal seemed settled when Vattemare left on March 5 1840 and as a result the institute never materialized.¹

This portrait is one of the few in the Viger Album which Duncan probably painted from life. The choice on Viger's part of having Vattemare's likeness included in a largely historical album reflects the importance and impact which the latter's proposed institute had on the Montreal community at that time. It is also reinforced by the fact that Vattemare's host while staying in Montreal was Denis Benjamin Viger (1774-1861), Jacques Viger's cousin.²

Duncan's portrayal of the subject shares, with the possible self-portrait (Cat 11 a 12, 1) a freshness and sense of psychological penetration lacking in the other works. The bust portrait depicts a middle aged man with black thinning hair wearing a deep brown gentleman's jacket and tie with a white shirt. The rendering of the facial areas is detailed with the intense gaze of the eyes as they directly confront the viewer giving the impression of an intelligent and dynamic personality.

1. Dictionary of Canadian Biography, Vol IX, 1861-1870, GALARNEAU, Claude, "Vattemare...", pp. 804-05.

2. Ibid, p. 805.
In 1844 the young intellectuals of Montreal set up the Institut Canadien based largely on Vattemare's institute.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 23.

PERE DE CHARLEVOIS

ca, 1839.

w.c. oval 6 1/2 x 5 7/16.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellemare;
MML.

Inscribed:

l.r. margin "J. Duncan".

Lit.:

MORISSET, pp. 147-50

Le Journal de l'Instruction publique.

Sept. 1858, p. 154

Pierre-Francois-Xavier de Charlevois (1682-1761) entered the Society of Jesus in Paris in 1698 and in 1705 was sent to New France to teach at the Jesuit College in Quebec. By 1713 he was back in Paris to further his studies and was ordained a priest. Between 1720 and 1722 he was sent to North America to investigate the rumors of a western sea; his search led him as far as the mouth of the Mississippi. Charlevoix is important to Canadian history. He was the author among other publications of Vie de la mère Marie de l'incarnation... (1724) and Histoire et description générale de la Nouvelle France.. (1744). He also served as the procurator in Paris of the Jesuit missions in New France and Louisiana between 1742 and 1749.¹ Duncan's depiction of Pere Charlevois is a bust portrait of a white bearded bald man looking to the left and wearing the black Jesuit priest's garments. The detailed portrayal of the face suggests that it is a copy. Possibly that of Pere Charlevois at Caughnawaga). The artist has rendered the ochre, pink facial skin in fine hatching strokes which he has also utilized in the brown background to give texture.

¹ Dictionary of Canadian Biography, Vol III, 1741-1770,
HAYNE, David, "Charlevoix..." pp. 103-11.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 24.

PERE JOSEPH-FRANCOIS LAFITAU

ca. 1839.

w.c. 5 1/8 x 4.

Coll.: MML. (Call No. 096.1/V674AL).

Prov.: Jacques Viger; Raphaël Bellemare;
MML.

Inscribed: l.c. "R.P. Jos. Fr. LAFITAU".

Lit.: Le Journal de l'Instruction publique,
Sept. 1858, p. 154

Joseph-Francois Lafitau (1681-1746) joined the Jesuits in 1696 and later became an ordained priest. In 1712 he arrived in New France where he served as a missionary among the Iroquois at Sault-Saint-Louis (Caughnawaga) for six years. During this time he became exceptionally fluent in the Iroquois tongue and discovered the ginseng plant in North America. Upon his return to France in 1717 he published Mémoire...concernant la précieuse plante du gin-seng... (1718) and later Mœurs des sauvages américains... (1722-24). He was appointed the procurator in Paris of the Jesuit Missions in New France in 1722.¹

Duncan's portrait is probably based on one now at Caughnawaga. Bust portrait of the subject wearing black jacket and under garment. Detailed rendering of the face with fine hatching strokes for the skin.

¹. Dictionary of Canadian Biography, Vol 111, 1741-1770,
FENTON, William, "Lafitau..." pp. 334-38.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 25.

LE MOYNE DE BIENVILLE

ca. 1839.

w.c. oval, 6 x 4 7/8.

Coll.:

MML. (Call No. 096.1/V674AL).

Prov.:

Jacques Viger; Raphaël Bellemare;

Lit.:

MORISSET, pp. 147-50.

Jean-Baptiste Le Moyne de Bienville (1680-1767) was born in Montreal and in 1692 began his naval service which took him to France. In 1698 he led an expedition from France in search of the mouth of the Mississippi which he found the following year. Between 1701 and 1725 Bienville served as commandant at Fort de Mississippi and was a leader in colonizing Louisiana. In 1718 he founded New Orleans and held the position of Governor of Louisiana from 1733-1743. He returned to France in 1743 and spent the remaining years of his life in retirement in Paris.¹

Duncan's portrait is probably a copy. The work depicts Bienville wearing French naval armour and a neat white wig. The half-portrait shows the subject pointing with his right hand to the right of the work.

1. Dictionary of Canadian Biography, Vol. 111, 1741-1770, O'NEILL, C.E. "Le Moyne de Bienville...", pp. 379-384.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 26.

WOLFE'S MONUMENT

ca. 1839.

w.c. over pencil, ink, 9 1/2 x 5 3/4.

MML. (Call No. 096:1/V674AL).

Coll.:

Prov.:

Jacques Viger; Raphaël Bellemare;
MML.

Inscription:

l.r. "J. Duncan".

l.c. margin "WOLFE'S MONUMENT/
'The History of the Abby Church of St.
Peter's Westminster its antiquities and
Monuments'".

l. and r. margin "This superb-testimonial
was erected by a vote - of Parliment in
honour of this - great military character
(Jas. Wolfe). It divides the North ambulatory
from St. - Andrews chapel and is the work of
Wilton./".

l. margin "The front of the pedestal represents
in bronze relief the landing of the troops
at Quebec, scaling the rocks and surmounting
the difficulties which oppose the attempt.
In the background is a view of the city (?)
Two lions characteristically support a sar-
cophagus. The figure of the hero is to a great
measure naked reposing on a couch and in the
agonies of death. He is supported by a soldier,
who appears to be relating the victory which
has been just attained, while a sergeant rest-
ing on his halbert contemplates the dying hero
with characteristic emotions".

r. margin "The figure of Victory is descending
from above and presenting a crown of laurel.
A tent forms the background, behind which is
an oak tree hung with tomahawks and daggers. -
'To the memory of James Wolfe, Major General

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 26. (Continued) and Commander in Chief of the British Land Forces on an expedition against Quebec who after surmounting by ability and valour all obstacles of art and nature was slain in the moment of victory on the 13th of Sept. 1759; the King and parliament of Great Britain.'".

Lit.: MORISSET, pp. 147-50.

Duncan has here copied a page from The History of the Abby Church of St. Peter's Westminster, Its Antiquities and Monuments, London, 1812. The monument in the centre of the composition is in watercolour providing a detailed visual equivalent to the lengthy description of the work inscribed in the margins.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 27.

L'ALBUM DES COSTUMES DES COMMUNAUTÉS
RELIGIEUSES DE FEMMES AU CANADA EN 1853

1853.

w.c. pen & ink, 14 3/4 x 11 5/8.

MML.

Coll.:

Prov.:

Jacques Viger; Raphaël Bellemare;
MML, 1953

Lit.:

BAZIN; pp. 26-30 illus.

Book containing frontispiece and watercolours
by James Duncan picturing the various religious
(female) orders in Canada in 1853.

Examples:

- TITLE PAGE

Inscribed:

"A SON EXCELLENCE MGR CAJÉTAN BEDINI/
Archevêque (sic) de Thèbes/
Nonce Apostolique de Pie IX au Brésil/
LES CATHOLIQUES AU CANADA/
TÉMO-GRAGE (?)/

- de respect et de reconnaissance-/

- en SOUVENIR de sa-/

Gracieuse visite en 1853".

I.r. "Jacques Viger/premier mayor de
Montréal, 1853.

The inscriptions are surrounded by an ink
floral wreath with the coat of arms of the
City of Montreal below.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11.a) 27. (Continued) COSTUME DES SOEURS GRISES DE MONTREAL

The foreground is framed on either side by small green trees. In the centre are three nuns helping three children, a crippled elderly man and woman, and a small baby in a basket. Beyond this group in the middle-ground are more nuns watching over children and talking with disabled persons. A large three storied grey-stone structure with steeple and cross forms a backdrop to the composition. Duncan has provided a detailed rendition of the type of clothing worn by the grey nuns (founded by Marie-Marguerite d'Youville in 1758: see Cat 11 a 20) with their long grey under garments covered on the upper portion by a black tunic. They also wear a simple silver cross and black and white cap.

HOPITAL-GÉNÉRAL DE QUÉBEC

The Hôpital-Général of Québec was founded in 1692 by the Brothers Hospitallers of the Cross and of St. Joseph; in 1747 its direction was handed over to Mme d'Youville.

Duncan's watercolour portrays the interior of the Hotel-Dieu with a nun dressed in white with a large silver cross and black and white long head cape is speaking to a woman wearing shawl and blue dress. Beside the woman sits a man with a red tuque and coat accompanied by a dog. To the left the artist shows a second room occupied by a nun and five young girls wearing the grey nun's novitiate dress.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 27.

SOEURS DE MISERICORDE

Duncan depicts a nun in long black dress with black and white head cape of her order (founded 1848) listening compassionately to the tale of two desolate woman who have come to the doorway of the convent for aid.

HOTEL-DIEU DE MONTREAL

Interior of the Hotel-Dieu on St. Paul Street Montreal. In the foreground a grey nun carries a plate and bowl, she stands in front of two doors leading to wards. Above the left doorway is a sign reading "1/St. Joseph" signifying the male ward and above the right the sign reads "2/St. Marie" the female ward. Hung centrally between these signs is a painting depicting the exterior of the building with nuns helping Indians and disabled persons in the foreground. Through each doorway rows of beds are visible with nuns tending to the patients.

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 28.

L'HÔPITAL-GÉNÉRAL DE MONTRÉAL

ca. 1839.

w.c. over pencil, 4 3/4 x 7 3/8.

ASQ.

Coll.:

Prov.:

Inscribed:

Lit.:

Jacques Viger; ASQ.

I.r. "J. Duncan".

BOSWORTH: pp. 136-137 illus.

VIGER, Ma Saberdache, p. XII.

This was one of the works used to illustrate Newton Bosworth's Hochelaga Depicta (1839, 1846).

The inscription by Jacques Viger in Ma Saberdache describes the subject as;

"1. Vue de L'Hôpital général de Montreal, tel qu'existant en 1844, par Mr. J. Duncan, page Iere.

Ont travaillé aux plans de cet edifice:

L'abbé Montgolfier vers 1766 et l'abbé Sattin vers 1830-1836."

Duncan depicts the Hôpital-Général in Montreal (founded in 1692 by the Brothers Hospitaliers of the Cross and of St. Joseph; in 1747 direction of the institution was given over to Mere d'Youville and the Grey Nuns). In the foreground on a dirt road (St. Paul Street) are two nuns, a horse and wagon loaded with barrels, and a family group. Beyond is a wooden fence to the left of which are large stone gates with the inscription "HOPITAL GENERAL". Within the middleground is the large four storied hospital with an open courtyard and double row of trees in front. The steep roofed structure consists of three sections: a large rectangular main portion with a central two storied

11 WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 28. (Continued) façade with triangular pediment and topped by a steeple and cross, and two 'wings' placed at right angles at each end. Duncan has rendered the architectural elements in great detail providing an accurate view of the structure at that time.

11 a) 29. L'HÔPITAL CHARRON DE 1692

1844.

w.c. over pencil, 4 5/8 x 6 5/8.

ASQ.

Coll.:

Jacques Viger; ASQ.

Prov.:

l.r. "J. Duncan".

Inscription:

l.c. margin "Vue de l'Hôpital-Général de 1692, (Freres-Charon (sic)), et/Dessin illustratif de l'admission en 1754, des Enfants-trouvés/chez les Soeurs-Guises-".

Lit.:

VIGER, Ma Saberdache p. 96.

Inscription by Jacques Viger in Ma Saberdache XIII p. 96 accompanying Duncan's work: "3. Vue de L'Hôpital-Général de 1692 (Freres Charron) et dessin illustratif de l'admission (en 1754) des Enfants trouvés dans le dit hopital, par Mr. J. Duncan....".

In the foreground two grey nuns wearing black winter capes save a small child who has fallen through a hole in the ice. A brown dog and two boys pulling a sled watch the event. In the middleground extending the width of the work is a tall stone wall with an entranceway on the left through which two nuns pass. The large greystone hospital depicted in the background consists of a rectangular central portion with two wings at right angles. A grey winter sky with a flock of birds to the left, occupies the upper part of the work.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 30.

FIRST ENCOUNTER WITH THE ILLINOIS (Fig. VIII)

ca. 1845.

w.c. over pencil, 4 13/16 x 6 7/8.

Coll.:

ASQ.

Prov.:

Jacques Viger; ASQ.

Inscription:

l.r. "J. Duncan".

Lit.:

VIGER, Ma Saberdache, p. 45.

In the right foreground a missionary priest holding a cross and French explorer wearing a wide rimmed hat with large feather stand near a clump of trees beckons to a group of four Illinois in front of them. The Indians wear only brown loin cloths and carry long smoking pipe which they offer to the visitors. The proceedings are witnessed by more Indians clustered around a group of tepees in the left background. A river with two canoes occupies the right background.

11 a) 31.

RECOLTE DE LA FOLLE-AVOINE

ca. 1845.

w.c. over pencil, 2 3/4 x 4 3/4.

Coll.:

ASQ.

Prov.:

Jacques Viger; ASQ.

Inscribed:

l.c. l. "J. Duncan".

l.r. "p. 30"

l.c. "Recolte de la folle-avoine".

Lit.:

VIGER, Ma Saberdache, p. 30.

A small vignette in which two Indians in a birch canoe pass through marshes and beat

11. WATERCOLOURS AND DRAWINGS

a) VIGER ALBUMS

11 a) 31. (Continued) rice grains into their canoe. ¹ A large setting sun casts a yellow and orange glow on the water.

11 a) 32. VILLE-MARIE EN 1693

before 1858.

w.c. 6 x 8 1/2.

ASQ.

Coll.:

Prov.:

Inscribed:

Lit.:

Jacques Viger; ASQ.

u.l. "A", u.c. "B", "C", "D"

VIGER; Ma Saberdache, n.p.

Attributed to James Duncan. This work is a more finished version of Cat. 11 d., also from the collection of Jacques Viger. ^{1a}

A canoe and small sailing vessel traverse the St. Lawrence River in the foreground. Beyond is the small settlement of Montreal as it would have appeared in 1693. The main points of interest have been identified, in the left middleground is the Hotel Dieu "A", in the

1. It is interesting to note that this method of collecting wild rice is still used by Indians in parts of Quebec, New Brunswick, and North Western Ontario.

1a. Probably this watercolour was one of two historical views of Montreal commissioned by Jacques Viger. The second work entitled Ancienne Citadelle de Montreal (Cat. 11d) is also part of the Viger papers in the Archives du Séminaire de Québec. Duncan produced a drawing consisting of four plans of Citadel Hill (as labelled 'C' in the above) two of which depict the same windmill on its summit as above. See Cat. 11 c 8.

11 WATERCOLOURS AND DRAWINGS
a) VIGER ALBUMS

11 a) 32. (Continued)

centre is the second stone chapel of Notre-Dame-de-Bonsecours (1675) "B", a large windmill on the right is identified by "C" and the large wooden cross placed at the summit of Mount Royal is "D". Montreal is surrounded by dense autumn woods with a flock of birds flying in the upper right.

11 WATERCOLOURS AND DRAWINGS

b) SKETCHBOOKS

THE SIGMUND SAMUEL COLLECTION SKETCHBOOK (Cat. 11 b 1 - 36)

There are two extant Duncan sketchbooks. That presently in the Sigmund Samuel Collection, Royal Ontario Museum,¹ Toronto is probably the earliest. The thirty-six, now separate pages which comprise this sketchbook were originally bound together in a jacket of red leather. Several sheets have J. Whatman watermarks with the dates 1831 and 1834. On the basis of stylistic analysis however, and the fact that the fashions depicted in many of the scenes (notably Cat. 15, 16 and 31) portray a mode of dress popular during the years 1840-45, it is probable that the sketchbook dates from this period.

The pages of the sketchbook are in good condition with little fading of colour or buckling of the paper. Each sheet has been numbered

1. This sketchbook was originally attributed to Cornelius Krieghoff (1815-1872) but after being acquired by the Sigmund Samuel Collection it was correctly identified as by the hand of Duncan. c.f. "Krieghoff's Sketchbook - A Discovery" NEW FRONTIERS Vol 1, No. 2 Spring 1952, pp. 25-28 illus.

- 11 WATERCOLOURS AND DRAWINGS
- b) SKETCHBOOKS

THE SIGMUND SAMUEL COLLECTION SKETCHBOOK (Continued)

in pencil '1' through '36' in the upper right hand corner surrounded by a circle. It is not known whether the artist numbered the works himself or whether they were added at a later date.

The pencil and watercolour sketches depict genre scenes of the Montreal area in both winter and summer. Many of these were repeated by the artist in his later 'Reford' sketchbook (Cat. 37 - 66) and some were reproduced as magazine and newspaper illustrations.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11.B) 1.

PIG MARKET

ca. 1840-45.
w.c. over pencil, 9 1/8 x 13.
SSC, 951.158.1.
l.c. "Pig Market".
ALLODI 1, no. 691.

Coll.:
Inscribed:
Lit.:

Centre foreground two men stand on, and barter over a dead hog. Stalls occupy the left middleground with barrels and two figures. A wagon in the right centre middle-ground pulled by two horses moves towards more open stalls and a crowd to the far right.

11 b) 2.

CUTTING ICE ON THE ST. LAWRENCE AT MONTREAL

ca. 1840-45.
w.c. over pencil, 9 1/8 x 13 1/8.
J. Whatman 1834.
SSC, 951.158.2.
ALLODI, 1 no. 692.

WM.:
Coll.:
Lit.:

This depiction of men cutting up blocks of ice on the St. Lawrence was probably the preliminary sketch for the later watercolour and gouache work of the same title (Cat. 11 d 33), which was reproduced in the Illustrated London News April 16, 1859 entitled "Sawing and Ploughing Ice on the St. Lawrence".

11 WATERCOLOURS AND DRAWINGS

b) SKETCHBOOKS

11 b) 3.

TREES ON MOUNT ROYAL

ca. 1840-45.

pencil, 9 1/8 x 13 1/8.

WM:

J. Whatman, Turkey Mill 1834.

Coll.:

SSC, 951.158.3.

Lit.:

ALLODI, 1, no. 693.

This sketch of unfoliated maple and elm trees on the western slopes of Mount Royal with fruit trees in the middle distance is typical of the artist's delicate and linear handling of natural forms which is maintained in his finished watercolours.

11 b) 4.

SLEIGH WITH LOAD OF HAY

ca. 1840-45.

w.c. over pencil, 9 3/16 x 13 3/4.

Coll.:

SSC, 951.158.4.

Lit.:

ALLODI, 1, no. 694

This same view is repeated in the later 'Reford sketchbook' (Cat. 11 b 41). Centre foreground man in open-sled drawn by a prancing horse, behind which in the middle-ground is a larger sleigh laden with hay pulled by two horses and driven by a single passenger. The colour palette is restricted to muddy browns for the horses and men with grey and blue washes for the snow and sky.

11. WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 5.

A MARKET GROUP

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.5.

ALLODI, 1, no. 695.

Coll.:
Lit.:

Centre foreground two standing figures with a man and woman seated on bales. Right middle-ground two standing figures with a child.

11 b) 6.

FROZEN SHEEP AT MONTREAL MARKET

ca. 1840-45.

w.c. over pencil, 9 3/16 x 13 3/16.

J. Whatman, Turkey Mill 1824.

SSC, 951.158.6.

l.c. "Frozen Sheep Market - Montreal".

ALLODI, 1 no. 951.158.6.

WM:

Coll.:

Inscribed:

Lit.:

Right foreground three frozen sheep carcasses; in the centre middle-ground three men discuss a side of frozen mutton which is lying on a large crate. An open building occupies the centre background with figures and a single horse to the right.

The predominantly grey and brown colours are highlighted by the bright red of one of the figures' hats in the middle-ground.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS .

11 b) 7.

SELLING TOBACCO, MONTREAL MARKET

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

WM.:

J. Whatman (Turkey) Mill 1831 .

Coll.:

SSC; 951.158.7.

Inscribed:

l.c. "Canadian Selling Rolls of Baccy".

Lit.:

ALLODI, 1, no. 697.

This sketch portrays a typical genre market scene in Montreal during the 1840's. Duncan has carefully portrayed the serious expressions on the faces of the two standing and two crouching men in the centre foreground as they barter over rolls of tobacco. Hazily depicted in the background are two figures to the left and a horse and wagon to the right.

11 b) 8.

CARRYING TIMBER

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

Coll.:

SSC, 951.158.8

Inscribed:

l.c. "Carrying Timber"

Lit.:

ALLODI, 1, no. 698 illus.

The same subject is repeated in the later 'Reford' sketchbook (Cat. 11 b 42). With this scene Duncan provides a visual reminder of the type of 'wagons' used during the mid-nineteenth century to transport large planks of wood through the narrow Montreal streets. The wagon depicted to the right of the work, is drawn by two teams of horses and moves away from the viewer towards buildings hazily depicted in the centre background. The 'wagon' itself has a set of small wheels in the front with a considerably larger set at the rear.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 8. (Continued) The timber is attached above the axel of the front wheels and below those of the rear thus forming a long open wagon. A pulley device is attached to the rear to aid in the unloading of the wood. Two seated men and a standing driver with whip accompany the vehicle. To the left of the work a small horse and buggy with two passengers hugs the opposite side of the road to leave enough room for the timber wagon to pass.

11 b) 9.

HAY SLEIGH RETURNING HOME

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.9.

Coll.:

Inscribed:

l.c. "Hay Sleigh returning Home",
over previous pencil inscription which
reads "Hay sleigh returning from Market",
both in same hand.

Lit.:

ALLODI, 1 no. 699

The same subject is repeated in the later
'Reford' sketchbook; (Cat. 11 b 55).

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 10.

CELEBRATED BLIND FIDDLER, MONTREAL

ca. 1840-45.

pencil, 9 1/8 x 13 1/8.

SSC, 951.158.10.

Coll.:

Inscribed:

l.c. "Celebrated Blind Fiddler - Montreal".

u.r. on sign over door "FRANCIS PIGEON.

Rum. Gin. "

Lit.:

ALLODI 1, no. 700 illus;

KALLMAN, front cover illus.

NEW FRONTIERS, v In no. 2 Sprint 1952 p. 27

illus.*

Centre foreground three dancing men to the right and two boys to the left group around the centrally placed blind fiddler who is entertaining them. A horse and buggy is stopped behind the group with the driver turning to look at the proceedings. In the right background is a tavern over the door of which is a sign which reads "FRANCIS PIGEON" on top with images of bottles, flasks and kegs with the inscriptions 'RUM' and 'GIN' below.

* As by Cornelius Krieghoff (1815-72)

11 b) 11.

SELLING CANADIAN HOMESPUN CLOTH, MONTREAL

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.11.

Coll.:

Inscribed:

l.c. "Selling Canadian Homespun Cloth, Montreal" over previous title which read "Market Scene"

Lit.:

ALLODI 1, no. 701 illus.

The same sketch with some variations in figures appeared in the ILLUSTRATED LONDON NEWS

11 WATERCOLOURS AND DRAWINGS

b) SKETCHBOOKS

z

11 b) 11. (Continued) Vol. XXXIV, no. 965, Saturday March 19, 1859,
p. 293, under the title "Montreal Market,
Habitants purchasing Cloth". (see: Cat. 111 4).

11 b) 12.

OLD MARKET, MONTREAL

ca. 1840-45.

w.c. over pencil; 9 1/8 x 13 3/16.

SSC, 951.158.12.

l.c. "Old Market, Montreal".

on sign over door of building

u.r. "Police Station A".

ALLODI 1, no. 702.

NEW FRONTIERS, V 1, no. 2 Spring 1952,
p. 28 illus. *

Coll.:

Inscribed:

Lit.:

The subject of this sketch is the Old Market which remained throughout the 1840's the main commercial centre in Montreal until the new Bonsecours Market was completed in 1852. In the center of the composition Duncan has depicted a large gathering of people buying and selling fresh produce and provisions, to the left is a large greystone building identified as 'Police Station A' by the inscription over the main entrance. The St. Lawrence River, with a sailing vessel and paddleboat, is clearly visible in the background.

* As by Cornelius Krieghoff (1815-72)

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 13.

CANADIAN WOMAN WITH MAPLE SUGAR

ca. 1840-45.

pencil, 9 1/8 x 13 1/8.

SSC, 951.158.13.

Coll.:

Inscribed:

Lit.:

l.c. "Canadian Woman with Maple Sugar".

ALLODI, 1 no. 703, illus.

Centre foreground woman at back of cart (horse seen in perspective) weighing maple sugar while a mother and child look on. Right foreground seated man with pipe, left foreground barrel, sacks and woman with cart and horse.

11 b) 14.

CANADIAN WEDDING

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.14.

Coll.:

Inscribed:

Lit.:

l.c. "Canadian Wedding".

ALLODI, 1 no. 704 illus.

Within this sketch of a Canadian Wedding Duncan has portrayed a typical genre scene of the mid-nineteenth century in Montreal. The wedding celebration takes place in a general store with a large iron wood stove with a mother and children seated beside it placed prominently in the centre left of the composition. In the middle of the room the bride and groom dance to the music of a fiddler seated with friends at a table to the far right. Groups of happy onlookers form a circle around the dancing couple. In the left background men

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 14. (Continued) are drinking at a counter behind which are shelves with jars and bottles. On the walls are paintings with a large gingerbread clock on the right.

11 b) 15.

MONTREAL SWELLS

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.15.

Coll.:

Inscribed:

Lit.:

l.c. "Montreal Swells".

ALLODI, I no. 705 illus.

The same subject is repeated in the 'Reford' sketchbook (Cat. 11 b 50).

Duncan's intent in producing this sketch and the one immediately following (Cat. 11 b) 16) was to portray the type of clothing fashionable during the winter months in Montreal. The styles depicted in fact help to date the works in that they portray those popular during the years 1840-1845.

The composition is similar in both versions with either three wealthy men or women occupying the centre foreground, a sleigh and/or single figure in the background. The artist has taken great care in reproducing the types of hats, and garments worn by each sex.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 16.

LADY SWELLS, OFFICER AND MUFFIN

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.16.

Coll.:

Inscribed:

Lit.:

l.c. "Lady Swells, Officer and muffin".

ALLODI, 1 no. 706 illus.

NEW FRONTIERS, V 1 no. 2 Spring 1952

p. 26 illus. *

Same subject but slightly different composition in later 'Reford' sketchbook (Cat 11 b 51).

*As by Cornelius Krieghoff (1815-72)

11 b) 17.

MONTREAL MARKET

ca. 1840-45.

w.c. over pencil 9 1/8 x 13 1/8.

SSC, 951.158.17.

Coll.:

Inscribed:

Lit.:

l.c. "Montreal Market"

u.l. on sign "WM Kell/Farmers' (?) Hotel".

ALLODI, 1 no. 707.

Left foreground seated woman with a standing man drinking from a cup, above them is a sign for a local 'Farmers' (?) Hotel. Centre middle-ground horse and buggy with two women talking to a man leading a cow. Background open market stalls with crowd and animals.

11. WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 18.

CARTING SNOW FROM STREETS

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.18.

Coll.:

Inscribed:

Lit.:

l.c. "Carting snow from streets".

ALLODI, 1 no. 708.

The same view appears in the later 'Reford' sketchbook (Cat 11 b 62).

A third watercolour copy of the same composition ca. 1845 is attributed to Duncan (Cat 11 d 17); and a fourth version was copied by Mrs A.F. Dyneley (act.1848-52).

11 b) 19.

CARTING ICE FROM RIVER

ca 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.19.

Coll.:

Inscribed:

Lit.:

l.c. "Carting ice from River".

ALLODI, 1 no. 709.

Centre foreground horse facing left with cart having an open wooden frame filled with cubes of ice. The driver turns toward the viewer to talk to a companion walking alongside.

11 b) 20.

CARTING ICE FOR ICE HOUSE

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.20.

Coll.:

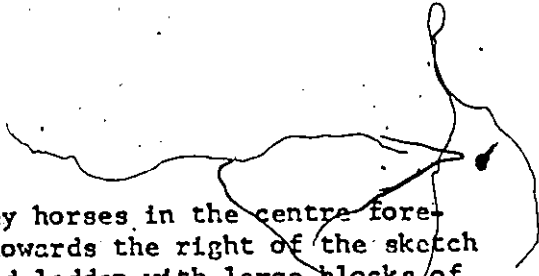
Inscribed:

Lit.:

l.c. "Carting ice for Ice House".

ALLODI, 1 no. 710

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

- 11 b) 20. (Continued) Two white/grey horses in the centre foreground move towards the right of the sketch pulling a sled ladden with large blocks of ice. A driver with red scarf and boy are seated on the ice. Roughly sketched mountains in the left background.
- 

11 b) 21.

NELSON'S MONUMENT AND OLD MARKET

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.21.

l.c. "Nelson's Monument and Old Market".

ALLODI, 1 no. 711 illus.

Coll.:

Inscribed:

Lit.:

In this mid-winter scene Duncan depicts in the foreground a crowd buying frozen fish and other produce. To the right, dominating the composition is the base of Nelson's Monument (designed by the English architect Robert Mitchell and constructed in 1809). Duncan has vaguely depicted two of the oval plaques at the base of the memorial which portray events in the life of Lord Nelson with symbolic reliefs such as gunpowder, anchors and rope. Horses draped with blankets occupy the left middleground with a large open market building beyond.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 3.

TREES ON MOUNT ROYAL

ca. 1840-45.

pencil, 9 1/8 x 13 1/8.

WM:

Coll.:

Lit.:

J. Whatman, Turkey Mill 1834.

SSC, 951.158.3.

ALLODI, 1, no. 693.

This sketch of unfoliated maple and elm trees on the western slopes of Mount Royal with fruit trees in the middle distance is typical of the artist's delicate and linear handling of natural forms which is maintained in his finished watercolours.

11 b) 4.

SLEIGH WITH LOAD OF HAY

ca. 1840-45.

w.c. over pencil, 9 3/16 x 13 3/4.

Coll.:

Lit.:

SSC, 951.158.4.

ALLODI, 1, no. 694

This same view is repeated in the later 'Reford sketchbook' (Cat. 11 b 41). Centre foreground man in open sled drawn by a prancing horse, behind which in the middle-ground is a larger sleigh laden with hay pulled by two horses and driven by a single passenger. The colour palette is restricted to muddy browns for the horses and men with grey and blue washes for the snow and sky.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 22.

STAGE CROSSING RIVER

ca. 1940-45.

w.c. over pencil 9 1/8 x 13 1/8.

SSC, 951.158.22.

Coll.:

Inscribed:

l.c. "Stage Crossing River"
on coach "Upper Canada".

Lit.:

ALLODI, 1 no. 712.

Centre foreground the 'Upper Canada' stage with single driver and depicted in bright red and laden with trunks and parcels is being led by three teams of horses into the right background. A horse and ice sled in the far right foreground moves toward the viewer with the driver turning to wave at the stage.

11 b) 23.

ST. PATRICK'S SOCIETY PARADE

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.23.

Coll.:

Inscribed:

l.c. "St. Patrick's Society".

Lit.:

ALLODI, 1 no. 713 illus.

The St. Patrick's Society Parade is shown with brightly coloured flags and banners in the centre of the composition moving west along Notre Dame Street. Crowds of men, women and children line the street to watch the proceedings. Duncan has carefully sketched the snow covered buildings along Notre Dame Street with the skyline being dominated by the newly constructed (1841 and 1843) twin towers of Notre Dame Church in the right background.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 24.

ST. ANDREW'S SOCIETY PARADE

ca. 1840-45.

w.c. pen & ink over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.24.

Coll.:

Lit.:

ALLODI, 1 no. 714 illus.

Duncan depicts a parade of marching men and musicians proceeding eastward along Notre Dame Street. The men carry flags and banners, the third of which may be identified as that of the St. Andrew's Society (having St. Andrew's Cross). In the right foreground is a roughly sketched large greystone building in front of which a crowd and stationary sleigh with passengers watch the event. The upper portion of Nelson's Monument (1809) is visible in the left background with the towers of Notre Dame discernable beyond.

11 b) 25.

WOOD SAWYERS WAITING TO BE HIRED AT MONTREAL WHARVES

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC, 951.158.25.

Coll.:

Inscribed:

Lit.:

l.c. "Wood Sawyers waiting to be hired".

ALLODI 1 no. 715.

NEW FRONTIERS, V 1 no. 2 Spring 1952,

p. 25 issu. *

Centre foreground three men are seated on saw-horses, behind which is a standing man with red tuque carrying wood. A seated woman selling goods to a man is depicted in

11 WATERCOLOURS AND DRAWINGS

b) SKETCHBOOKS

11 b) 25. (Continued) the left middleground with a small sailing vessel to the right. River with barely visible boats occupies the background.

* As by Cornelius Krieghoff (1815-72)

11 b) 26.

SCENE IN MARKET
(THE PAINTER SHOWS HIS WORK, MONTREAL MARKET)

ca. 1840-45.
pencil, 9 1/8 x 13 1/8.
SSC, 951.158.26.
l.c. "Scene in Market".
ALLODI, 1 no. 716 illus.

Coll.:
Inscribed:
Lit.:

This genre market view probably depicts a scene familiar to Duncan, and might have autobiographical overtones. In the centre of the composition a young artist shows a portrait to a market woman who is surrounded by baskets of fresh produce and seated at the back of a covered wagon with horse. It is possible that the portrait is of the market woman for the hair style and bonnet portrayed in it are similar to that worn by the woman. Two women, a child and man smoking a pipe also admire the artist's work.

11 b) 27.

A MARKET SCENE

ca. 1840-45.
pencil, 9 1/8 x 13 1/8.
SSC, 951.158.27.
ALLODI, 1 no. 717.

Coll.:
Lit.:

Centre foreground a man lifts the lid of a

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 27. (Continued) barrel to show its contents to a woman carrying a basket. An umbrella is attached to a wagon behind the two to provide shade. Two Indians are talking in the left middleground and a faintly sketched building with a woman standing in the doorway occupies the right middleground.

11 b) 28.

SLEIGH WITH ICE BLOCKS

ca. 1840-45.

pencil, 9 1/8 x 13 1/8.

J. Whatman, Turkey Mill 1831.

WM.:

Coll.:

Lit.:

SSC. 951.158.28.

ALLODI, 1 no. 718.

Sled with two large ice blocks is being pulled by two horses away from the viewer. The single driver sits with out-stretched legs facing the viewer and turning to direct the horses.

11 b) 29.

WOOD SAWYER AT WORK

ca. 1840-45.

w.c. over pencil, 9-1/8 x 13 1/8.

SSC, 951.158.29.

Coll.:

Inscribed:

Lit.:

l.c. "Wood Sawyer at Work"

ALLODI, 1 no. 719.

A wood sawyer with blue jacket and red tuque is busy cutting wood in the centre foreground. A box sleigh with two passengers and group of women and child move along a street lined with buildings in the background.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 30.

WATER CARRIERS

ca. 1840-45.
pencil, 9 1/8 x 13 1/8.
SSC. 951.158.30.
l.c. "Water Carriers"
ALLODI, 1 no. 720.

Coll.:
Inscribed:
Lit.:

Centre foreground a standing man holds a horse and sled loaded with a large barrel. Crouching below the barrel a second man pulls a bucket filled with water from a hole in the ice.

11 b) 31.

SWELL AND HIS OBJECT

ca. 1840-45.
w.c. over pencil, 9 1/8 x 13 1/8.
SSC., 951.158.31.
l.c. "Swell and His Object"
ALLODI, 1 no. 721 -
verso: faint pencil sketch of man pulling sleigh.

Coll.:
Inscribed:
Lit.:
Con.:

Duncan here records an elegant four seater sleigh being pulled by two prancing white thoroughbreds with a small black dog running alongside. The sleigh is pale green in colour with the runners having ornate iron work decoration above them. The 'swell' or owner of the vehicle is fashionably dressed and accompanied by woman seated beside him and a child in the rear. The interior of the sleigh is draped with furs one of which hangs over the back seat blowing in the wind.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 32.

INDIANS GOING TO CUT UP A MOOSE

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8,
SSC, 951.158.32.

Coll.:

Inscribed:

Lit.:

Con.:

l.c. "Indians Going to cut up a Moose".
ALLODI, 1 no. 722.

verso: faint sketch of one shovelling
and two standing figures.

Two Indians wearing snowshoes and grey
blanket coats with red trim and hoods
move away from the viewer towards a
dead moose lying in the snow. In the
background Duncan has sketched a winter
forest in muddy blues and greys.

11 b) 33.

BOYS ON COASTERS

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8,
SSC, 951.158.33.

Coll.:

Inscribed:

WM.:

Lit.:

l.c. "Boys on Coasters".

J. Whatman, Turkey Mill 1831.

ALLODI, 1 no. 723.

In this view Duncan depicts a small rural
village in winter with the local church on
the left dominating the small houses which
are clustered around it. On a slight hill
in the foreground children play with sleds
or 'coasters'.

The same subject is repeated in the later
'Reford' sketchbook. (Cat. 11 b 63)).

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 34.

INDIAN KID (INDIAN BABY IN CRADLEBOARD)

ca. 1840-45.

w.c. over pencil, 9 1/8 x 13 1/8.

SSC. 951.158.34.

Coll.:

Inscribed:

Lit.:

l.c. "Indian Kid".

ALLODI, 1 no. 724.

Surrounded by bushes in the foreground an Indian woman wearing a white blanket draped around her head and body carries a basket hung from her head by a strap. Beside her another Indian woman wearing a blue blanket crouches down to fasten her baby into a cradleboard. Their two male Indian companions in the right middleground lift a birchbark canoe out of a river. A small village with church and steeple is visible on the other side of the river.

11 b) 35.

INDIAN ENCAMPMENT NEAR MONTREAL

ca. 1840-45.

w.c. over pencil 9 1/8 x 13 1/8.

J. Whatman, Turkey Mill 1831.

WM.:

Coll.:

Inscribed:

Lit.:

SSC, 951.158.35.

l.c. "Indian Encampment Near Montreal".

ALLODI, 1 no. 725.

This view was copied by Lieut. General Sir Henry William Barnard (1799-1857) in a water-colour entitled Wigwam Near Montreal (SSC coll. 949.41.8).

In this study Duncan depicts an Iroquois encampment on the banks of the St. Lawrence

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 35. (Continued)

River. Two Indians are relaxing in front of a large open wigwam with persons inside, and talking to a standing woman (identical in appearance to that depicted in Cat. 11 b 34). A single canoe is docked on the shore to the right beyond which on the other side of the river the Montreal cityscape is faintly visible.

11 b) 36.

SNOW STORM - HUNTER DRAWING HIS TOBOGGAN
(HUNTER DRAWING TOBOGGAN IN A SNOWSTORM)

ca. 1840-45.

w.c., touches of gouache, over pencil,
9 1/8 x 13 1/8.

1831.

SSC, 951.158.36.

l.c. "Snow Storm - Hunter drawing his toboggan".

ALLODI, 1 no. 726.

WM.:

Coll.:

Inscribed:

Lit.:

In this watercolour and gouache view Duncan has attempted to capture the fierceness of a Canadian snowstorm. A lone Indian wearing snowshoes and a white blanket coat with hood bends his body into the blowing snow as he pulls a toboggan. He is surrounded by green fir trees which lean with the force of the wind. The blowing snow and sky are rendered in a bluish grey colour.

- 11 WATERCOLOURS AND DRAWINGS
- b) SKETCHBOOKS

THE 'REFORD' SKETCHBOOK (CAT. 11 37 - 66)

Duncan's second sketchbook is usually termed the 'Reford' Sketchbook after R.W. Reford of Montreal who owned the work until it was sold on May 28, 1968 at the Sotheby (Canada) Auction to a private collector.

The thirty-one pages which comprise the work are bound together in a jacket of brown leather. Several pages bear the J. Whatman watermark with the date 1843, but since three of the works are signed and dated 1847 it is the latter date which is assigned the work.

The title page of the sketchbook bears the inscription "James Duncan / Artist / Champs de Mars Street, Montreal ".

The pencil and watercolour sketches depict genre scenes of Montreal many of which are subjects which appeared in the earlier Sigmund Samuel Collection sketchbook.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 37.

CANADIAN EMBLEM

1847.

w.c. over pencil (sight) 9 x 13.

P. Coll. London, England.

Coll.:

R.W. Reford, Montreal; P. Coll.

Prov.:

London, England (Acq. Sotheby Auction

28 May 1968)

Inscribed:

u.c. on stone "CANADA/CONCORDIA/SALUS"

l.c. below stone "By/James Duncan/Montreal".

l.r. "1847".

In this first 'title page' of the 'Reford' sketchbook Duncan portrays an Indian and Trapper standing on either side of a centrally placed stone. An oval emblem inscribed on the stone depicts the Montreal coat of arms with 'CANADA' in bold lettering above. Below the stone Duncan has written his name and city.

11 b) 38.

MONTREAL HARBOUR SCENE

1847.

w.c. over pencil (sight) 9 x 13.

P. Coll. London England.

Coll.:

R.W. Reford, Montreal; P. Coll.,

Prov.:

London, England (Acq. Sotheby Auction

28 May 1968).

Inscribed:

u.c. on boat "Montreal".

Centre foreground sailing vessels and centrally placed steamboat (with the inscription 'Montreal' on its side) dot the St. Lawrence River. Montreal harbour with a single horse

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 38. (Continued) and buggy in front of greystone buildings occupies the middleground. Predominately dark brown and grey colour palette with red highlighting for the boats and white for the water and buildings.

11 b) 39.

RAFT IN ROUGH SEAS

1847.

w.c. over pencil (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll., London England (Acq. Sotheby Auction 28 May 1968).

Two vessels one of which is a large flat open raft are tossed around by white waves. A dark blue grey sky occupies the upper portion of the sketch.

11 b) 40.

HORSE AND BUGGY

1847.

w.c. over pencil (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll., London, England (Acq. Sotheby Auction 28 May 1968).

An elegant red buggy is driven along a country road by a single driver with a fashionably dressed couple in the rear. A large brown house is visible in the right background amongst a dark green landscape setting.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 41.

SLEIGH WITH LOAD OF HAY

1847.

w.c. over pencil (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Lit.:

ALLODI, 1 no. 694.

This view was depicted by Duncan in the earlier SSC sketchbook (Cat 11 b 4.). Man driving an open sled drawn by a prancing horse in the foreground. Beyond a second sled laden with hay and single driver on top is pulled by two work horses.

11 b) 42.

CARRYING TIMBER

1847.

w.c. over pencil (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Lit.:

ALLODI, 1 no. 698.

This is an identical view to that produced in the SSC sketchbook (Cat. 11 b 8).

11 WATERCOLOURS
b) SKETCHBOOKS

11 b) 43.

INDIAN ENCAMPMENT

1847.

w.c. over pencil (sight) 9 x 13.

P. Coll. London, England.

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Coll.:
Prov.:

A group of four relaxing Indians in the foreground with a single large wigwam behind them.

11 b) 44.

INDIAN PULLING SLED

1847.

w.c. over pencil (sight) 9 x 13.

P. Coll. London, England.

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Coll.:
Prov.:

A single Indian wearing snowshoes and a white blanket coat with hood pulls an empty sled through the snow. He is accompanied by a small brown dog.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 45.

INDIANS WITH DEER

1847.

w.c. over pencil, (size) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Two Indians wearing snowshoes are loading
a dead deer onto a sled. One figure is
standing while the other crouches beside
the dead animal.

11 b) 46.

INDIANS WITH DEER

1847.

w.c. over pencil, (size) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Two Indians wearing snowshoes and white
blanket coats with hoods drag a dead deer
through the snow. Green fir trees covered
with snow are depicted in the background
offset against a grey pink winter sky.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 47.

FALLS IN WINTER

1847.

w.c. over pencil, (size) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

This sketch depicts frozen falls forming
a central cone of ice and snow. Children
and adults play with sleds on the snow
while two persons watch the activities
from a sleigh in the foreground. The
colours are restricted to tonal greys
and blues with some red highlighting for
the figures.

11 b) 48.

WINTER MARKET SCENE, MONTREAL

1847.

w.c. over pencil, (size) 9x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

A large warmly dressed crowd buys and sells
provisions in the centre foreground framed
on either side by roughly sketched grey-
stone buildings. Predominately brown and
ochre colour palette with some blue and
red highlighting for the figures.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 49.

SNOW SLED

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

R.W. Reford, Montreal; P. Coll.,

London, England (Acq. Sotheby Auction
28 May 1968).

Prov.:

Centre foreground man shovelling snow onto
a sled with wooden framework. Beyond two
sleighs are led by prancing horses.

11 b) 50.

WINTER STREET SCENE, MONTREAL
(MONTREAL SWELLS)

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

R.W. Reford, Montreal; P. Coll.,

London, England (Acq. Sotheby Auction
28 May 1968).

Prov.:

Lit.:

ALLODI, 1 no. 705

This is an identical version of the same
scene which appeared in the earlier SSC
sketchbook (see Cat 11 b 15).

11 WATERCOLOURS AND DRAWINGS
B) SKETCHBOOKS

11 b) 51.

SLEIGH SCENE WITH LADY SWELLS

1847.

w.c. over pencil, (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Inscribed:

l.r. "J. Duncan Montreal 1847".

This is a similar but not identical version of the same subject in the SSC sketchbook (see Cat 11 b 16). Two fashionably dressed ladies occupy the centre foreground with the artist providing a detailed rendering of their clothing. The figure to the right faces the viewer and is wearing a small black bonnet with long blue fur-lined cape, her companion, with back to the viewer, wears a similar bonnet but with trailing sash and her cape is entirely of fur. An elegant red carriage with passengers is seen in the background (excluded in the SSC version).

11 b) 52.

SLEIGH SCENE

1847.

w.c. over pencil, (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Two sleighs with passengers surrounded by fashionably dressed men and women.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 53.

ROYAL MAIL SLEIGH

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Inscribed:

u.c. on carriage "ROYAL MAIL".

Centre foreground a large red carriage with the inscription "ROYAL MAIL" in bold black lettering on the side is being led by a team of brown horses with a single driver. A smaller sleigh and horse occupies the right middleground.

11 b) 54.

ROYAL MAIL SLEIGH

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Larger version of the Royal Mail Carriage in above entry (Cat 11 b 53) without the second sleigh.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 55.

SLEIGH SCENE

1847.

w.c. over pencil, (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

A second version of the above same scene
in the SSC sketchbook (see Cat. 11 b 9).

A large empty sled with wooden framework
at front and back to hold hay in place is
being driven by a standing driver and
pulled by two white work horses.

11 b) 56.

CUTTING ICE

1847.

w.c. over pencil, (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Inscribed:

l.c. "Cutting Ice".

l.r. "J. Duncan".

Men cutting large blocks of ice from the
St. Lawrence Rivers with long double saws.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 57.

CUTTING ICE

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Variant of above scene (Cat 11 b 56).

11 b) 58.

CUTTING AND LOADING ICE

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Men cutting blocks of ice with saws and
loading them onto open sleds pulled by
work horses. Montreal Harbour depicted
in the background with Bonsecours Market
in the centre.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 59.

STORING ICE IN ICE HOUSE
(THE ICE HOUSE AT NUN'S ISLAND)

1847.

w.c. over pencil, (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Inscribed:

l.r. "J. Duncan / Canada "

Lit.:

ALLODI, 1 no. 681; SOTHEBY (Canada)

Catalogue 28 May 1968.

Similar but not identical in composition to the watercolour and gouache work entitled THE ICE HOUSE AT NUN'S ISLAND (SSC, 950.66.2; Cat. 11 d) which was reproduced in the Illustrated London News 16 April 1859. (see Cat. 111⁹).

Centre middleground men unload large blocks of ice from open sleds in front of two wooden Ice Houses. The blocks are attached to a pulley device by which they are raised to a second storey entranceway where two men wait to store it inside.

11 B) 60.

ICE SLIDE OFF HOUSE IN MONTREAL

1847.

w.c. over pencil, (sight) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Right foreground residential stone house of two storeys and attic with snow pile on the road in front (fallen from steeply slanted roof).

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 61.

SLEIGH

1847.

w.c. over pencil, (size) 9 x 13.

P. Coll., London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Depiction of red sleigh with two
passengers.

11 b) 62.

SLED WITH BARREL OF SNOW
(CARTING SNOW FROM STREETS)

1847.

w.c. over pencil, (size) 9 x 13,

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Lit.:

ALLODI, 1 no. 708.

This is a more finished version of the
same subject which appears in the SSC
sketchbook (Cat. 11 d 17) and a fourth
version was copied by Mrs. A.F. Dyneley
(act. 1848-52).

Centre foreground open sled with barrel
loaded with snow is being drawn through a
Montreal street lined with buildings by
a single horse.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 63.

SLIDING (BOYS ON COASTERS)

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Lit.:

ALLODI, 1 no. 723.

This is an identical view to that in the
SSC sketchbook (Cat. 11 b 33.).

11 b) 64.

WINTER HARBOUR SCENE, MONTREAL

1847.

w.c. over pencil, (sight) 9 x 13.

P. Coll. London, England.

Coll.:

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

View of the St. Lawrence River in front
of Bonsecours Market in winter. Artists'
main concern is in the rendering of the
large split portions of ice forced up onto
the street by the river. Grey tones for
the buildings with blue and white high-
lighting for the snow and ice.

11 WATERCOLOURS AND DRAWINGS
b) SKETCHBOOKS

11 b) 65.

BREAKING UP OF THE ICE ON THE ST.
LAWRENCE OPPOSITE MONTREAL

1847.

w.c. over pencil, (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

Inscribed:

l.c. "Breaking up of the Ice on the
St. Lawrence Opposite Montreal".

l.r. "J. Duncan 1847".

Detailed view of ice forms breaking with
the spring melting.

11 b) 66.

AUTUMN LEAVES.

1847.

w.c. over pencil, (size) 9 x 13.

Coll.:

P. Coll. London, England.

Prov.:

R.W. Reford, Montreal; P. Coll.,
London, England (Acq. Sotheby Auction
28 May 1968).

In this study Duncan has drawn a detailed
rendering of an arrangement of autumn
leaves, mainly maple and elm. Each leaf is
depicted in a brilliant shade of red or
orange, making this the most colourful
work in the 'Reford' sketchbook.

Duncan produced an earlier sketch of the
same subject for Jacques Viger (see Cat.
11 a 10).

11 WATERCOLOURS AND DRAWINGS

c) DRAWINGS

11 c) 1.

POINTE CLAIRE

1831.

sepia pen and brush over pencil,
9 3/4 x 30 1/2.

Coll.:

McCM, 683.

Inscribed:

l.c. "Pointe Claire from Windmill Point .
12 Aug. 1831".

Lit.:

HARPER, Everyman's Canada, p. 65.

The small village of Pointe Claire is depicted in the middleground, the view being taken from Windmill Point on Lake St. Louis. The houses nestle around the single steepled stone church of Pointe Claire built around 1750 and destroyed by fire on April 16th, 1881. ¹

11 c) 2.

STE. GENEVIEVE

1831.

sepia pen and brush over pencil,
10 x 14 3/4.

Coll.:

McCM, 688.

Inscribed:

l.c. "Ste. Geneviève from the Road Near
the Cross below the village / 13 Aug. 1831".

Lit.:

HARPER, Everyman's Canada, p. 64.

The drawing depicts the village of St. Geneviève (Pierrefonds) with the houses clustered around the church of Sainte-Geneviève-de-Jacques-Cartier consecrated in 1751 and replaced by a second church in 1847.

Duncan produced finished watercolour views of St. Geneviève and the above was most likely a preliminary sketch, see: 11 a 2.

1. GOWANS, Church Architecture in New France, p. 152.
'The church replaced an earlier one built in 1713'.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 3.

LA PORTE DU CHIEN D'OR A QUEBEC

ca. 1831.

pen, ink & wash over pencil, 9 x 5 5/8.
MML.

Coll.:

Prov.:

Inscribed:

Jacques Viger.

u.c. "Je suis un chien qui ronge lo (?)/

En le rongeant je prend mon repos/

Un temps viendra qui n'est pas venu/

que je morderay qui moura mordu".

l.c. margin "Epigraphe sanglant d'un
drame ensanglante/

Aux parois de ces murs quelle main t'a fete ?/
sas-tu".

A clearly delineated rendering of an entrance-way. Above the open door is a rectangular window with ten panes of glass, over this is an entablature with the numbers '1736' in the centre. Surmounting the entablature is a plaque with two sculptured 'S' forms on either side. The plaque depicts a reposed dog eating a large bone, an inscription (see above) surrounds the dog.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c). 4.

MILE END

1831.

pen and sepia brush, 10 x 14 3/4.
McCM, 684.

Coll.:

Inscribed:

Lit.:

l.c. "Near Mile End, Montreal".
HARPER, Everyman's Canada, p. 64.

Possibly by James Duncan.

11 c) 5.

VIEW OF MONTREAL FROM POINT ST. CHARLES

ca. 1840.

pencil, 5 1/4 x 7 1/2.

McCM, 18542.

Coll.:

Lit.:

HARPER, Everyman's Canada, p. 44

Possibly by James Duncan.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 6.

FACADE DE L'ANCIENNE EGLISE NOTRE DAME DE
MONTREAL, TELLE QU'ELLE ETAIT EN 1828
AVANT SA DEMOLITION

ca. 1840.

pen, ink and wash over pencil 5 x 3 1/4.
MML.

Coll.:
Prov.:

Jacques Viger.

An identical copy by Duncan of the drawing produced by John Drake who in 1828 was commissioned by Jacques Viger to depict a series of Montreal structures. The original drawing is now part of the Viger manuscripts in the Archives de Séminaire de Québec. It is probable that Viger desired another copy of the above subject but since the structure was no longer extant he requested Duncan to reproduce Drake's version. The drawing portrays the front facade of the third parish church on Place d'Armes which was constructed in 1722 and demolished in 1830 when the new Notre Dame was completed. The tower on the left of the facade was left standing until 1843.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 7.

CHAMP DE MARS FROM CHAMP DE MARS STREET

n.d. (ca. 1840).

pen and sepia wash, 6 1/4 x 8 3/4.

McCM, 367.

Coll.:

Lit.:

HARPER, Everyman's Canada, p. 46.

Sketch of the Champ de Mars parade ground from opposite Notre Dame Street. Centre anecdote in the centre with a detailed rendering of the large town houses, and civic buildings on Notre Dame Street.

11 c) 8.

THE OLD CITADEL OF MONTREAL

ca. 1845.

pen, ink and wash, 7 5/8 x 10.

ASQ.

Jacques Viger.

Coll.:

Prov.:

Inscribed:

u.l. "A.B.C.D. 787,500p = 3645.188/

A/B.C. 482625 2250.8/

DFFC. 336,125 = 1546,189/

1,606,250 7427.18 "

l.c. "Coteau S.^c Louis - ou Coteau du Moulia/Change en citadelle par M^e de Gallière G^c en 1693".

Four horizontal drawings/plans of Citadel Hill, Montreal. From bottom to top:

1) An aerial diagram of Citadel Hill as it appeared in 1693 with a windmill on its summit. The land area is measured with a recording of the altitude.

2) A 1693 view of Citadel Hill from the south with a windmill on top.

11 WATERCOLOURS AND DRAWINGS

c) DRAWINGS

11 c) 8.(Continued)

3) View of Citadel Hill from the south now with a fort at the summit, which is surrounded by a large wooden barricade. The site was used as a military installation from 1714 to 1819.

4) Aerial plan of the Hill with a fort.

The drawing was probably commissioned by Jacques Viger for inclusion in his collection of historical manuscripts. It is possible that it was intended to accompany two historical watercolour views of Montreal by Duncan entitled Ville Marie en 1693 (Cat. 11 a 32)¹ and Ancienne Citadelle de Montreal (Cat. 11 d 7) part of the Viger papers now in the Archives du Séminaire de Québec. The first watercolour depicts Citadel Hill labelled with the letter 'C' and with the same windmill rendered in 1 and 2 of the above drawing. The second work shows Citadel Hill with a fort, the same one as depicted in 3 and 4 of the above.

1. A second more sketchy version of this work is also in the Archives du Séminaire de Québec. see: Cat. 11 d 8.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 9.

PANORAMIC VIEW OF MONTREAL

ca. 1845.

pencil and wash, 37 6/16 x 6 3/10.

MMFA, DR 69.229.

MMFA 1962, Herriet J. MacDonnell Bequest.

l.c-r. "J. Duncan"

eight vertical fold marks;

small hole u.l. corner

Coll.:

Prov.:

Inscribed:

Con.:

This drawing was engraved by W.S. Bernard and published under the same title, ca. 1847 by Dawson Bookseller & Stationer, Notre Dame Street Montreal. (Cat IV 1.)

The view of Montreal is taken from the river with the artist providing a loosely drawn rendition of numerous sailing vessels and steamboats which occupy the St. Lawrence. The main focal point of Duncan's attention in this work has been in the depiction of the structures which line the harbour front and the Montreal cityscape.

He provides a detailed architectural rendering of the buildings which are described in Cat. IV 1.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 10.

THE CHURCH, CHAPEL AND RESIDENCE OF THE
REV. FATHERS IN MONTREAL

ca. 1848.
pen & ink, wash, 5 5/8 x 9.
ASQ.

Coll.:

Prov.:

Inscription:

Lit.:

Jacques Viger; ASQ.
verso, "Eglise, chapelle et residence des
RR. PP. JJ. (Jesuites) à Montréal /
Jacques Viger. Dessiné par Duncan".
Souvenir des fêtes jubilaires du Collège
Saint-Marie de Montréal, 1848-1898, pp.16-17.

The above drawing is part of the 'Viger-Verreault' manuscripts from the collection of Jacques Viger, now in the Archives du Séminaire de Québec.

The second Jesuit Church and residence in Montreal constructed in 1719 was confiscated by the government after the Cession. Upon their return to Montreal in 1842 the Jesuits began construction of the above complex.

The detailed architectural study depicts a small 'classical' chapel on the left. A two-storied rectangular building (the residence) with rows of windows joins the back of the chapel to that of a larger church on the right. The church is also in the classical style with doric pilasters on the main facade and a double tiered ionic steeple over the crossing. The three structures form a courtyard.

11 WATERCOLOURS AND DRAWINGS
c) DRAWINGS

11 c) 11.

MONTREAL FROM ST. HELEN'S ISLAND

ca. 1850.
coloured pencil, 7 x 10 1/4,
QM.
QM, Aug. 1959.
l.r. "J.D."
l.r. "Montreal".

Coll.:
Prov.:
Inscribed:

Two autumn coloured trees frame the work on the right. In the centre foreground on St. Helen's Island two soldiers stand by three canons. The Montreal harbour with sailing vessels and ships, and the city occupy the middle and background. The handling of the forms is loose but the artist includes sufficient detail to identify some structures Notre Dame with twin towers (constructed 1841 and 1843) is on the left with Bonsecours Market (1845-52 on the right.

11 WATERCOLOURS AND DRAWINGS

d) - WATERCOLOURS

11 d) 1.

LA COTE -DES-NEIGES VERS 1830

ca. 1830.

w.c. over pencil, 6 15/16 x 9 15/16.

QM.

Coll.:

A watercolour sketch of Cote des Neiges road from the south. In the right foreground is a horse and rider with a standing man and two young boys. To the right of this group are two trees which extend the height of the work, their foliage is rendered in broad yellow and green brush strokes. A dirt road (Cote-des-Neiges) extends from the centre foreground into the centre middle-ground, on the right of which are depicted small stone houses and a centrally placed church with single steeple. Lining the left side of the road is a tall wooden fence beyond which may be seen the roof of a large double chimney house. The outlines of the forms are rendered in a loose, broad manner with areas of grey wash for some of the houses with others left blank. The background trees of Mount Royal are depicted by a pale, thin green wash with the upper portion of the work untreated.

11 WATERCOLOURS AND DRAWINGS

d) WATERCOLOURS

11 d) 2.

THE CHATEAU VAUDREUIL

ca. 1831.

w.c. pen and ink over pencil, 4 3/4 x 7.

ASQ.

Coll.:

Prov.:

Jacques Viger; ASQ.

This belongs with the Viger manuscripts in the Archives du Séminaire de Québec, and it is believed that the work was originally commissioned by Viger to be included in the Viger Album (see Cats. 11 a 1-26).

The work depicts the Château Vaudreuil which was renovated for Philippe de Rigaud, Marquis de Vaudreuil by Chaussegros de Léry (1682-1756) one of the - most important architects working in New France during the eighteenth century. The Château was destroyed in 1803; the above rendering is therefore either a copy or based on written descriptions.

In the centre foreground standing on a dirt road are two men and a dog. The Château occupies the centre and right middleground with trees and a stone wall on the left. The building is a four storied structure of cut stone with a Canadian slate roof.¹ A central rectangular section is banked at either end by wings. A central doorway with classical detailing is located on the second floor connected to the ground level by two semi-circular stairways. Large rectangular windows are located on the second and third stories with small dormers on the roof.

¹ Dictionary of Canadian Biography, Vol III, 1741-1770;

THORPE, F.J. "Chaussegros..." pp. 116-119.

¹Chaussegros de Léry was the first architect to use the newly found Canadian slate which obviously cut the expense of importing slate from France.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS.

11 d) 3.

MONTREAL FROM THE MOUNTAIN

ca. 1840.

w.c. over pencil, 17 1/8 x 28 1/4.

McCM, M312.

l.r. "J. Duncan".

HARPER, Everyman's Canada, p. 44.

Coll.:

Inscribed:

Lit.:

This work is Duncan's first watercolour view of Montreal From the Mountain, a subject which the artist repeated frequently throughout his career, (he had already painted two oil views in 1826 and 1838, see Cats. 1 a 1 & 2).

The foreground slopes of Mount Royal are covered with yellow, green grass with large framing trees to the right. The Montreal cityscapes in the middleground is clearly outlined with Notre Dame (begun 1825) still dominated by the remaining spire of the old Parish Church, which was finally demolished in 1843. To the right is Christ Church (completed in 1810). In the background is the St. Lawrence River and the south shore.

11 d) 4.

MONTREAL FROM ST. HELEN'S ISLAND

1840.

w.c. 18 x 24 1/4.

McCM, M313.

HARPER, Everyman's Canada, p. 43 illus.

Coll.:

Lit.:

The viewpoint from St. Helen's Island is the same as depicted by Duncan in CITY OF MONTREAL FROM ST. HELEN'S ISLAND, illustrated in Newton Bosworth's Hochelaga Depicta 1839 (Cat. 111 l e).

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 5.

OLD WINDMILL AT LACHINE

ca. 1840.

w.c. over pencil, 5 3/4 x 7 7/8.

PAC, C-10647.

l.l. "J. Duncan".

Coll.:

Inscribed:

Centre foreground dirt road with a small cart and horse and two men. On the left is depicted a portion of a stone house surrounded by bushes. To the left of the dirt road in the middleground is a white stuccoed 'habitant' house with an overhanging porch on the second floor. Dominating the house to the right is a large stone windmill in front of which is a small stone shack, nestled amongst green trees and bushes. Lac St. Louis with a steamboat occupies the centre left background.

11 d) 6.

SLEIGH SCENE

1844.

w.c. & gouache over pencil, (size) 9 x 13.

P. Coll. London, England.

l.r. "Montreal 1844".

Coll.:

Inscribed:

A watercolour sketch depicting two sleighs led by prancing thoroughbred horses. Overall dark colour palette with grey for the snow and deep browns and blacks for horses and sleighs. The two drivers are wearing brown fur coats and caps.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 7.

ANCIENNE CITADELLE DE MONTREAL

ca. 1845.
w.c. 7 x 8 1/2.

Coll.:
Prov.:
Inscribed:

ASQ.
Jacques Viger,; ASQ.
verso in hand of Jacques Viger, "Ancien
citadelle de Montréal. Dessin de Duncan".

Probably commissioned by Viger to be included in his collection of historical documents and to accompany the drawing THE OLD CITADEL OF MONTREAL (Cat. 11 c 8), and the watercolour VILLE MARIE EN 1693 (Cat. 11 a 32).

The St. Lawrence River is depicted in the foreground with Montreal as it appeared in the early eighteenth century in the middle-ground. To the left is the Hotel-Dieu, in the centre is the small single steeple chapel of Notre-Dame-de-Bonsecours (1675) and to the right is Citadel Hill with the same fort and wooden barricade as rendered in Cat. 11 c 8.

Overall dark green and brown colour palette.

11 d) 8.

MONTREAL IN 1693

ca. 1845.
w.c. over pencil, 6 x 8 1/2.

Coll.:
Prov.:
Inscribed:

ASQ.
Jacques Viger; ASQ.
l.c. margin "Citadelle de Montreal".

This work is a watercolour study for Cat. 11 a 32, of the same title.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 9.

THE CHATEAU DE RAMEZAY IN 1845

1845.

w.c. over pencil, 3 1/2 x 5 1/4.

ASQ.

Jacques Viger, ASQ.

Coll.:

Prov.:

Inscribed:

l.r. margin "Duncan pint./Chateau Ramezay".

Probably commissioned by Viger to be included in his collection of historical manuscripts. The view depicts the house of Claude de Ramezay (1659-1725), governor of Montreal and New France from 1714-1716. In 1705 Ramezay purchased land on Notre Dame Street in Montreal and hired Pierre Couturier, a master mason and architect to build him a house which would be "unquestionably the most beautiful in Canada" ¹ The house was completed in 1706 and proved to be such an extravagant undertaking that Ramezay was forced to borrow 3,400 livres from the Franciscans to pay his builder. ²

Duncan depicts the Chateau as it appeared in 1845, largely unchanged since its conception. The building is of cut stone, three storeys high (including the attic with dormers) and has four large chimney stacks. Nine large rectangular windows and a classically styled doorway with pediment occupy the ground floor. Two trees and an iron fence separate the structure from Notre Dame Street with genre figures in the foreground.

1. Dictionary of Canadian Biography, Vol. 11 1701-1740,
ZOLTVANY, Y.F. "Ramezay..." p. 546

2. MOOCK, Peter N. Building a House in New France, Toronto:
1977, p. 86.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 10.

VIEW OF CHATEAUGUAY

ca. 1845.

w.c. over pencil, 5 1/4 x 7 1/8.

ASQ.

Jacques Viger, ASQ.

Coll.:

Prov.:

Part of the Viger manuscripts in the Archives du Séminaire de Québec.

In the foreground is a river (which flows into Lake St. Louis) with two figures launching a canoe from the east shore. A large wooden covered bridge crosses the river in the left middleground with the villages of Châteauguay occupying the right portion of the work. The village houses are dominated by the centrally located Parish Church of Châteauguay (built in 1775 and still extant). The church is constructed in cut stone with a three storey main façade with twin towers surmounted by crosses.

11 d) 1.

THE VILLAGE OF BEAUHARNOIS

ca. 1845.

w.c. over pencil, 5 1/4 x 7 1/4.

ASQ.

Jacques Viger, ASQ.

Coll.:

Prov.:

Part of the Viger manuscripts in the Archives du Séminaire de Québec.

Centre foreground a large rushing stream - and waterfall with green framing trees and bushes to the right. Two men are fishing in the centre. In the middleground on a hill overlooking the stream is a large single steeple church with two three storey structures surmounted by crosses on either side.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 12.

THE CHURCH OF SAINT-TIMOTHÉE
NEAR BEAUHARNOIS

ca. 1845.

w.c. over pencil, 5 1/4 x 7 1/4.

ASQ.

Jacques Viger, ASQ.

Coll.:

Prov.:

A companion work to Cat. 11 d 11. Part of the Viger manuscripts in the Archives du Séminaire de Québec.

Centre foreground dirt road with two horse and carts, on the left of which is a small wooden frame house. Occupying the right middleground is a large stone church (Saint-Timothée); the main facade is three storeys high with classical columns and a pediment. Two spires surmounted by crosses are located at either end of the steeply pitched roof. To the right of the church is a long two storey house with small steeple and cross over the central portion.

a 'habitant' house with front porch and wooden out buildings occupies the centre background.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 13.

PORTRAIT OF JACQUES VIGER

ca. 1845.

w.c. 8 1/4 x 6 1/2.

ASQ.

Coll.:

Prov.:

Lit.:

Jacques Viger; ASQ.

LA PRESSE, Nov. 27, 1958, illus.

Attributed to James Duncan.

Jacques Viger (1787-1858) was Duncan's first important patron in Canada (see Viger Album Cat 11 a) and it is possible that he commissioned the artist to paint his likeness.

The portrait depicts a heavy set standing three quarter figure wearing a black jacket and vest with black neck tie and white shirt. Hanging from a pale crimson ribbon around his neck is a medal, (a symbol of his rank as Mayor of Montreal). The rendering of the face is quite remarkable providing a good deal of psychological penetration. The figure gazes to the left of the work with the wrinkles and puffiness around his eyes suggesting him to be in his late fifties. His long straight nose casts a shadow over the left portion of his thin downward slanting lips. Traces of grey are evident in his brown hair which is combed from the back forward to cover a balding hairline. The detailed and in most instances unflattering portrayal however, gives an overall impression of a forceful yet warm and genuine personality.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 14.

FUNERAL OF GENERAL D'URBAIN, COMMANDER
OF THE BRITISH FORCES IN CANADA

1847.

w.c. over pencil, 18 x 21.

McGM.

Coll.:

Inscribed:

Lit.:

l.l. "J. Duncan".

HARPER, Painting in Canada, p. 189, p.
188 illus; 2nd printing p. 166, illus.

Duncan renders the funeral procession of General d'Urbain as it proceeds eastward along Notre Dame Street. Lining either side of the street are British soldiers, in parade dress with bright red jackets, and leaning on their rifles or swords which are placed hilt downward out of respect for their dead commander. The procession itself is led by a marching military band behind which the coffin, placed on a wagon and covered with the British flag, is pulled by two teams of white horses mounted by British officers. Crowds of men, women and children have gathered on the street, and lean out of windows of the houses to watch the procession.

The buildings are rendered with great architectural care with those on the north side highlighted by a soft yellow mid-day sun. The structure on the immediate left bears the inscription 'MORRIS, SADDLER', and in the centre background the eastern tower of Notre Dame (1841) is visible.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 15.

EMBACLE À MONTRÉAL EN JANVIER 1848
(SCÈNE D'HIVER À MONTRÉAL 1847-1848)

1847-48.

w.c. over pencil, 7 x 10 1/8.

QM.

A.F. Dynely, QM, Aug. 1959.

verso, "Montreal Winter of 1847-1848."

The ice shoved up in a solid wall about 20 yards from the banks of the River, near Molsons Brewery. - The Water Carriers were obliged to cut an opening through this wall of ice to get at the thinner portions of ice, in which to make a hole to obtain water".

Coll.:

Prov.:

Inscribed:

A watercolour sketch depicting the St. Lawrence River frozen with large banks of ice in the foreground. Water carriers pull buckets of water from holes in the ice and pour it into barrels pulled by horses and sleighs. The buildings lining the Montreal Harbour are clearly outlined in the middleground with Notre-Dame-de-Bonsecours (begun 1771) on the far right. The colour palette is restricted to overall grey and blue washes with some red and brown highlight on the figures in the foreground.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 16.

AVALANCHE OF SNOW, ST. JAMES STREET,
MONTREAL

Feb. 1848.

w.c. over pencil, 7 x 10 1/4.

QM.

J.W.H. Filigrane, QM.

verso, "Montreal Feb^y 1848".

Coll.:
Prov.:
Inscribed:

View of St. James Street in winter looking west. In the right middleground a large slide of snow off one of the steeply pitched roofs has overturned and partially covered a sleigh. A man struggles to calm the horse while a lady and gentleman watch. To the left of the work are the buildings lining St. James Street with the inscription 'Post Office' identifying one.

11 d) 17.

REMOVING SNOW FROM MONTREAL

ca. 1848.

w.c. touches of gouache over pencil,
9 1/16 x 12 15/16.

SSC, 956.51.1.

J. Whatman, Turkey Mill 1845.

ALLODI, 1 no. 731.

Coll.:
WM.:
Lit.:

A less accomplished copy of Cat. 11 b 18 and possibly not by Duncan.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 18.

VIEW OF THE RIVER FRONT IN WINTER,
MONTREAL 1848

1848.

w.c. over pencil, 7 x 10 1/4.

PAC, C-10651.

Coll.:

Inscribed:

l.r. "J. Duncan. 1848/Montreal".

Centre foreground are empty snow carts led by horses with a water barrel sleigh. An Indian and men stand on the right looking at the large ice banks which cover the St. Lawrence. The Montreal harbour buildings are depicted in the right background.

11 d) 19.

LANDSCAPE WITH BUILDINGS

ca. 1848.

w.c. over pencil, 3 5/16 x 4 1/2.

SSC, 952.165.2.

Coll.:

Inscribed:

Lit.:

l.l. "Duncan"

ALLODI, 1 no. 686.

An unidentified view possibly the northern slopes of Mount Royal. Foreground are green pastures with a flock of grazing sheep. A mother and child walk along a dirt path in the centre beside two dark green trees. In the right middleground surrounded by trees and bushes are two large yellow stone structures. The right background depicts a distant blue green mountain. The sky is occupied by white fluffy clouds offset against a bright aquamarine blue.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 20.

MONTMORENCY FALLS FROM THE LEVIS SHORE

ca. 1848.

w.c. over pencil, 4 7/16 x 6 3/16.

SSC. 952.161.1.

Coll.:

Inscribed:

l.l. "J. Duncan".

l.r. "Robin's...P...sc".

Lit.:

ALLODI, 1 no. 674.

The foreground of this watercolour view is occupied with yellow, green pastures with a brown wooden fence extending the width of the work. On the left middleground are orange and yellow autumn trees to the right of which is depicted the Falls, partially hidden by dark green evergreen trees. The sloping mountains in the background are rendered in a generalized manner in a blue grey colour.

11 d) 21.

VIEW OF THE THAMES AT LONDON, ONTARIO

1848.

w.c. over pencil, 3 1/4 x 9/16.

SSC. 952.165.3.

Coll.:

Inscribed:

l.l. "J. Duncan".

Lit.:

ALLODI, 1 no. 685.

In the foreground is a still lake reflecting the white clouds in the sky. Small boys are fishing. The middleground depicts the Methodist Church which stood on North Street; later Queen's Avenue.¹ The lower portions of the church are concealed behind lush green trees but the tall tower is clearly visible.

¹. ALLODI, 1° no. 685.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 22.

THE AMERICAN FALL AND TOWN AT NIAGARA

ca. 1848.

w.c. over pencil, 16 5/16 x 24 5/8.

SSC, 951.39.1.

l.r. "J. Duncan".

ALLODI, 1 no. 683.

Coll.:

Inscribed:

Lit.:

Stylized dark green bushes dot the foreground with a large tree on the left framing the work. The American Falls occupy the central portion of the work with the artist dramatically depicting the transformation of the blue water into grey, white foam and spray as it plunges over the falls. The background depicts the two shores of the river with a distant view of the town on the left.

11 d) 23.

GENERAL VIEW OF NIAGARA FALLS FROM THE
CANADIAN SHORE

ca. 1848.

w.c. over pencil, scraping, 16 3/8 x 24 1/2.

SSC., 951.39.2.

l.r. "J. Duncan".

ALLODI, 1 no. 684.

Coll.:

Inscribed:

Lit.:

In the centre right foreground three figures stand on a muddy bank overlooking the American falls to the left and the 'Canadian' falls to the right. The depiction is a linear, exact one with some concern for atmospheric effects in the sky.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 24. NIAGARA FALLS FROM THE AMERICAN SHORE

ca. 1848.
w.c. over pencil, with scraping,
12 13/16 x 17 3/8.
SSC., 950.65.
ALLODI, 1 no. 732.

Coll.:
Lit.:



Acquired by the SSC as a work by Major Henry Davis (act. 1818-1852) but closer in style to Duncan.

Attributed to Duncan. It is a companion piece to Cats. 11 d 22 and 23. The style in each work is consistent. The view is of the Niagara Falls, both the American and Canadian, from the American shore. The concern for accuracy and detail in rendition is similar to the two previous entries.

11 d) 25. MONTREAL FROM THE MOUNTAIN

ca. 1849.
w.c. over pencil, 15 5/8 x 27 1/4.
SSC., 960.276.21.
ALLODI, 1, no. 677.

Coll.:
Lit.:

verso: an unfinished sketch of Montreal from the mountain in pink, brown wash and pencil. This watercolour view is a close variant of the coloured lithograph after Duncan engraved by Matthews of Montreal in ca. 1849, see Cat. IV 3. This watercolour/or print was copied by Arthur James Jones (act. 1838-1849) in a pencil and wash drawing entitled MONTREAL FROM THE MOUNTAIN, (Coll. SSC.)

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 26.

ST. ANTOINE HALL, MONTREAL

1850.

w.c., enlivened with touches of gouache
over pencil, 19 1/4 x 27 3/16.

SSC., 957.17.1.

l.r. "J. Duncan/Montreal 1850".

J. Whatman, Turkey Mill 1848.

ALLODI, 1, no. 679. illus.

Coll.:

Inscribed:

WM.:

Lit.:

Residence of John Torrance on St. Antoine Street, Montreal. In the centre foreground is a finely groomed circular dirt driveway lined on either side by banks of flowers, a white wicket fence and evergreen trees. A large, curious, long leafed green and yellow plant in a wooden box is in the right foreground, with two similar plants placed in front of a centrally located grass 'island' with three fir trees. The residents of the house are depicted on the left; Mr. Torrance riding a brown thoroughbred talks to a standing gentleman, while Mrs. Torrance, wearing a yellow dress, white bonnet, black shawl and carrying a black parasol watches her two young daughters playing. St. Antoine Hall occupies the central middleground and is partially concealed by the three fir trees in front. The house consists of a large central portion, of cut yellow sandstone, three storeys tall (including the attic with two dormers). There is a centrally located entrance on the second floor reached from the ground level by stairs. The windows are rectangular and evenly spaced with brown shutters. Flanking either side of the central portion are wings, two storeys high with single rectangular windows. To the left of the house partially hidden by autumn coloured trees is a low greenhouse.

11 WATERCOLOURS AND DRAWINGS

d) WATERCOLOURS

11 d) 27.

MONTREAL FROM ST. HELEN'S ISLAND

ca. 1850.

w.c. over pencil, 17 x 24 1/2.

McCM. M21212.

Coll.:

Lit.:

HARPER, Everyman's Canada, p.48 illus;
REID, p. 39 illus.

A view of the Montreal Harbour and cityscape from the eastern portion of St. Helen's Island. Three large green trees frame the work on the left with low yellow bushes on the right. In the centre foreground a group of four men stand by the water's edge where a rowboat with three fishermen is docked. The siler blue St. Lawrence River in the middleground is occupied by a long canoe in the centre with a white steamboat inscribed 'MONTREAL', and a large brown sailing ship on the right. Smaller sailing vessels and barges are docked at the Montreal harbour on the left. The detailed depiction of the Montreal cityscape in the background is identical to the artist's PANORAMIC VIEW OF MONTREAL, lithographed by W.S. Barnard and published in 1847, see: Cat. IV 1.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 28.

THE QUEBEC TANDEM CLUB, CHAMP DE
MARS, MONTREAL. (Fig. VII) .

ca. 1850.

w.c., gouache over pencil,
12 11/16 x 18 1/2.

Coll.:

SSC, 953.186.1.

Inscribed:

l.l. "J. Duncan".

verso: "from the collection of General
L.G. Phillips, Grenadier Guards, who
was stationed in Canada about 1840".

Lit.:

ALLODI, 1 no. 678, illus in colour;
UNICEF, the United Nation's Children's
Fund (illus. in colour as Christmas card
1977)

In this watercolour Duncan has rendered a typical winter weekend amusement for the wealthy class in Montreal. In the foreground is the parade ground at Champ de Mars, lined on either side by single rows of tall, brown poplar trees. Here, the 'Quebec-Tandem Club' has assembled to display their elegant two-seater and four-seater sleighs led by single and double teams of spirited thoroughbreds. The male and female occupants of the sleighs are fashionably dressed with brown fur rugs draped over the sleighs for both warmth and show. Spectators have gathered on the left to watch the display with two dogs chasing the horses in the centre. The snow is rendered in a greyish blue palette providing a neutral background to the brightly coloured scene (ie: sleigh in the centre is crimson blue with that on the far right being bright red).

In the left middleground are two large town houses facing onto Champ de Mars, the soft winter light casts a yellow glow over their facades. The centre and right background is

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 28. (Continued) occupied by the Montreal cityscape looking west. The tall spire of St. Patrick's Church on Cote Street visible on the right, and St. Andrew's Church on the left. To the right of these is the Jesuit College which stands as an imposing structure amongst smaller houses. Mount Royal, covered with trees, is rendered in a bluish-green palette to the far right. The sky which occupies the upper half of the work is a soft blue with grey, yellow and pink washes creating a typical mid-winter afternoon atmosphere.

*The dating of this work is ca. 1850 despite the inscription on the verso. There are two reasons to substantiate this. Firstly, the style of the sleighs and the fashions of dress worn by the figures in the foreground are similar to those depicted by Duncan in his second sketchbook which dates from 1847 (see in particular Cats. 11 b 40, 50-52) as opposed to those rendered in his earlier 1840-45 sketchbook (ie: Cats. 11 b 15-16, 31). The second reason is based on the fact that the Montreal cityscape depicted by Duncan in the centre and right background of the work clearly shows a number of structures which were not built in 1840, ie: St. Patrick's Church (designed by P.L. Morin) was built in 1847. The cityscape which Duncan depicts is in fact identical to that rendered by E. Whitefield in his 1852 print entitled Montreal - Canada East (Coll. CdeR).

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS.

11 d) 29.

MONTREAL FROM THE WESTERN SLOPES
OF MOUNT ROYAL

ca. 1850.

w.c. over pencil, 10 x 14 1/4.

P. Coll. Montreal, Quebec.

l.l. "J. Duncan".

Coll.:

Inscribed:

A large, partially dead tree is located in the centre right foreground with two small black figures seated on the yellow grass beside it. The Montreal cityscape may be seen in the centre background partially concealed by the green pastures on the slopes - of the western side of Mount Royal to the left. The towers of Notre-Dame are discernable, with the smaller single spire of Notre-Dame-de-Bonsecours to the left. The St. Lawrence and Monts. St. Bruno and St. Hilaire hazily depicted in a blue green, are in the distance.

11 d) 30.

MONTREAL FROM THE MOUNTAIN

1851-52.

w.c. over pencil, 17 1/2 x 24 1/4.

McCM., M315.

Coll.:

Lit.:

HARPER, Everyman's Canada, p. 46;

HUBBARD, OSTIGUY, Three Hundred Years of Canadian Art, National Gallery of Canada, p. 68 illus.

This is an identical view (and therefore possibly the basis for) the print of the same title, lithographed by Gauci and published in 1854, see Cat. IV 15.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 31.

SCENE ON THE HARBOUR FRONT, MONTREAL

1852.

w.c. over pencil, 9 1/8 x 12 3/4.

PAC., C-10648.

l.i. "J. Duncan / 1852".

Coll.:

Inscribed:

This work was reproduced in the Illustrated London News Vol. XXXIV, no. 965, March 19th p. 296 under the title "Breaking up of the ice on the St. Lawrence at Montreal". See Cat. 111 6. The work was reproduced exactly with the exception of the exclusion of the three men in the centre foreground and the inclusion of more figures in the left middle-ground.

In the centre foreground and middleground is the St. Lawrence River with banks of ice and jagged blocks of snow. Three figures attempt to make their way over the ice. The left portion of the work depicts the Montreal Harbour with the building on the immediate left having the inscription 'OLD COUNTRYMAN'. The large dome of Bonsecours Market (1845-52) is visible in the left background.

11 d) 32.

THE ICE HOUSE AT NUN'S ISLAND, MONTREAL

ca. 1850.

w.c. touches of gouache, over pencil,
9 1/8 x 12 3/4.

SSC., 950.66.2.

l.c. "Ice House"

ALLODI, 1 no. 681.

SOUTHEY CATALOGUE, May 28, 1968.

Coll.:

Inscribed:

Lit.:

Reproduced in the Illustrated London News, Vol. XXXIV, no. 969, April 16th, 1859, p. 381 under the same title (see Cat. 111 9). A similar, but not identical composition by Duncan appears in his second sketchbook (see Cat. 11 b 59).

11. WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 33.

ICE CUTTING ON THE ST. LAWRENCE
AT MONTREAL

ca. 1850.

w.c. over pencil, touches of gouache,
pen and ink, 9 3/16 x 14 1/8.

SSC., 950.66.1.

ALLODI, 1, no. 682.

Coll.:

Lit.:

Reproduced in the Illustrated London News,
Vol. XXXIV, no. 969, April 16th, 1859, p.
381, under the title "Sawing and Ploughing
the Ice on the St. Lawrence" (see Cat. 111 8).

On the frozen St. Lawrence River in the fore-
ground a brown horse led by a man with blue
jacket and red shirt, draws an ice saw
through the thick ice while another man
guides it. A figure on the left wearing a
pale blue hooded jacket clears the ice of
snow. To the right are blocks of neatly cut
ice with a man sawing to release more from
the river. The Montreal skyline, looking
north east appears in the background, with
the towers of Notre-Dame (constructed 1841
and 1843) clearly visible in the centre with
the steep slope of Mount Royal on the far
left. The sunset sky is rendered in orange
and yellow with grey washes for the upper
portions, the quickly fading light casts
cold grey shadows on the figures and ice
in the foreground.

11 WATERCOLOURS AND DRAWINGS

d) WATERCOLOURS

11 d) 34.

THE GAVAZZI RIOTS

1853.

w.c. over pencil, 9 1/8 x 14 1/2.

ASQ.

Coll.:

The work is unsigned but on the basis of the rendering of the genre figures, and the treatment of the architecture it may be attributed to Duncan.

In June of 1853 the fiery Italian orator, and ex-Barnabite, Alessandro Gavazzi visited Montreal to espout his declarations against Catholicism. While lecturing at the Zion Church a mob of protesters attempted to enter. The Chief of Police, Charles Oakes, called upon the army for assistance and when the latter attempted to disperse the crowd, shots were fired, and a riot started. Numerous persons were injured, some fatally.

The artist has chosen to depict the most dramatic moment of the event. In the centre middleground, in a large open square, the army has taken position, lined in two long rows with the first kneeling while puffs of white smoke escape from their rifles as they fire. The large crowd which had grouped to protest Mr. Gavazzi, flee in all directions leaving an awesome, dramatically poignant, blank space with two bodies lying on the brown dirt. In the centre foreground men attempt to help the wounded while others vigorously fight police constables carrying long batons. A small building or shack shields some individuals from the shooting. In the centre background is the Zion Church, with St. Patrick's to the right and the Jesuit College visible beyond. St. Andrew's Church and a row of town houses line the square on the left.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 35.

DISTANT VIEW OF MONTREAL

1854.

w.c. over pencil, touches of gouache.
6 5/8 x 12 1/8.

SSC., 950.224.20.

Coll.:

Inscribed:

l.l. "J. Duncan".

verso of old mount "Montreal - A Distant
View - J. Duncan 1854".

Lit.:

ALLODI, 1 no. 675.

Duncan's main concern in this work is the rendering of dramatic light and atmospheric effects. The foreground depicts an Indian camp; a large tepee on the right, the construction of which is carefully noted by the artist, is in complete shadow, whereas that on the left is highlighted by a golden sunset. Two standing Indian women wearing a red and a blue tunic, and a seated mother with cradleboard cast shadows on the light brown ground. Surrounding the camp are dark green foliated trees with a large bush in the centre being a bright red. Beyond is the St. Lawrence River with an eastern view of the harbour with sailing ships and the city of Montreal. The buildings are depicted from such a distance and being in the shadow of Mount Royal that the identification of particular structures is impossible. The sky which occupies the upper half of the work is filled with fluffy grey clouds which become a golden colour as they reflect the rays of the setting sun.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 36.

INDIAN ENCAMPMENT BY MOONLIGHT

ca. 1854.

w.c., touches of gouache, 8 3/16 x 10.
SSC. 952.179.

Coll.:

Inscribed:

Lit.:

l.l. "J. Duncan".
ALLODI, 1 no. 689.

This work is similar in concern to Cat. 11 d 35, but the effect is considerably more dramatic for being depicted by moonlight. A full, but slow moving river divides the work; on the left are tall, dark green, almost black trees which extend the height of the work. An Indian encampment occupies the right side with canoes pulled up onto the bank in front of two large tepees. In front of these, in a clearing, Indians have gathered around a central smoking fire. A solid wall of dark green, blue trees loom oppressively on the far right. The scene is dramatically lit by a centrally placed full moon which has just appeared from behind thick grey clouds. Its golden light is reflected off the deep blue water, and highlights the left sides of the tepees and the Indian group.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 37.

BAIE SAINT-PAUL

ca. 1854.

w.c. over pencil, touches of gouache.

12 3/4 x 19.

SSC. 960X276.85.

Coll.:

Inscribed:

Lit.:

l.l. "J. Duncan".

ALLODI, 1 no. 673, illus.

View from the St. Lawrence River, east of Quebec City, looking north towards the Baie Saint-Paul. Small sailing boats traverse the choppy grey blue water in the foreground. The 'Baie' in the middleground is banked on either side by low mountains covered with thick yellow and brown forests. A small settlement appears in the centre background clinging to the edge of the water and dwarfed by a steep mountain behind it. In the distance are more tall mountains rendered in grey blue washes. The sky is occupied by patches of yellow and grey clouds which cast a dark shadow over the central portion of the work.

11 d) 38.

JACQUES-PHILIPPE LANTIER

ca. 1855.

w.c. pen & ink, oval 7 3/8 x 5 5/8.

Robert-Lionel Séguin, Rigaud Québec.

P.C. Cèdres Québec; R-L Seguin, May 1959.

Coll.:

Prov.:

Attributed by Séguin to James Duncan.

Jacques-Philippe Lantier (1814-1882) was born and educated in Saint-Polycarpe, Quebec, where he later became a well known merchant. He served as the Deputy of Vaudreuil from 1844 to 1847, and from 1872 to 1878. He participated in the Rebellion of 1837.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 38. (Continued) There is no evidence to substantiate the attribution of this portrait to Duncan. The work however appears to be an over-painted photograph.

11 d) 39.

ST. HELEN'S ISLAND,
MONTREAL FROM THE DISTANCE

1856.

w.c. over pencil 9 1/4 x 12 3/4.

PAC. C-10646.

l.l. "J. Duncan / 1856".

Coll.:

Inscribed:

A winter view of St. Helen's Island from the south with the city of Montreal in the distance on the far right. Duncan's viewpoint is from the frozen St. Lawrence River which he renders in great detail in the foreground. A group of fishermen in the centre are portaging a long canoe through the jagged chunks of snow and ice. Two small figures standing on the right are dwarfed by a large bank of ice.

St. Helen's Island occupies the central middleground, it is largely covered with grey unfoliated trees with two long structures (possibly British Garrison installations) located in a clearing on the far left. Mount Royal is clearly identifiable in the right background but the view is taken from such a distance that the Montreal cityscape is unrecognizable.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 40.

MONTREAL FROM THE NORTH

1856.

w.c. over pencil, 9 1/4 x 12 3/4.

PAC, C-10644.

l.l. "J. Duncan. 1856".

Coll.:

Inscribed:

The main portion of this winter view is occupied with the rendering of children in brightly coloured winter outfits, sliding down the north western slopes of Mount Royal. The scene in the foreground is a lively one with children waiting with a long sled at the top of the slope on the left while others enjoy the thrill of the event. One sled at the bottom of the hill on the right has overturned causing a group of adults and children with a horse and sleigh in the centre to laugh.

The city of Montreal and the St. Lawrence River may be seen in the right background. The rendering of the structures is generalized, but the towers of Notre-Dame on the left, and the spires of St. Patricks' and St. Andrews churches in the centre are clearly discernable. On the far right may be seen Victoria Bridge, begun in 1852 and officially opened on August 25 1860 by Prince Albert. The bridge was an important milestone for Montreal in that it replaced the slow Laprarie ferry as the main route to the south shore and the United States.

11 WATERCOLOURS AND DRAWINGS

d) WATERCOLOURS

11 d) 41.

A VIEW NEAR MONTREAL
(TOBOGANNING BY MOONLIGHT)(Fig. VI)

ca. 1856.
w.c. over pencil, 9 1/4 x 12 3/4.
PAC, C-10645.

Coll.:
Inscribed:

l.l. "J. Duncan".

A similar subject to Cat. 11 d 40, but here Duncan has rendered the scene by moonlight, and the persons tobogganing are adults rather than children.

An empty sleigh with horse and driver is stationed by unfoliated trees on the left. In the centre and right foreground is a group of standing men and women with sleds preparing themselves for the event. The hill in the right middleground is dotted with double and four seater sleds with the occupants holding on tightly as they slide down the steep slope. A lake, or river with islands (possibly Lac des deux Montagnes) is rendered in the left background. A full moon appears from behind wispy clouds in the upper centre portion of the work; its light is reflected off the silver blue water, and it casts a yellow glow over the activity in right half of the work.

11 d), 42.

WINTER SCENE

ca. 1856.
w.c. over pencil, 9 x 13 (sight).
P. Coll., London, England.

Coll.:
Inscribed:

l.l. "J. Duncan".

A variation of Cat. 11 d 41, with figures sliding down a slope on the right. The scene is lighted by an orange and yellow setting sun on the far left.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 43.

LANDSCAPE WITH LAKE

ca. 1859.

w.c. over pencil, 5 1/2 x 8 4/5.

Coll.:

MMFA, 62.1380.

Prov.:

MMFA 1962, Horsley & Annie Townsend
Bequest.

Inscribed:

l.c.l. "J. Duncan".

Large brownish green trees in the left and right foreground frame the work. The middle-ground is occupied by a muddy blue lake, two figures in a canoe, one of which is wearing a bright blue jacket, are manoeuvring their craft in the centre while a man and boy watch from the shore on the right. Two large green and brown mountains form a backdrop to the scene. The sky which is rendered in a bright blue wash contrasts the overall dull colour palette of the rest of the work.

11 d) 44.

LANDSCAPE WITH RAPIDS (A WATERFALL)

ca. 1859.

w.c. over pencil, 5 1/2 x 8 3/4.

Coll.:

MMFA, 62.1379.

Prov.:

MMFA 1962, Horsley & Annie Townsend
Bequest.

Inscribed:

l.l. "J. Duncan".

A sketchy watercolour depiction of a rushing river falling over a small cliff in the middleground, creating large areas of white-bluish brown foam. Two small figures stand on the brown jagged rock filled shore in the centre. Above the cliff face in the upper right are roughly rendered fir trees. A pale blue sky with pink and yellow washes occupies the upper portion of the work.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 45.

PORTAGE AT WATERFALL WITH LUMBER CRIB

ca. 1859.

w.c. over pencil, 21 5/8 x 25 3/4. oval.
SSC. 965.205.1.

Coll.:

Inscribed:

old mount: "James Duncan, Artist, Montreal
C E".

Lit.:

ALLODI, 1, no. 687 illus.

This watercolour is a more finished version of Cat. 11 d 44, Duncan has enlarged the scene to include the portion of the river below the waterfall, and has rendered the latter in a much grander and more dramatic size. A group of Indians have landed on the shore below the waterfall in the lower right foreground, while others are portaging two canoes past a broken lumber crib in the centre and left.

11 d) 46.

TWO FIGURES VIEWING A WATERFALL

ca. 1859.

w.c. over pencil, 7 1/16 x 9.
SSC. 951.41.1.

Coll.:

Lit.:

ALLODI, 1 no. 733.

A variation of Cat. 11 d 44.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 47.

A CARRYING PLACE

ca. 1859.

w.c. over pencil, 4 5/8 x 6 7/8.

SSC, 967.50.2.

Coll.:

Inscribed:

u.c. "A Carrying Place"

l.r. "J.D."

Lit.:

ALLODI, 1, no. 690.

A small sketch of Indians portaging their canoes up a steep shore. Beyond is a fast moving river with rapids. Thick dark green trees appear in the left foreground and right background.

11 d) 48.

A WATERFALL

ca. 1859.

w.c. over pencil, 19 5/8 x 25 3/8, oval.

SSC, 965.205.2.

Coll.:

Lit.:

ALLODI, 1 no. 688.

A dead tree lies horizontally on the brown shore in the foreground. In the centre middleground a canoe with four passengers traverse a still, silver blue lake. A large double waterfall is centrally located in the background, the white water and foam of which contrasts the dark brown rocks over which it falls. On either side of the waterfall is a thick autumn coloured forest with yellow and orange disciduous trees mixed with dark green fir trees. A bright crisp blue sky completes the autumn atmosphere.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 49.

MONTREAL FROM THE EASTERN
SLOPES OF MOUNT ROYAL

ca. 1862.

w.c. over pencil, 16 3/16 x 25.

CdeR. 758.

Gift of J. Wolferston Thomas.

l.r. "J. Duncan".

CARRIER, p. 83.

Coll.:

Prov.:

Inscribed:

Lit.:

An autumn view of Montreal from the eastern side of Mount Royal. Three orange trees extend the height of the work in the left foreground. A group of four brown cows graze on yellow, green grass dotted with orange and yellow coloured bushes in the centre. A detailed depiction of the Montreal cityscape occupies the middleground, with Duncan rendering the buildings in various shades of grey and ochre with white highlighting. Dominating the structures in the centre is the large rectangular shaped Hotel-Dieu with its shallow central dome (1860). Beyond, the towers of Notre-Dame (1841 and 1843) and the spires of such churches as St. Patricks (1847) and Christ Church Cathedral (1875) varying skyline. The St. Lawrence River and St. Helen's Island are rendered in a pale blue and green wash in the background, with Monts. St. Hilaire and Orford a pale grey in the distance.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 50.

SAULT-AUX-RÉCOLLETS, P. QUE.

ca. 1862.

w.c. over pencil, 9 1/4 x 5 1/2, oval.
PAC, C-10649.

Coll.:

One of three watercolour views of Sault-Aux-Récollets (see Cats. 11 d 51-52). In the centre foreground two small boys stand by the edge of a rock filled, silver-blue stream watching four brown cows grazing in a pale green meadow beyond them. The village of Sault-Aux-Récollets appears in the background. The buildings are surrounded by autumn coloured trees and bushes with the result that only the roofs and sides of some of the small stone houses may be seen by the viewer. On the left the single spire and roof of a church rises above the tops of the trees.

11 d) 51.

SAULT-AUX-RÉCOLLETS, P. QUE.

ca. 1862.

w.c. over pencil, 17 1/4 x 17 1/4 circular.
PAC, C-10650.

Coll.:

Inscribed:

l.c. "J. Duncan".

A view of the main street of the village of Sault-Aux-Récollets. Moving towards the viewer in the foreground is a herd of brown and white cows being directed by a small boy with a stick. To the left two women walk beside a tall stone wall behind which is a group of yellow and pale green trees. In the right middleground Duncan has provided a perspective rendering of the houses which line the street. Tall autumn coloured trees located between the stone structure cast areas of shadow on the dirt road.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 52.

SAULT-AUX-RÉCOLLETS, P. QUE.

ca. 1862.

w.c. over pencil, 5 1/4 x 8 3/4.

PAC, C-10652.

l.l. "J. Duncan".

Coll.:

Inscribed:

This watercolour sketch depicts the dirt road leading from Sault-Aux-Récollets. In the centre middleground a cart loaded with hay stops at a road side house (a toll house ?) where two men are talking and a woman and child stand beside a fence. A second stone house is located on the opposite side of the road surrounded by large pale green trees. In the right background the road continues through open yellow fields.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 53.

SCHNEIDER'S INN, COMO, QUEBEC
(CAVAGNAL) (Fig. V)

ca. 1868.

w.c. over pencil 20 1/4 x 14 1/2.

Mrs. K.D.M. Spence, Hudson, Que.
THOMPSON, after p. 20 illus.

Coll.:
Lit.:

Duncan's viewpoint in this watercolour is looking west along the road which follows the northern shore of Lac des Deux-Montagnes linking Hudson with Como, Quebec. Tall dark green trees in the left and right foreground frame the work. The dirt road occupies the centre of the composition and is lined on either side by yellow, orange and pale green bushes. A mother and daughter with a brown dog walk towards a horse and cart with two standing figures in the middle-ground. On the south side of the road, perched on top of a gentle hill, is Schneider's Inn (now protected as an historic building). The Inn is a two storied structure, made of white washed stone with it's long front porch overhung by a steeply pitched red roof. Smoke gently escapes from the two large chimneys at either end of the house. Opposite the Inn on the north side of the road is St. Mary's Anglican Church, Como, of the parish of Vaudreuil, built in 1860 and still extant. The church is a cruciform brown stone structure with a steeple on its southern axis. The entranceway is from a small vestibule located on the eastern side and clearly depicted in Duncan's work. Both structures are surrounded by lush bushes and trees which range in colour from pale green to soft yellow and oranges. Within the left middleground, and visible through a space in the trees is the Lac des Deux-Montagnes beyond which on the southern shore may barely be seen

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 53. (continued) the small mission at Oka with the spire of the Sulpician chapel for the Indians (built in 1721) and destroyed by fire in 1877.

11 d) 54. VIEW FROM RIVERSMEAD, COMO, QUEBEC.

ca. 1868.

w.c. over pencil, 23 x 13 1/2.

Mr. & Mrs. F.A. Johns, Hudson, Que.

l.l. "J. Duncan".

Coll.:

Inscribed:

This view looking south towards Lac des Deux-Montagnes was painted from the porch of Riversmead, a large four storied stone house in Como, Quebec, presently owned by Mr. & Mrs. Henshaw.

In the foreground is depicted the central circular dirt driveway of the house lined on either side by low pale green and yellow bushes. The owners of the house (who probably commissioned the work) are seen walking with their small boy and a dog away from the viewer. Finely groomed lawns and gardens occupy the left and right portion of the work with autumn coloured trees and a white picket fence separating the property from the public road in the middleground. Through spaces in the trees Lac des Deux-Montagnes may be seen in the background (the trees are today so dense and tall that this view is no longer possible). Beyond the lake on the southern shore Duncan has rendered the village of Oka with the Sulpician Church for the Indians (see Cat. 11 d 53) visible on the far right.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 55.

GREENE AVENUE IN WESTMOUNG,
LOOKING TOWARDS THE MOUNTAINS

1872.

w.c. over pencil, 11 11/16 x 19.
SSC, 960.276.86.

Coll.:

Inscribed:

l.l. "J. Duncan".

verso: "Greene Ave. - Westmount, Que., in
1872! House in left foreground still
standing, inhabited by a member of the
original family".

Lit.:

ALLODI 1, no. 680 illus.

Greene Avenue is rendered in the centre foreground and middleground. Three horse and carts traverse the dirt road while two small boys walk along the stone sidewalk on the right. The road is separated from open brownish green fields on either side by wooden fencing. A small two storied red brick house faces onto the road in the left middleground beyond which, some distance from the avenue is a larger three storied red brick house with two white porches. The mountain in the centre background is heavily foliated with yellow, brown, red and dark green trees. The roofs and upper storeys of three houses may be seen nestled in amongst trees. In the left background Duncan has rendered a body of water beyond which are hazy blue and grey mountains. This is curious for the artists' vantage point from Greene Avenue provides no such view. The sky is a pale blue with yellow and pink washes for the clouds.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11 d) 56.

AUTUMN LANDSCAPE

ca. 1875.

w.c. over pencil, 14 x 20.

McGM, 21207.

Coll.:

Lit.:

HARPER, Everyman's Canada, p. 70.

Centre middleground two men in a canoe beyond which is a waterfall surrounded by an autumn coloured forest.

11 d) 57.

MONTREAL FROM LONGEUIL

ca. 1875.

w.c. over pencil, 12 x 20 1/16.

SSC, 960.59.2.

Coll.:

Inscribed:

l.l. "J. Duncan".

verso: "View of Montreal in Distance from Longueuil, June 20, 1883". Date incorrect.

ALLODI 1, no. 676 illus.

Lit.:

A horse and wagon loaded with hay passes along a dirt road in the left foreground. The road leads to a large three storied white house with red roof in the left middleground. The right middleground is occupied by an open green field with cattle grazing, beyond which is a white washed farm house with three chimneys. A distant view of the St. Lawrence and Montreal harbour from the east is hazily depicted in the right background.

11 WATERCOLOURS AND DRAWINGS
d) WATERCOLOURS

11.d) 58. /

MONTREAL FROM ST. HELEN'S ISLAND

1878.

w.c. over pencil, 11 1/2 x 16 1/2.

McCM. 314.

Coll.:

Inscribed:

Lit.:

l.r. "J. Duncan".

HARPER, Everyman's Canada, p. 51.

A print based on this work was published in 1878 by Adolphus Bourne, Montreal (Cat IV 23).

Large trees frame the work, in the left foreground, with a family group gazing towards the river. The St. Lawrence River and Montreal Harbour appear in the middleground with Duncan rendering the most prosperous view of the scene. Bonsecours Market, (1852) and the newly completed Hotel de Ville (1875) are amongst the buildings rendered in detail.

111 BOOK AND MAGAZINE ILLUSTRATIONS

- 111 1. NEWTON BOSWORTH, HOCHELAGA DEPICTA,
MONTREAL: 1839, 1846.

Text: Newton Bosworth.
Illus.: Drawn by J. Duncan.
engraved by P. Christie.

Coll.: MML.

Lit.: ALBANY INSTITUTE OF HISTORY AND ART,
Painting in Canada, p. 27;
CAMPBELL, p. 630; DE VOLPI, WINKWORTH,
p. 66 illus; MASSICOTTE, p. 140;
MORISSET, p. 148; National Gallery of
Canada, The Development of Painting in
Canada, 1945, p. 53; SPENDLOVE, p. 66;
WALLACE, p. 205

Newton Bosworth published his Montreal guide book in 1839 and 1846, the first such book to be published in English. To accompany his written descriptions of the Montreal area, and in particular those of Montreal buildings, he commissioned Duncan to produce pen and ink and wash sketches of specific subjects. These sketches were engraved by P. Christie and included are inscriptions usually identifying the subject in the lower centre, "Drawn by J. Duncan" in the lower left and "Engraved by P. Christie" in the lower right.

The engravings in Hochelaga Depicta represent Duncan's first lithographic production in Canada. Though the compositions are unimaginative the artist has provided great detail and accuracy in his architectural rendering. The work is therefore an invaluable historical record of Montreal in the late 1830's.

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 1. (Continued)

The following are selective examples from Hockelaga Depicta:

1a.

NEW MARKET AND NELSON'S MONUMENT

Inscribed:

1.1. "J. Duncan Del."

1.c. "New Market & Nelson's Monument".

1.r. "Christie Sculp".

The accompanying description by Newton Bosworth is as follows:

"The present market, occupying the ground on which stood the College founded by Sieur Chamon, but destroyed by fire many years back, is 36 yards wide, and reaches from Notre Dame Street to St. Paul Street. In the middle of the space are ranges of stalls for butchers, covered in by roof supported on wooden pillars. Great care is taken to enforce the regulations to ensure cleanliness, and the good condition of the meat offered for sale".

Duncan's accompanying illustrations depicts in the foreground an iron fence and gateway beyond which crowds occupy the open market space in front of the above described stalls. In the centre of the composition is Nelson's Monument (designed by Robert Mitchell and constructed in 1809) which is rendered in such detail by the artist that the statue of Lord Nelson on the top of the column is clearly discernable. In the right background is the St. Lawrence River with sailing vessel and steamboat.

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 1. (Continued)

ST. GABRIEL STREET SCOTCH CHURCH: *
BONSECOURS CHURCH:
1b. CHRIST'S CHURCH (EPISCOPAL)(Fig. X)

The engravings of Montreal Churches on a single page (two above, one below), the only inscriptions included are the names of the structures (as above) below each work.

The front facade of each church is drawn precisely with all architectural elements, both functional and decorative, clearly shown. No genre or anecdotal information is included.

* Duncan and his family were members of this church from 1834 onwards, where they occupied Pew no. 58. Duncan was appointed a member of the Trust in 1867.

1c.

FRENCH CATHEDRAL - PLACE D'ARMES

Inscribed:

- 1.1. "Duncan Del."
- 1.c. "FRENCH CATHEDRAL - PLACE D'ARMES"
- 1.r. "CHRISTIE Scu^t."

A stylized rendering of a long funeral procession moving across the large open Place d'Armes is dwarfed by the immense size of Notre Dame located in the centre of the composition. The church, designed by William O'Donnell in the neo-gothic style, was completed in 1830 but here Duncan has included the two towers which were not actually constructed until 1841 and 1843.

1. CAMPBELL, pp. 605, 629-631

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 1. (Continued)

1d.

CITY OF MONTREAL FROM THE CANAL

Inscribed:

l.l. "Drawn by J. Duncan".

l.c. "CITY OF MONTREAL FROM THE CANAL".

l.r. "Engraved by P. Christie".

View of Montreal from the west around Pointe a-Calliere with an open canal in the foreground. Sailing ships, a single large steamboat, barges and canoes crowd the harbour line in the centre of the composition. To the left are newly constructed stone warehouses for potash and flour. The church of Notre-Dame with unfinished towers is seen from the rear with the tower of the old Parish Church still dominating Place d'Armes.

111 1e.

CITY OF MONTREAL FROM ST. HELEN'S ISLAND

Inscribed:

l.c. "City of Montreal From St. Helen's Island".

In the right foreground, on St. Helen's Island, is a large two storied building, possibly a barracks for the British Garrison stationed there since its move from Montreal in 1819. Beyond is the St. Lawrence with sailing vessels and the Montreal Harbour. The quality of the engraving in this latter area is poor making the identification of structures difficult. The outline of Notre-Dame however, with caped unfinished towers, is clearly discernable. Duncan depicts Mount Royal in the right background following Bosworth's depiction of it as being

111 BOOK AND MAGAZINE ILLUSTRATIONS

111. 1e. (Continued)

"wooded nearly to its summit but towards the base the forest trees have been succeeded by orchards that produce apples, pears and plums of the choicest flavour" (p. 88). Located amongst these is the Simon McTavish House, begun in 1804.

Other views by Duncan engraved for Hochelaga Depicta are as follows:

- PRIESTS' FARM
- BISHOP'S CHURCH AND RESIDENCE
- RECOLLET CHURCH
- ST. PAUL'S SCOTCH CHURCH
- ST. ANDREW'S CHURCH
- BAPTIST CHURCH
- WESLYAN CHAPEL ST. ANNE'S SUBURB
- JEWS SYNAGOGUE
- VIEW FROM THE HAYMARKET
- BARRACKS
- GOVERNMENT HOUSE
- WATER WORKS
- BANK OF MONTREAL
- CITY BANK
- CUSTOM HOUSE
- GENERAL HOSPITAL
- ST. ANNE'S MARKET
- NATIONAL SCHOOL
- COURT HOUSE
- NEW JAIL
- OLD JAIL
- CHAMP DE MARS
- GREY NUNNERY
- CONGREGATIONAL NUNNERY
- CHAPEL OF THE HOTEL DIEU NUNNERY
- AMERICAN PRESBYTERIAN CHURCH
- CONGREGATIONAL CHAPEL
- SCOTCH SECESSION CHAPEL
- BRITISH AND CANADIAN SCHOOL
- RASCO'S HOTEL
- NEWS ROOM
- THEATRE ROYAL
- SEMINARY
- COLLEGE

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 2. GREAT FIRE AT MONTREAL

Illus.: Illustrated London News, Vol. XXI,
no. 572, August 7th, 1852. p. 89.
Inscribed: l.c. "Great Fire at Montreal".

111 3. GREAT FIRE AT MONTREAL

Illus.: Illustrated London News, Vol. XXI,
no. 572, August 7th, 1852. p. 92.
Inscribed: l.c. "Great Fire at Montreal".

Three scenes located on one page.

The above two entries depict scenes of a Montreal fire. It is probable that the works by Duncan upon which these illustrations were based were produced during the Montreal fire of 1849. The burning structures with crowds rushing to save their contents are unidentifiable. These entries were most likely included in the August 7th 1852 issue because Montreal had only a few days prior experienced another devastating fire, the subject was therefore topical. (see Cat. 1 a 6 for The Hayes House Fire of August 1852).

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 4. MONTREAL MARKET, HABITANTS
PURCHASING CLOTH

Illus.: Illustrated London News, Vol. XXXIV,
no. 965, March 19th, 1859, p. 293.
Inscribed: l.c. "Montreal Market, Habitants
Purchasing Cloth".
Lit.: ALLODI, 1 no. 701.

This illustration is based on a water-
colour sketch, see: Cat. 11 b 11. The
composition is identical with some
figure variation.

111 5. BREAKING UP OF THE ICE IN THE ST.
LAWRENCE AT MONTREAL

Illus.: Illustrated London News, Vol. XXXIV,
no. 965, March 19th, 1859, p. 293.
Inscribed: l.c. "Breaking up of the Ice in the
St. Lawrence at Montreal".
Lit.: DE VOLPI & WINKWORTH, p. 130 illus.

A view of the St. Lawrence in early
Spring with great attention given to
the large jagged ice blocks which are
in the process of breaking up with the
warmer weather. Beyond is the Montreal
harbour closed by the winter ics.
Bonsecours Market is clearly shown.

111 BOOK AND MAGAZINE ILLUSTRATIONS

- 111 6. BREAKING UP OF THE ICE IN THE ST.
LAWRENCE AT MONTREAL

Illus.: Illustrated London News, Vol. XXXIV,
no. 965, March 19th, 1859, p. 296.

Inscribed: l.c. "Breaking up of the Ice in the
St. Lawrence at Montreal".

Based on a watercolour entitled SCENE
ON THE HARBOUR FRONT, MONTREAL, Cat.
11 d 31.

- 111 7. BREAKING UP OF THE ICE IN THE ST.
LAWRENCE AT MONTREAL

Illus.: Illustrated London News, Vol. XXXIV,
no. 965, March 19th 1859, p. 296.

Inscribed: l.c. "Breaking up of the Ice in the St.
Lawrence at Montreal".

The above two entries are located on a
single page and are subject variations
of Cat. no. 111 5.

- 111 8. SAWING AND PLOUGHING THE ICE ON
THE ST. LAWRENCE

Illus.: London Illustrated News, Vol. XXXIV,
no. 969, April 16th 1859. p. 381.

Inscribed: l.c. "Sawing and Ploughing the Ice on
the St. Lawrence".

Lit.: ALLODI, 1 no. 682
DE VOLPI & WINKWORTH, p. 132 illus.

This illustration is based on a water-
colour by Duncan in the SSC (see Cat.
11 d 33), and is an almost identical copy.

111 BOOK AND MAGAZINE ILLUSTRATIONS

111 9. THE ICE HOUSE NUN'S ISLAND,
MONTREAL (Fig. IX).

Illus.: London Illustrated News, Vol. XXXIV,
no. 969, April 16th 1859, p. 381.

Inscribed: l.c. "The Ice House, Nun's Island,
Montreal".

Lit.: ALLODI, 1 no. 681,
DE VOLPI & WINKWORTH, p. 132 illus.

This was reproduced from the watercolour of the same title now in the SSC (Cat. 11 d 32) and a variation of the composition appears in the 'Reford' Sketchbook (Cat 11 b 59).

The above two entries appear on the same page with a written description of the scenes above:

"The large ice-house engraved below, and used by Messrs. Lamplough and Campbell is 160 feet long by eighty feet wide and twenty-four feet high. Its walls, which are of wood, are double, having an intermediate space of thirteen inches, filled with sawdust. The interior is divided into eight equal compartments, of which each is separated from its neighbour by a partition similar to the outer wall, but only ten inches thick. The ice is all stored above ground, because in the winter the temperature below ground is higher than that of the outer air, because in summer the large mass of ice and the nature of the walls afford to it a sufficient protection against the - heat, and because the ice so stored is easier of access and transportation. Some level part of the River where the ice is of the proper purity and thickness is selected".

IV * PRINTS

IV 1.

PANORAMIC VIEW OF MONTREAL

ca. 1847
engraving, 5 1/4 x 31.
engraved by: W.S. Barnard, New York.
Published by: Dawson Bookseller &
Stationer, Notre Dame Street, Montreal.
Coll.: McCM; MMFA, 969.647; John Russell
Antiques, Ganonoque, Ont.
Inscribed: l.r. "J. Duncan".
l.l. "W.S. Barnard, se N.Y.". Mount Royal, Montreal, McCM
Exh.: Dec. 1977 - March 1978.
Lit.: BELLMAN, pp. S5, S14, S20 illus.
S22.; DE VOLPI & WINKWORTH,
p. 84 illus.

This print was based on the pencil drawing by Duncan of the same title (Cat. 11 c 9). In this view of Montreal from the river Duncan emphasises the most flourishing aspects of the city. The River St. Lawrence in foreground is dotted with sailing vessels, steamboats, barges and rowboats. The buildings of the Montreal cityscape beyond are clearly recognizable with the spire of the Anglican Cathedral, designed 1805, and the towers of Notre Dame, constructed 1841 and 1843, dominating the west portion. The most impressive structure is the centrally located Bonsecours Market, designed by William Footner and constructed between 1845 and 1852, a symbol of the growing commercial and political importance of the city (in 1849 it was used as the Parliament Building for the United Canadas). In his depiction of the structure

IV PRINTS

IV 1. (Continued)

Duncan has slightly elongated the central dome and reversed the main facade in order to portray the most impressive features. Newly constructed army barracks and terrace housing occupy the waterfront area immediately to the east.

The richly wooded Mount Royal serves as an impressive backdrop to the scene with the house of Simon McTavish (begun 1804) visible on the lower slopes.

IV PRINTS

The following catalogue entries (Cat. IV 3-8) list six prints which are Duncan's first lithographic series. Issued under the title Views of Montreal and Environs they were drawn on stone by the artist from original watercolours and lithographed by Matthews of Montreal. These prints were issued in both black and white and hand coloured sets. The examples documented are the finest extant examples of the hand coloured series.

IV 3.

MONTREAL FROM THE MOUNTAINS

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

Coll.:

P.S. Winkworth, London, England.

Inscribed:

l.r. "On stone by J. Duncan".

l.l. "Matthews Lith."

l.c. "Montreal From the Mountain".

Lit.:

BELLMAN, pp. 55, 58 illus.;

SPENDLOVE, p. 66 illus.

IV 4.

NOTRE DAME STREET (fig. XI)

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

Coll.:

P.S. Winkworth, London, England.

Inscribed:

l.r. "Drawn by J. Duncan".

l.c. "Notre Dame Street".

Lit.:

DE VOLPI & WINKWORTH, p. 91 illus.;

SPENDLOVE, p. 66 illus.

IV PRINTS

IV 5.

NOTRE DAME STREET WEST

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

P.S. Winkworth, London, England.

l.r. "Matthews Lith".

l.l. "On stone by J. Duncan".

l.c. "Notre Dame Street - West".

DE VOLPI & WINKWORTH, p. 89 illus.;
SPENDLOVE, p. 66 illus.

Coll.:

Inscribed:

Lit.:

Duncan produced an oil painting of the same view of Notre Dame Street West, Montreal (Cat. 1 a 4.). A striking similarity may be seen in the rendering of the genre figures and architectural features of the two works.

IV 6.

STEAM BOAT WHARF (Fig. XII)

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

P.S. Winkworth, London, England.

l.r. "Drawn on stone by J. Duncan".

l.l. "Matthews Lith. Montreal".

l.c. "Steam Boat Wharf".

DE VOLPI & WINKWORTH, p. 94 illus.;
SPENDLOVE, p. 66 illus.

Coll.:

Inscribed:

Lit.:

IV PRINTS

IV 7.

WINTER SCENE ON THE RIVER ST. LAWRENCE

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

P.S. Winkworth, London, England.

Coll.:

Inscribed:

l.r. "On stone by J. Duncan"

l.l. "Matthews Lith".

l.c. "Winter Scene on the River St. Lawrence".

Lit.:

DE VOLPI & WINKWORTH, p. 93 illus.;

SPENDLOVE, p. 66

IV 8.

MONTREAL FROM THE INDIAN CAMP GROUND (Fig.XIII)

ca. 1849.

coloured lithograph, (size) 10 1/2 x 14.

Drawn on stone by J. Duncan.

Lithographed by Matthews, Montreal.

P.S. WINKWORTH, London, England.

Coll.:

Inscribed:

l.r. "On Stone by J. Duncan".

l.l. "Matthews Lith.".

l.c. "Montreal From the Indian Camp Ground".

Lit.:

SPENDLOVE, p. 66.

IV PRINTS

In 1850 SARONY & MAJOR, NEW YORK (later became SARONY, MAJOR & KNAPP) issued a set of six coloured lithographs under the title Views of Quebec. George Spendlove states that some of the original drawings for this set were done by James Duncan.¹ The whereabouts of the drawings is unknown and since the captions on the prints only state the lithographer involved and not the artist upon whose work they were based the attribution remains unverified. However, on the basis of stylistic analysis three of the six (Cat. IV 9, 12, 14) may be attributed to Duncan. Artists of the balance is a matter for speculation.

IV 9.

FRENCH CATHEDRAL AND MARKET SQUARE,
QUEBEC.

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.

Coll.:

Inscribed:

l.r. "Lith. of Sarony & Major, N.Y. "
l.c. "French Cathedral and Market Square,
Quebec".

Lit.:

DE VOLPI, Quebec, p. 125 illus.

The original watercolour for this print may possibly be the undated VIEW OF THE MARKET PLACE AND CATHOLIC CHURCH, QUEBEC (Cat. 11 d), the vantage point, type and distribution of genre figures is similar in both works.

1. SPENDLOVE: p. 53.

IV PRINTS

IV 10.

PARLIAMENT BUILDINGS, QUEBEC

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.
l.r. "Lith. of Sarony & Major, N.Y."
l.c. "Parliament Buildings, Quebec".
DE VOLPI, Quebec, p. 126 illus.

Coll.:

Inscription:

Lit.:

IV 11.

VIEW FROM PARLIAMENT BUILDINGS, QUEBEC

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.
l.r. "Lith. of Sarony, & Major, N.Y."
l.c. "View from Parliament Buildings,
Quebec".
DE VOLPI, Quebec, p. 127 illus.

Coll.:

Inscription:

Lit.:

IV 12.

MONUMENT TO WOLFE & MONTCALM, QUEBEC

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.
l.r. "Lith. of Sarony, & Major, N.Y."
l.c. "Monument to Wolfe & Montcalm,
Quebec".
DE VOLPI, Quebec, p. 128 illus.

Coll.:

Inscription:

Lit.:

IV PRINTS

IV 13.

VIEW FROM ESPLANADE, QUEBEC

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.
l.r. "Lith. of Sarony, & Major, N.Y."
l.c. "View From Esplanade, Quebec".
DE VOLPI, Quebec, p. 129 illus.

Coll.:

Inscription:

Lit.:

IV 14.

ST. JOHNS GATE, QUEBEC.

ca. 1850.
coloured lithograph, 9 1/8 x 7.
Lithographed by Sarony & Major, New York.
SSC.
l.r. "Lith of Sarony, & Major, N.Y."
l.c. "St. Johns Gate, Quebec".
DE VOLPI, Quebec, p. 130 illus.

Coll.:

Inscription:

Lit.:

Attribution of this work to Duncan is highly probable in that the genre figures in the left foreground and centre middleground are typical of those depicted by Duncan in his watercolours and drawings during the 1840's and 1850's. See notably the SSC Sketchbook (Cat. 11 b).

IV PRINTS

IV 15.

CITY OF MONTREAL FROM THE MOUNTAIN

1854.

coloured lithograph, 17 x 23 1/4.

Lithographed by Gauci, Montreal.

CdeR, 741.

W.G. Nichol M.D. Montreal;

CdeR, May 16th 1905.

BELLMAN, pp. S5-6, S23 illus, S24;

CARRIER, p. 81; DE VOLPI & WINKWORTH,

p. 116 illus.; HARPER, Everyman's Canada,
p. 46; MORISSET, p. 150; SPENDLOVE, p. 72.

2" tear l.r.; 1" tear u.r.

Coll.:

Prov.:

Lit.:

Con.:

This print was first issued by Gauci of Montreal on August 1st 1854 based on an original watercolour by Duncan of the same title (Cat. 11 d30).

This aerial view is taken from the same spot as the artist's earlier 1849 print MONTREAL FROM THE MOUNTAIN (Cat. IV 3.).

The foreground cow-pasture in the earlier work is now replaced by the garden setting of Temple Grove, Cote des Neiges Road, the then residence of Davis Ross McCord. The buildings of the Montreal cityscape in the middleground are now rendered in a far more detailed manner following the character of the original watercolour. The growing prosperity of the city is revealed by Duncan in his precise depiction of factories in the western portion of the city (complete with smoke coming from the chimneys), and new railway docks to the east. In the distance Monts. St. Bruno, St. Hilaire and Orford dominate the surrounding cultivated plains.

IV PRINTS

IV 16.

VIEW OF VICTORIA BRIDGE

ca. 1860.
tinted lithograph
SPENDLOVE, p. 66.

Lit.:

Unlocated.

IV 17.

VIEW OF VICTORIA BRIDGE

ca. 1860.
tinted lithograph.
SPENDLOVE, p. 66.

Lit.:

IV PRINTS

THE SPROULE QUEBEC VIEWS

In 1873-74 the Montreal engraver and publisher Adolphus Bourne (act. 1820-1878) re-issued an 1832 set of four black and white Views of Quebec City and Environs in colour. The original 1832 series had been lithographed for Bourne by C. Hullmandel of London, England based on sketches by the artist Robert A. Sproule (1799-1845). Presumably since the original sketches were no longer extant Bourne commissioned Duncan to paint four watercolour copies from the original prints.¹

(Duncan made slight changes to the figures and genre groups). The Duncan copies were lithographed by C.G. Crehen (1823-?) and published by Bourne as a set of four chromolithographs (Cat IV 18-21). A fifth view (Cat. IV 22) was added by Duncan to the original four.

1. ALLODI: I: SPENDLOVE, p. 64.

IV PRINTS

IV 18.

VIEW OF QUEBEC FROM POINTE LÉVIS

1874.
chromolithograph, (sight) 10 1/4 x 14 1/4.
Lithographed in colour by C.G. Crehen.
Published by Adolphus Bourne, Montreal.
Séminaire (Divers) Québec.

Coll.:

IV 19.

VIEW OF THE PLACE D'ARMES, QUEBEC
(& of the Episcopal Church of England,
from the Garden of the Governor)

1874.
chromolithograph, (sight) 10 1/4 x 14 1/4.
Lithographed in colour by C.G. Crehen.
Published by Adolphus Bourne, Montreal.
Séminaire (Divers) Québec.

Coll.:

IV 20.

VIEW OF THE MARKET PLACE AND CATHOLIC
CHURCH, UPPERTOWN, QUEBEC.

1874.
chromolithograph, (sight) 10 1/4 x 14 1/4.
Lithographed in colour by C.G. Crehen.
Published by Adolphus Bourne, Montreal.
Séminaire (Divers) Québec.

Coll.:

IV PRINTS

IV 21.

VIEW OF THE ESPLANADE AND FORTIFICATIONS
OF QUEBEC

1874.

chromolithograph, (sight) 10 1/4 x 14 1/4.

Lithographed in colour by C.G. Crehen.

Published by Adolphus Bourne, Montreal.

Séminaire (Divers) Québec.

Coll.:

IV 22.

MODERN STREET VIEW OF POINT LEVI, AND
QUEBEC IN THE DISTANCE

1874.

chromolithograph, (sight) 10 1/4 x 14 1/4.

Lithographed in colour by C.G. Crehen.

Published by Adolphus Bourne, Montreal.

Séminaire (Divers) Québec;

Bonsecours Antiques, Montreal.

l.r. "C.G. Crehen, Chromo".

l.l. "J. Duncan DEL.".

l.c. "Modern street View of Point Levi,
and Quebec in the distance.

Published by Adolphus Bourne,

Montreal, Canada, 1874".

DE VOLPI, Quebec, p. 184 illus.

Colls.:

Inscribed:

Lit.:

IV PRINTS

IV 23.

VIEW OF MONTREAL FROM ST. HELEN'S ISLAND

1878.

-tinted lithograph, 11 7/8 x 16 1/2.

Lithographed by Burland-Desbarats Lith. Co.

Published by Adolphus Bourne, Montreal.

CdeR, 744.

W.G. Nichol M.D.: CdeR May 16th 1905.

l.l. plate "J. Duncan".

l.r. "Burland Desbarats Lith Co.".

l.c. "James Duncan DEL.".

"View of Montreal From St. Helen's
Island.

Published by Adolphus Bourne,

Engraved December 1878":

BELLMAN, p. S26 illus; CARRIER, p. 82;

DE VOLPI, Quebec, p. 1; SPENDLOVE, p. 66

Coll.:

Prov.:

Inscribed:

Lit.:

First issued by Adolphus Bourne, Montreal,
December 1878.

Based on an original watercolour by Duncan.
(see Cat. 11 d 58).

ADDENDA

1.

BANK OF MONTREAL - BANK TOKENS

1837.

Penny and Half Penny tokens with design (Habitant) by Duncan.

2.

BANK OF MONTREAL - BANK TOKEN

1838.

Front and Side View of the Bank Building drawn by Duncan.

3.

BANK OF MONTREAL - BANK TOKEN

1842.

Full Front View of Bank Building drawn by Duncan.

WORKS BY JAMES DUNCAN EXHIBITED DURING LIFETIME

<u>TITLE</u>	<u>EXHIBITED</u> <u>AT</u>	<u>DATE</u>
1. CANADIAN DEER HUNTERS	M.S.A.	1847
2. LA FETE DE DIEU, MONTREAL	M.S.A.	1847
3. WATERFALL NEAR LORETTE	M.S.A.	1847
4. FAMILY GROUP	M.S.A.	1847
5. TROOPS EMBARKING AT MONTREAL-89th REGULARS	M.S.A.	1847
6. GROUP OF BOYS, WINTER SCENE	M.S.A.	1847
7. PORTRAIT OF REV. D.B. PARNTHER	M.S.A.	1847
8. FAMILY GROUP	M.S.A.	1847
9. FALLS OF SHAWINIGAN	M.S.A.	1847
10. ST. GENEVIEVE, NEAR MONTREAL	M.S.A.	1847
11. CHILD WITH DOG	M.S.A.	1847
12. VIEW OF QUEBEC FROM HEIGHTS ABOVE PT. LEVIS	M.S.A.	1847
13. RIVER SCENERY	A.A.M.	1864
14. LANDSCAPE	A.A.M.	1864
15. TAKEN ABACK	A.A.M.	1864
16. CANAL LOCK BY MOONLIGHT	MONTREAL	1864

WORKS BY JAMES DUNCAN EXHIBITED DURING LIFETIME (Continued)

<u>TITLE</u>	<u>EXHIBITED AT</u>	<u>DATE</u>
17. WATERFALL	MONTREAL	1864
18. INDIAN ENCAMPMENT	MONTREAL	1864
19. VIEW AT COTE ST. ANTOINE	MONTREAL	1864
20. RIVER SCENERY	A.A.M.	1864
21. LANDSCAPE	A.A.M.	1864
22. TAKEN ABACK	A.A.M.	1864
23. PARLIAMENT BUILDINGS, OTTAWA	S.C.A.	1867
24. WINTER SCENE ON ST. LAWRENCE	S.C.A.	1867
25. VIEW OF DUNLUCE CASTLE (EAST) COUNTRY ANTRIM, IRELAND	S.C.A.	1868
26. VERMILLION WATER, FALL IN THE ST. MAURICE RIVER	S.C.A.	1868
27. VIEW IN IRELAND, CASTLE OF SIR A. DOHERTY, ISLE OF DOGS DONEGAL	S.C.A.	1868
28. VIEW ON LAKE MEMPHRAMAGOG FROM THE HEIGHTS ABOVE GEIRGEVILLE	S.C.A.	1868
29. LAKE MEMPHRAMAGOG LOOKING TOWARDS THE BAY	S.C.A.	1868
30. VIEW OPPOSITE BEAUPORT FROM THE HEIGHTS BACK OF POINT LEVIS	S.C.A.	1868

WORKS BY JAMES DUNCAN EXHIBITED DURING LIFETIME (continued)

<u>TITLE</u>	<u>EXHIBITED AT</u>	<u>DATE</u>
31. MURRAY BAY	S.C.A.	1868
32. GIANT'S CAUSEWAY (LOOKING EAST)	S.C.A.	1868
33. THE GRAND MAIRE FALL	S.C.A.	1868
34. GIANT'S CAUSEWAY (LOOKING WEST)	S.C.A.	1868
35. THE VILLAGE OF MURRAY BAY	S.C.A.	1868
36. DUNROBIN CASTLE, SEAT OF THE DUKE OF SUTHERLAND	S.C.A.	1868
37. VIEW OF BALLINTOY, IRELAND	S.C.A.	1868
38. DUNLUCE CASTLE	S.C.A.	1868
39. TOBOGGANING ON THE MOUNTAIN	S.C.A.	1868
40. SLEIGH CLUB ON THE ST. LAWRENCE	S.C.A.	1868
41. VIEW OF MONTREAL FROM THE MOUNTAIN	S.C.A.	1870
42. VIEW FROM PEAK'S MOUNTAIN, PORTLAND	S.C.A.	1870
43. ST.HELEN'S ISLAND, MONTREAL	S.C.A.	1870
44. VIEW IN MONTREAL - MONSOL'S BREWERY	S.C.A.	1870
45. GROUP OF CANADIANS - MONTREAL WHARF	S.C.A.	1870
46. THE SLEIGHING CLUB	A.A.M.	1870

WORKS BY JAMES DUNCAN EXHIBITED DURING LIFETIME (Continued)

<u>TITLE</u>	<u>EXHIBITED AT</u>	<u>DATE</u>
47. VIEW OF COLERAINÉ IRELAND	A.A.M.	1870
48. LOWER FALLS OF THE CALUMET, NEAR GRENVILLE	A.A.M.	1872
49. VIEW OF LAKE MEMPHREMAGOG	A.A.M.	1872
50. ON THE GRENVILLE CANAL	A.A.M.	1872
51. ON THE PRIEST'S FARM	A.A.M.	1872
52. VIEW OF MONTREAL FROM COTEAU ROUGH	A.A.M.	1879
53. QUEBEC FROM MONTMORENCY ROAD	R. C.A.	1881
54. VIEW FROM THE PRIEST'S FARM	R. C.A.	1881
55. VIEW AT CHAMBLY	R. C.A.	1881

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293, 296; XXXIV, no. 969, April 16,
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Fig. I. James DUNCAN, Portrait of Vattemare, 1840,
watercolour over pencil, 3 3/4 X 3 1/8,
Montreal Municipal Library.



Vattonari

Fig. II. James DUNCAN, Montreal From The Mountain,
ca. 1826, oil on canvas, 14 7/8 X 21½,
Québec Museum, Québec.

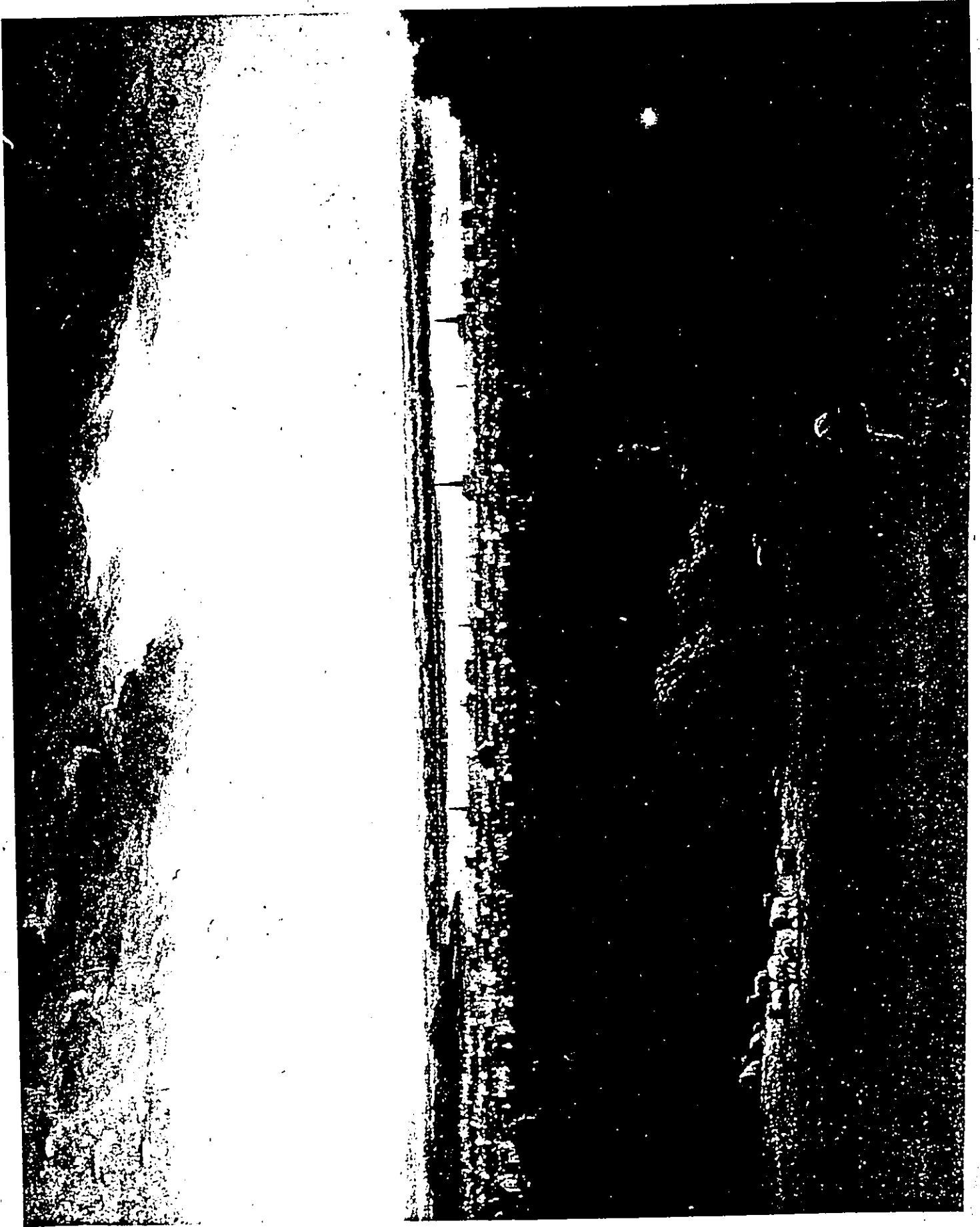


Fig. III. James DUNCAN, Montreal From St. Helen's
Island, 1838, oil on canvas, 29 3/4 X
44, Châteay du Ramesay, Montreal.

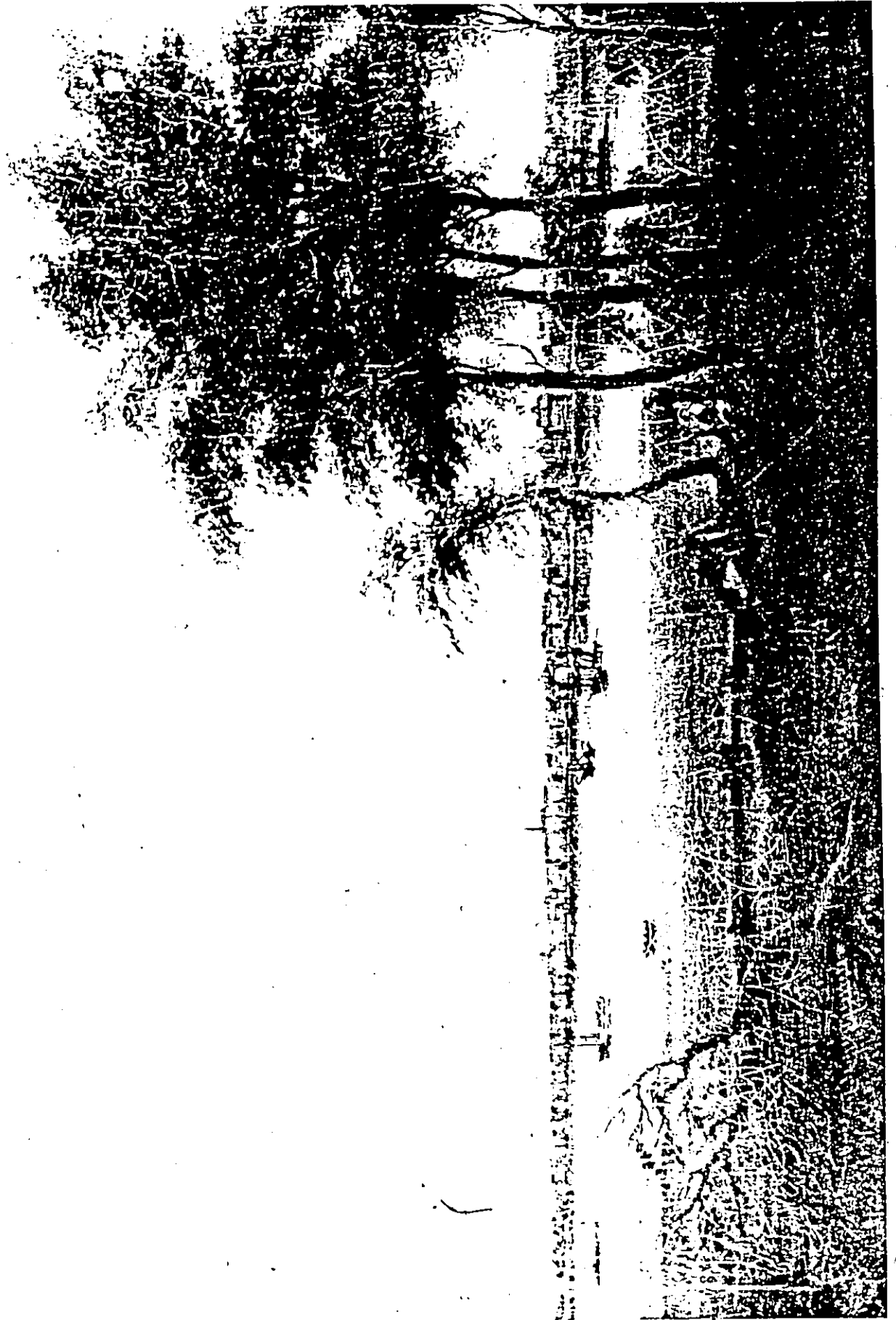


Fig. IV. James DUNCAN, Ruins of the Old Fort of Sault St. Louis, Caughnawaga, ca. 1844, watercolour over pencil, 5 3/4 X 10, Montreal Municipal Library.

Fig. V. James DUNCAN, Schneider's Inn, Como, Québec, ca. 1868, watercolour over pencil, 20 1/2 X 14 1/2, Mrs. K. Spence, Como, Québec.

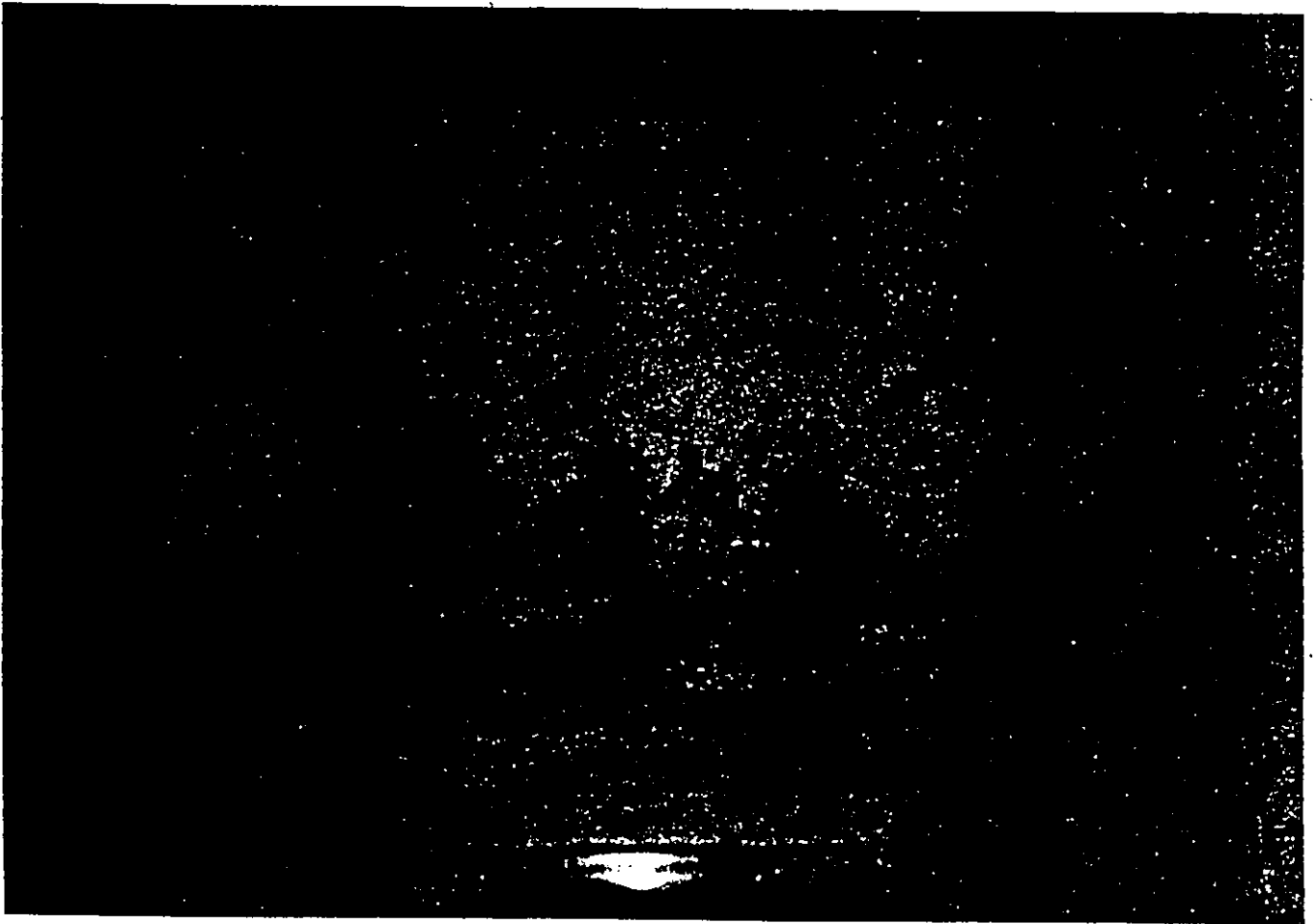


Fig. VI. James DUNCAN, A View Near Montreal
(Toboganing by Moonlight), ca, 1856,
watercolour over pencil, 9½ X 12 ¾,
Public Archives of Canada, Ottawa.



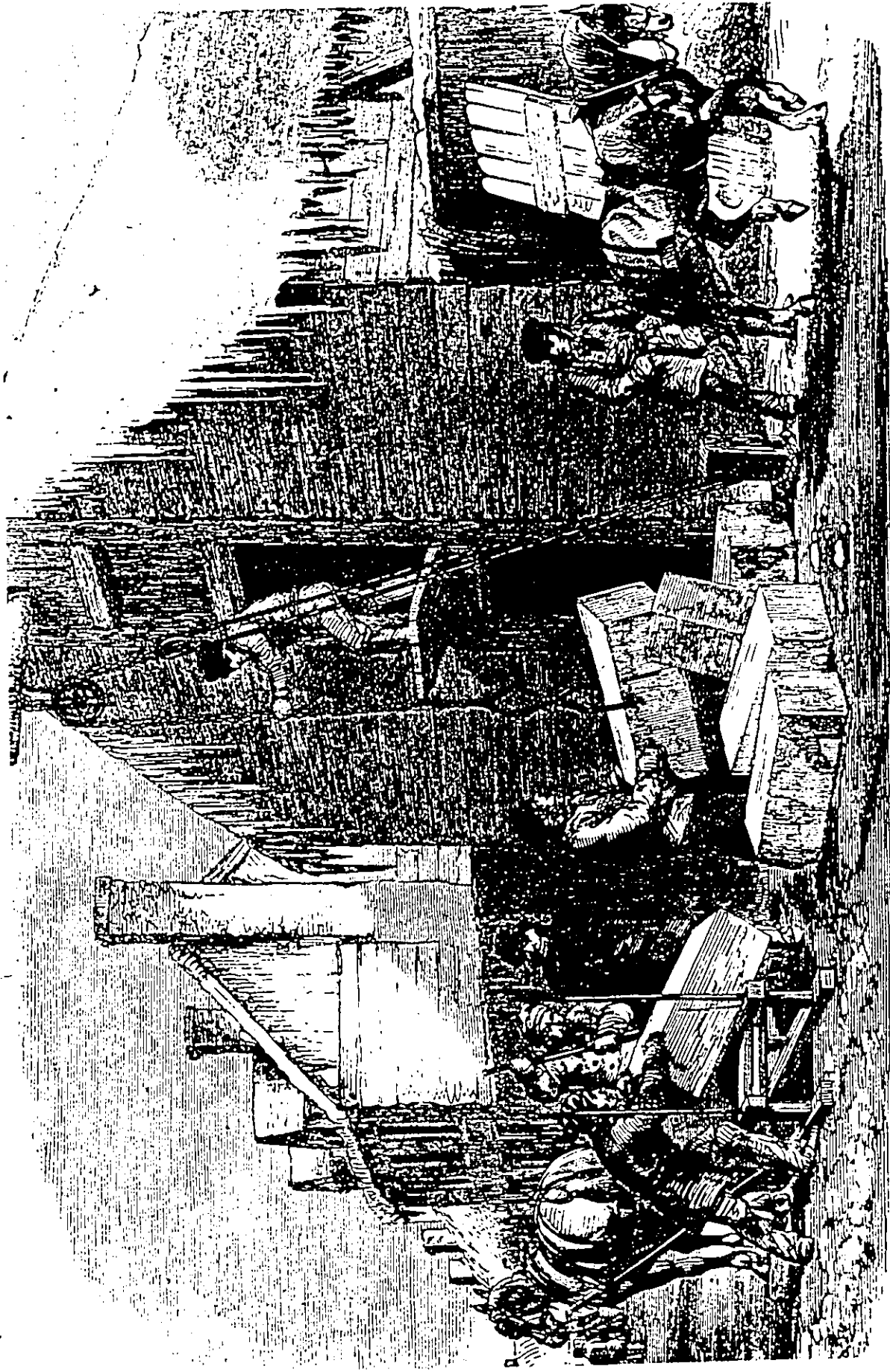
Fig. VII. James DUNCAN, The Quebec Tandem Club,
Champ de Mars, Montreal, ca: 1850,
watercolour and gouache over pencil,
12 11/16 X 18 1/2, Sigmund Samuel Collection,
Royal Ontario Museum, Toronto.
(illus. The United Children's Fund).



Fig. VIII. James DUNCAN, First Encounter With
The Illinois, ca. 1845, watercolour
over pencil, 4 13/16 X 6 7/8,
Archives du Séminaire du Québec.

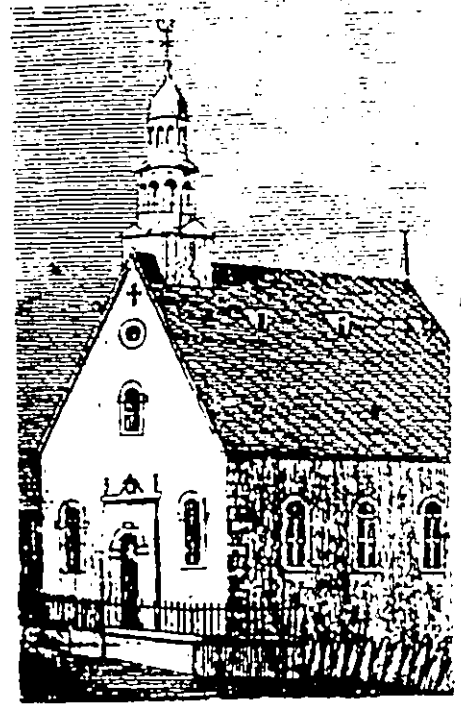
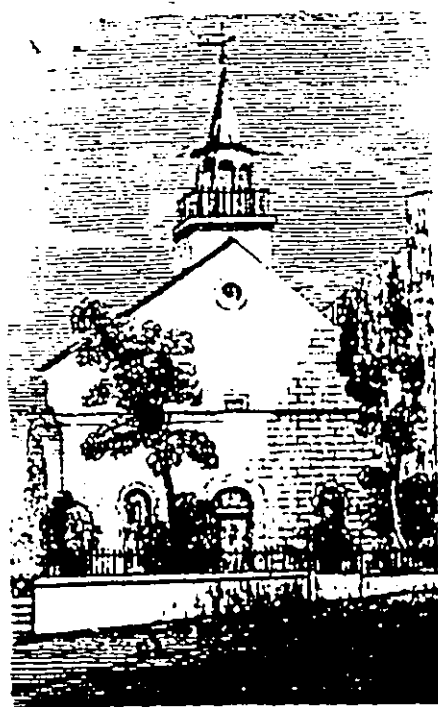


Fig. IX. James DUNCAN, The Ice House Nun's Island,
Montreal, reproduced in the London
Illustrated News, Vol. XXXIV, no 969,
April 16, 1859, p. 381.



THE ICEHOUSE, NUNS' ISLAND, MONTREAL.

Fig. X. Newton BOSWORTH, Nochelaga Depicta, Montreal:
1839; illustration drawn by James DUNCAN,
engraved by P. Christie, (St. Gabriel Street
Scotch Church, Poncecours Church, Christ's
Church, Episcopal), Montreal Municipal
Library.



METHODIST EPISCOPAL CHURCH (W. METHODIST) METHODIST EPISCOPAL CHURCH (M. METHODIST)



METHODIST EPISCOPAL CHURCH (EPISCOPAL)

Fig. XI. James DUNCAN, Notre Dame Street, ca. 1849,
coloured lithograph, 10¹/₂ X 14, Private Coll.



Fig. XII. James DUNCAN, Steam Boat Wharf, ca. 1849,
coloured lithograph, 10½ X 14, Private coll.

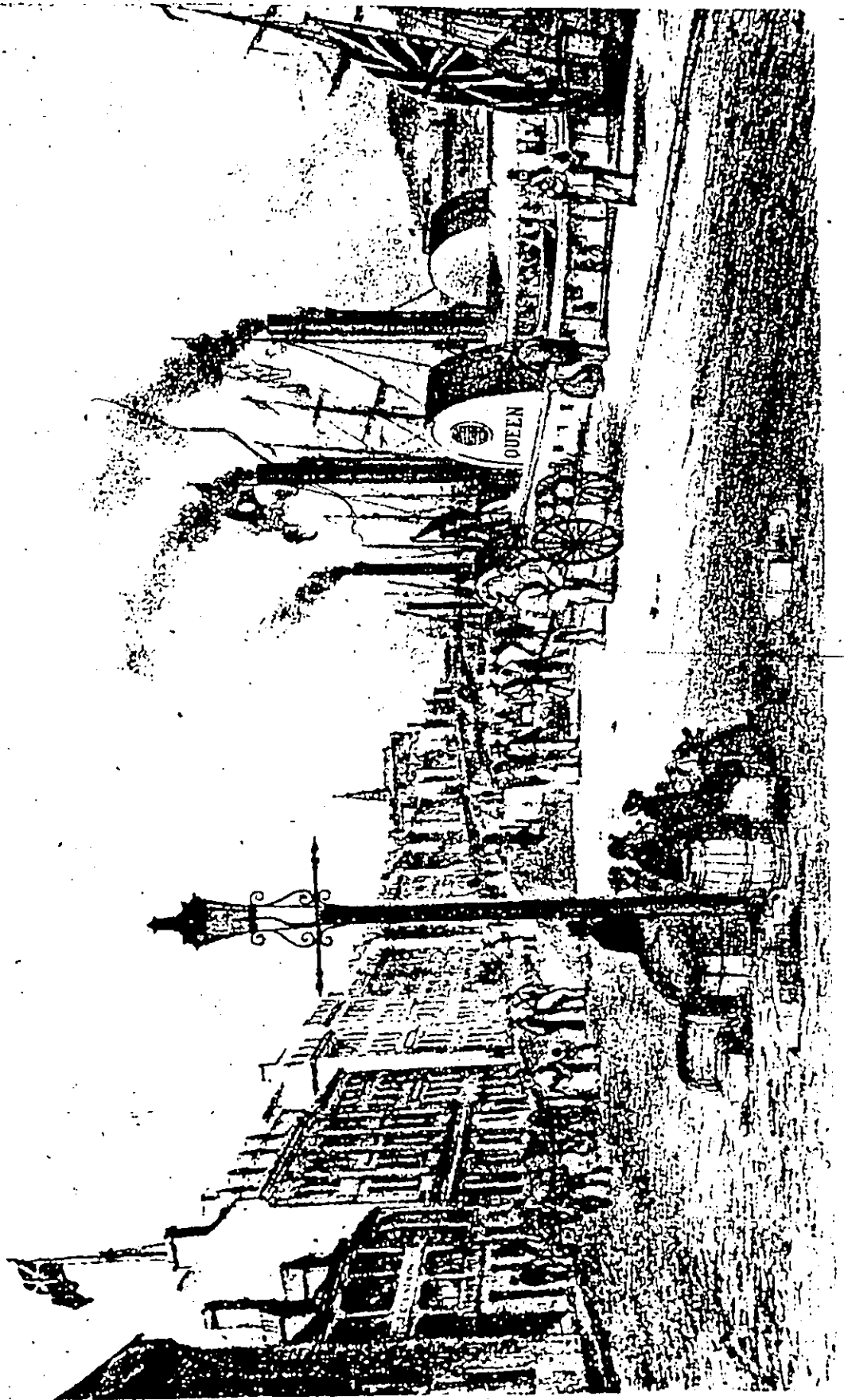


Fig. XIII. James DUNCAN, Montreal From The
Indian Campground, ca. 1849,
coloured lithograph, 10 $\frac{1}{2}$ X 14,
Private Coll.

