

**Renaissance Art in Montreal:
The City's Early Collectors and Their Gifts to the Art Association of Montreal and
the Montreal Museum of Fine Arts**

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ABSTRACT

Scholarly research on Montreal collectors of the late nineteenth and early twentieth centuries has, for the most part, focused on their interest in 17th century Dutch portraiture and rural scenes, landscapes of The Hague and Barbizon schools and modern British pictures. While this is an entirely acceptable emphasis, given the composition of most collections of the time, there were some Montrealers who stepped outside these interests, collecting and encouraging familiarity with the arts of the European Renaissance.

This thesis sets out to examine the presence of Renaissance art within the Montreal cultural milieu by following the activities of collectors such as Sir William Van Horne, Richard B. Angus, Robert Wilson Reford, Lord Strathcona, Charles and Elwood Hosmer, and F. Cleveland Morgan. Some were wealthy Scottish-Protestants who set in motion a paradigm for contributing to society through donating their collections to the city's leading art institution, the Art Association of Montreal (later the Montreal Museum of Fine Arts). By situating their activities within this framework of collecting and donating, it is possible to provide a picture of how the Renaissance collection of the Museum came to be. Sadly – though hardly surprisingly - looking at this same trajectory reveals that there were significant works of European art that escaped transmission from collectors' hands to Museum walls, making the collection less envious than it might have otherwise been.

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INTRODUCTION

Montreal from the 1860s onward evokes images of a burgeoning industrial and financial center, one gaining a strong foot in North America through its participation in industry and business.¹ Evidence of the economic boom was reflected in the city's cultural life and built environment, both of which were being promoted by an emerging class of 'aristocracy', many members of which were Scottish and British immigrants of Protestant background.² The majority acquired parts of their fortunes through their involvement in the construction of the Canadian Pacific Railway (CPR), and many used some of their wealth to build opulent mansions in what came to be known as Montreal's Golden Square Mile.³

At least three of Montreal's new aristocracy - Sir Hugh Allan (1810-1882), George Stephen (1829-1921), and James Ross (1848-1913) - elected to build lavish residences – and thereby mark the city with indications of their wealth and power - in the style of the Renaissance Revival. The Allan House, also called 'Ravenscrag' (fig. 1) was commissioned by Sir Hugh Allan in 1863, by which time he was already a well-established shipping magnate, financier and capitalist. Designed by architects John William Hopkins and Victor Roy, the house has several balconies and verandas and is surmounted by a square tower, all of which were very clearly modelled on the Tuscan

¹ For a recent study of this epoch, see Robert Lewis, *Manufacturing Montreal: The Making of an Industrial Landscape, 1850-1930* (Baltimore: John Hopkins University Press, 2000).

² See Margaret W. Westley, *Remembrance of Grandeur, The Anglo-Protestant Elite of Montreal 1900-1950* (Montreal: Éditions Libre Expression, 1990).

³ Donald MacKay, *The Square Mile Merchant Princes of Montreal* (Vancouver and Toronto: Douglas & MacIntyre, 1987).

villas of the Medici family.⁴ Located on the top of a hill above Pine Avenue, some of the house's architectural elements, most notably the tower, also had a practical function, allowing Sir Hugh Allan to survey his ships entering and exiting the port of Montreal.

The 1880-1883 George Stephen House – now the Mount Stephen Club (fig.2) – on Drummond Street, designed by architect William T. Thomas, is more of an eclectic mix but still displays certain distinctive features of the Renaissance Revival, such as the wide projecting cornices, and round arch windows framed with colonnettes.⁵ Examples from the French Renaissance could also be found in the architecture put up by the city's new elite, as evidenced in the James Ross house (fig. 3) built by architect Bruce Price between 1890-1893. It displays some elements typical of French Renaissance architecture, including the high mansard roof with dormer windows and the pointed towers. For the purpose of comparison one can see the similarities with the Chateau d'Amboise from circa 1495 (fig.4), although the scale of the latter is significantly larger.

Constructed over the period in which these three mansions were to take their forms, the Mary Queen of the World Basilica (1870-1894), originally Saint-Jacques-le-Majeur Catholic Cathedral (fig.5) is an even more cogent example attesting to the presence of the Renaissance Revival style in Montreal's built environment.

Commissioned by Mgr. Ignace Bourget, Montreal's first bishop, who had an outspoken preference for this style, the Cathedral is a one-eighth replica of *St. Peter's Basilica* in Rome, retaining much of the appearance of the latter, such as the pedimented doorway

⁴ Francois Rémillard and Brian Merrett, *Montreal Architecture A Guide to Building Styles* (Quebec: Les Editions Café Crème, 2007), 64, 68, 69.

⁵ See François Rémillard and Brian Merrett, *Mansions of the Golden Square Mile, Montreal 1850-1930* (Montreal: Meridian Press, 1987).

decorated with four engaged Corinthian columns and the side bays ornamented with two Corinthian pilasters punctured by arcuated doorways.⁶

Although one cannot argue that, alone, such structures indicate a tutored appreciation for the cultural production of the European Renaissance, recent digitization projects like that of Early Canadiana Online⁷ now make it relatively easy to identify such an appreciation among reading Canadians between 1870 and the early 1900s. General articles on Renaissance art and architecture, particularly that of Italy, as well as articles on specific European artists from the fifteenth and sixteenth centuries, confirm that Canada was a country whose population, as early as 1870, was at least partly made up of literate individuals who were presumably fascinated by the cultural and artistic production of the European Renaissance enough to want to, on the one hand, write about it and on the other, read and acquire further knowledge on the subject.

An early indication of a certain knowledge about the artists of the Renaissance appears in 1871 in *the Journal of Education for the Province of Quebec*: under the section *Art* a short article entitled “Paintings in the Louvre,” lists several Italian Renaissance artists along with the specific number of their works that were owned by the Louvre. The article indicates that there were “twelve paintings by Raphael...eighteen by Titian...thirteen by Paul Veronese, nine by Leonardo da Vinci, eight by Perugini, and four

⁶ Susan Bronson, “Cathedral heads list of Churches to be Refurbished,” *The Gazette*, May 20, 1995 and Guy Pinard, *Montreal, Son Histoire, Son Architecture*, Tome 4 (Montreal: Meridien, 1991).

⁷ Early Canadiana Online (ECO), launched in 1999, is produced by the registered charity Canadiana.org and is the first large-scale online collection of early Canadian print heritage. I would like to thank Dr. Loren Lerner for having brought this database to my attention.

by Giorgione.”⁸ This is indicative of knowledge that only a traveler to Paris would have been able to obtain, furthermore it may have served to entice Canadian readers, particularly those belonging to a wealthy class of citizens, to visit Paris and see the works for themselves. It was common practice among the cultured elite to visit Europe at least once in their lifetime, some even once a year, through what was known as a ‘grand tour’ which enabled one to immerse themselves in the culture of various European countries and bring the experiences back with them, thereby reinforcing their status of wealth and sophistication.⁹ Evidence of such travels is found in a number of publications from the period we are concerned with; in 1865 *The Saturday Reader* from Montreal reports, under the column *Popular Amusements* that “[a] great number of people from this side of the Atlantic seek amusement every year in visiting Europe. They do so, we suppose, because it is fashionable. A European tour might be made profitable, for that continent contains much that is grand in nature and magnificent in art...”¹⁰ The article adds “[b]ut we fear that the majority of tourists visit Europe not so much for the sake of improvement as for the satisfaction of being able to say that they have been over that continent,”¹¹ something which one could presumably use as a measure of comparison against other members of the aristocracy as evidenced in a book from 1891 entitled *Mr. Perkins, of Nova Scotia; or The European Adventures of a Would-be Aristocrat* by Carrie J. Harris,

⁸ “Art,” *The Journal of Education for the Province of Quebec* 15 (1871): 15.

⁹ For more further readings on grand tours, particularly in Italy, see Edward Chaney, *The Evolution of the Grand Tour: Anglo-Italian cultural relations since the Renaissance* (London: Frank Cass Publishers, 1998).

¹⁰ “Popular Amusements,” *The Saturday Reader* I (1866):353.

¹¹ *Ibid.*

whose first paragraph provides a sincere glimpse into the meaning of such travels for Canadian families of a certain standing. The author narrates:

Inside the mansion, all was bustle and confusion, for, on the morrow, the youngest son, the pride and hope of the Perkinses, was about to add to the family lustre, by starting on a grand European tour. “A trip to Europe! Just think of it,” remarked the eldest daughter of the house when the subject was first discussed. “Why, mamma, we shall be the envy and admiration of the whole community!”¹²

An account such as this paints a vivid picture of the status which it was felt could be gained by visiting Europe, thereby reinforcing the importance of cultural sensibility in relation to social ranking.

Displaying a more educated level of knowledge, a series of essays from the 1877 *Canadian Monthly and National Review* recounts the history of the “Schools of Italian Art,” beginning with “The Tuscan School,” followed by “The Roman School” and ending with “The Venetian School.” Author Amy Rye details the characteristics of each ‘school’ in chronological order in a manner much like one would find in an art historical survey book, notwithstanding the poetic tone which characterizes her writing. Her first essay chronicles a series of well-known Florentine artists of the Renaissance introducing first the distinction between the Renaissance and its predecessor, the Byzantine School, revealing Cimabue as the first to break away from its mode of representation. The essay is coloured with details about the history of the Florentine Republic and recognizes the Medicis as having been “the great patrons of art of their day.”¹³ However, and as one

¹² Carrie J. Harris, *Mr. Perkins, of Nova Scotia; or The European Adventures of a Would-be Aristocrat* (Windsor, Nova Scotia: J.J. Anslow, Book, Newspaper, & General Job Printer, 1891), 3.

¹³ Amy Rye, “Schools of Italian Art – The Tuscan School,” *The Canadian Monthly and National Review* 11 (1877): 486.

would expect, the bulk of her text is dedicated to the achievements of Leonardo da Vinci, the “inventor of *chiaroscuro*”¹⁴ and Micheangelo, the painter of the Sistine Chapel who “was not so fond of painting as of sculpture.”¹⁵ Such details, which are today seen as somewhat typical in the study of the Florentine Renaissance but may not have been so well-known to those who were reading the article around the time it was written, are carried throughout the series of essays.

The essay on “The Roman School” begins with a detailed biography of “Raffaello Sanzio” where the author provides common details such as that he was born in Urbino and worked as an apprentice to Pietro Perugino. Rye then lists several of the works he painted, most of them Madonnas, with a short description of each and in the same poetic tone as that of her previous essay she details the events surrounding his death. She notes that the Pope called upon him while he was working on the Farnesina Palace and “so anxious he was to obey at once that he ran all the way without stopping”¹⁶ which is what caused the fever from which he would eventually die. Her account goes on to describe several other Roman artists many of whom belong to the Baroque school with the exception of the Mannerist Giulio Romano, an artist whose work was in the collection of Donald Smith, Lord Strathcona.¹⁷

In concluding her trilogy on the Italian schools, Rye covers the Venetian school which “contains many well-known names, perhaps more so than any other,” such as

¹⁴ Rye, “Schools of Italian Art – The Tuscan School,” 489.

¹⁵ Ibid., 488.

¹⁶ Amy Rye, “Schools of Italian Art – The Roman School,” *The Canadian Monthly and National Review* 11 (1877): 634.

¹⁷ Ibid., 634. (For the Giulio Romano in the Strathcona collection, see Chapter I).

Giovanni Bellini, Giorgione, Tintoretto, Sebastiano del Piombo, Paolo Veronese and Titian, who she says “Ruskin considers not only the greatest of the Venetians, but also the greatest painter that ever lived.”¹⁸ In addition to dealing with each extensively, mentioning a few of their works and certain particularities of their practice, she identifies the Venetian artists as “great colourists”¹⁹ quoting again Ruskin as well as Joshua Reynolds, two individuals she relied on heavily in her two previous essays as well. Her account is close to what one would encounter in today’s art historical literature, though the writing of the time was significantly more emphatic and therefore one has to wonder as to how much certain details may have been exaggerated.

These texts are not only indicative of a relatively high level of knowledge of the art of the Italian Renaissance which was circulating in Canada at the time but it are also symptomatic of a fascination with the Renaissance period in general. This fascination is something which manifested itself through articles on lectures and book reviews of the period as well. McGill University in Montreal circulated a few publications, one of which was the *McGill Fortnightly*. In its issue for March 1896 a section dedicated to news relating to the Delta Sigma Society informs the reader of a lecture held during one of their meetings on Leonardo da Vinci. Interesting because it shows some discernment, the article reports that it was “more than a sketch of the artist’s life, it gave an insight into the working of his genius, which was often producing most when he was apparently idle.”²⁰

¹⁸ Amy Rye, “Schools of Italian Art – The Venetian School,” *The Canadian Monthly and National Review* 11 (1877): 43.

¹⁹ *Ibid.*, 41.

²⁰ “Delta Sigma Society,” *McGill Fortnightly*, March, 1896, 240.

A similar acuity is displayed in a publication with the lengthy title of *List of books for girls and women and their clubs with descriptive and critical notes and a list of periodicals and hints for girls and women's club* published in 1895. The section dedicated to *Fine Arts* books lists two from the Renaissance, one entitled *Renaissance and Modern Art* (1894) and the other Giorgio Vasari's *Le Vite de Piu' Eccellenti Pittori, Scultori ed Architettori* translated by Mrs. Jonathan Foster as *Lives of the Most Eminent Painters, Sculptors and Architects*. A short summary of the book indicates that "the author's (Vasari) statements have been frequently found erroneous" a fact which was already known over one hundred years ago.²¹

While Italian Renaissance artists received a large amount of attention, Canadian readers would not have been ignorant of northern developments during the fifteenth and sixteenth centuries. In fact references to the German Renaissance artists Hans Holbein and Albrecht Dürer are found in several sources, some which only briefly mention them and others which are more in depth studies, such as an article on "Holbein and 'The Dance of Death'" found in the *Methodist Magazine and Review* from 1899, which also mentions Dürer as one of the great German masters and details Holbein the Younger's series of woodcuts by the same title. The subject matter of the "Dance of Death" the article points out, allowed the artist to combine "quaint humour with religious teaching," an aspect which is pointed out still to this day in studies on the subject.²² The Flemish Renaissance painter Quentin Matsys was also recognized as a well-known artist and in

²¹ *List of books for girls and women and their clubs with descriptive and critical notes and a list of periodicals and hints for girls and women's club* (Boston: The Library Bureau, 1895), 82-83.

²² "Holbein and 'The Dance of Death,'" *Methodist Magazine and Review* 50 (December 1899): 524.

some cases he is identified as a blacksmith, a fact which today is not largely acknowledged. In several references he is pointed out, not so much for his painted work, but for his work in iron. In an article entitled “A Canadian in Europe” from an 1880 *The Canadian Methodist Magazine* the author, W.H. Withrow, arrives in Antwerp and finds Quentin Matsys wrought iron canopy – which he notes was built in 1529 and used to cover a well - worthy enough to mention in his essay.²³ *Belford’s Monthly Magazine* from 1877 features the concluding section of a series of essays entitled “Up the Thames” in which the author, who is referred to as E. C. Bruce, makes a mention of Quentin Matsys as the maker of the “hammered steel tomb of Edward IV” in St. George’s Chapel at Windsor.²⁴

Also evident in nineteenth-century Canadian publications was a concern for the future of art, one that was held to be fragile when compared to the achievements of the past and in particular to those of the Renaissance. A book review for *Sketches and Studies in Southern Europe* in *Rose-Belford’s Canadian Monthly and National Review* of 1880 emphasizes this point in stating that the Renaissance “still speaks to us through all the varied excellence of architecture, sculpture, painting and decorative art,” a world which is now dead and “on [it’s] ruins lives the little parasitic life of today, which will certainly leave no great material works to keep company with the marvellous relics of the past.”²⁵ With feelings like these circulating in the mainstream it should not be surprising that at

²³ W.H. Withrow, “A Canadian in Europe,” *The Canadian Methodist Magazine* 12 (1880): 44.

²⁴ E.C.Bruce, “Up the Thames,” *Belford’s Monthly Magazine* 3 (December 1877): 10.

²⁵ “Sketches and Studies in Southern Europe,” *Rose-Belford’s Canadian Monthly and National Review* 5 (September 1880): 326.

least some collectors might want to turn to the art of the past and in particular that of the European Renaissance.

The existence of a strong vein of Renaissance Revival architectural style in Montreal, manifest both in major public structures like the cathedral and through the homes of some of the city's leading citizens, and the level of interest in the European Renaissance displayed at the time in a vast array of journals and in a panorama of cultural activities, led me to believe that this would be reflected in Montreal's private art collections from the period. Such a supposition seemed to be strengthened by the fact that the city's leading cultural institution at the time - the Art Association of Montreal (from here on referred to as either the Art Association, the Association or the AAM) - erected its first building, located on Phillip's Square, in a style inspired by the Renaissance; in this case the architecture of the Italian *palazzo* (fig.6). Designed by John W. Hopkins, architect of the Allan house, and built in 1879, the building is reminiscent of Michelozzo di Bartolomeo's *Palazzo Medici* in Florence, Italy from ca.1445-1460 (fig.7), though a direct association has never been suggested.²⁶ Paradoxically, and initially to my great surprise, no significant art from the European Renaissance went into the three mansions mentioned above and most of the art that went into the AAM's building consisted of examples of 19th century English painting, as well as rural scenes and portraits of the Dutch Hague and French Barbizon Schools, in many respects a reflection of what was emphasized in the city's "great" collections.

²⁶ George-Hébert Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts* (Montreal: The Montreal Museum of Fine Arts, 2007), 26.

Though compelling arguments have been offered, as for example in Marta H. Hurdalek's 1983 catalogue entitled *The Hague School in Canada; Collecting in Canada at the Turn of the Century*,²⁷ to account for the preference for the aforementioned type of production among Montreal's early major collectors, attention to the acquisition of works from other epochs is nevertheless warranted. Due to my own particular concerns in art history, and, as indicated above, underwritten by the presence in nineteenth century Montreal of a visible esteem for the Renaissance period, I have chosen to focus on Montreal's nineteenth and early twentieth-century engagement with the art of the European Renaissance. Thus, it will be the purpose of this study to determine the extent to which Montreal collectors during this time showed interest in European art and art objects from the Early and High Renaissance (the dates which will be considered inclusive of the Renaissance period are 1400 to 1600).

Furthermore, because it is now well understood that the financial elite of the turn of the century had taken great care to foster the fine arts through among other things, their very intense set of relations with the aforementioned Art Association (and its later iteration, the Montreal Museum of Fine Arts)²⁸ it seemed only appropriate to consider the degree to which what in other areas is known to have been a powerful symbiotic relationship also functioned in relationship to Renaissance art. In other words, were the collectors who acknowledged the value of European Renaissance art also predisposed to make sure it could eventually be seen on a permanent basis by the city's museum-goers?

²⁷ Marta H. Hurdalek, *The Hague School, Collecting in Canada at the Turn of the Century* (Toronto: Art Gallery of Ontario, 1984).

²⁸ The AAM was founded in 1860 and became the Montreal Museum of Fine Arts in 1948—referred to from here on as the MMFA or the Museum.

From its earliest days, the Art Association relied tremendously on the support afforded to them by the city's new "merchant princes", who acquired their fortunes from small business endeavours, banking and the building of the CPR.²⁹ Much as had been the case with the Medici family, a princely dynasty of the Florentine Renaissance who formed their fortune through commerce and amassed art objects forming them into power-defining discourses, in Montreal the emerging trend among the elite was to display one's fortune and discernment through collecting art and exhibiting their collections.³⁰ The affinity between Montreal and Renaissance Florence, which like Montreal, had itself been a burgeoning financial and mercantile center, has been discussed by Alexandria Pierce in her 2002 dissertation entitled "Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal." A parallel is made between the Medici's upward social mobility and the transition during the period of the turn of the twentieth century of Montreal's middle-class merchants to aristocratic financiers.³¹ In much the same way that the Medici grew wealthy through banking and money lending, several of the collectors we will be discussing held control of the Bank of Montreal, which in the early 1900s was one of the richest and most influential financial institutions in Canada.

²⁹ Janet Brooke, *Discerning Tastes, Montreal Collectors 1880-1920* (Montreal: The Montreal Museum of Fine Arts, 1989), 13.

³⁰ I am referring here to the Medici during the peak of their power, as represented by Cosimo de' Medici (1389-1464), his son Piero (1419-1469) and his grandson Lorenzo "il Magnifico" (1448-1492). Alexandria Pierce, "Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal" (PhD diss., McGill University, 2002), 109.

³¹ Pierce, "Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal," 107.

However, the parallel can be brought further: just as the act of collecting was fundamental to Renaissance high society, the same can be said about the zealous interest of the Montreal elite from the 1860s on for acquiring and displaying their artistic patrimony. Humanist thought valued art collecting, specifically of all things antique, as a representation of status and knowledge.³² In about 1440, Poggio Bracciolini, a Humanist scholar, wrote a passage in his book *On Nobility* where he argued that the “possession of antiquities conferred on him an intellectual ancestry that rendered him noble.”³³ In correlating the discourses of power and knowledge, he anticipated what would become a prominent theoretical model. The influential status of collectors and their affiliation with the museum as a site of power and knowledge were embedded in European society by the end of the Renaissance and would be replicated in the Montreal cultural milieu.

Montreal collectors were steeped in the Anglo-Protestant ethos of upward mobility, where there was no higher social ambition than being accepted into British high society. A way of attaining this position of power was through the acquisition of objects of cultural significance.³⁴ Furthermore, according to Anglo-Scottish values it was

³² Luke Syson and Dora Thornton, *Objects of Virtue, Art in Renaissance Italy* (Los Angeles: The J. Paul Getty Museum, 2001), 80. This phrase is adapted from Isabella d’Este self-declared “insatiable desire for things antique”.

³³ *Ibid.*, 87.

³⁴ Donald MacKay, *The Square Mile Merchant Princes of Montreal* (Vancouver and Toronto: Douglas & MacIntyre, 1987), 34. Of course this way of attaining power and status through the acquisition and amassing of objects of value is not something which is solely affiliated with the Anglo-Protestant elite of Montreal. French sociologist, Pierre Bourdieu has equated those in power with the ability to define and influence aesthetic concepts such as “taste”. Furthermore, the *distinction* of social class in turn will determine one’s likes and dislikes, often reinforcing that position. See Pierre Bourdieu, *Distinction a Social Critique in the Judgement of Taste* (Cambridge, Mass.: Harvard University Press, 1984), originally published in 1979. Power and distinction of superiority are part of what is now a generally accepted notion of why people collect art. See *Interpreting Objects and Collections*, ed. Susan M. Pearce (New York: Routledge, 2003) originally published in 1994.

expected that if one had done well for themselves, one should give back to the community.³⁵ Consequently many, though certainly not all, donated or bequeathed part of their financial and aesthetic fortunes to an institution of cultural and social significance, most notably though certainly not exclusively the Art Association.

In the earliest days of the Art Association, the majority of works displayed in the annual exhibitions were derived from the collections of Montreal's elite society. However, this symbiotic relationship between the Art Association and Montreal collectors went even further as time went on. Many collectors were on the Art Association's council,³⁶ some advised on purchases and a few were even appointed as its President. It is therefore not a surprise that the Art Association's first permanent collection consisted of works donated from private collectors, in particular from Benaiah Gibb the younger, who worked in the family business of making and importing men's clothing. His 1877 gift of seventy-two paintings and four bronzes along with a piece of land worth \$9,400 plus \$8,000 in cash made him the AAM's first major benefactor.³⁷ Others followed, with an especially large collection – sixty paintings and watercolours valued at \$20,000 - and an enduring trust fund of \$70,000 coming from John W.

³⁵ George-Hébert Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 22.

³⁶ The AAM Council and Committee generally served to vote on all matters concerning events, exhibitions, *conversazioni*, lectures, and until the 1912 made decisions about acquisitions. The Council was made up of a President, Vice-President and Treasurer and the Council could contain about eighteen members.

³⁷ George-Hébert Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 30. Among the paintings he gave to the AAM there was a Boddington, Bütler, J.H.S Mann, George Clarkson Stanfield, and William Rose.

Tempest in 1892, whose parents like those of Benaiah Gibb had made a fortune in the tailoring business.³⁸

Neither the Gibb nor the Tempest collections contained works from the Renaissance period. Nevertheless, there were significant artworks from the European Renaissance to be found in the holdings of the early generations of Montreal's collectors. Prominent among these individuals were Sir William Van Horne (1843-1915), Richard B. Angus (1831-1922), Donald Smith, 1st Baron Strathcona and Mount Royal (Lord Strathcona) (1820-1914), Robert Wilson Reford (1867-1951), Charles R. (1851-1925) and Elwood Hosmer (1879-1946), and F. Cleveland Morgan (1881-1962).) Chapter I will explore, to the degree that is possible, the nature of each collector's interest in Renaissance artistic production. As became very clear to me during my research, there is still an astonishing lack of research concerning many of these individuals, whether as key members of Montreal's, indeed sometimes North America's, financial infrastructure or as contributors to the city's cultural life.³⁹ At the very least, this thesis should remind us once again that important areas of Canadian history are still underdeveloped.

As we will see in Chapter II, some of the Renaissance works owned by these collectors were transmitted to the city's leading art institution, although certainly not all of them. Though the relationship between the city's collectors and the AAM/MMFA was and continues to be reasonably strong, to expect such a seamless transferral of art of any

³⁸ George-Hébert Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 41.

³⁹ As research stands to this day, no biographies exist for R.B Angus, Robert Reford, Cleveland Morgan and Charles R. Hosmer and while an article such as Gloria Lesser's "The R.B. Angus Art Collection Paintings, Watercolours and Drawings" from the *Canadian Journal of Art History* may seem promising it is in reality little more than a list of his holdings, which even though useful, sheds little light on the collector's life.

sort from collectors' hands to museum walls would be naïve. In Montreal, as elsewhere, collections were sometimes sold *en bloc* at auctions, with an especially notable local example being the collection of James Ross, who was president of the Art Association from 1898 to 1901 and again from 1911 to 1912. Once gracing his Renaissance-style mansion and comprised largely of nineteenth-century Dutch and British as well as several Barbizon School pictures, the collection was sold by his son John Kenneth Leveson Ross at Christie's in London in 1927.⁴⁰ Janet Brooke in her seminal 1989 catalogue *Discerning Tastes; Montreal Collectors, 1880-1920* has demonstrated very effectively that although the permanent collection of the MMFA is partly composed of works formerly in the city's private collections, it is by no means a mirror – or a completely accurate reflection - of their contents, no matter what historical epoch one is considering.⁴¹ That being said, and as appendices I (*List of gifts of Renaissance artworks and art objects made to the AAM/MMFA from 1913 to 2008*) and II (*List of purchases of Renaissance artworks and art objects made by the AAM/MMFA from 1919 to 2009*) clarify, the city's early collectors and their heirs were instrumental in ensuring that Montrealers had sustained contact with some of the European Renaissance art that had populated elite homes in the city during the late nineteenth and early twentieth centuries. Moreover, the funds provided by some of the city's wealthy citizens also allowed the Museum to purchase other objects from that epoch in Western art history. This legacy is worthy of a closer look than it has to date received, just as also in need of much closer

⁴⁰ Janet Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 25.

⁴¹ *Ibid.*, 14.

consideration is the less happy part of this relationship, the recording of the art from this period that did not end up being made available to the city's public.

CHAPTER I

COLLECTING THE RENAISSANCE

Most of the art collections amassed by Montreal's elite citizens from the 1870s to the 1940s featured mainly Old Masters of the 17th century, some English paintings of the 19th century and countless landscapes of the Barbizon School and Hague School. This was in part due to the Anglo and Scottish-Protestant ancestry of many of Montreal's most powerful financial figures, who in many cases were culturally influential as well.

Accounts such as Edward Black (E.B) Greenshields' *Landscape Painting and Modern Dutch Artists* from 1905 attest to the propensity for Hague and Barbizon landscapes and portraits. The widespread popularity of The Hague school landscapes among collectors is said to have been a result of the nostalgia for the land they had left as immigrants.¹ The common direct exchanges between Scottish merchants and contemporary Dutch artists during the last few decades of the 19th century created a deeply rooted affinity between the two cultures and the similarity between Scottish Protestantism and Dutch Puritanism meant that Canadian-Scottish Montrealers "felt comfortable with images which avoided the sensuous, the allegorical and the Papist."² The majority of collectors in fact showed interest in images of rural and pastoral scenes, human toil, still lives and portraits.

Alena Buis' 2009 thesis entitled "Ut Pictura Poesis: Edward Black Greenshields' Collection of Hague School Paintings" is the most up-to-date investigation of the popularity of the Hague School among Montreal collectors of the late nineteenth and early twentieth centuries. Buis points out that the Dutch still life paintings and rural and

¹ Marta H. Hurdalek, *The Hague School, Collecting in Canada at the Turn of the Century*, 15.

² Ibid.

pastoral scenes of the "happy" poor not only reminded Scottish-Montrealers of their roots but also allowed them to alleviate any guilt for their wealth because the depictions reinforced class subjugation. Collectors could therefore feel at ease with their newly acquired status in life,³ a dynamic that would also apply in relation to works of the Barbizon School that so populated the city's domestic interiors.

Some of the more adventurous collectors turned to the Impressionists Pierre Auguste Renoir, Claude Monet and Alfred Sisley, and the Post-Impressionist Paul Cezanne.⁴ But this is not to suggest that art from earlier epochs was not highly regarded. E.B. Greenshields, one of the most ardent supporters of the Hague School and an individual whose own collections of such works was vast, would demonstrate an enormous respect for the European Renaissance. Indeed he identified the significance of this art historical period as being the "beginning of a new life in art" where artists drifted away from "art in service of religion."⁵ Viewing nature as art's highest form of inspiration, he praised the Renaissance as a stylistic and ideological movement which allowed for the study of nature for its' own sake.⁶ As is generally understood, it was during the Renaissance that pious art shifted away from representing the Virgin Mary, Jesus, Saints and Apostles on a gilded backdrop, as had been done during the Medieval and Byzantine periods, and instead opted to incorporate alluring landscapes in the manner of Leonardo and Raphael

³ Alena M. Buis, "Ut Pictura Poesis, Edward Black Greenshields' Collection of Hague School Paintings," (M.A. thesis, Concordia University, 2008), 44.

⁴ Sir William Van Horne owned two Cezannes, three Monets, two Sisleys, and three Renoirs, while Sir George Drummond had one Monet and a Degas. Janet Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 179, 215, 227, 223.

⁵ Edward Black Greenshields, *Landscape Painting and Modern Dutch Artists* (Toronto: The Copp Clark Co. Limited, 1906), 8.

⁶ *Ibid.*, 12.

and the Venetian and Flemish schools with Titian, Tintoretto, Giorgione, Pieter Bruegel the Elder, Quentin Matsys and the like.

Though Greenshields himself did not collect art from the European Renaissance, others in the city were to do so, straying from the more established patterns, sometimes even purchasing significant quantities of works from the fifteenth and sixteenth centuries. Certainly, as we shall see, many of these collectors were anything but radical in their choice of Renaissance art, most eschewing for example the nude form that had re-entered European art during the course of the fifteenth century.⁷ For the most part collectors purchased portraits, hardly an unconventional act, and even though we will have occasion to comment upon the commitment of certain collectors to religious subject-matter of a Catholic nature, the landscape backgrounds incorporated into many of those images perhaps made them more comfortable to own.

This chapter is concerned with establishing the nature of the most important accumulations of Renaissance art in Montreal up to the 1940s. For those in any way familiar with the city's collectors, it goes without saying that the collection of Sir William Van Horne must be considered first.

⁷ Though most people were to avoid sensuous images, because propriety among the majority stipulated so, an incident at W. Scott & Sons Gallery attests to the fact that though the nude in art was somewhat scandalous there were also those fascinated by it. The incident occurred in 1898 when the gallery held an exhibition ancient statuary and displayed in its window the *Venus de Milo*. Passersby were shocked and wrote scandalized letters to Montreal's newspapers, prompting police to order that the statue be turned around, Mr. Scott complied and placed a sign that invited people to come in if they wanted to view the sculpture and apparently, "visitors flocked." Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 45.

SIR WILLIAM VAN HORNE (1843-1915)

The American-born railway magnate Sir William Van Horne was a collector with a “foraging spirit” who, according to one observer, “bought works, not for the names they bore, but the qualities of art which he felt them to possess.”⁸ *The Art News* said this about him in 1933, while the Art Association of Montreal was holding a loan exhibition of about 200 of his finest pictures. Well before, his collection had been praised in North America and Europe as being unrivalled by any other contemporary example in both scope and variety of character. What makes his collection so fascinating for this study was the presence in it of about twenty-four works of art from the European Renaissance, a number unparalleled in any other Montreal collection during his lifetime.⁹ This number does not acknowledge the bronzes, furniture, ceramics and curios that were scattered throughout the Van Horne mansion, which, based on an inventory simply entitled *Van Horne Art Collection – Miscellaneous Objects*, included at least eleven pieces from the Renaissance.¹⁰

More than likely Van Horne began his collecting endeavours in the mid-1880s when he was already benefitting from the CPR’s large salary. By 1892 he was confident

⁸ “Exhibit of Sir William van Horne Collection Notable Event in Montreal,” *The Art News*, November 4, 1933, 15.

⁹ This information is based on the cross-referencing of several archival sources including: a 1945 *Schedule A and Valuations* (APPENDIX III) document drawn for the division by drawing of lots of the entire collection among Van Horne’s grandson, William (Billy) Cornelius Covenhoven Van Horne and the AAM, the 1933 catalogue entitled *A Selection from the Collection of Paintings of the Late Sir William Van Horne, K.C.M.G., 1843-1915*, and finally an inventory from 1931 entitled *List of Paintings in Oil, and Water-colours, Pastels, Drawings, Etchings, etc. In the Collection of the late Sir William Cornelius Van Horne, K.C.M.G. of Montreal*, Collector’s Files, *Van Horne Collection*, MMFA Archives.

¹⁰ The inventory appears undated; however, the section entitled “Furniture” is an extract from a valuation prepared by Sidney Carter in April 1991. The number of objects from the Renaissance was difficult to ascertain because many of the pieces were undated and, for example, the Donatello portrait bust was not included. Collector’s Files, *Van Horne Collection*, MMFA Archives.

enough in his knowledge of art and in his collection that he decided to catalogue the works in an inventory entitled *Catalogue of my Oil Paintings at 6th December 1892* with the subscript *this book contains only those which I regard as of superior class*.¹¹ There is not a single work from the Renaissance listed in this early inventory, with instead much of the focus being placed on production by such artists as Henri Rousseau, Louis Mettling, Théodore Géricault, and Eugène Delacroix. This may strike one as unusual if one considers that by 1913 he had already donated to the Art Association a work by the 16th century Dutch artist Marinus Van Reymerswaele entitled *Saint Jerome in his Study* (fig. 8). He purchased the painting, possibly in 1909, from Theron J. Blakeslee, owner of the Blakeslee Galleries in New York.¹² Perhaps at the same gallery (or it could have been at William McGuire's gallery, two galleries he frequently patronized in New York) Van Horne became captivated by a 15th century portrait bust attributed to Donatello and purportedly representing the Italian sculptor Niccola Pisano.¹³ As the story goes, Van Horne fell in love with the piece but found the price to be "hideous." Angry and frustrated, he left, only to return a few hours later to find the piece had been sold.¹⁴ He

¹¹ Collector's Files, *Van Horne Collection, Catalogue of my Oil Paintings at 6th December 1892*, MMFA Archives.

¹² The date of when the Reymerswaele was purchased should have been available through the provenance files at the MMFA Archives but this information was not included. A letter to Van Horne from T.J. Blakeslee, dated 6 February 1909, states that "the St. Jerome has been sent, but the Express Co. thinks it is tied up at the frontier and someone will try to trace it." This would certainly suggest that the purchase was made in late 1908 or, more likely in early 1909. *Van Horne Family Fonds*, "T.J. Blakeslee correspondence," E.B. Taylor Archives, Art Gallery of Ontario (AGO).

¹³ Valerie Knowles, *From Telegrapher to Titan, The Life of William C. Van Horne* (Toronto: The Dundurn Group, 2004), 288. It is difficult to know when this happened because he made frequent visits to New York and since in this particular case he did not purchase the Donatello it is even harder to ascertain the date.

¹⁴ Valerie Knowles, *From Telegrapher to Titan, The Life of William C. Van Horne*, 289. And Edgar Andrew Collard, *Montreal Yesterdays* (Toronto: Longmans Canada Ltd., 1962), 258-259.

was able to find out who bought it and offered them the original price plus 10 percent, an offer which was declined. In an astute move, he would wait for a financial recession and offer the original price. The bust was delivered to him at his Sherbrooke Street mansion while he was very ill, it was placed next to him and as he is said to have told the story “I threw my arm around his neck, laid my cheek against his, and slept like a child.”¹⁵

Probably one of the earliest purchases Van Horne made of a Renaissance picture was Lucas Cranach the Elder’s *Portrait of a Preacher* (fig. 9)¹⁶. He purchased it in 1900 from the collector Michel Van Gelder from Uccle, Belgium, with whom he had been in contact since 1887.¹⁷ The painting reflects Van Horne’s extensive interest in portraiture of all kinds, from religious figures, whether Catholic or Protestant, to noblemen and aristocrats. For example, and I will again refer to the 1933 AAM exhibition of his collection, out of the one hundred and ninety-three paintings (not including the ones by his own hand), seventy-seven were portraits of varying subject.¹⁸ In terms of Renaissance portraits, the catalogue makes reference to a canvas by Hans Holbein the Younger, previously in the collection of Horace Walpole, portraying Philip Melanchthon, a

¹⁵ Knowles, *From Telegrapher to Titan, The Life of William C. Van Horne*, 289.

¹⁶ In the 1945 *Schedule A and Valuations* as well as the 1933 exhibition catalogue *A Selection from the Collection of Paintings of the Late Sir William Van Horne, K.C.M.G.* titles the work *Luther with a Beard, but the sitter has not been accepted as Luther*.

¹⁷ Before this the painting belonged to Dutch-born art dealer Leo Nardus who purportedly obtained it from the Voordauw family in Holland. *Catalogue of Important Old Master Paintings including Paintings formerly in the Collection of the Late Sir William Van Horne, K.C.M.G* (London: Sotheby & Co., 1972), 19. It would later be revealed that Nardus was a fraud, selling copies of famous Old Master pictures to many well-known collectors and dealers. See Jonathan Lopez, “‘Gross false pretences’: the Misdeeds of Art Dealer Leo Nardus,” *Apollo* 166 (December, 2007): 76-83.

¹⁸ Art Association of Montreal, *Exhibition A Selection from the Collection of Paintings of the Late Sir William Van Horne, K.C.M.G., 1843-1915, 1933*.

collaborator of Martin Luther during the Protestant Reformation.¹⁹ The choice of subject is intriguing for a man who was raised along Catholic lines. There are a few Renaissance portraits depicting aristocrats, such as the work by Ansuino da Forlì (1438-1494) entitled *Young Nobleman in a Red Cap*, Ambrosius Benson's *Portrait of a Gentleman* (now attributed to the School of Augsburg and dated to the sixteenth century) and an undated *Portrait of a Young Italian Nobleman* attributed to Giambattista Moroni. According to Franz Kleinberger, who sold Van Horne the picture, the work had as previously been in the esteemed collection of the Count de Montbrison and then purchased by the Kleinberger Galleries in Paris and New York. In a letter dated Paris, 29th March, 1910, Kleinberger wrote to Van Horne that "Mr. Berenson has seen and approved of the picture."²⁰ Furthermore, a letter from Dr. Wilhelm von Bode, dated Berlin, April 28th, 1910, and presumably written to Kleinberger states: "a genuine work by G.B. Moroni, moreover a very good and especially sympathetic one."²¹

The details surrounding this "Moroni" attribution are somewhat shaky and largely dependent on who is recounting the story. In Ernest Samuels' *Bernard Berenson, the Making of a Legend* the author relates a very different chain of events. According to him, shortly after a trip to London in 1910, Berenson received a letter with a photograph and 2,000 francs from a "Paris dealer," presumably Kleinberger, asking him to ascribe on the back of a photo an attribution to Moroni, asserting that Berenson had seen the picture in his shop and that Van Horne, who had already purchased the work, now wanted

¹⁹ "Exhibit of Sir William Van Horne Collection Notable Event in Montreal," *The Art News*, November 4, 1933.

²⁰ Collectors Files, *Van Horne Collection*, MMFA Archives.

²¹ *Ibid.*

Berenson's certification.²² When Berenson responded that he had never seen the picture and returned the check, the dealer is said to have offered him 15,000 francs to help him out of the predicament, an offer which according to Samuels, "he indignantly rejected."²³ If indeed this was the case, then Kleinberger went ahead and faked the ascription to Moroni, effectively swindling Van Horne. It was David G. Carter, director of the MMFA from 1964 to 1976, who in 1965 changed the attribution to Bartolomeo Passerotti.²⁴

Certainly the most acclaimed portrait in the Van Horne collection was El Greco's *El Señor de la Casa de Leiva* dating from 1580 to 1586 (fig.10). Van Horne purchased the painting in 1906 from T.J. Blakeslee who had acquired it from the Knoedler Gallery in New York a year earlier. It was originally at the Cathedral of Valladolid and then secretly acquired by Señor Emile Pares of Madrid (with another work depicting St. Jerome which is now in the collection of the late Henry C. Frick of New York).²⁵ The painting is said to depict a gentleman who was present at the interment of Count Orgaz, the subject of one of El Greco's most important works in the *Church of Santo Tomé*, Toledo. This is not the only El Greco which enticed the collector: in fact, he purchased two other El Grecos, one depicting *St. Maurice* and the other a representation of the *Holy Family with a Dish of Fruit*, both said to be great examples of El Greco's work thereby demonstrating the collector's discernment.²⁶

²² Ernest Samuels, *Bernard Berenson, the Making of a Legend* (Cambridge, Massachusetts: The Belknap Press of Harvard University, 1987), 103.

²³ Ibid.

²⁴ Collector's Files, *Van Horne Collection*, MMFA Archives.

²⁵ Ibid.

²⁶ Charles Wassermann, "Canada's Finest Art Collection," *Mayfair* (October, 1952): 84.

An inventory from 1931 entitled *List of Paintings in Oil, and Water-colours, Pastels, Drawings, Etchings etc. In the Collection of the late SIR WILLIAM VAN HORNE K.C.M.G. of Montreal* is divided in relation to the rooms of the Sherbrooke Street mansion and its contents. According to the inventory a total of fourteen paintings and drawings from the Renaissance were located in the Library (fig.11). Among the artworks in the Library, the inventory lists a drawing by Leonardo da Vinci of a *Study of a Woman's Head*. Subsequent years of stylistic and technical analysis have regrettably proved that the work is in reality not by the hand of the Renaissance master. A copy of the catalogue for the 1933 Van Horne exhibit at the AAM held in the archives of the MMFA lists the work as by Leonardo, but an annotation, presumably written by a Museum authority, in pen next to the title reads “not Leonardo”.²⁷ One can certainly assume that Van Horne was under the impression that the work was an authentic Leonardo when he purchased it in 1911.

There is an interesting point to be made about the location for this large number of Van Horne's Renaissance artworks and drawings. In Renaissance Europe, Humanist culture and knowledge of the surrounding world were valued as symbols of nobility and virtue. The birth of libraries both public and private, the latter also called *studiolos* in Italy, came to be viewed as representations of the qualities of nobility and virtue, both in their contents and their ornamentation.²⁸ It is known that Van Horne often opened his doors to friends, scholars and the like and entertained his guests with tours of his

²⁷ The note continues but the writing is not easily decipherable.

²⁸ Sandra Sider, *Handbook to Life in Renaissance Europe* (New York: Oxford University Press, 2005), 146. See also Dora Thornton, *The Scholar and his Study, Ownership and Experience in Renaissance Italy* (New Haven, Yale University Press, 1997).

Sherbrooke Street mansion. His art was made accessible to anyone who was interested. According to an *American Art News* article from 1915, the year of his death, “Sir William loved to share [the] pleasure [of browsing among his art collections] and most generously and hospitably entertained numerous art lovers, collectors, dealers, several of whom were his close friends.”²⁹ The front page tribute goes on to relate that “with the possible exception of Mr. John G. Johnson of Philadelphia, Sir William Van Horne was the biggest and most unique personality among art collectors in America.”³⁰ In much the same way, Italy’s scholars and aristocrats of the *quattrocento* would display their collections of painting and sculpture within their *studiolos* as spectacles for guests, which served to sanction collecting by associating it with the cultivation of reading.³¹ It is possible that Van Horne intentionally wanted to allude to the association between the art historical period of his artworks and their location within his home, thereby communicating to his visitors his own discernment and status and his own affinities with the Humanists of an earlier epoch.³²

²⁹ “Sir William C. Van Horne Dead,” *American Art News*, September 18, 1915, 1.

³⁰ Ibid.

³¹ *Renaissance Theory*, ed. James Elkins and Robert Williams (New York: Routledge, 2008), 63.

³² Van Horne was not merely a collector of artworks, art objects, and furniture; his library contained a heterogeneous collection of books. An inventory from 1943 entitled “Inventory of Art Books, compiled by Mr. A.V. Whipple” lists a total of eighty-seven books on Renaissance artists, techniques and buildings. Many were given to the Art Association library and some contained pictures of artworks in Van Horne’s collection. For example, among the many monographs in the list there are two which are marked by an “x” in square brackets, signifying that they contain artworks which were in Van Horne’s collection. One, entitled *Hans Holbein* by J. Cundall, is from 1882 and the other is a 1914 monograph by Hugo Kehrer entitled *Der Kunst des Greco*. Most certainly the Holbein to which they are referring to is the *Portrait of Philip Melanchthon*. Collectors Files, *Van Horne Collection*, MMFA Archives. Van Horne was also an avid collector of model ships, armour, tapestries and rugs. Wayne Edmonsntone, “The end of our greatest private art collection,” *Toronto Star*, December 30, 1972.

Among the many internationally known art connoisseurs whom Van Horne knew, there was one individual who had visited his Sherbrooke Street mansion at least once and with whom he may have discussed his interest in European Renaissance art and ideas. This was Bernard Berenson, a Lithuanian-born Jew who specialized in Italian Renaissance art and with whom Van Horne began to correspond around 1912.³³

In a letter dated 20 January 1913, Berenson writes:

Dear Sir William,

My wife and I are planning to be in Montreal for a day or two between the 8th and 12th of January, and one of the things we [wish?] want to do is to see your collection, especially your Old Masters.³⁴

Old Masters is a broad art historical category which is used to designate a period spanning the 13th to the 17th centuries, therefore encompassing all pre-Modern art. It consequently cannot be assumed that the art connoisseur and his wife Mary meant specifically Renaissance Old Masters. Nonetheless, both Berenson and his wife were famed Italian Renaissance aficionados, so certainly seeing that part of his collection would have been in their plans. But, as established by Valerie Knowles in her biography of Van Horne, the visit – and the on-going relationship – may not have been characterized by mutual respect. As recounted by Knowles, Mary Berenson wrote to friend and well-known Boston art collector, Isabella Stewart Gardner, that:

It was indeed fortunate...that Isabella had decided not to accompany the Berensons to Montreal because all she would have found there was provincialism. Provincialism was everywhere, but especially in the homes of Square Mile millionaires, who built “hideous brownstone houses” and “hung in their multifarious and overheated rooms a vast collection of gilt-

³³ *Van Horne Family Fonds*, E.B. Taylor Archives, Art Gallery of Ontario.

³⁴ *Van Horne Family Fonds*, “Bernard Berenson correspondence,” E.B. Taylor Archives, Art Gallery of Ontario.

framed mediocre pictures, often spurious and almost always, even if authentic, poor...”³⁵

Mary continued “I am sure it would be far more interesting – not the collection but the human situation – if Sir Wm. Van Horne were not laid up with inflammatory rheumatism. We haven’t seen him.”³⁶ Aside from the fact that this is Mary speaking and not the Renaissance scholar himself, it certainly signals the existence of a range of attitudes and perceptions in relation to Montreal collections in general and even to Van Horne’s holdings in particular.³⁷ It is certain that Van Horne was wealthy but he could not compete with for example, the Vanderbilts and Morgans, and furthermore, his collection, valued in 1933 at \$1,250,000³⁸ featured primarily 17th century Dutch artists such as Rembrandt, the French Realists Daumier, Bonvin and Romantics like Corot and Delacroix, as well as several Spanish pictures by Goya, Zurbaran and Velasquez, artists which the Berensons perhaps did not view as highly as those of the Renaissance.³⁹ Further demonstrating that there were indeed other camps of thought on Van Horne and his collection, we turn to British art critic Roger Fry who in a 1915 article in *Burlington Magazine* stated that

³⁵ Knowles, *From Telegrapher to Titan, The Life of William C. Van Horne*, 319.

³⁶ Ibid.

³⁷ Ernest Samuels, *Bernard Berenson, the Making of a Legend*, 170. In his book, Samuel relays that the Berensons had visited three other homes but does not mention whose. He recounts: “The visit to their hospitable host and three other Montreal collections proved unprofitable. ‘Provincial America,’ they agreed, ‘is one and the same whether millionaire or modest. They have no taste.’”

³⁸ “Famous Paintings Escape Fire in Van Horne Home,” *Montreal Star*, April 3, 1933.

³⁹ Collector’s File, *Van Horne Collections, List of Paintings and Drawings, Bequest of Miss Adaline Van Horne*, MMFA Archives. And Knowles, *From Telegrapher to Titan, the Life of William C. Van Horne*, 319.

His collection of old masters, as may be imagined, was as varied and odd as his tastes. It was full of out of the way and curious things which other collectors would have overlooked, but as far as I recollect it was not a choice collection, and contained few indisputable masterpieces, But I may be underestimating it, for certainly after all these years, and having only once visited his collection, I find my memory of Sir William Van Horne's personality, of his abounding vitality, and his rough-and-ready comradeship more interesting and arresting than any of the objects which he acquired.⁴⁰

There seems to be an agreement that Van Horne's character was more charming than his collection. Nevertheless, Van Horne's collecting warranted some interest among the art community during the early 1900s. It was his reputation as an esteemed collector which resulted in his appointment to the consultative committee of the *Burlington Magazine* in London in 1905, an involvement that lasted until his death in 1915.⁴¹ According to Van Horne's biographer, Walter Vaughn, "Art for him was more than a passion; it was a necessity."⁴² Having travelled as much as he did, made possible by his involvement in the building of the CPR, as well as presiding over the Cuban Railway Company, it is not surprising that his artistic taste differed somewhat from that of his contemporaries. Having been vice-president of the Art Association of Montreal from 1894 to 1902 and councillor until 1913 and vice-president of the National Art Club of New York City he had a direct involvement in the arts, affording him the possibility of influencing others as well as broadening the scope of his interests.⁴³ And yet, notwithstanding these many

⁴⁰ Roger Fry, "Sir William Van Horne," *Burlington Magazine* 28 (October 1915): 40.

⁴¹ *Van Horne Family Fonds*, E.B. Taylor Archives, Art Gallery of Ontario.

⁴² Quoted in Elizabeth Hiscott, "Art and Van Horne," reprinted from *The Atlantic Advocate*, January 1977, 12.

⁴³ "Sir William C. Van Horne," *The Storied Province of Quebec: past and present*, ed. Col. William Henry Wood and William Henry Atherton (Toronto: Dominion Publishing, 1931-32), 3.

commitments, Sir William Van Horne was able to build a vast art collection. An article in the *New York Times* from September 19, 1915 said of him that

Indeed, one must go back to the days of the Renaissance to find his match – a “self-made” man, great in action, cultivated in taste, accomplished in various arts – not least in the art of living – and human to the very core of his heart.⁴⁴

This is not the only reference relating him to the Renaissance; Elizabeth Hiscott has described him as “a European renaissance type of a man who seemed to live each day as if it were the beginning of a new era of achievement.”⁴⁵ He had a great deal of achievements; among these one can assuredly place his collection of Renaissance art which, though small in comparison to those of the great collectors south of the border, nonetheless contributed greatly to enriching and diversifying the art milieu of Montreal at the turn of the century.

RICHARD BLADWORTH ANGUS (1831-1922)

Another notable Montrealer from this era whose collecting commands attention in this study is the banker, financier and railway executive, Richard Bladworth (R.B.) Angus. An enormously influential figure in North American banking and railway enterprises, he had begun to acquire art in the 1870s and would come to possess a collection which, though substantially smaller in scope than that of Van Horne, shared something of its diversity. Like Van Horne, Angus would also have his collection

⁴⁴ “Recollections of the Late Sir William Van Horne,” *New York Times*, September 19, 1915.

⁴⁵ Elizabeth Hiscott, “Art and Van Horne,” 13.

inventoried, the first time in 1903⁴⁶ and again in 1921, the year before he died: among other things, these inventories allow for the identification of at least part of his Renaissance holdings.⁴⁷

Born in Bathgate, Scotland, and coming into prominence in Montreal during the late 1860s⁴⁸ Angus's taste for art tended to reflect that of his Scottish-Canadian peers, his collection being primarily formed from the works of artists like Bosboom, Maris, Weissenbruch, Israels, Rembrandt, Reynolds, and Raeburn, these purchased mainly through dealers in Paris, London and some in Glasgow.⁴⁹ However, sprinkled throughout this substantial but otherwise quite conventional collection, which eventually came to be displayed in his palatial chateau revival style home on Drummond Street⁵⁰ and his Tudor Revival summer home in Senneville,⁵¹ were at least four paintings from the European Renaissance, as well as a number of terracottas, possibly by the Florentine sculptor Luca della Robbia,⁵² and three Florentine bronzes: Leone Leoni's ca. 1580 *Triton*, Andrea Briosco called Riccio's ca. 1500 *Satyr carrying a flambeau* and a School of Giambologna

⁴⁶ *A Catalogue of the Pictures in the Collection of R.B. Angus of Montreal, 1903*, Collector's Files, *R.B. Angus Collection*, Montreal Museum of Fine Arts Archives.

⁴⁷ The second catalogue was prepared in 1921. Janet Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 28.

⁴⁸ The Canadian Encyclopedia, "R.B. Angus," accessed August 24, 2010, <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000216>.

⁴⁹ Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 171-241.

⁵⁰ Francois Rémillard and Brian Merrett, *Montreal Architecture A Guide to Building Styles*, 112. The summer home was transformed by architects Maxwell and William Sutherland into a Tudor Revival house in 1899 after it suffered a fire.

⁵¹ The Canadian Encyclopedia, "R.B. Angus." The summer home was transformed by architects Maxwell and William Sutherland into a Tudor Revival house in 1899 after it suffered a fire.

⁵² Gloria Lesser, "The R.B. Angus Art Collection: Paintings, Watercolours and Drawings," *Canadian Journal of Art History* 15 (1992): 109. These terracottas are not in any of the inventories at the MMFA Archives; the reason might be because they were not bequeathed to the Museum.

Venus and Two Putti from the sixteenth century.⁵³ Once again, the architectural style of the homes where Angus resided were not a clear reflection of what was to be found on the inside.

There is a small, intriguing reference in the *New York Times* of April 10, 1897 to an American artist having asserted that Van Horne and Angus had earlier spent “three months in Spain studying the Spanish Titians.”⁵⁴ With the lack of any recorded thoughts on art from Angus and in the rather startling absence of a serious biography of Angus, it is as yet impossible to ascertain how serious his interests in Renaissance art really were. At the moment, his Renaissance holdings are instructive largely in relationship to the problems of attribution that plagued, and continue to plague, the world of Old Master’s collecting, although some suggestions as to the orientation of Angus’ attraction to Renaissance art can – very tentatively – also be made.

The 1903 inventory drawn up by Angus made reference to a portrait by Hans Holbein the Younger (1498-1543), one of the most prolific portraitists of the Northern Renaissance,⁵⁵ that he had purchased before 1898 from Lawrie and Co., in London.⁵⁶ The work was reattributed to the well-known though less prestigious artist, Quentin Matsys

⁵³ See Appendix I, *List of Gifts of Renaissance Artworks and Art Objects Made to AAM/MMFA from 1913 to 2008*.

⁵⁴ “Montreal as an Art Centre,” *New York Times*, April 10, 1897.

⁵⁵ When Angus purchased the work it was titled *A Student* by Hans Holbein, a 1962 addendum by Donald F. Angus referred to in Gloria Lesser’s 1992 article “The R.B. Angus Art Collection of Paintings, Watercolours and Drawings” in the *Journal of Canadian Art History* titles the work *Portrait of Erasmus Desiderius*.

⁵⁶ This date is derived from the fact that the work was shown at the 1898 *AAM Loan Exhibition* as Holbein in the Angus collection.

(1466-1536) sometime between 1941 and 1944.⁵⁷ More recently, this work, entitled *Portrait of a Young Man* (fig.12), has suffered a further lowering in stature: a 1992 article entitled “The R.B. Angus Art Collection Paintings, Watercolours and Drawings” by Gloria Lesser in the *Journal of Canadian Art History* reported that the work is now given to an “unknown Flemish Painter active in Antwerp.”

Another relevant work from the Angus collection with a shifting attribution is an oil painting previously attributed to Tintoretto entitled *Portrait of a Lady*, purchased at some point in time before the 1903 inventory was drawn up. Little is known of the origins of this work: the MMFA provenance mentions the name Von Nemish – as either a collector or dealer, it is not clear – but no first name or location is given, and my attempts to discover to whom reference is being made have been extensive but fruitless. However, its attribution has been questioned on a number of occasions over at least the last fifty years. The 1960 *Montreal Museum of Fine Arts Catalogue of Paintings* pointed to problems in attribution and revealed that the German art historian Oskar Fischel had attributed the work to Titian.⁵⁸ The catalogue however, also indicated that “another and obviously conflicting suggestion points to Tintoretto’s daughter Marietta as the artist.”⁵⁹ It is now said to be by an “Unknown Venetian Painter.”⁶⁰

⁵⁷An article from 1944, possibly from *The Gazette* entitled “Acquisitions by Gift Enriching Collection” mentions Quentin Matsys’ *Portrait of a Student* as gifted by an anonymous donor. MMFA Scrapbooks, MMFA Archives. We know through inventories that the work was passed on to Charles F. Martin. In 1941 the work was still being showed as a “Holbein.” Collectors Files, *R.B. Angus Collection*, MMFA Archives.

⁵⁸ *Montreal Museum of Fine Arts Catalogue of Paintings*, ed. John Steegman, (Montreal: Montreal Museum of Fine Arts, 1960), 111.

⁵⁹ Ibid.

⁶⁰ Gloria Lesser, “The R.B. Angus Art Collection Paintings, Watercolours and Drawings,” 121.

The two other paintings from the Renaissance known with certainty to have been in the Angus collection are both images of the Madonna and Child. One is a *Virgin and Child* from circa 1500 which was originally thought to have been by Sandro Botticelli (c.1445-1510) (fig. 13). Previously in the collection of the Concina family in Florence, the Botticelli – purchased by Angus some time before 1912 – was frequently questioned in terms of its attribution after Angus’ death.⁶¹ In correspondence from 1953 between Bernard Berenson and John Steegman, director of the MMFA from 1952 to 1959, Berenson doubted that the painting was by Botticelli.⁶² Probing continued and in 1967 it was reassigned by David Carter, director of the MMFA from 1964 to 1976, to the “Circle of Alessandro Botticelli.”⁶³ The document detailing additions to the catalogue entry in the MMFA archives, probably completed in 1976 by Dr. Myra Nan Rosenfeld whose name appears at the top right corner of the document, also doubts the attribution to Botticelli suggesting that “the technique tempera on canvas is not usual for Botticelli. He did most of his paintings on wood panels.”⁶⁴ While this is for the most part true, Botticelli’s most celebrated painting, the *Birth of Venus* (c. 1485), was painted with tempera on canvas.⁶⁵

The fourth Renaissance painting in Angus’ collection has suffered a similar fate to its three peers. What was once known as Giovanni Antonio Boltraffio’s *Virgin and Child*, thought to have been painted by the Milanese follower of Leonardo who lived from 1467

⁶¹ The provenance file for Botticelli’s *Madonna and Child* indicates that the work was purchased some time before 1912 but it does not provide any information on the source of Angus’ purchase.

⁶² Collector’s File, *R.B. Angus Collection, Additions to the Catalogue*, Montreal Museum of Fine Arts Archives, 5.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Barbara Deimling, *Botticelli* (New York, Taschen: 2000), 95.

to 1516, now has no commonly agreed upon creator. The British art scholar Robert Langton Douglas in the 1960 MMFA Catalogue attributed the work to Cesare de Sesto (1477-1523), also Milanese, but pointed out that the works also shows some Flemish elements in the manner of Joos van Cleve (1485-1540).⁶⁶ In the 1962 catalogue for the exhibition of the R.B. Angus collection, corrections penned in by Ruth Jackson, registrar at the MMFA from the late 1960s to the early 1980s and considered the “soul” of the Museum during all those years, marked the work as “not Boltraffio.” The work is currently attributed to the “Italian school 16th century.”⁶⁷

Angus did not have to face serious questions about attributions for his Renaissance paintings during his lifetime, and thus would have been under the impression that he had acquired works from at least three very highly regarded artists. Whether or not that was especially important to him may never be known. What can be said, however, is that his selection of works – while modest in size – showed what was for the time in Montreal a relatively unusual appreciation of the diversity of subject matter in Renaissance art. Like Van Horne and, as we shall see, other colleagues, he gave a substantial place to portraiture, and he also included “Madonna and Child” depictions, representations that were extraordinarily popular throughout the fifteenth and sixteenth centuries. Perhaps most significantly, in his bronzes, he acknowledged, as was not common among Montreal collectors, the fascination with antique ‘mythology’ that had played such a key role in the unfolding of art and other forms of cultural production in Renaissance Italy.

⁶⁶ *Montreal Museum of Fine Arts Catalogue of Paintings*, ed. John Steegman, 79.

⁶⁷ Gloria Lesser, “The R.B. Angus Art Collection Paintings, Watercolours and Drawings,” 111.

DONALD SMITH, 1st BARON LORD STRATHCONA
AND MOUNT ROYAL (1820-1914)

Lord Strathcona, also Scottish by birth, amassed a collection of over one hundred and fifty-four pictures showcasing names such as Benjamin Constant, John Millais, Rosa Bonheur and James Tissot. He moved to Canada in 1838, working for the Hudson's Bay Company of which he became governor fifty years later. Like many Montreal collectors of his time he also had a hand in the Bank of Montreal and the CPR.⁶⁸ As he gained prominence both in Montreal and abroad (he was named High Commissioner in London in 1896) he did what many of his peers were doing and began collecting art. He acquired most actively in the years between 1886 and 1888, which coincided with the time he was revamping his house on Dorchester (now René Levesque) and Fort Streets.⁶⁹ As much as the home was remodelled to demonstrate his wealth and power, the inclusion of an art gallery further bestowed upon him status and discernment (fig.14). In terms of art, Lord Strathcona was in some respects a discerning figure; his acquisition of J.M.W. Turner's *Mercury and Argus* (1836) constituted one of the first major Turners to come into Canada.⁷⁰

Lord Strathcona's Renaissance acquisitions amount to eleven in total and include: Pieter Breughel's (1525-1569) *Farmyard Scene*, Titian's (1488/1490-1576) *Philip II of Spain, Tribute Money* and *The Magdalen*, Paolo Veronese's (1528-1588) *Two Women, One with Covered Head*, Annibale Carracci's (1560-1609) *Joseph and Infant Jesus*,

⁶⁸ Dictionary of Canadian Biography Online, "Donald Alexander Smith 1st Baron Lord Strathcona and Mount Royal," accessed August 25, 2010, <http://www.biographi.ca/009004-119.01-e.php?BioId=41832>.

⁶⁹ Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 26. The house was demolished in 1941.

⁷⁰ *Ibid.*, 27.

Giulio Romano's (recent attributions suggest it was by Giorgio Vasari) *Circumcision*, Raphael's (1483-1520) *Madonna and Portrait of a Cardinal*, and *The Woman that Touched Christ's Garment* and *The Woman of Samaria*, both ca. 1610 Flemish School works attributed to Abraham Bloemart. Most of these underwent numerous changes in attribution. We have already seen this phenomenon in operation with respect to the R.B. Angus holdings, and it is certainly characteristic of many of the trajectories of Old Master art works through time. However, Lord Strathcona's collection may have been particularly subject to question, given one of his major methods of acquiring art. Because he was engaged in redecorating and remodelling on a grand scale, for a period of time he purchased at auction houses in large lots.⁷¹

An untitled inventory, probably compiled by the Art Association in 1927, when Lord Strathcona's grandson and heir, Donald Sterling Palmer 3rd Baron Strathcona and Mount Royal, presented them with some works from the collection, listed a total of nine artworks which can be dated back to the Renaissance.⁷² Annotations have been made next to each item revising what was considered to be erroneous information and marking each with either a check mark, indicating it was accepted by the Art Association, or by an "x" meaning it was rejected. A work which probably would have elicited a favourable reaction among contemporaries was Titian's portrait of *Philip II of Spain*. But corrections penned in next to each soon reveal that few were considered to have been legitimately by the artist named by the donor. This does not signify however, that they do not date back

⁷¹ Brooke, *Discerning Tastes, Montreal Collectors 1880-1920*, 26.

⁷² Collectors File, *Lord Strathcona Collection*, MMFA Archives. The inventory does not include dates for any of the works listed, therefore, I am only including in my number works by artists from the Renaissance or designations such as "Venetian School" excluding instead works with denominations such as "Italian School" or "Unknown – Madonna and Child." This inventory does not include the two 16th century Flemish works which were given to the Museum, see Chapter II.

to the Renaissance. As it often happened, painters of that epoch hired apprentices who worked in their workshops to acquire various skills and techniques directly from the famed master. Often times a work, whether sculpture or painting, may not have been by the hand of a master but was still executed by an apprentice under the artist's supervision.⁷³

Donna MacDonald, in her 1996 biography of Lord Strathcona, points out that many wealthy buyers tended to follow the advice given to them by dealers and that "the advice given to Donald regarding many of his old masters was, at best, optimistic."⁷⁴ The fact that provenances were not always precisely documented further complicated matters, even in the cases where advisors were "scrupulously honest."⁷⁵ Lord Strathcona's painting *The Circumcision* (fig.15), now located in the Museum of Saint Joseph's Oratory in Montreal, is currently under something of an attribution cloud. The work is to this day officially ascribed to Giulio Romano (ca.1499-1546), an important pupil of Raphael's. Nevertheless, in his 2002 article "Vasari's 'Strathcona' Altarpiece in Quebec," Myron Laskin, curator of European paintings at the J. Paul Getty Museum in the late 1980s, argues that the painting is more characteristic of the work of Giorgio Vasari (1511-1574), the Florentine painter, writer and architect.⁷⁶ Further complicating the attribution, both

⁷³ Michael Baxandall, *Painting and Experience in Fifteenth Century Italy* (Oxford: Oxford University Press, 1988), 19.

⁷⁴ Donna MacDonald, *Lord Strathcona: A Biography of Donald Alexander Smith* (Toronto: Dundurn Press, 1996), 351.

⁷⁵ Ibid.

⁷⁶ Myron Laskin, "Vasari's 'Strathcona' Altarpiece in Quebec," *National Gallery of Canada Review* 3 (2002): 162.

Vasari and Romano worked in a Mannerist style, evident in the figures' elongated necks, hands and torsos.

One Strathcona work from the late Renaissance which has to date maintained its original ascription is Annibale Carracci's (1560-1609) *Infant Jesus in the House of Joseph*.⁷⁷ What is evidently quite unexpected for some is that a Scottish Protestant Montrealer would show – in his Renaissance acquisitions, and continuing with such works as his *Madonna on Copper* by the Baroque artist Carlo Dolci (1616-1686)– such a tolerance for Roman Catholic themes, which MacDonald suggests “was typical of the man but not of his class.”⁷⁸ This is a fairly broad statement, and we will find other collectors in this chapter who would be similarly disposed. Alexandria Pierce in her 2002 PhD thesis entitled “Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal” attributes Lord Strathcona's inclination towards religious painting to his affiliation with French Catholic priests he had befriended during his years in Labrador,⁷⁹ although it may be possible to ascribe his acceptance of a wide variety of religious subject matter as being linked to the reality of what artists actually produced throughout key periods of Western art history. Pierce's extensive study into the collection of Lord Strathcona provides an invaluable look into both the collector's life and psychological workings through a heavily

⁷⁷ It is unfortunate that the pictures for such works were not available to me in the span of my research. Because these works did not end up in the Museum's collection, the MMFA Archives has no files for them. It would have been interesting to note their appearance in order to determine the reasons why Lord Strathcona may have wanted collect so many religious and aristocratic portraits

⁷⁸ Donna MacDonald, *Lord Strathcona A Biography of Donald Alexander Smith*, 351.

⁷⁹ Alexandria Pierce, “Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal,” 150.

theoretical framework, as well as placing him within the context of the collecting milieu during his time in Montreal, and at times Canada and the United States. However, when considering Lord Strathcona's vast collection, which Pierce divides based on genres, his Renaissance holdings are not singled out in any substantial way, with focus instead placed on his Barbizon paintings, some Dutch still lives analyzed in terms of their symbolic connotation of *vanitas* and *memento mori*, and his nineteenth century British sporting scenes and landscapes.

ROBERT WILSON REFORD (1867-1951)

Active slightly later than the collectors discussed so far in this chapter was Robert W. Reford, son of the Irish -born merchant and capitalist Robert Reford (1831-1913).⁸⁰ Raised along strict Anglican lines, Robert W. Reford continued in his father's footsteps and became a highly successful businessman, involved in shipping among many other pursuits.⁸¹ He was born into wealth, but also amassed a significant fortune himself, which enabled him to pursue the activity of art collecting at a very high level, an activity his father had played a pivotal role in developing since he too was an avid collector, albeit not of Renaissance art.⁸²

⁸⁰ *Montreal, Pictorial and Biographical*, "Robert Reford," accessed August 27, 2010, <http://www.rootsweb.ancestry.com/~qcmtl-w/RefordRobert.html>.

⁸¹ Dictionary of Canadian Biography Online, "Robert Wilson Reford," accessed August 27, 2010, http://www.biographi.ca/009004-119.01-e.php?&id_nbr=7663&interval=25&&PHPSESSID=b4lgo7a1v81sese6kkadhat25.

⁸² Sarah E. Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," (M.A. thesis, Concordia University, 1995), 8-9. Reford senior's collecting interest ran along the lines of Victorian pictures, which Reford junior did not favour at all. Ivory records some interesting advice given by Reford senior in an effort to "cultivate a taste for art" in his son.

Though born into a Victorian merchant class milieu, Robert Wilson Reford went against the grain in his collecting endeavours. He did, however, follow the early twentieth century penchant by displaying a keen interest in collecting portraiture. Sarah Ivory's 1995 thesis, entitled "The European Art and Canadiana Collections of Robert Wilson Reford," aptly and fully analyses Reford's art collection and lists his entire inventory of paintings, including provenances and in some cases the locations of artworks at the time when she conducted the research. Reford's inventory lists seven artworks from the European Renaissance, all purchased between 1927 and 1938. Though this may seem to pale in comparison to the dozens of Boningtons he owned, it is quite an affluent amassing of Renaissance pieces, particularly because Reford's pictures were all of a very high calibre. He was a man who was greatly interested in the arts and the visual in general, often photographing his travels for sheer personal enjoyment.⁸³ He shared this deeply rooted fascination for aesthetics with his wife Elsie Reford (née Mary Elsie Stephen Meighen), the niece of railway baron George Stephen.⁸⁴ Born into an equally distinguished and wealthy family as her husband, Elsie, because her father and, to a more significant extent her uncle, both collected art, was exposed to the artistic milieu in Montreal and abroad.⁸⁵ The Reford house on Drummond Street, built in 1901, would eventually house their large collection of European and Canadian pictures.

⁸³ George F. MacDonald and Richard J. Huyda, *Haida Monumental art: villages of the Queen Charlotte Islands*, (University of British Columbia Press, 1983), 208.

⁸⁴ Jardins de Métis, "Elsie Reford," accessed August 27, 2010, <http://www.refordgardens.com/english/gardens/history-elsie-reford.php>.

⁸⁵ Sarah E. Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 11. Reynolds' *Portrait of William, Viscount Pulteney, Earl of Bath* was purchased by Elsie in 1909 at Christie's through Legatt's gallery in London.

Reford did most of his collecting after World War I when it was more difficult to amass enormous collections than it had been in the past.⁸⁶ Regardless of this fact and the Stock Market Crash of 1929 as well as the resulting Depression, he was still able to collect some outstanding examples of Renaissance art. The first Renaissance artwork Reford purchased was by the Venetian Paolo Veronese, a painting entitled *Portrait of a Boy*, bought from Thos. Agnew & Sons in New York City in 1927.⁸⁷ The painting stands as a strong example of Reford's discernment, given that it was included in literature on Veronese both before and after he made the purchase.⁸⁸

In May 1928, Reford purchased a *Madonna of the Yarnwinder* (ca. 1506) (fig. 16) as by Giovanni Antonio Bazzi, called 'Il Sodoma' (1471-1549) from Wildenstein's, London.⁸⁹ Convinced it was a Leonardo, Reford only ardently began to study the picture against one by the same title by Leonardo da Vinci in the collection of the Duke of Buccleuch after he made his purchase. However, it was only in 1992 that the picture was authenticated as a genuine Leonardo, long after it had been sold back to Wildenstein's after Reford's death as "not by Leonardo."⁹⁰ In May 1928, Reford purchased from Thos.

⁸⁶ Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 14. Ivory mentions that the personal income tax, introduced following the War, would have hindered businessmen from accumulating fortunes as proportionately large as had been previously possible.

⁸⁷ *Ibid.*, 147.

⁸⁸ Christie's, "Paolo Caliari, Il Veronese," accessed August 26, 2010 http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=2349209&sid=a4b005d9-b529-4b8e-99a1-a1466dff4ad8. The work realized a price of \$176,000 at the auction house when it was sold in 1992.

⁸⁹ Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 134.

⁹⁰ *Ibid.*, 41. To this day Leonardo pictures, as Old Masters in general, are being investigated in relation to their attribution. A recent *Art News* article by Milton Esterow entitled "The Real Thing?" from January 2010 brings to the fore the "latest of the attribution battles that have been unfolding in the art world for more than 100 years." A drawing given the title of *La Bella Principessa* by Martin Kemp, one of the

Agnew & Sons in London Agnolo Bronzino's *Portrait of a Young Man, Ferdinand de' Medici* (date unknown) (fig. 17), a painting no less esteemed than the *Madonna of the Yarnwinder*.⁹¹ While purchasing the Bronzino he was also interested in a Giovanni Bellini, also a portrait, which he had to let go, possibly for financial reasons.⁹² Though his finances are not of great concern to us, what is interesting here is the collector's dedicated interest in works of the High Renaissance, in particular portraiture, as well as his discernment in the pursuit of the highest quality pictures.

Reford's collection also included some Flemish and Dutch paintings from the 15th and 16th centuries. In 1930 he purchased Willem Key's *Portrait of a Lady* (date unknown, now thought to be Lady Jane Grey) from Wildenstein's New York. Key is said to have studied with Fran Floris, another Flemish Renaissance artist who would eventually enter Reford's collection.⁹³ It was perhaps the similarity in styles and subject matter – the Floris is also a portrait, this time of a boy – which enticed Reford to buy it in 1937.⁹⁴ The seventh Renaissance piece in his collection is a *Portrait of a Young Nobleman* by Pieter Jansz Pourbus (1510-1584) which Reford also bought from

world's foremost Leonardo scholars, is oscillating between being attributed to the Renaissance master or an artist of the early 19th century German school.⁹⁰ Though there is no consensus on when, or if, the attribution to Leonardo will be officially accepted, the work stands as a great example of the ever-changing landscape of attributions in the world of Old Masters. Milton Esterow, "The Real Thing?," *Art News*, January 2010, 82-87.

⁹¹ Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 121.

⁹² *Ibid.*, 49

⁹³ *European Paintings in the Collection of the Worcester Art Museum*, (Massachusetts: Worcester Art Museum, 1974), 184.

⁹⁴ Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 133.

Wildenstein's New York in 1929.⁹⁵ However, he sold this work back to the dealer in 1939 for credit towards Monet's *Portrait of Madame Monet* (1866), which he may have considered too exceptional to pass up. There is something to say about Reford's discerning preference for portraiture, which, though it certainly can be explained merely in terms of the conventions of collecting at the time, might also be related back to the Renaissance commitment to portraiture. A powerful part of the art of that epoch, portraiture was a way of memorializing a specific sitter but also, collectively, of signalling the contributions of significant human beings to the development of humankind. Reford, a man of a certain wealth and great discernment, may have felt pleasure in both owning the past as well as being reminded of his own participation in a chain of significance that moved forward from noble men and women of an earlier time.

CHARLES R. HOSMER (1851-1925) and ELWOOD HOSMER (1879-1946)

Someone Reford would have been familiar with because the two were neighbours was the Quebec-born Charles Hosmer (1851-1925), a self-made entrepreneur with an eclectic taste and a home displaying that.⁹⁶ Located on Drummond Street and designed by Edward W. Maxwell in 1901, the home featured a different style in each room.⁹⁷ A

⁹⁵ Ivory, "The European Art and Canadian Collections of Robert Wilson Reford (1867-1951)," 140.

⁹⁶ Charles Hosmer started off as a telegraph operator with the Grand Trunk Railway Company and later joined the Dominion Telegraph Company of which he eventually became president. He was also director of the Bank of Montreal and the Sun Life Insurance Company of Canada along with many other companies, including Ogilvie Flour Mills. The Manitoba Historical Society, "Charles R. Hosmer," http://www.mhs.mb.ca/docs/people/hosmer_cr.shtml.

⁹⁷ Canadian Architecture Collection, "Hosmer House," *Virtual McGill*, accessed June 1, 2010, http://cac.mcgill.ca/campus/buildings/Hosmer_House.html. The reception room is said to have been modelled on the Rococo style of Louis XVI, while the entrance hall and main staircase were reminiscent of the Baroque and the dining room featured the French Gothic.

stylistic period which could not be omitted was the Renaissance which was appropriately employed in the Library, entirely done in a rosewood finish (fig. 18). The Renaissance connection can be brought further because throughout the mansion's windows and door panes were some thirty original domestic stained glass panels.⁹⁸ It was fashionable among British collectors during the turn of the century to acquire European domestic glass and Charles followed suit by collecting thirty-nine roundels varying in dates and quality. Many however were Flemish, Dutch and Swiss, dating from the 16th century.⁹⁹ This already suggests an inclination on behalf of Charles towards certain Renaissance stylistic traits and it will set a framework for understanding a very complex and intricate collection, known today as the Hosmer-Pillow-Vaughn collection.

The collection was started by Charles Hosmer and at the time of his death in 1925, it was passed on to his children, Elwood (1879-1946) and Olive (d. 1962), each of whom added to it considerably. The Hosmers transmitted their love for art to their relative Lucille Pillow (néé Lucile Elizabeth Fairbanks) and her daughter Marguerite, whose husband A. Murray Vaughn was president of the Montreal Museum of Fine Arts from 1964 to 1969.¹⁰⁰ They continued enlarging the collection which contained an outstanding total of thirty pieces, including paintings, tapestries and furniture, with a definite attribution to the Renaissance period (APPENDIX V- *Inventory of Indefinite Loan to MMFA from the Estate of the Late Elwood B. Hosmer and the Estate of the Late*

⁹⁸ Canadian Architecture Collection, "Hosmer House," *Virtual McGill*, accessed June 1, 2010, http://cac.mcgill.ca/campus/buildings/Hosmer_House.html. The panes have been removed and reinstalled in McGill's Macdonald-Harrington building of the School of Architecture.

⁹⁹ Ariane Isler-De Jongh, "Retour aux traditions-signes de réussite sociale: les rondels de la Collection Hosmer (Université McGill, Montreal)," *Racar: Revue d'art canadienne* 16 (1989): 29.

¹⁰⁰ H.L., "In the Galleries," *Collage* (September/October, 1991): 7.

Lucile E. Pillow, 1971). This number is based on the cross-referencing of several inventories including one from 1971 which catalogues the works which were given on indefinite loan by the Estate of the late Elwood B. Hosmer & late Lucile Pillow to the Montreal Museum, as well as a bequest made by the late Miss Olive Hosmer from 1963. It is indeed unfortunate that there is no inventory of the works collected by Charles R. Hosmer. He certainly bequeathed everything to his heirs, but it is difficult to establish exactly what he purchased in the early days of collecting in Montreal, as opposed to what was later added on by his relatives.

A work which was almost certainly purchased by Charles Hosmer was Corneille de Lyon's¹⁰¹ *Portrait of Claude de Clermont, Sieur de Dampierre* from the mid-16th century, which entered the collection in 1892.¹⁰² A hand written note on the margin suggests it was acquired from a Christie's auction of the Hollingsworth Magniac collection.¹⁰³ There are some annotations made on the margins of the 1971 inventory containing the works on indefinite loan which may give an idea of what was purchased by Charles, Elwood or Lucile. Based on the dates, we can discern that Elwood acquired a significant majority of the Renaissance pictures in the collection. There is a painting by Benozzo Gozzoli depicting *The Marriage of Sainte Catherine* (c.1455) purchased from the Aquavella Galleries in New York in 1939. A 1939 article in *The Art News* entitled

¹⁰¹ He is also known as Claude Corneille, a portraitist also collected by Van Horne.

¹⁰² Elwood would have only been thirteen years of age at this point, making it almost certain that his father made the purchase.

¹⁰³ For the history of this work, see provenance research for a related painting poster by the Metropolitan Museum of New York:
http://www.metmuseum.org/works_of_art/collection_database/european_paintings/portrait_of_a_man_style_of_corneille_de_lyon_french_second_quarter/objectview.aspx?collID=11&OID=110000392.

“Montreal: A Rare Venetian Primitive Enters a Private Collection” recounts a purchase made by Elwood in 1939 from the Aquavella Galleries of an early fourteenth-century panel attributed to Paolo Veneziano depicting a *Crucifixion and Twenty Episodes from the Lives of the Saints*.¹⁰⁴ Though this work predates the Renaissance it certainly suggests who purchased the “Gozzoli,” now understood to be a panel by the Florentine Master of San Miniato.¹⁰⁵ It would be safe to assume that when Elwood purchased the Venetian primitive in 1939 he also acquired the later work from the same gallery.

The Hosmer Renaissance holdings feature well-known names such as Lucas Cranach, Paolo Veronese and Jan Brueghel the Elder. The work of the latter, an allegorical painting of the four elements subsequently reattributed to Jan Brueghel II and Hendrik van Balen, according to a Christie’s sales report sold for \$471,255 in a 2001 London auction, making it still a highly regarded painting to this day.¹⁰⁶ A portrait in the collection is Bartolomeo Passarotti’s *Portrait of a Young Man*, dating back to the 16th century (fig. 19), which in the 1971 inventory (APPENDIX V - *Inventory of Indefinite Loan to MMFA from the Estate of the Late Elwood B. Hosmer and the Estate of the Late Lucile E. Pillow, 1971*) was ascribed to Giovanni Girolamo Savoldo. Based on the Beaverbrook Art Gallery’s provenance research, it was bought by Elwood in 1936 from

¹⁰⁴ “Montreal: A Rare Venetian Primitive Enters a Private Collection,” *Art News*, May 6, 1939, Throughout America section, 17. The article assigns the work to the workshop of Maestro Paolo but an annotation in the Inventory of Works on Indefinite Loan to the MMFA indicates that the work has more recently been attributed to Paolo Veneziano.

¹⁰⁵ *Beaverbrook Art Gallery*, “Provenance Research,” accessed March 23, 2010, <http://www.beaverbrookartgallery.org/collections-research.asp>.

¹⁰⁶ Christie’s, “Jan Breughel II and Hendrick van Balen, *Allegory of the Four Elements*, Sales Report,” accessed August 30, 2010, http://www.christies.com/LotFinder/lot_details.aspx?from=searchresults&intObjectID=2090752&sid=85e5dce3-3a03-4620-8d0c-608cbde1163b.

the John Levy Galleries Inc. in New York. It and Bartholomäus Bruyn the Elder's (1493-1555) *Portrait of Andre Reidmor* seem to be the only portraits in the collection, which is dominated by either religious depictions of the Madonna and Child, Saints and Biblical stories or allegorical and mythological representations. In addition to Jan Breughel II and Hendrik van Balen's *Allegory of the Four Elements*, Elwood owned Veronese's *Procris and Cephalus* (fig.20). This not only may have been one of the very few Renaissance mythological paintings collected by anyone in Montreal at the time, but the partial nudity displayed by Procris (reclining female figure) might have elicited an unfavourable reaction, particularly among the more conservative collectors and member of Montreal's elite community.¹⁰⁷ It is true however, that the inclusion of the landscape – typical of *spalliere* paintings which were meant to create the illusion of depth – gives it the appearance of the more conventionally collected subject matter. Given that the Hosmers were Presbyterian, which adheres to Calvinist theological principles found within Protestantism, it is once again interesting that they – like Strathcona - were collecting essentially Catholic themes, and also found place for at least one 'sensuous' mythological subject.¹⁰⁸

What becomes apparent is that most of the Renaissance pictures were purchased by the first two male "generations" of the Hosmer collecting dynasty. Elwood was known as "the grey ghost of the Ritz," since he had come into shares of the luxurious hotel from his father and eventually became its director. He was also recognized for spending more time socializing and doing crosswords than pursuing, as his father had done, commercial

¹⁰⁷ Tersio Pignatti and Paul Falla, "'Spalliere' Paintings by Paolo Veronese," *Burlington Magazine* 123 (August 1981):478-481.

¹⁰⁸ James W. Angell, *How to Spell Presbyterian* (Louisville: Geneva Press, 2002), 3.

prosperity.¹⁰⁹ Nonetheless, Elwood had a discerning judgment for pictures which he had probably inherited from Charles as well. In 1937 Elwood purchased a *Madonna and Child* by the Dutch Renaissance painter Albert Bouts. Much later in his life, in 1956 he acquired from Thos. Angew & Sons Ltd. two wings of a triptych by Bartolomäus Bruyn the Elder depicting *The Virgin and Child with Sainte Anne* and *Sainte Elizabeth of Hungary Giving Alms* (fig. 21 & 22).

The Hosmer-Pillow-Vaughn collection not only contained pictures but also a few pieces of furniture and tapestries. In the 1971 inventory are also listed an “elaborately carved” Renaissance *cassone* which measured about 6 feet in length and a pair of small Italian walnut credenzas from the 16th century. Additionally, mentioned are a 16th century Flemish tapestry depicting the *Holy Kinship with the Virgin and Child and Sainte Anne* (fig. 23) and a French tapestry from circa 1525 depicting a pair of *Breton Peasants*. Provenance from the Beaverbrook Art Gallery, available only for the former, indicates that it was purchased by Elwood in 1937 from Albert C. Morse & Son, New York for \$5,250.¹¹⁰ It seems apparent that Elwood actively sought out Renaissance pieces which would serve to embellish his residence on Drummond Street, initially built by his father in 1901. In comparison, his cousin Lucile tended to follow more conventional lines in her purchases, as is suggested by the two Eugene Boudins she acquired in 1953 and 1959, both now in the Beaverbrook Art Gallery.¹¹¹ Elwood did not simply purchase Renaissance works - he also acquired various Boudins, for example –

¹⁰⁹ MacKay, *The Square Mile, Merchant Princes of Montreal*, 197.

¹¹⁰ *Beaverbrook Art Gallery*, “Provenance Research.”

¹¹¹ *Ibid.*

but he appears to have been the only family member to actively contribute to the continuation of Charles Hosmer's Renaissance interests.

FREDERICK CLEVELAND MORGAN (1881-1962)

F. Cleveland Morgan's collection was more varied than that of any collector discussed thus far. He did not have extensive holdings in one single area; rather his interests ranged throughout the entire history of art. According to people who knew him well, he had an inquisitive nature which brought him to acquire many interesting pieces, but never without a strong consideration for their quality.¹¹² He belonged to the family that owned the well-known department store, Henry Morgan Company Limited, though he worked with the Art Association (and then the MMFA) from 1916 to his death in 1962. Cleveland Morgan may have inherited his parents' passion for the arts. His father, James Morgan Jr. was a member of AAM's council and his mother Anna Elizabeth Lyman, was the painter John Lyman's aunt.¹¹³ When F. Cleveland Morgan was only ten they moved into a home located on Philip's Square, directly across from the Art Association's first building, further instilling in him an appreciation for the visual since he visited the Gallery so often that he is said to have known the permanent collection by heart.¹¹⁴

¹¹² Evan H. Turner, "F. Cleveland Morgan, Collector," *Canadian Art*, January/February, 1963, 32.

¹¹³ Robert Little and Elaine Tolmatch, "F. Cleveland Morgan, conservateur bénévole," *Collage* (1997-1998): 14.

¹¹⁴ Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts* (Montreal: The Montreal Museum of Fine Arts, 2007), 63.

Cleveland's father had developed a friendship with Sir William Van Horne, perhaps because they both served on the AAM's council at various points in their lives. This relationship may have considerably influenced Cleveland's aesthetic preferences, inasmuch as he would – like Van Horne – go on to accumulate quite an extensive collection of Japanese art, comprised of prints and pottery.¹¹⁵ The rest of his collection was incredibly varied, from Persian manuscripts of the early 15th century to Sumerian votive marble panels, and within it the European Renaissance was abundantly represented.¹¹⁶ The *Annunciation of the Virgin* by the fifteenth century Spanish artist Bernardo Martorell (fig. 24) is probably the most fascinating component of his Renaissance holdings: Evan H. Turner who knew Morgan quite well has stated that this piece was “acquired by chance rather than by intent [because] he avoided this area (referring to painting in general) in his personal collecting, although he always sought fine paintings for the Museum.”¹¹⁷ For his own collection, he purchased a number of prints and engravings including Albrecht Dürer's *The Prodigal Son* (ca. 1496), two *Ecce Homo* images, one by Ludwig Krug and the other by Lucas Cranach, and Martin Schongauer's *Christ Scourged*.¹¹⁸

As Turner has pointed out, “[Morgan's] recognition of the fact that masterpieces of the decorative arts may be acquired for a fraction of the figure necessary to purchase

¹¹⁵ Turner, “F. Cleveland Morgan, Collector,” 30.

¹¹⁶ Robert Little and Elaine Tolmatch, “F. Cleveland Morgan, conservateur bénévole,” *Collage* (1997-1998): 16.

¹¹⁷ Turner, “F. Cleveland Morgan, Collector,” 30.

¹¹⁸ Dürer's *The Prodigal Son* has quite a distinguished provenance: it formed part of the famous Brentano-Birkenstock collections of Austria and Germany (18th and 19th centuries), the Lobanoff-Rostovsky collection of Russia, and the collection of Freiherr van Lanna of Czechoslovakia. “Life-interest relinquished in favour of the Museums,” *Collage* (July- August, 1987): 4.

comparably fine old masters decided the direction of his collecting interests.”¹¹⁹ It is no surprise then that what truly dominates the Morgan collection are the myriad of decorative art objects, furniture, books and manuscripts. There are at least seven European manuscript pages from the period we are interested in, the best examples being *The Death of a Saint* from an Antiphony from Perugia dating from the 14th century, a *St. John the Baptist before Herod; The Beheading of Saint John* from Siena also from the 14th century and a 15th century *Annunciation of the Virgin* from a *Book of Hours*.

Amid his massive accumulation of decorative art objects there are a few Renaissance treasures, one being a *Marriage Medal* dating from about 1444 (fig.25). Medal-work was a technique which was popular during the Renaissance, where the interest for this method of commemorating an event or person stemmed from the Humanist fascination with the ancient world.¹²⁰ This medal in particular was made to record the marriage in April 1444 of Leonello d’Este, Marquess of Ferrara (1441-1450), and Maria of Aragon.¹²¹ Designed by Pisanello, one of the great Renaissance painters and the first medal-worker of the Renaissance, the piece stands as an example of Morgan’s outstanding judgement of quality and discernment. I will resort once again to quoting Turner in order to substantiate the objects found in Morgan’s collection. He asserts that “quality was much more essential than completeness; in fact, often the

¹¹⁹ Turner, “F. Cleveland Morgan, Collector,” 30.

¹²⁰ Syson, Luke, and Dora Thornton, *Objects of Virtue, Art in Renaissance Italy*, 43.

¹²¹ *The Montreal Museum of Fine Arts: Painting, Sculpture, Decorative Arts*, ed. Evan H. Turner (Montreal: Montreal Museum of Fine Arts, 1960), 36. The reverse of the coins depicts a lovely scene of Cupid teaching a lion (Leone, Leonello) to sing.

fragment that rang true could be as exciting as the totality.”¹²² Indeed, Morgan owned three fragments of faience from Faenza, Italy dating between the 15th and 16th centuries, two fragments of graffito from Bologna, Italy dating back to the late 15th century and also a fragment of a large plate incised with the head of a girl also from Bologna from the late 15th or early 16th century. Additionally, there were two 16th century fabric fragments, an Italian one of purple velvet on gold ground and a French Henri II fragment of grey-blue cut velvet with a ground of gold fleur de lys.¹²³

Morgan also owned an extraordinary Italian walnut credenza from the second half of the 16th century which shows the influence architecture began to have on furniture design (fig. 26). Morgan’s example demonstrates the favoured design which consisted of, in this case, two doors separated and flanked by pilasters. Here, the pilasters are topped by Doric columns, along with the ornamented base; these suggest the influence of the famous Italian Renaissance architect Antonio Palladio (1518-1580).¹²⁴

Morgan also possessed an extensive collection of manuscripts that would have rivalled that of any court library during the 15th century. The parallel between his holdings and those which one would have found in a 15th century library is astonishing since most of his bindings consisted of manuscripts much like those collected by Renaissance dukes, duchesses and scholars, though those also included classical manuscripts while the ones belonging to Morgan were largely 15th and 16th century

¹²² Turner, “F. Cleveland Morgan, Collector,” 33.

¹²³ All the objects listed until now, except for the marriage medal, are documented in “The F. Cleveland Morgan Collection” Inventory, Collector’s Files, *F. Cleveland Morgan Collection*, MMFA Archives.

¹²⁴ *The Montreal Museum of Fine Arts: Painting, Sculpture, Decorative Arts*, ed. by Evan H. Turner. (Montreal: Montreal Museum of Fine Arts, 1960), 48.

sermons, along with a *Book of Hours* and *Books of Prayers*. However, also in his possession was a manuscript by the relatively well-known Italian Renaissance author and commentator on Dante's *Divine Comedy*, Bernardino Daniello. Entitled *La Georgica di Virgilio*, the manuscript is a translation into Tuscan of Virgilio's original text with a commentary by Daniello.¹²⁵ This book could have easily been found in the collection of any distinguished Renaissance scholar, nobleman or noblewoman.

As we will see in Chapter II, even more important than his Renaissance collection was Morgan's incessantly committed dedication to adding artworks to the Art Association and later the Museum of Fine Arts collection. His donation of nearly his entire collection enriched the institution's holdings, as well as enticing others to do the same. Sadly, this inducement came too late to have an impact on the dispersal of some of the city's early collections of Renaissance art. Montreal would instead come to lose as much, if not more, than it was able to keep.

¹²⁵ Collector's Files, *F. Cleveland Morgan Collection*, MMFA Archives.

CHAPTER II

GIFTING THE RENAISSANCE

With the exception of Robert Reford, each Montreal collector discussed in Chapter I is currently represented in the Montreal Museum of Fine Arts by a variety of works in their collections including some from the Renaissance. The flow of their collections to the Art Association of Montreal (AAM) and the Montreal Museum of Fine Arts (MMFA) was anything but seamless and tracing the destination of some artworks is made even more difficult because of deacquisitions throughout the institution's history and problems with the attribution of certain works. Nevertheless, the transmission by some of the city's earliest collectors of parts of their aesthetic fortunes has served as the foundation of the Renaissance collection of the Art Association which the MMFA expanded through purchases.

As Carol Duncan has since 1986 argued in *Civilizing Rituals-Inside Public Art Museums*, museums can be powerful identity-defining machines and to control a museum signifies control over the representation of a community.¹ In Montreal during the years between 1880 and 1920, when the practice of art collecting was at its height, the elite community of entrepreneurs, bankers and financiers were an integral part of the Art Association's operations. Men such as Van Horne, Angus, Lord Strathcona, Reford, and Hosmer were all in some, and generally important, way benefactors of the institution, which started out as more of a social club than a veritable museum.² From the time of its

¹ Carol Duncan, *Civilizing Rituals, Inside Public Art Museums*, (London and New York: Routledge, 1995), 8. First published in 1986.

² I am indebted to Prof. Brian Foss and Prof. Sandra Paikowsky for pointing this out during the early stages of my research.

inception, the Art Association of Montreal depended greatly on contributions of both art and money made by local collectors, many of whom were also members of the AAM's Council or on the various Committees. One could say that these few wealthy individuals controlled much of what was purchased and sold by the Art Association between 1880 and 1930, thereby setting up what the MMFA would have at its disposal for display. To further expose how entrenched the Montreal elite was in the cultural milieu of the city, it is useful to recollect Duncan's assertion that "[w]hat we see and do not see in art museums and on what terms and by whose authority we do or do not see it is closely linked to larger questions about who constitutes the community and who defines its society."³ Though Duncan is not referring to the Canadian paradigm in particular, her assumption reminds us of something that is almost self-evident: by having their collections represented in the city's leading art institution, the Montreal elite controlled what the rest of the community could see. Though the collections considered here tended to be quite varied, for the most part the canon of good taste was prescribed by owning and displaying pictures of the Hague and Barbizon Schools or British moderns, but rarely Renaissance art.

The reciprocity between Montreal's leading art institution and its benefactors is so significant that in 1960 the Montreal Museum of Fine Arts organized a major exhibition entitled *Canada Collects: European Painting*. Appropriately conceptualized to acknowledge the pivotal role played by collectors in supporting the museum's efforts for forming its collection and funding various projects, including several building extensions, the exhibit included art from what had once been the holdings of some of Montreal's most notable collectors and patrons of art. Some of the works represented were still in

³ Duncan, *Civilizing Rituals, Inside Public Art Museums*, 9.

the possession of collectors' heirs and others had already been donated to the MMFA. Though the declared goal of the exhibition was to display the aesthetic taste in vogue at the time, what we find is an eclectic mix of periods, styles and mediums, even within single collections. In all, the catalogue listed a total of 23 works from the Renaissance, some owned by collectors other than those discussed here, out of a total of 208 works. But the true purpose for an exhibition of this kind was to encourage additional support to the Museum; appeals such as these can be found throughout the history of the Art Association.⁴

An 1895 Annual Report of the Art Association states that “[o]ur Association if it is to live, needs sun and air too, but these are represented chiefly by the gifts of its friends...” The Report continues “[the Council] hope[s] this matter will be carefully considered this year, and that this appeal will be liberally responded to.”⁵ It is worth mentioning that the AAM was, of course, not the only institution in North America which solicited financial help from members of society; the same had been done, for example, by the Metropolitan Museum of Art in New York which received its first bequest in 1883 of \$100,000 from Levi Hale, a New York businessman.⁶ That amount can be very favourably compared to the Benaiah Gibb bequest of an art collection worth \$65,000 in 1877 and the Tempest bequest of \$70,000 in 1893, both astounding sums for a

⁴ Hugh M. Wallis, *Canada Collects: European Painting 1860-1960* (Montreal: Montreal Museum of Fine Arts, 1960), 7.

⁵ E.B. Greenshields, *Annual Report 1895*, Art Association of Montreal, Montreal Museum of Fine Arts Archives, 25.

⁶ Calvin Tompkins, *Merchants and Masterpieces: the story of the Metropolitan Museum of Art* (New York: Henry Holt and Company, 1970/1989), 70.

developing city.⁷ Though these acts of giving might have motivated other members to do the same, amounts such as these did not set a precedent in Montreal, as was to be the case with the New York bequest, making it difficult for the AAM to obtain works of a high calibre unless they were donated. In the same Annual Report of 1895 president E.B. Greenshields makes a fitting statement:

I think the time has now come when we should look forward to securing some representative works of the great masters, to hang in the new Gallery. It is true we may not dare to hope to have works by the great Italians, illustrating the art of figure painting, from the days when the early Florentines re-discovered the art of painting...to the time when Italian Art culminated in Raphael and Titian.⁸

This statement is critical in assessing the extent to which Italian Renaissance art was seen as a viable art historical period to collect. He continues by invoking once again the help of its members and benefactors by stating “[n]o doubt also, the Association would be assisted in its efforts by gifts from its friends.”⁹

Sir William Van Horne was the first to donate a work from the Renaissance to the AAM. His Marinus van Reymerswaele, *Saint Jerome in his Study* (fig. 7) entered the collection in 1913, two years before his death, and it remains in the MMFA’s collection to this day, though it is not currently on display.¹⁰ The dispersal of Van Horne’s art collection is fairly complex. It remained intact after his death in 1915, in the care of his children Adaline Van Horne and Richard Benedict Van Horne. Before Adaline’s death in 1941 the collection was divided by lots between her and Van Horne’s only grandson William (Billy) Cornelius Covenhoven Van Horne (d. 1946), and her 25% share was

⁷ Germain, *A City’s Museum, A History of the Montreal Museum of Fine Arts*, 30, 41. See the conclusion for an in depth look into the Gibb and Tempest bequests.

⁸ Greenshields, *Annual Report 1895*, 25.

⁹ *Ibid.*

bequeathed to the Museum in 1945 (APPENDIX III - *Van Horne Schedule A & Valuations, 1945*), while part of Billy's share was handed down to his widow (the former Margaret Hannon) Mrs. William Van Horne, Sir William Van Horne's grand-daughter-in-law. Parts of this inheritance were sold at three separate auctions; many of the Old Masters were sold in 1972 by Sotheby & Co. in London. Among these were Lucas Cranach the Elder's *Portrait of a Preacher* (fig. 9) which sold for about £6,500, Adriaen Ysenbrandt's *Portrait of a Lady as the Magdalen*, a Master of the Female Half-Lengths of the same title, and a School of Augsburg *Portrait of a Gentlemen* (probably the Ambrosius Benson referred to in the 1933 *Exhibition Catalogue* for the Van Horne exhibit).¹¹

Though these works were lost by the AAM/MMFA to other collectors and possibly to other institutions, an article from 1972 in the *Toronto Star* reports that a total of 84 "paintings of varying interest" were bequeathed by Adaline.¹² The *List of Paintings & Drawings, bequest of Miss Adaline Van Horne* (APPENDIX IV- *Bequest of Miss Adaline Van Horne, 1945*) shows that certain items were later crossed off the list, for a total of 69 which were actually retained by the MMFA.¹³ The few which were from the Renaissance were El Greco's *El Señor de la Casa de Leiva*, the Master of the Female

¹¹ A hand written note next to the Ysenbrandt says "2,100 Richard Green" suggesting this is who purchased the work and for how much. *Catalogue of Important Old Master Paintings*, Sotheby & Co., London, 1972. Collector's Files, *Van Horne Collection*, MMFA Archives.

¹² Wayne Edmunstone, "The end of our greatest private art collection," *Toronto Star* (December 30, 1972).

¹³ Note: in APPENDIX III *Schedule A & Valuations* the Master of the Female Half Figures' *Female Writing* is actually the *Portrait of a Lady as Magdalen*.

Half Length Figures *Descent from the Cross*,¹⁴ Paolo Veronese's (attributed to) *Woman Kneeling*, and Bartolomeo Passarotti's *Portrait of a Young Italian Nobleman*.

The Veronese on the list of works bequeathed was sold in 1953 to the John Levy Galleries in New York. The *Accession Card* for the work details the reasons why it was sold, stating that in 1948 Prof. Chandler Post of Harvard University and Dr. Jakob Rosenberg of the Fogg Art Museum both said that the work was a poor example and they should get rid of it.¹⁵ The MMFA stopped the deacquisition of pictures around 1956, during which time it was in the process of professionalization, lasting until about 1965, under the direction of President David G. Carter. The changes in the Museum's professional structure stipulated that decisions were no longer to be made by council members or benefactors but rather professional curators and researchers.¹⁶ It was President David Carter who in 1972 bid on three of the fifteen works from the Van Horne collection that were being auctioned off by Sotheby's London upon decision of Mrs. William Van Horne (Sir William's grand-daughter-in-law). Included among the fifteen paintings were Goya's *Portrait of Actress Rita Molinos*, Greuze's *Portrait of Madame Mercier*, Tiepolo's *Girl in a Costume* and a Rubens study for *Adoration*. According to a *Montreal Star* article from 1972, Carter bid on Goya's *Portrait of the Actress Rita*

¹⁴ According to the 1924 article in *Burlington Magazine* by Sir Martin Conway mentioned in Chapter I entitled "The Master of the Half-Lengths," this particular work by him was not particularly great and "it shows how little capable [the artist] was of expressing tragic emotion," 143.

¹⁵ *Accession Card*, Paolo Veronese, *Woman Kneeling*, Art Association of Montreal, Montreal Museum of Fine Arts Archives.

¹⁶ I am indebted to Mme. Daniel Blanchette, Document Technician at the MMFA Archives for pointing this information out.

Molinos but would not reveal the other two pictures.¹⁷ We can ascertain that Carter was outbid on the Goya, which never entered the Museum's collection.

R.B. Angus's "Botticelli" suffered a similar fate to Van Horne's Veronese, although instead of being sold the work was hidden away in the MMFA's storage, where it remains today.¹⁸ Angus, who had been president of the Art Association in 1890 and then again in 1901, established close ties to the institution, something which was maintained past his death by many of his family members.¹⁹ During his lifetime he bequeathed his "Botticelli" in 1917, along with the Boltraffio and the Tintoretto in 1922, all with what would later come to be seen as incorrect attributions. He also made several significant financial contributions to the Art Association throughout his lifetime, as well as donating several books from his collection to the Association's Library.²⁰ It was thanks to his heirs that the Museum received additional pictures and objects from the Angus collection of Renaissance art. In 1936, his daughter Mrs. Charles Meredith bequeathed three works of sculpture to the Art Association and in 1944, Mrs. Charles F. Martin donated the work previously attributed to Quentin Matsys (fig. 10) (APPENDIX I - *List of Gifts of Renaissance Artworks and Art Objects Made by the AAM/MMFA from 1919 to 2009*).

¹⁷ Dusty Vineberg, "A Great Collection Dwindles," *The Montreal Star*, December 2, 1972.

¹⁸ There is no information in the file for the "Botticelli" at the MMFA Archives which tells us who was involved in making this decision.

¹⁹ For example, Charles F. Martin was on the Acquisition Committee in 1934 and President of the AAM in 1938.

²⁰ *Annual Report 1889 and Annual Report 1893*, Art Association of Montreal, Montreal Museum of Fine Arts Archives. In the latter he donated several books on the Spitzer Collection, one of which was entitled *La Collection Spitzer, Antiquité, Moyenage, Renaissance*. Paris, 1890-91, 6 vols.

All nine of the Renaissance works from the collection of Lord Strathcona would end up in the collection of the Art Association, though only four would ultimately be retained by the AAM/MMFA.²¹ Two such works which were held on to by the Museum were the Flemish school paintings entitled *The Woman That Touched Christ's Garment* and *The Woman of Samaria*. In the introduction to the 1960 *MMFA Catalogue of Paintings*, John Steegman, director of the MMFA at the time, states in reference to these two works that “[p]erhaps the most interesting item in this Gift is the pair of Flemish school paintings, once belonging to King Charles I.”²² Based on the MMFA’s database, these works are now attributed to Abraham Bloemart (1564-1658). Another work which was gifted by Strathcona’s heir and maintained by the Museum is Titian’s *Philip II of Spain*, which oddly does not appear in the inventory entitled *Paintings Presented to the MMFA by Lord Strathcona and Family in 1927*. The work is however included in the untitled inventory from 1927 compiled by the AAM and in parentheses next to the artist’s name is written ‘Hapsburg’ and a checkmark next to it reveals that the work was accepted by the Museum. It is possible that the work derived from a collection of the Habsburg monarchy in Austria.

According to the *List of Rejected Pictures from the Collection of Lord Strathcona* (APPENDIX VII) which was corrected by Ruth Jackson in 1967 there were eight Renaissance works that were rejected, however, the MMFA database lists Pieter Brueghel’s *Farmyard Scene* (sixteenth century), along with the two paintings by Bloemart and Titian’s portrait, as still in their collection. Paolo Veronese’s *Two Women*,

²¹ None of the artworks are now on display at the MMFA.

²² *Montreal Museum of Fine Arts Catalogue of Paintings*, ed. John Steegman, 4.

One with Head Covered is still in the database but the work is marked as *aliené* and a note reports that it may have been sold, probably to Messrs. Scott and Sons, in 1942 along with other works that had been part of the Strathcona collection.²³ The other works which ended up being sold to Messrs. Scott and Sons were Raphael's *Madonna* which was sold by the MMFA in 1945 for \$50, the copy of Titian's *Tribute Money* and *Magdalen*, the prior sold in 1939 and the latter in 1940 both for \$25 and Annibale Carracci's *Infant in the House of Jesus*, sold in 1945 for \$50.²⁴

The perceived problems with the attribution of many of the works in Lord Strathcona's Renaissance collection was what brought the Museum to reject the paintings and sell them to Messrs. W. Scott and Sons (APPENDIX VI - *Copy of Resolution, Bequest of Lord Strathcona* and APPENDIX VII - *List of Rejected Pictures from the Collection of Lord Strathcona with corrections made by Ruth Jackson, 1967*).²⁵ Minutes of the meeting held on 24 February 1927, when the Lord Strathcona's bequest was received, were recorded in the Annual Report for 1928, and there the mandate was given: "[t]he Acquisition Committee may select those [paintings] which in their opinion will be a valuable addition to the Association's collection; those not selected to be returned to Messrs. W. Scott and Sons."²⁶ Present were Dr. F. J. Shepherd, president, H.B. Walker,

²³ MMFA Database, Montreal Museum of Fine Arts Archives. The Museum cannot say if it was sold for sure as their documentation does not indicate.

²⁴ Alexandria Pierce, "Imperialist Intent-Colonial Response, The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal," 268-282. Pierce mentions Raphael's *Portrait of a Cardinal* but does not indicate whether it was sold after Lord Strathcona's death, the work is not included in any of the inventories contained in the Collector's Files for the *Lord Strathcona Collection* in the MMFA Archives and I have therefore not considered it in my analysis.

²⁵ To complicate matters further, the inventory entitled *List of Rejected Pictures from the Collection of Lord Strathcona* (APPENDIX V) was marked "Not Correct" by Ruth A. Jackson in 1967. Collector's Files, *Lord Strathcona Collection*, Montreal Museum of Fine Arts Archives.

²⁶ *Annual Report 1927*, Art Association of Montreal, Montreal Museum of Fine Arts Archives.

vice-president, F. Cleveland Morgan and G. Horne Russell and Arthur Browning of the Council. Until the professionalization of the Museum, acquisitions and deacquisitions were quite arbitrarily based on the preference and judgement of the Council members or the Acquisition Committee, the latter having been established in 1912 and in charge of assessing the value and relevance of works that entered the AAM's collection.²⁷

Lord Strathcona's biographer Donna MacDonald has argued that R. B. Angus - as evidenced in a 1885 letter to Thomas Laurie and Son - believed that Strathcona "intended his pictures to be donated to a public collection but the discovery that the Old Masters were not what they were purported to be seems to have put paid to that idea and Donald's last will contained no reference to any work of art."²⁸ Though Lord Strathcona made an effort to leave a significant portion of his collection to the AAM, the sad truth is that few of the city's great collectors found ways to ensure that the Renaissance works from their collections – indeed works from other parts of their collections - got passed on to the Museum. Often they left their collections to their heirs, without stipulating what they should eventually do with the collection. This was certainly the case with the Van Horne collection. According to a 1972 *Toronto Star* interview with Mrs. William Van Horne, Sir William's grand-daughter-in-law, Van Horne had often told his family that he would not limit the descent of the collection because

...they personally knew families where heirs were suffering hardship and they had art treasures and they weren't able to do anything about it. So Sir William made a special point of telling Lady Van Horne that things were

²⁷ *Annual Report 1912*, Art Association of Montreal, Montreal Museum of Fine Arts Archives and Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 63.

²⁸ Donna MacDonald, *Lord Strathcona A Biography of Donald Alexander Smith*, 352. An article from *The New York Times* entitled "Strathcona left \$500,000 to Yale" from 1914 indicates that he had left large sums of money to the aforementioned institution as well as one million dollars to Victoria College, Montreal in addition to several other places including the Royal Victoria Hospital, Queen's University, Cambridge and the Presbyterian College in Montreal.

to be sold if it was ever necessary...and [no one] must ever worry if you feel that you have to part with these things one day. It's what the family would want.²⁹

Given, as we have seen in Chapter I, the high quality of his acquisitions, it is unfortunate that none of Robert W. Reford's collection, including his Renaissance art, was bequeathed to the Art Association, either upon his own death or later by his descendants. The Bronzino, for example, which had been purchased by Thos. Agnew & Sons from Lord Leconfield in Petworth in England, was sold and returned to Petworth Park after Reford's death. Similarly the Leonardo was sold back to Wildenstein's.³⁰ There is no apparent explanation for why the Art Association was not considered as a destination for even a few of his works, something that would have been appropriate given that he was at times involved in the AAM's exhibitions. He made significant donations of money throughout his lifetime, such as the Robert Reford Art Association Continuation Scholarship and the Robert Reford Scholarship for drawing, design and modelling. He also often loaned artworks to the AAM for Loan Exhibitions, as well as serving on the Acquisition Committee from 1938 to 1941 and serving as President in 1946. Robert Wilson Reford had two children Brig. Robert Bruce Stephen Reford and Lewis Eric Reford, and the latter often attended AAM exhibitions with his wife, Mrs. Eric Reford.

It may simply be that the perceived needs of his family led him to place his art affairs entirely in their hands. It has been recorded that Reford crossed the Atlantic some eighty times in his lifetime, making somewhat of an international figure who may not

²⁹ "The end of our greatest private collection," *Toronto Star*, December 30, 1972.

³⁰ Sarah E. Ivory, "The European Art and Canadiana Collections of Robert Wilson Reford (1867-1951)," 121.

have considered his roots to be in Montreal.³¹ Moreover, the institution of private income taxes after 1914 caused large fortunes to shrink and the introduction of death duties may have discouraged a number of collectors from leaving their fortunes to institutions. This is recorded in a 1928 AAM Annual Report in which Francis J. Shepherd, president of the AAM at that time, remarked that “generosity and charity are not encouraged and we should have many more bequests were it not for the fact that these are still subject to very high death duties...a tax on generosity and charity.” He goes on to point out that “we bear the burden of duties that have been abolished in the United States, and receive no financial assistance from the provincial government.”³² This would effectively account for why some collectors did not make more of an effort to secure parts of their collections to Montreal’s art institution.

The complex and vast Hosmer-Pillow-Vaughn collection was dispersed throughout its history. The accounts for establishing what went to the MMFA are unclear and perhaps outdated. In the inventory from 1971 (*APPENDIX V- Inventory of Indefinite Loan to MMFA from the Estate of the Late Elwood B. Hosmer and the Estate of the Late Lucile E. Pillow, 1971*), handwritten annotations next to a French tapestry entitled a *Pair of Breton Peasants* indicates that the work was to remain in the MMFA, but only as a loan. The MMFA has no record of it which suggests that it was taken back at some point in time.³³

A bequest was made by Miss Olive Hosmer in 1963 of twelve major paintings, but all

³¹ Brian Young, *The Making and Unmaking of a University Museum: the McCord, 1921-1996* (Montreal: McGill-Queen’s University Press, 2000), 87.

³² F. J. Shepherd, *Art Association of Montreal Annual Report*, 1928, 12, “High death duty rate has effect on art gallery,” *The Gazette*, July 28, 1928, 10, and “Lord Strathcona Left Estate 31 1-2 Millions, Death Dues Five Millions,” *The Globe and Mail*, February 7, 1914, 19.

³³ If it had entered their collection and then been sold there would have been the ascription “aliené” in the entry. This was brought to my attention by Ms. Claudine Nicol, secretary at the Archives Department of the MMFA.

were eighteenth century British portraits or British and French nineteenth century landscapes. The Press Release which informs of this bequest also mentions that among the earlier gifts made by the Hosmer family was a Dürer engraving (it does not mention the title), which does not appear in any of the other documents in the Hosmer Collector's File at the MMFA Archives (APPENDIX VIII- *Press Release, Bequest of the Late Miss Olive Hosmer*). Various other bequests of money were made by Charles Hosmer, and Elwood Hosmer served on the Acquisition Committee from 1934 to 1940.³⁴

Notwithstanding this longstanding commitment to the Museum, all the Renaissance works in the holdings of the Hosmer family entered the collection of the Beaverbrook Art Gallery, Fredericton in 1996. The last descendent of the Hosmer-Pillow-Vaughn family is Lucinda Flemer, daughter of Murray and Lucile Marguerite Vaughn who were Elwood's cousins. In 1991 Mrs. L. Marguerite Vaughn passed away, effectively leaving anything which remained in the collection to Lucinda, who spends her summers at their home in Saint Andrew's New Brunswick, much like her parents had done. The affinity with the province throughout the family's life, which possibly grew in strength in the recent years, may have played a role in determining where parts of the collection were to end up. Therefore, even though L. Marguerite Vaughn donated her mother's (Lucile Pillow) impressive porcelain collection to the Montreal Museum of Fine Arts in 1971, it was probably up to Lucinda to decide on the destination of the remainder of the collection.³⁵

³⁴ *Annual Reports 1938-1940*, Art Association of Montreal, Montreal Museum of Fine Arts Archives.

³⁵ "Death of Two Eminent Donors – Mrs. L. Marguerite Vaughn," *Collage* (Septembe-October 1991): 17 and "Quand la tradition se fait généreuse – Les familles Hosmer, Pillow et Vaughn," *Collage* (Autumn 2000): 28-29.

The works donated to the Beaverbrook Art Gallery were *Lucretia* (ca. 1530) attributed to Lucas Cranach the Elder, Bartholomäus Bruyn the Elder's two panels depicting *The Virgin and Child with St. Anne* and *St. Elizabeth of Hungary Giving Alms* (both from ca. 1530), Jaime Cirera's *St. Martin of Tours* (ca. 1440), Martin de Soria's *Presentation of the Virgin* (ca. 1475), Bartolomeo Passarotti's *A Young Man* (sixteenth century), the Master of San Miniato's, *The Marriage of St. Catherine* (late fifteenth century), and the Brussels Tapestry depicting the *Holy Kinship: Virgin and Child with St. Anne* from the early sixteenth century.

Standing in sharp contrast to the last two collectors discussed, F. Cleveland Morgan dedicated his entire life to contributing to the Museum's collection and elevating its status from a mere gallery to a fine art institution. He did so by donating close to his entire collection and much of his time. He joined the Art Association in 1907 and during the course of his fifty-five years as a member he served on all the acquisition committees, in addition to being President from 1948 to 1954.³⁶ During his lifetime he contributed more than 600 objects to the Museum. He was also known to solicit members and benefactors to donate works from their collection or, when he could not afford to, encouraged them to purchase a work specifically to donate it to the Art Association. Miss Mabel Molson, for example, was persuaded over tea to donate many valuable items to the MMFA's Decorative Arts Museum.³⁷ She made two donations of artworks dating from the Renaissance period, one in 1933 was an etching of *Lady and Death* (1541) by the German Renaissance engraver Hans Sebald Beham and the other in 1955 was a French

³⁶ *Annual Report 1907 and Annual Reports 1948 to 1954*, Art Association of Montreal, Montreal Museum of Fine Arts Archives and Norma Morgan, *F. Cleveland Morgan and the Decorative Arts Collection in the Montreal Museum of Fine Arts*, (M.A. thesis, Concordia University, 1985), 16.

³⁷ Westley, *Rememberance of Grandeur*, 227.

Renaissance chest (1450-1500), though one cannot discern whether this was a result of Morgan's persuasion. Before there was even an Acquisition Committee, if the Council was reluctant to acquire something that Morgan proposed he would buy it and donate it.³⁸ Ironically, by soliciting regular donations of objects, money and time from art lovers, he was enabling the Art Association to escape the aesthetic control of the great collectors, who had nevertheless created the foundation of the AAM's collection.

A Press Release from 1962 recounts that "[t]he 400-odd objects remaining in the F. Cleveland Morgan collection have been donated to The Montreal Museum of Fine Arts in one of the most important gifts ever made to a Canadian museum..."³⁹ Many of the artworks and objects discussed in Chapter I were donated at this point, although a few objects were on indefinite loan to Morgan's son, J. Bartlett Morgan, who was entitled to usufruct, if he so desired. Thankfully Morgan's son was as firm a supporter of the institution as he had been and thus the Museum was given Dürer's *The Prodigal Son* and Martorell's *Annunciation of the Virgin*. A letter regarding the Dürer dated September 13, 1985 from the Office of the Director of the MMFA to J. Bartlett Morgan sympathetically reads:

It is indeed a splendid gesture on your part to have relinquished the usufruct of a work which, I know, was dear to your heart, not only because of its artistic merit but also because it was owned by your father.

Your gesture is truly in the tradition of the Morgan family who, through its generosity, is so closely intertwined with the history of this Museum.

It is with great pride that we shall exhibit your print.⁴⁰

³⁸ Germain, *A City's Museum, A History of the Montreal Museum of Fine Arts*, 63

³⁹ Collector's File, *F. Cleveland Morgan Collection*, Press Release, 1962, Montreal Museum of Fine Arts Archives.

⁴⁰ Ibid.

Morgan's keen judgement is apparent even in his distribution of his extensive manuscript collection. Quite appropriately, Morgan considered the condition of the manuscripts when stipulating who would receive them. The full manuscripts, which are bound books, were donated to the McGill Redpath Library in 1963, while the manuscript pages, because of their aesthetic appeal, were given to the MMFA in 1962.⁴¹

⁴¹ Morgan's will was not available to me. I am proposing the assumption that he stipulated this in his will, particularly if one considers the dates in which the manuscripts were received by the respective institutions.

CONCLUSION

EXPANDING THE RENAISSANCE

The composition of the Montreal Museum of Fine Arts' permanent collection tells us a great deal about nineteenth and early twentieth-century Montreal society. The Art Association's founders, as we saw, were for the most part of English and Scottish descent and imbued with Protestant tradition, with the collection that they helped the institution establish reflecting, to a degree, the resulting preferences for particular aesthetics and subject matter. As we saw however, this was genuinely a matter of degrees. Some collectors stepped outside of the city's normative patterns, and their practices have also left their mark on the Museum. In studying such departures, here in relation to Renaissance art, we must also consider another important source for Renaissance art coming into the Art Association and the MMFA, these being purchases from acquisition funds bequeathed by some of the city's earlier collectors.

Particularly prominent among such individuals was John W. Tempest who, as we saw in the Introduction, donated an enduring trust fund of \$70,000 in 1893. His will stated that the money should be used for acquiring "foreign painters, but not American or modern British pictures," which he deemed "too costly in proportion to their merit," and that the money should only be used towards the purchase of pictures and "never for the maintenance or improvement of the premises" (APPENDIX IX- *John W. Tempest Last Will and Testament*).¹ The fund was used to purchase, among countless pictures in the Museum's collection, two of the finest examples of Renaissance art the Museum has in its collection, these being the Andrea Mantegna bronze-toned grisaille panels depicting

¹ Collector's Files, *John Tempest Collection*, *John W. Tempest Final Will*, Montreal Museum of Fine Arts Archives.

Judith and Dido (ca. 1480) (fig. 27). These are excellent works regarded by Berenson as being wholly by Mantegna.² His decision was probably influenced by their highly acclaimed provenance which dates back to the 1500s when the panels were commissioned by Isabella d'Este, one of the leading women of the Italian Renaissance. In 1707 the work then passed to the equally esteemed collection of Ferdinando Carlo Gonzaga.³

Purchased in 1920, still quite early in the history of the Art Association, the Mantegna panels expressed the judgement of the members of the Acquisition Committee. At the time these were Dr. Francis J. Shepherd, R.B. Angus, Dr. W. Gardner, W.R. Miller, F. Cleveland Morgan and Robert Lindsay. Certainly, one can speculate that Angus and Cleveland Morgan, known to have been interested in European Renaissance art, would have been predisposed to the idea of having the panels in the Museum. Though we have not discussed his collection because of the lack of Renaissance artworks, Robert Lindsay was a mainstay for the Art Association, first as Secretary from 1891 to 1901 and then as Committee member from 1901 to 1910. While he and Gardner and Francis McLennan were on the Library, Lectures and Entertainment Committee in 1908 the AAM presented a lecture by Prof. John Cox on Leonardo da Vinci.⁴ Again in 1910 with him on the Lecture Committee the AAM held a lecture on "St. Francis of Assisi, and the Origin of the Renaissance." The many lectures on the Renaissance put on by the AAM give the impression it was a highly valued and engaging art historical period. In total,

² *The Montreal Museum of Fine Arts: Painting, Sculpture, Decorative Arts*, ed. Evan H. Turner, 86.

³ *Andrea Mantegna*, Provenance Files, Montreal Museum of Fine Arts Archives and Martin Eidelberg and Eliot W. Rowlands, "The dispersal of the last Duke of Mantua's paintings," *Gazette des Beaux-arts*, (May, 1994): 246-247.

⁴ *Annual Reports 1908 and 1910*, Art Association of Montreal, Montreal Museum of Fine Arts Archives.

from 1889 to 1919, there were six lectures on various Renaissance topics, ranging from surveys of the period to discourses on single artists.⁵

Many other significant purchases of Renaissance pictures were made possible by the Tempest fund (SEE APPENDIX II- *List of Purchases of Renaissance Artworks and Art Objects Made by the AAM/MMFA from 1919 to 2009*). While most occurred in the 1950s, a time period which is beyond the scope of this study, it should be noted that the Tempest fund partially supported the 1943 acquisition of Lucas van Valkenborch's ca. 1595 *Meat and Fish Market*, a vivacious work whose provenance consists largely of question marks.⁶

Financial bequests from collectors or their descendants who figured in Chapters I and II have also contributed to the Museum's expansion of its Renaissance holdings. Thus in 1946, the F. Cleveland Morgan bequest was used to purchase two Dürer prints, and in the very same year the Miss Olive Hosmer fund made possible the acquisition of two earlier prints by the same artist, including the highly regarded *The Knight of Horseback and the Lansquenet* woodcut. Neither of these funds however could match the importance of a bequest of one million dollars received in 1950 from Annie and Horsley Townsend. Horsley was partners with his brother in S.B. Townsend & Company, which imported wine and spirits. Described as a "charming and cultivated couple" the Horsleys provided the means for the purchases of outstanding contributions to the MMFA's Renaissance collection, made from 1954 to 1982.⁷ Example of the works funded from

⁵ *Annual Reports 1889 to 1919*, Art Association of Montreal, Montreal Museum of Fine Arts Archives.

⁶ Montreal Museum of Fine Arts, "Provenance Research," accessed August 30, 2010, http://www.mbam.qc.ca/en/provenance/oeuvre_406.html.

⁷ Elaine Tolmatch, "The Enduring Legacy of Horsley and Annie Townsend," *Collage* (Summer 2004): 22-23.

this bequest are the two Sigmund Holbein pictures of *Nailing Christ on the Cross*, (ca. 1500) and *Christ Stripped of His Garments for Crucifixion*, (ca.1500) currently on display in the Museum's Renaissance galleries and purchased in 1973. The Museum, of course, is continuing to acquire Renaissance art for its collection and one of the latest additions, a *Christ Crowned with Thorns* (ca. 1584-1585) by Paolo Veronese (fig.28), purchased in 2009, was made possible, through among other funds, the Annie and Horsley Townsend bequest.

The role played by Montreal collectors from about 1870 to 1940 was pivotal to the Art Association and consequently the MMFA. Though the impression has often been given that the city's collectors primarily sought out Dutch landscapes and portraits or modern British and French canvases, the picture is not quite so simple. The Protestant background of many collectors almost certainly helped to determine the fashion of the time, with its tendency to avoid works of a religious or mythological nature. Such antipathies might well have prevented some of Montreal's elite from seriously considering the art of the European Renaissance, even as they were prepared to use Renaissance architectural styles to articulate their privileged and powerful positions within society. These same antipathies may also have troubled somewhat some of the collectors who decided they wanted to own work from a period which was associated so strongly in people's understanding with a rebirth of art. While – as we have seen – there were collectors who included religious and mythological production from the period in their collections, the less controversial Renaissance art of portraiture often dominated. If one looks at the (unfortunately) small number of works that were actually given to the AAM/MMFA from the first two generations of major collectors and their descendants,

there is, nevertheless, diversity. This variety of subjects formed a broad foundation that undoubtedly encouraged the Museum to continue generating an expansive collection that would embrace all genres of Renaissance art. To be hoped is that recent and future donors will receive the attention they warrant: well over half a century after the last bequests from the collections studied in Chapter I, there are a myriad of questions about the motivations behind specific individuals' collecting practices and their attitudes towards donating that still require responses.

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APPENDIX I

*List of Gifts of Renaissance Artworks and Art Objects Made to AAM/MMFA from 1913 to 2008**

William Van Horne, Bequest

1913.188-Marinus Van Reymerswaele (attrib. to), *St. Jerome in his study*, 1530

Richard Bladworth Angus

1917.14-Sandro Botticelli (attribution doubtful), *Madonna and Child*

1917.7-School of Giovanni Antonio Boltraffio, *Virgin and Child*, ca. 1510

1922.180-School of Tintoretto, *Portrait of a Lady*, XVI century

John George Adami

1919-Paul Bril, *Landscape drawing*, 1590, Italy

Lord Strathcona and Family

1927.228 & 229-Abraham Bloemart (previously Flemish School), circa 1610, *The Woman who Touched Christ's Garment* and *The Woman of Samaria*

1927(1974).40-Pieter Brueghel, *Farmyard Scene (aliené, may have been sold in 1942 along with other works in the Strathcona collection)*

1927.45- Veronese (called Paolo Cagliari, in the manner of), *Two Women One with Head Covered*, 16th-19th century

1927.412-Titian (attributed to the workshop of Tiziano Veicellio), *Portrait of Philip II of Spain*, 16th century

Miss Mabel Molson

1933-Hans Sebald Beham, *Lady & Death*, 1541

1955-French Renaissance chest, 1450-1500

Mrs. Charles Meredith, Bequest

1936.Dm.9- Leone Leoni, *Triton*, 1580, sculpture

1936.Dm.10-Andrea Briosco called Riccio, *Satyr carrying a flambeau & shell*, 1500

1936.Dm.11-School of Giambologna, *Venus and Two Putti*, XVI century

Harry A. Norton

* In chronological order based on when they entered the collection.

The acquisition date is part of the accession number, the latter is included only when known.

Medium, date and location are only noted when known.

- 1939-Leonidas, after Perugino & Raphael, majolica Plate, 1515-25, Deruta, Italy.
 Decorated with antique figure. tin glazed earthenware
 1948.Dp.3-Albarello (pharmacy jar), 1500-25, faience, majolica, Deruta
 1949.Ea.20-Dish, *Pentaseila, Queen of Amazons*, ca.1525, Castel Durante, Italy

Kenneth S. Rea Estate

- Df.7.1942-Cassone with front resting on lions paws, 1500-50

Lewis Valentine (L.V.) Randall

- 1941-School of Rhin, *Virgin of Annunciation*, sculpture
 1949-Anonymous, *Education of the Virgin*, XVI century
 1962-Anonymous, Drawing, *Young Woman Surrounded by Ornaments and Scrolls*,
 Germany, 1475. Bequeathed in honour of F. Cleveland Morgan's 80th birthday
 Anonymous, Drawing, Ornamental leaves, 1475
 1964- Leonhard Beck, *Saint Reibertus*, from series *Saints connected with the house of
 Habsbourg*, 1510, Germany
 1964- Israel Van Meckenem, *Lamentation*, c. 1460, print

Charles F. Martin

- 1944- Flemish Painter active in Antwerp (previously attributed to Quentin Matsys),
Portrait of a Young Man (previously *Portrait of Erasmus Desiderius*), 1520

Van Horne, Bequest

- 1945- El Greco, *Portrait of a man of the House of Levi*, 1580-6
 1945.885- Master of the half figures, *Descent from the Cross*, XVI century
 1945.904- Bartolomeo Passarotti (attributed to), *Portrait of a Young Italian Nobleman*,
 1560

Frederick Cleveland Morgan, Bequest

- 1945.Df.10-3 furniture knobs, 1500-1600, Italy
 1946-Plate, *Portrait profile of a man*, end of XV century, Faenza
 1949-Plate, *Virgin teaching Child Jesus to Read*, 1520-5, majolica, Deruta
 1954.Df.3-Credenza, 2nd half 16th century, Italy
 1957.Dm.3-Antonio Pisano (called Pisanello), *Marriage Medal of Leonello d'Este*, ca.
 1395-1455
 1957.Dp.3- Pharmacy Jar, ca. 1480-1500, Faenza
 1962-Martin Schongauer, *Christ Scourged*, from *The Passion* series, 15th century
 1962-Dürer, *Prodigal Son & Swine*, ca. 1496
 1962-Lucas Cranach, *Ecce Homo*, 1505
 Ludwig Krug, *Ecce Homo*, first third of 16th century

1962-Illuminated Manuscript, *Annunciation*, ca.1480-89
 1962- Bernardo Martorell, *Annunciation*, 1427
 1962.Dp.5b-Rabbit fragment, 1500, glazed earthenware, Bologna

Mr. & Mrs. Gerald W. Birks

1950.51.Df.34-Cassone, 1450-1500

Members of Maxwell family in memory of their mother, Mrs. Edward Maxwell

1955.1122-Pieter Breughel the Younger, *The Return from the Inn*, tempera on panel

J. Bartlett Morgan

1968.Dg.1- Footed dish, "cristallo," clear glass, ca. 1500, Venice

Tudor Hart Bequest

1972.29-Carlo Crivelli, *Last Supper*, ca. 1482

Dr. William II Pugsley

1982.Dm.4-Mortar, 1500-50, metal

1982.Dm.3-Mortar, c.1489, bronze

Dr. Jonathan L. Meakins & Dr. Jacqueline McClaran

1986-Hans Sebald Beham, *Leda & the Swan*, 1548, print, Germany

Francis McLennan

1986 (1933)-Jan Sadeler I, *Salomon Enthroned* from "Song of Salomon," 1590.

East Wind, no information available

1986-Philip Galle, (after Maerten Van Heemskerck), *Achoir in front of Holofernes, Judith cutting the head of Holofernes*. "Story of Judith and Holofernes," 1564, Holland

Max Stern

1986-Master of the Legend of St. Barbara, *Madonna with Angels*, 1490

Mina Raginsky

Dr. 1987.2-Hans Baldung Grier, Drawing, *Study of four heads*, Strasbourg, Germany, 1519. In memory of Dr. and Mrs. Raginsky

William E. Greening Estate

Gr. 1989.3-Marco Dente (after Raphael), *Juno, Ceres & Psyche*, Corner-piece of ceiling of Villa Farnesina Loggia, Rome, c.1520

Jan Johnson

Gr.1989.17- Domenico Campagnola, *Beheading of Saint Catherine*, 1517

Roberto Ferretti di Castel Ferretto

1998.47.1-10-Workshop of Pellegrino Tibaldi, *10 scenes of the History of Joseph*, 1560-1

1998.46-Cassone, ca. 1460

1998.45-Armoire, ca.1535-1600

John Main Prayer Association by prior gift of the J.W. McConnell Family Foundation

1994-Df.2a-c-Mattis di Nanni, *Curius Dentatus, Pomey & Marcus Curciuc*, 1426-29, intarsia

Hilliard T. Goldfarb

2003- After Bartholomeus Spranger, *Aristotle & Phyllis*, 1587-93

Marcantonio Raimondi, *St. Paul Preaching in Athens*, c. 1517. In honour of Rev. Peter J. Gomes Havard University & Sister Wendy Beckett

Dr. Paul D. Leblanc

2004.161- Andrea Briosco called Riccio, *Sacrifice of Swine*, c.1520, plaque

2005.130-Valerio Belli, *Jesus among Doctors*, 1532, metal plaque

2005.129-Anonymous, *Apollo and the Satyre Marsias*, 2nd half of 15th century, metal plaque

2006.154- *Augustus & sibyl*, early 16th century

Frida & Irwin Brown

2007- George Pencz, *Abraham & Hagan Being Spied Upon by Sarah* (title probably wrong because shows a man spying on a woman with a man), ca.1548

Andrew Molnar

2008-Hendrick Goltzius, *Roman Heroes*, Prints, 1586

Michael and Renata Hornstein

2008.7- Master of Imola, *Virgin Adoring Infant Christ with Two Angels*, triptych, ca.1430

2008.8- Fiorenzo di Lorenzo, *Angel*, ca.1480

2008.6- Master of the Castello Nativity, *Virgin & Child*, ca.1460

2008.5-Giovanni di Paolo, *Ecstasy of St. Francis*, ca. 1440. (Belonged to Herbert N. Bier, London, Tomlin Humphrey)

APPENDIX II

*List of Purchases of Renaissance Artworks and Art Objects Made by the AAM/MMFA from 1919 to 2009**

John D. Tempest Fund

- Dr.1919.17-Nanni Giovanni (Giovanni da Udine) *Arabesque*, ca.1530
 1920.103 -104-Andrea Mantegna, *Judith & Dido*, 1500
 1951.1059-Niccolo di Gerini, *Coronation of the Virgin*, 1415
 1953.1084-Gherardo di Giovanni (attrib. to), *Christ and Virgin interceding for Mankind*,
 c.1480
 1954.1097-Tintoretto, *Portrait of a member of the Foscari family*, ca. 1550
 1954.1099-Andrea di Bartolo, *Virgin and Child*, 1428

Mabel Molson

- 1940-About 49 silk textile fragments, Spain

Special Acquisition Fund for Non-Canadian Art & John D. Tempest Fund

- 1943-Lucas Van Valkenborch, *Meat & Fish Market*, ca.1595

Purchase – no specifications

- 1943.Dp.50-Plate, *Duke of Urbino*, majolica with lustre decoration applied in Gubbio,
 Italy
 1950.51.Dp.34-Plate, polychrome glaze over incised slip decoration (graffito), faience,
 c.1500

F. Cleveland Morgan Bequest

- 1946-Dürer, *Holy Kinship with lute playing angels*, 1511
 1946-Dürer, *Adoration of the Magi*, 1511

Miss Olive Hosmer Fund

- 1946-Albrecht Dürer, *The Knight on Horseback Seven the Lansquenet*, ca. 1497
 1961-Albrecht Dürer, *Adam & Eve*, 1504

Anonymous Fund

- 1949.1022-El Greco and workshop, *Ecstasy of St. Francis*, ca. 1585

* In chronological order based on when they entered the collection.

The acquisition date is part of the accession number, the latter is included only when known.

Medium, date and location are only noted when known.

- 1949.50.DV.63-Antonio Cicognara (more recent Museum sources say Anonymous),
Temperance, c.1484, tarot card. Presented as gift to the Cardinal Ascanio Sforza of
 Milan (1455-1501)
- 1967-Netherlands school, *Lamentation*, 1510-30, Flanders
- 2006-Martin Schongauer, *Entombment*, ca 1480
- 2006.49- Titian, *St. Jerome in Wilderness*, ca. 1530, drawing

William Gillman Cheney Bequest

- 1967-Cristoforo di Geremia, *Portrait of Alphonse V d'Aragon*, medal ca. 1458
- 1967-Matteo de Pasti, *Portrait of Sigismondo Pandolfo Malatesta*, medal, ca. 1446

Annie and Horsley Townsend

- 1954.Dm.3-*Crucifix*, 1475, Padua.
- 1955-Leaf from the *Book of Hours: Saint Sebald of Nuremburg*, Illuminated manuscript,
 1515-25, Netherlands
- 1956.1154-Francesco Botticini, *Madonna Adoring Christ Child*, c.1475
- 1958- Pere Lembri, *Deposition of St. Peter*, 1410-15
- 1958.1181-Domenico di Michelino, *St. Jerome in Penitence*, c.1460
- 1959- Erhard Reuwich (attrib. to), *Saracenes*, 1480, drawing, Germany
- Dr.1966.197-Luca Cambiaso, *Fall of Phaeton*, 1570
- 1969- Henrick de Clerck, *Moses Striking the Rock*, 1590
- 1972.Dp.27- Tazza, *The Gathering of Manna*, 1550, majolica, Urbino
- 1972.30-Benedetto da Majano, *Madonna Seated with Infant on Lap*, ca.1500
- 1973- Sigmund Holbein, *Nailing Christ on the Cross*, ca. 1500
- 1973-Sigmund Holbein, *Christ Stripped of His Garments for Crucifixion*, ca.1500
- 1979-Jacob Matham (after Hendrick Goltzius), *Series of Seven Vices*, 1585-9 (?)
- 1982.2- Albrecht Dürer, *Virgin Crowned by Two Angels*, 1518.
- Gr.1982.1- Jacopo de Barbini, *Apollo & Diane*, 1503.

Townsend & Cheney Bequest

- 1956- Hans Memling. *Portrait of Man*, ca.1480 or later

Gift of Murray G. Ballantyne

- 1960.60.1266--Jan Polack, *Holy Kinship*, ca.1490, tempera on panel, MMFA Catalogue
 from 1960 labels it as "purchased" with no name.

Special Fund

- 1962.1374-Neri di Bicci, *Virgin and Child with Saints*, c.1460

Michal and Renata Hornstein

1969.Dm.1-Medal, School of Giovanni Candida, *Francois de Valois* (future Francois I), 1504.

1969-Anonymous (School of Leone Leoni), *Medal Portrait of Pietro Aretino*, 1545.

Townsend Bequest & Gift of L. V. Randall

1971-Tillman Riemenschneider, *St. Sebastien*, ca. 1510.

Gift Murray G. Ballantyne & Townsend Bequest

1972-Juan de Borgona, *St. Claire Assisi*, ca.1495, Spain.

1972-Antoni Llonye, *Annunciation*, c.1480.

1972-Antoni Llonye, *Adoration*, ca. 1480.

MMFA Volunteers` Association Fund

1973.Df.16-Mino da Fiesola (workshop of), *Altarpiece*, ca. 1470.

Special Replacement Fund**

1975.13-Jan de Beer, *Annunciation of the Virgin, Adoration of the Shepherds & Flight into Egypt*, ca.1510-30

1975- Hendrick Goltzius, *Pride, Avarice, Wrath, Envy, Lust, Gluttony, Sloth*, from the series "Seven Vices or Deadly Sins," 1592

Fund Michael Harrison & Foundation Scott in memory of Mrs. Nelo St. B. Harrison

Gr.1978.20 or Gr.1995.9. Federico Barocci, *Pardon of St. Francis of Assisi (il Perdono)*, print, 1581

Michael St. B. Harrison

1981-Jacob Matham(after Hendrick Goltzius), *Pride*, ca.1592

J. Herbert Larmouth Fund for Prints and Drawings

1990- Hans Baldung Grier, *St. Catherine of Alexandria*, ca.1505-7

Gift of Dr. Cleveland S. Patterson

1996-Tarot card, *Rage of Cups*, end of 15th century

Edward Cleighorn Memorial Fund

2000.14-Jacopino del Conte, *Portrait of Bindo Altoviti*, 1550

Wake Robin Fund in memory of Nelo St. B. Harrison

** The Special Replacement Fund was implemented to substitute works that were stolen in 1972.

2004-Albrecht Dürer, *St. Philip*, 1562

2001.9-Hendrick Goltzius, *Dragon Devouring the Companions of Cadmius*, 1588

**Michael & Renata Hornstein, gift, MMFA Volunteers' Association Fund and the
Deidre M. Stevenson Fund**

2007.79- Mariotto Albertinelli, *Holy Family with Adoration of Child*, ca.1505, tondo

Museum Campaign Fund 1988-93

2003.2- Ugo da Capri, *David Beheading Goliath*, 1530

2009.58-Moderno Galeazzo Mondella, *Adoration of the Magi*, 1490, plaque

APPENDIX III**

Van Horne Schedule A & Valuations, 1945

Lot. 1- William C.C. Van Horne

Lot.2- William C.C. Van Horne

Lot.3- William C.C. Van Horne

Lot.4- Art Association of Montreal

1. Cima da Conegliani, *Virgin and Child* (Lot.1) 1,200.00
2. Lucas Cranach the Elder, *Luther with a Beard* (Lot.2) 1,000.00
3. Leonardo Da Vinci, *Study of a Woman's Head* (Lot. 2) 500.00
4. El Greco, *St. Maurice (Head of)* (Lot.1) 3,000.00
5. El Greco, *El Senor de la Casa de Leiva* (Lot.4) 13,000.00
6. El Greco, *Holy Family* (Lot.3) 42,500.00
7. Florentine, XVth c. , St. Louis (circle) (Lot. 2) 50.00
8. Hans Holbein, *Portrait of Philip Melanchthon* (Lot.3) 400.00
9. Lorenzo Lotto, *Fragment Praying Figures* (Lot. 3) 350.00
10. Master of the Female Half Length Figures, *Descent from the Cross* (Lot. 4) 200.00
11. Master of the Female Half Length Figures, *Female Writing* (Lot. 2) 1,125.00
12. Moroni, G., *Portrait of a Young Italian Nobleman* (Lot. 4) 4,250.00
13. Jacopo Robusti, *A Venetian Councillor* (Lot.2) 1,200.00
14. Titian, *The Mystic Marriage of St. Catherine* (Lot.4) 300.00 (attribution doubtful)
15. Attrib. Veronese, *Woman Kneeling* (Lot. 4) 100.00
16. Michael Wolgemut, Nurenberg (1454-1519), *Altar triptych* (Lot.2) 12,000
17. De La Cruz, Juan Pantuja, Madrid (1564-1612) *Bernardo de Sassonia, Duke of Wolmar* (Lot. 1) 750

** For ease of comprehension, this inventory was modified by me to include only those pictures with dates which are certainly ascribable to the Renaissance period. No changes have been made to format or spelling.

18. Corneille, Claude, *A French Ecclesiastic in his Study* (Lot.2) 200
19. David Gerard, *Mary Magdalen in Prayer* (Lot 1) 500
20. Zoffermano, Marcellus, 16th c., *Christ on Cross* 200 ***
21. Ambrosius Benson, *Portrait of a Gentleman* (Lot. 1) 1,500

Pictures which are not listed in this otherwise complete inventory are:

22. Marinus Van Reymerswaele, *St. Jerome in his Study*, donated in 1913 to the AAM.
23. Adam Elsheimer (German, 1578-1600), *Leto with Apollo and Artemis*, only mentioned in the 1933 exhibition catalogue *A Selection from the Collection of Paintings of the Late Sir William Van Horne, K.C.M.G., 1843-1915*.
24. Ansuino da Forli (worked 1455, Venetian school), *Young Nobleman in Red cap*, mentioned in the 1933 exhibition catalogue and the 1931 *List of Paintings in Oil, and Water-colours, Pastels, Drawings, Etchings, etc. In the Collection of the late Sir William Cornelius Van Horne, K.C.M.G. of Montreal*, but not in the 1945 *Schedule A and Valuations*.

*** I am unfortunately not sure which lot this work was designated to. Also, the artist's name is actually Marcellus Coffermans, his name is spelled differently in almost all the documentation I encountered.

APPENDIX IV

Bequest of Miss Adaline Van Horne, 1945

List of Paintings & Drawings, bequest of Miss Adaline Van Horne, received by the Art Association March 5th 1945.

<u>Artist</u>	<u>Title</u>
Backer, Jacob A.	Young Girl in Riding Habit.
Barnesley, James MacDonald	Woodland Stream.
Barnes, Charles	Woodland Stream.
Bauer, E. A. J.	A Castle in Spain (water-colour)
Bawin, Francois	Ball Drawing Paper.
Barbee, Johannes	March of Council of Nine Arts.
Brouwer, Adrian	Peasants at a Village Inn.
Brown, John R.	Thinking it over. (1st)
Canalotto, Giovanni Antonio	Interior of St. Marks, Venice.
Cesario, Paul	In Provence.
Chinese, Wu dynasty (att. to So-Hakro)	The Three Sages (water-colour on silk)
" Mi-Ku-Chi Yonsei	Tigress and Cubs. " " " "
Crome (old) John	Sunset, Norwich.
Costable, John, R.A.	Cottages, Bearsted, Kent.
" "	The Globe Farm.
" "	Zamos Riverside Sketch.
Corot, J. B. C.	Julie Morisann.
Cuyp, Albert	Woman with Ruff.
Daubigny, Chas. F.	Building the Stack.
Delaunoy, Honoré	Nymphs Pursued by Satyrs.
Decamps, A. G.	Saul Pursuing David.
Deca, Johannes de	Vanitas - Still Life.
Delacroix, Eugène	Lioness & Lion in Cavern.
De, P. E. V.	Woman Pasturing Cows.
El Greco, D. T.	El Señor de la Casa de Keira.
Elley, J.	Yachts at Anchor.
Ennet, Claude	A French Village.
Goya, L. F. de José	Portrait of the Sculptor Cameron.
Hale, Frank	Portrait of a Dutch Gentleman.
Hend, John, R.A.	Sunset on Dutch River.
" "	Canadian Rockies.
Hartn, Louis	Corner of Old Amsterdam (crayon on paper)
Hellenic or Greco-Roman	Lady's Portrait (1st cent. B.C.)
Hogarth, William	Portrait of a Little Girl.
Hopner, John	Elizabeth, Countess of Waldegrave.
Huyssens, de Haines	Forest of Soignies.
Inharden, Juan	Still Life - Fish.
Leonardo, José	Spaniards Waiting.
Maiss, Matthew	View of Freiburg (sepia)

Received in exchange for the Frans Hals -

γ Goya, "The Marques de Castrofuerte."
" "The Marquesa de Castrofuerte."

Guardi, F. "Storm at Sea" added Oct. 17th 1945.

2.

Master of the Paolo Figure	Descent from the Cross.
Katling, Louis	Resting Wine.
Michal, Georges	Landscape with Windmill.
Monticelli, A. J. F.	Gateway to a Port.
Moreni, Giambattista	Portrait of a Young Italian Nobleman.
Nardus, Leo (att.)	Moosa.
Neubays, Albert	Lady before a Mirror.
Norman, Robert L.	The Mother.
" " "	8 Drawings, very poor.
Pinkey, John Charles, R.C.A.	Starry Sunset.
Pavler, August	Twilight near Morestel (water-colour)
Rehrbrandt, Van Ryn	Landscape Study. (dated 1684)
Renoir, P. A.	Neapolitan Girl's Head.
Reynolds, Sir Joshua	The Lady Walbot.
Ribera, Josepe	Picures.
Ribot, A. I.	A Young Vendean.
" " "	Head of a Young Woman.
Rouillet, Maria Anatole Gaston	Blackfoot Indian Camp at Calgary.
Roussoff, A.N. (Wolkoff-Mourant- zeff)	Sun Gregorio, Venice.
Roybet, F. L. V.	The Intercepted Letter.
Roisdael, Jacob Van	Landscape near Amstsin.
" " "	Bleaching Grounds at Haarlem.
Ryder, Albert Pinkham, P.A.	Constance.
Sannier, Oct.	Boat on Bayward, Van-sur-ster.
Schildt, Martinus	Threading a Needle (water-colour)
Sisley, Alfred	Autumn, Banks of the Oise.
Sterns, Maurice	Three studies of Balinese (water-colour)
Sully, Thomas	Portrait of an Old Lady.
Tiepolo, Giovanni Battista	Apelles painting Portrait of Campespe.
Titian, Titian Vecelle	The Epistle Drawings of St. Catherine.
Van Gelder, Michaels	A Sea Sketch.
Velasquez, Silva Diego de	Philip IV. of Spain.
Veronese, Paolo (att.)	Woman Knooling.
Weir, Julius Alden	Vermont Farmer.
Wolter, Prof. H.J.	Old Trees and Houses, Amsterdam. (pastel)
Zurbaran, Francisco de	Franciscan Monk.

APPENDIX V

*Inventory of Indefinite Loan to MMFA from the Estate of the Late Elwood B. Hosmer and
the Estate of the Late Lucile E. Pillow, 1971*

Handwritten: HVV

List of: Paintings, Furniture, Sculptures,
Decorative Arts, Tapestries, Porcelain and Other
Miscellaneous Objects

on Indefinite Loan • Revised: August 1, 1971 •

to:

The Montreal Museum of Fine Arts,
1379 Sherbrooke Street, West,
Montreal, Quebec

from:

The Executors and Trustees of the
Estate Late Elwood B. Hosmer & Estate
Late Lucile E. Pillow

.....

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*Salcke-Brosch -
1937 J. Weitzner*

- 1 -

Section I

List of paintings on indefinite loan to
The Montreal Museum of Fine Arts

Identification
No. on article

- Deposited with
458*
- Salvator Roig, Spanish School, c. 1500 *no photo* 37a
MAN OF SORROWS
(Four female saints - Ste. Barbara, Ste. Anna with the Virgin,
Ste. Catherine and Ste. Margaret)
Oil on panel
32" x 77" *1449*
- Jaime Cirera, Spanish (Catalonia) 1425-42, 59 *Ottawa* 42
SAINT MARTIN OF TOURS *no photo*
Tempera on panel *art. by Post - see Vol VI, p 279, fig. 79*
63" x 36" *(1415-1449)*
- Martia de Soria, (Active 1471-1487) *Ottawa* 9
THE PRESENTATION OF THE VIRGIN *no photo*
Oil on Panel *Post. Vol VI, fig. 158; no photo provided by Solomon, 1937*
46" x 18-1/2"
- Tuscan 1425 *no photo* 75
MADONNA AND CHILD *no info*
Polychrome and Gold
17" x 25"
Frame: 39-1/2" x 19" - Carved Gothic
- ac. 1937* Corneille de Lyon, French, Middle 16th Century *photo*
Portrait of "CLAUDE de CLERMONT, SIEUR DE DAMPIERRE" *Hollinger Coll
May 11 25
Coll
Coll*
Oil on cradled panel *acquired - carried 12/82
etc. to Françoise Weitzner*
7-1/4" x 5-3/4" (sight)
- Circle of the Master of the Tiburtine Sybil *photo* 1 ✓
SACRA CONVERSAZIONE • (description: Virgin and Child
surrounded by Female Saints)
Oil on panel *ac. 1937 - Eder-Vicioran
NY
as French limit 1475-1936 - G. J. P. W.
see Brooklyn Museum - 1936 edit
Francoise Weitzner*
39" x 27" (sight)
- Marcellus Kofferman, Middle 16th Co. *no photo* (58)
Triptych - THE CRECIFICATION - VIA DOLOROSA - DEPOSITION *no info*
Side panels - 8-1/2" x 20-1/4"
Center Panel 7-1/2" x 5-1/2"
- French School, 14th Cent. *no photo*
Diptych: Christ on the Cross; Virgin and Child between Two Angels
Formerly in the Collection of Francois Van Waegenings, The Hague
Height 5" • Width 8"

August 1, 1971

Franz Richartz B. Bruyn +
Sene Schule - Leipzig 1891 - P 109

Section 1 (Page 2)

List of paintings on indefinite loan to
The Montreal Museum of Fine Arts

RFKW-1285-VIII
p 87 1904, p 521

Identification
No. on article

2 separate wings of one Triptych:

Ruhl
coll.
coll.
Bruyn
exhib.
1955

Bartel Bruyn, the Elder, German (1493-1556)
THE VIRGIN AND CHILD with SAINTE ANNE

Ottawa
no photo

37

and
ST. ELIZABETH OF HUNGARY GIVING ALMS

Oil on panel, backed by masenite board
15-1/2" x 7-1/4" - each wing

Ottawa

Attributed to Bartel Bruyn, the Elder, German
Portrait of Andre Reisdor

no photo

10

Reisdor

Oil on panel
22-1/2" x 17-5/8"

no info.

Description: Man with Fur collar

Inscribed top left: Andre Reidor Alders

Inscribed and dated top right: der Older Seines, 56 IAR, under a coat of arms

Attributed to: Van Valkenborch, Lucas Van, Flemish (- 1597)

The Kermesse

no photo

WITB 1937

Lucius Cranach

LUCRETIA

photo

37c

Oil on panel
12-1/4" x 9-1/2" (sight)

Barend Van Orley, Antwerp School, 1493-1542

MADONNA AND CHILD

Ottawa photo

Labeys gallery
1939- 108

Oil on cradled panel

8 x 5-3/4"

Friedlaender

see VOIS

1969

Follower of Dieric Bouts, Dutch (1420 - 1475)

MADONNA OF THE READING CHRIST CHILD

photo

16

Oil on panel
10-3/4 x 9-1/4"

Albert Bouts, Dutch (c. 1385-1469)

MADONNA AND CHILD (holding Rosary)

no photo

1937

oil on panel
13-1/2" x 9" (sight)

R. E. ...

Friedlaender

Veneto Byzantine School

Crucifixion and Twenty Episodes from the lives of the Saints

photo Ottawa

69

Panel
25" x 32"

1939 Acquavella gallery

Bertram ...

Art ...

August 1, 1971

C. ... 1937

May 6 1931

Section 1 (Page 3)

List of Paintings on indefinite loan to
The Montreal Museum of Fine Arts

Identification
No. on article

	<i>Richard</i> Riccio, Italian Late 15th Century THE ENTOMBMENT Gilded brass plaque Height 4-1/2" - Width: 6-1/2" Formerly in the Collection of Erich von Goldschmidt Rothschild	photo 1940 - R. Shora NY City		
<i>Richard</i>	Paolo Veronese, Venetian School (1528-1588) PROCRIS AND CEPHALUS Panel 14-1/2" x 31-1/4"	no photo see At-6 1931 But Fire Club see 6/14/11 alt. view - 1933		68
1939	Bartolomeo Veneto Ste. Catherine Oil on panel 13-3/4" x 10-3/4" (sight)	Ottawa no photo Baron von I P 139 PI 1655 But Fire Club 1921-2 no 17		68
<i>Richard</i> 1936	Benozzo Gozzoli, Italian (1420-1498) The MARRIAGE OF SAINTE CATHERINE, c. 1465 Oil on cradled panel 16-1/2" x 13"	1936 Drey New Ill home		61
<i>Richard</i> 1937	Attributed to Raffaellino del Garbo, Italian XV Century ANNUNCIATION (Kneeling Angel & The Virgin) Tempera on (two) panels 9" x 6" each panel	see class of S. Antonio S. Francisco Florence		6
<i>Richard</i> 1937	Florentine, c. 1460 THE VIRGIN AND CHILD Oil on panel 16-5/8" x 13" (sight)	Ottawa no photo att. to Ben Francisco Florentine - San Marino - Florence		65
<i>Richard</i> 1937	Ederheimer Giovanni Girolamo Savoldo, Italian (1490-1548) Portrait of a Young Man Oil on canvas 33" x 22"	no photo 1936, J. Levy galleries, Venice		
	Jan Brueghel the Elder (Velvet Brueghel), Antwerp School, 1568-1625 The ALLEGORY OF THE ELEMENTS - "THE EARTH" Oil on panel 24-1/2" x 37"	1936 - Wint... photo Ottawa		37b
	August 1, 1971 Five... Pardo; in Lyon			

Section 1 (Page 4)List of Paintings on indefinite loan to
The Montreal Museum of Fine ArtsIdentificati
No. on artic

Pizzolino Drouais (Francois Hubert) • French (1727-1775)

47

MARQUISE DE NARBONNE

Oil on canvas

27" x 31-3/8" (eight) inner oval

s. & d. Drouais 1769, on left on sleeve

J. W. Morrice • Canadian • (1865-1924)

MOVING UP AT SUNRISE

Water-colour

9" x 12-3/4"

*not used**chateau**Gift to MAF
from Mrs. A. M. V.*

- 5 -

Section 2 -

Tapestries, Textiles and Wall Hangings
on indefinite loan to
The Montreal Museum of Fine Arts

Identification
No. on article

Tapestry - Flemish 16th Century -
~~HOLY KINSHIP~~
Description: Virgin and Child and Sta. Anne
98" x 80-1/2" approx.

1282

Tapestry -
Description: Hunters in a Forest background
136" x 142" approx.

1283

Tapestry - by Mezin - VAN ORLY
The Hunt of Maximilian (The Month of August - Leo)

Tapestry (small) - French, c. 1525
Pair of Breton Peasants -
55" x 74-1/3" approx

1281a

Morris Tapestry - 2 rolls - blue - Box of Tait border -

Fringed floral table cover

1294

Needlework runner - with metallic fringe - lined
94-1/2" x 16-3/4"

1050

Green chasuble vestment - gold-embroidered, brocade cross
Hanging in frame - 41-1/2" x 213" -

707

Framed Turkish Textile (palmettes on a red ground)

August 1, 1971

- 6 -

Section 3 -

Furniture - on indefinite loan

The Montreal Museum of Fine Arts

Satinwood Armchair (on casters) - cut velvet seat - dark red & beige	1000
Satinwood Armchair - cut velvet seat - dark red & beige (both chairs have cane backs and sides)	1003
5/6/73 Carved walnut console table with grey marble top (marble broken at left back - piece included)	1185
ARMCHAIR 42 1/2" high JUNE 21/73 Armchair with needlework on seat and back - (De de moulin cross stretcher)	1012
Small Oak chest - 17th Century - diamond-shaped paneled front and lower drawer	1270
Turned leg curved table (oak) - 1 drawer 33-3/4 x 24-1/2 x 28-1/4	1015
PAIR - small walnut credenzas Italian - 16th Century	1202 1203
Renaissance Caseone - elaborately carved - photo About 6' long	1204
Oak linen-fold chest	1256
Melon leg table - 30-1/2" x 71-1/8" x 40"	1013
Carved wood Prie-Dieu with wrought iron work above kneeling section; with kneeling cushion and scarf embroidered	1197

August 1, 1971

Section 4

Sculptures and Miscellaneous Decorative Arts - Porcelain & Pottery
on indefinite loan to

The Montreal Museum of Fine Arts

	Identificati No. on arti
Romaneque Stone cross in Velvet frame 26" x 16-1/2"	314
Terracota bust of a woman on marble base s. & d. reverse Raff.,... 1776 (?)	511
Francis-Flamish, 15th C. - Carved wood group representing: the "Coronation of the Virgin" - God the Father blessing the Holy Virgin - both seated under a canopy - Polychromed - 15-3/4 x 11-1/2"	511
2 carved wood columns, (now in Pillow porcelain room) 7' length of moulding with foliate carving in relief which is the connecting upper cross section of the 2 columns.	
1 metal - Tiffany candlestick - lotus pod design set with green - 17-3/4" high	1269
Pair of bronze Italian Urns, 2-handles with liners - 13-3/4" high	1243A
Pair of bronze pricket candlesticks - Italian 16th - 17th Cent. - 22" high	1243A

Daum vase - red lilies on shaded pink field - solid black base Sgd: DAUM CLUNY France	
Iridescent vase - sgd: 2986x C. L. C. TIFFANY - FAVRILE Grape leaf design - 11-1/4 "	
FIFTY-NINE (59) pieces of the DERBY RISQUE COLLECTION of the Late Lucile E. Pillow. Detailed list of objects given the Assistant Registrar, The Montreal Museum of Fine Arts, June 1969.	
2 place garniture: gold on white with deep pink ribes large center piece has cover; and two wine collars have separate under dishes -	

August 1, 1971

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Section 5 -

List of Miscellaneous Decorative Arts
on Indefinite Loan to:
The Montreal Museum of Fine Arts

	<u>Identificatio</u> <u>No. on artic</u>
Small box - Dutch silver	SM 123
Silver box set with eye agate - Paris sterling	SM 125
Small silver tray - repousse decoration of cupids	SM 100
Small silver box - English 19th Century - Eagle armorial	SM 98
Silver Alms Box	SM 114
Silver Holy Water Font	SM 109
5 - Danish Silver Beakers - Last quarter of 18th Century	SM 104 to SM 108 inc
Madonna against rayed Mother of Pearl background - in octagonal shaped shadow box frame	IV 19
Small base carving revolutionary period - French Standing figure - Napoleon - soldier - 3" on 3/4" wood base	535
Silver gilt Pokal - 18th Century - German - (Monkey on a tree stem) - 19 ins.	1221
Silver gilt Pokal - (Serpent and man on stem) 21 ins. Signed with initials H. A. (Hans Andreas) on upper rim	1220
Silver gilt Pokal - Belgian (Cherub on top) - 8-1/2 ins.	501
Silver Pokal - Nuremberg (Gallery around lid) 14-1/2 ins.	500
Small Silver cup - pineapple design - 3 ball feet - 4-1/2 ins.	502
Top of a Processional Cross - Abruzzi - 14th Century - velvet covered base - 24-1/2 ins.	1222
Fragment of Alabaster - sculpture group depicting Descent from the Cross - 5-1/4" x 5", on 1-1/4" deep wood base	IV 15

August 1, 1971

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Section 5 -

List of Miscellaneous Decorative Arts
on Indefinite Loan to:
The Montreal Museum of Fine Arts

	<u>Identificatio No. on article</u>
Gilt Bronze Corpus - 4-1/2" x 4-3/8"	C 10
Plaque - Bronze relief of The Nativity (handle on reverse)	
Plaque - Two-sided relief (Madonna Child - Two Saints - Crucifixion)	
Ivory Corpus - mounted on red velvet - 7-1/8 x 6-1/8"	C 4
Madonna and Child - 7-1/2" H - on 1-1/2" black base (halo missing)	IV 8
Miniature silver Ciborium	SM 111
Ivory Madonna - on crescent moon (one tip broken) 7-1/2" H.	IV 11
Gilt Bronze - Madonna SEAL -	
Plaque - St. Sebastian (flat brass figure)	
Ivory - Madonna and Child - 6-1/2" H -	IV 7
Silver Gilt Chalice (with rim for cover) - 6" H -	507
Large Russian gilt bronze and enamel Crucifix - 14-3/8" x 7-1/2" - on red velvet background - 17-1/2" x 11"	C 18
Plaque - 4 hinged panels - Scenes from the Life of Christ	
Square Medallion - Beasts - (figure of Christ and followers)	
Silver gilt Chalice set with carbuncles - English early 19th C.	508
Ivory piquet box - silver trim	SM 99
TWO - Silver handle cups - double handle same design but different size	SM 116 SM 116A

August 1, 1971

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Section 5

List of Miscellaneous Decorative Arts
on Indefinite Loan to:
The Montreal Museum of Fine Arts

	Identificati No. on artic
Fyx Silver box	SM 110
Bronze Mortar - inscribed "Heinrick Ter Horst Me Fecit Anno 1647" - 5-5/8" x 7-1/2" diam.	1224
Italian bronze Corpus attached to modern walnut Cross - Cross: 19-3/4" x 9-1/2" - Figure: 6-1/2 x 6-1/2"	C 17

19th Century - Model of armored rider and horse	1272
Standing armored figure with (loose) sword	1271
Inlaid Steel Persian shield	1272
Armor - Helmet on stand	1274
Armor - Arm guard	1275

Located at present in Oriental Gallery:

One Blue and White Water bottle

One Tsuba

August 1, 1971

APPENDIX VI

*Copy of Resolution, Bequest of Lord Strathcona*COPY OF RESOLUTION.

The Chairman announced that a large number of paintings, some of them by painters of great reputation, had been received from the residence of the late Lord Strathcona, and are now on exhibition on the walls of the Lecture Hall.

These paintings are offered by the present Lord Strathcona and family as a gift to the Association. The Acquisition Committee may select those which in their opinion will be a valuable addition to the Association's collection; those not selected to be returned to Messrs. W. Scott and Sons.

A quantity of Japanese pottery, china and bronzes, and other articles of vertu are also offered upon the same conditions.

The Chairman referred to the great liberality of Lord Strathcona in making this offering:

And upon MOTION

It was unanimously RESOLVED that the offer be accepted, and that the most sincere thanks of the

--- 2 ---

Council be extended to Lord Strathcona and family for their generous gift.

It was further RESOLVED that Lord Strathcona be invited to accept the rank of "BENEFACTOR" of the Association in recognition of his generosity.

The Secretary was instructed to prepare and send a copy of these resolutions to Lord Strathcona accompanied by a suitable letter of thanks.

APPENDIX VII

*List of Rejected Pictures from the Collection of Lord Strathcona (with corrections made
by Ruth Jackson, 1967)*

ART ASSOCIATION OF MONTREAL.

Not Corrected. Ruth Jackson
LIST OF REJECTED PICTURES *Montreal*
September 28, 1967

from the
COLLECTION OF LORD STRATHCONA.

STRATHCOOSA PICTURES.

REJECTED.

- / 2 ----- Gloagbe, Frederick ----- Girl with Hay-rake, 1890
 / 4 ----- Farrer, Henry ----- Lake at Sunset, 1895
 / 7 ----- Unknown, J.R.P. ----- River with Boats
 / 9 ----- Bauer, W. C. ----- Winter Morning
 / 15 ----- Unknown ----- Portrait of Lady
 (Italian School)
 / 16 ----- Unknown ----- Madonna
 / 18 ----- Secchi, Adrian ----- Duet or Concert, 1886.
 / 22 ----- Brueghel, Peter ----- Farmyard Scene
 23 ----- Bellinsey Gil, Jess ----- Spanish House with Figures
 / 24 ----- Unknown ----- Infant Jesus and John the
 Baptist.
 / 25 ----- Unknown ----- Japanese Girls
 / 27 ----- Norman, Parsons ----- Moonlight and Boat
 / 30 ----- Aitken, James Alfred ----- Mount Sir Donald
 / 37 ----- Grace, James Edward ----- Birch Tree and Marsh, 1880
 / 41 ----- Ten Kate, Herman ----- Party at Table
 / 47 ----- Mason, C. T. ----- Autumn Landscape, 1882
 / 42 ----- Chiaris, Luigi ----- Girl Feeding Sheep in Barn
 / 49 ----- Scott, Julian ----- March of British Prisoners
 at Battlefield of Saratoga
 / 50 ----- Cabanel, Alexandre ----- Desdemona
 / 51 ----- Unknown, J.W., 57 ----- Pool in Forest.
 / 59 ----- Schnell ----- Moonlight on Water
 / 60 ----- Schnell ----- Moonlight on Water
 / 63 ----- Coignet, Jules-Louis-Phillips ----- Lake with Mountains
 / 65 ----- Brouzet, Adrian ----- The Dentist
 / 67 ----- Hilder, Richard ----- Cottage and Boat
 / 68 ----- Unknown (Spanish) ----- Joust of Monks.
 / 70 ----- Carracci, A. ----- Infant Jesus in the House
 of Joseph.

Sent to Mrs. Williamson
 Nov. 15, 1942

-- 2 --

- ✓ 74-----Coignet, J.L.P.-----Coast Scene
 ✓ 75-----Poole, Paul Falconer-----Girl with Wheat
 ✓ 83-----Peirus, O.-----Playing Cards, 1856
 ✓ 84-----Veronese, Paul-----Two Women, one with
 Covered Head
 ✓ 88-----Copy of Titian-----Tribute Money
 ✓ 89-----Duane?-----Three Men Smoking
 ✓ 90-----Everdingen, Allart, van-----Landscape, (small)
 ✓ 95-----Seitz, Anton-----The Watchful Mother
 ✓ 99-----Duverger, Theophile Emmanuel-----Mother Dressing Child
 ✓ 100-----Missonier, Jean Charles-----The Musician
 ✓ 101-----Unknown-----Cathedral at Tours, 1894
 ✓ 106-----Unknown, A. S. *Painted 1947*-----Woodland Road and Cottages
 ✓ 110-----Sauerman, H. T.-----Interior Burgos Cathedral
 ✓ 120-----Harler, G. W.-----Ram and Sheep, 1860
 ✓ 126-----Philippe, Herman-----Girl seated against Cliff
 ✓ 127-----Hirt, Heinrich-----First and Second
*Sold by Mrs. C. W. H. H. for \$1000
 under 23 1945.6*
 ✓ 129-----Fripp, George Arthur-----Landscape
 ✓ 133-----Unknown-----Landscape with Rapids
 ✓ 135-----Madraso, Raimondo de-----Girl in Fancy Dress
 ✓ 137-----Aitken, James Alfred-----Niagara Falls
 ✓ 138-----Spart, John-----Mourland Landscape, 1886
 ✓ 139-----Fichel, Eugene Benjamin-----Hour of Mass at
 St. Sulpice
 ✓ 141-----Delci, attributed to-----Madonna on Copper
 ✓ 142-----Grause-----Vestal Virgin
 ✓ 143-----Copy of Titian-----The Magdalen
 ✓ 144-----Unknown-----Women with Cardinal
 ✓ 147-----Unknown-----Perseus Killing Medusa

APPENDIX VIII

Press Release, Bequest of the Late Miss Olive Hosmer

1992/10

THE MONTREAL MUSEUM OF FINE ARTS
1376 SHERBROOKE STREET WEST, MONTREAL, QUEBEC • Q42-8091

For Immediate Release:

Outstanding works from the private collection of the late Miss Olive Hosmer, one of Montreal's most generous philanthropists, have been bequeathed to The Montreal Museum of Fine Arts and are now on view, it was announced today.

The collection of 18th century English portraits and 19th century English and French landscape paintings had been started at the turn of the century by Charles R. Hosmer.

It was inherited, for the most part, by his daughter, Miss Olive Hosmer.

During her lifetime, said Dr. Evan H. Warner, director of the museum, Miss Hosmer extended the collection significantly through acquiring works by such artists as Vincent van Gogh, Fassin-Labour, Corot, Millet and Marie Laurencin.

Following Miss Hosmer's death Dec. 23, 1962, the Museum received 12 major paintings by her bequest. Among these were works by Corot, Millet, Thomas Gainsborough, Sir Joshua Reynolds, Hogarth, Hopper and Sir Thomas Lawrence.

Also left to the Museum were 15 French and English portrait miniatures and 22 snuff boxes with miniatures of the 18th and 19th centuries.

"These works complement a succession of splendid donations made during Miss Hosmer's lifetime," Dr. Warner noted.

Among the earlier "generous gifts" listed by Dr. Warner were a Durer engraving, a painting by Salvator Rosa, a 17th century Franco-Flamish work, and portraits by Thomas Gainsborough and Sir Joshua Reynolds.

-2-

"Before the complete Hooper collection is dispersed," said Dr. Turner, "the Museum is happy to honor the taste of such a good friend by giving the public an opportunity to enjoy these masterpieces which were an appropriate background to a life which served the Montreal community so unobtrusively."

The entire collection is displayed in the Museum's central gallery for the months of June and July. The works now owned by the Museum will remain on view throughout the summer.

Lenders to the exhibition include Mrs. Howard W. Pellan, Montreal; Mrs. Alex G.K. Malcomson, Brockville; Mr. Robert Mainwaring, Brockville; V.B. Kenoy, Q.E., Montreal; Dr. A.T. Henderson, Westmount; Miss Susan Butler, Sarnsville; J.N. Shuter, Beaconsfield; A. Murray Vaughan, Montreal; and Mrs. D.J. Oland, Halifax.

Dr. Turner said the group of distinguished 18th century portraits received by the Museum "help to round out significantly the Museum's already considerable holdings in this area."

-30-

Contact: Bill Emery
542-0491 local 30
TE 4-9683

Francoise Saint-Nichel
562-8091 local 30
CR 4-6611

APPENDIX IX

John W. Tempest Last Will and Testament

ON THIS DAY the thirtieth of December in the year of our Lord one thousand eight hundred and eighty nine.

BEFORE us Charles Dushine and Herbert S. Hunter the undersigned Notaries Public for the Province of Quebec residing in the City of Montreal.

PERSONALLY SEEN AND APPEARED:

John William Tempest of the said City of Montreal, Esquire, who being of sound and disposing mind, memory, judgment and understanding hath requested us the said Notaries to write down and receive in due form of law his LAST WILL AND TESTAMENT which he declared in manner and form following, that is to say:

I give devise and bequeath to my friends William George Murray, Esquire, Shipping Merchant, and Charles J. Fleet, Esquire, Advocats, both of the said City of Montreal, the whole of my property movable and immovable real and personal moneys stocks funds securities for money household furniture and effects generally whatsoever TO HAVE and TO HOLD my said movable and immovable property unto the said William George Murray and Charles J. Fleet, in TRUST for the following purposes, to wit:

FIRSTLY, To pay my just debts and funeral expenses.

SECONDLY, To pay the following bequests:

To my cousin Miss Clare Townsend of Halifax in the Province of Nova Scotia the sum of Two thousand dollars currency.

To Miss Ellen Rodgers and Miss Jane Rodgers both of Halifax aforesaid the sum One thousand dollars each and in event of either of them dying before me I direct that the whole sum of Two thousand dollars shall go and belong to the survivor.

"III" That no portion of the capital or of the income to be derived therefrom shall be expended in the purchase or acquisition of Land or Buildings or in the erection or repairs of buildings or to meet the ordinary expenses of the Association or the payment of mortgages upon any of its property but that principal and interest, including the capital of the amount presently set aside to assure the payment of the annuity to the said Mary Agnes Sullivan shall be employed solely for the purchase of pictures as aforesaid.

My reason for restricting the bequest to the purchase of pictures being that the Art Association is in my opinion abundantly provided with accommodation and that treasures of art that will enhance the attractiveness of the present Art Gallery constitute the greatest need of the Association at the present time.

I direct that all money legacies bequeathed hereunder shall be paid by my said Trustees at any time in

FIGURES*

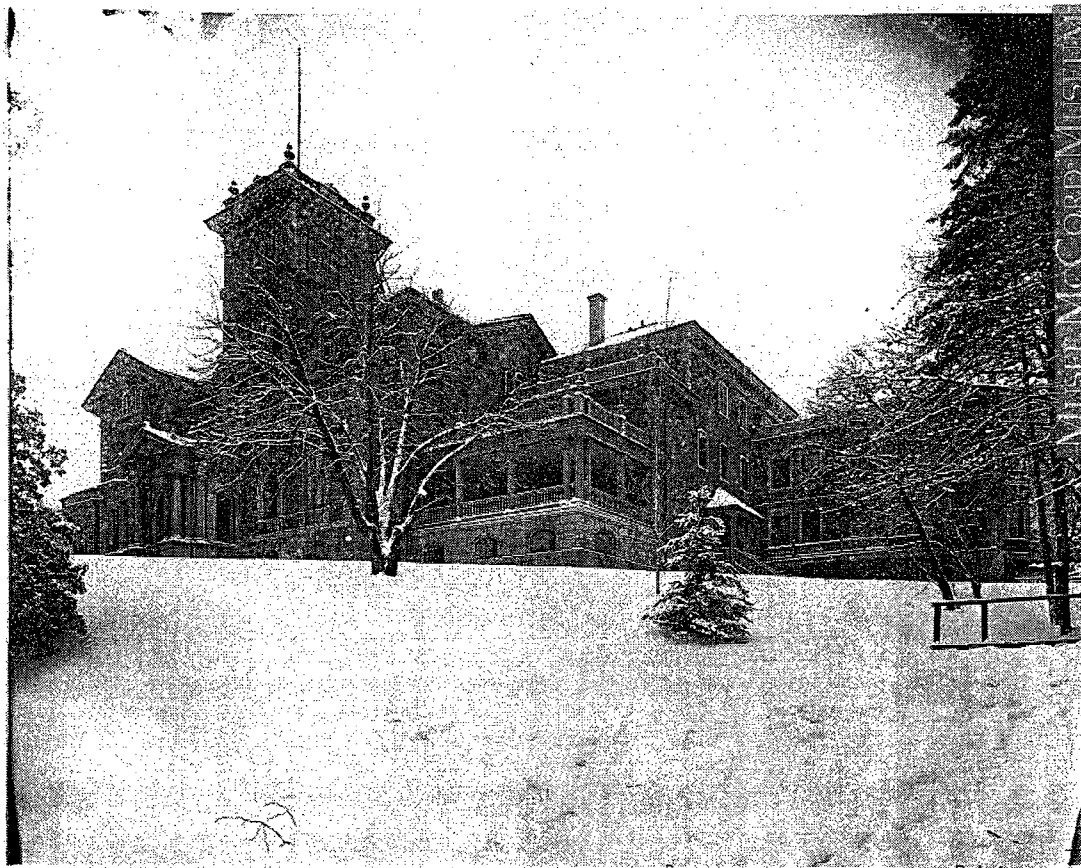


Fig. 1 *Hugh Montague Allan's House "Ravenscrag," Pine Avenue, Montreal, QC, 1903, William Notman & Son, II-144763, McCord Museum*

* Date included when known

Accession number and current location included when known

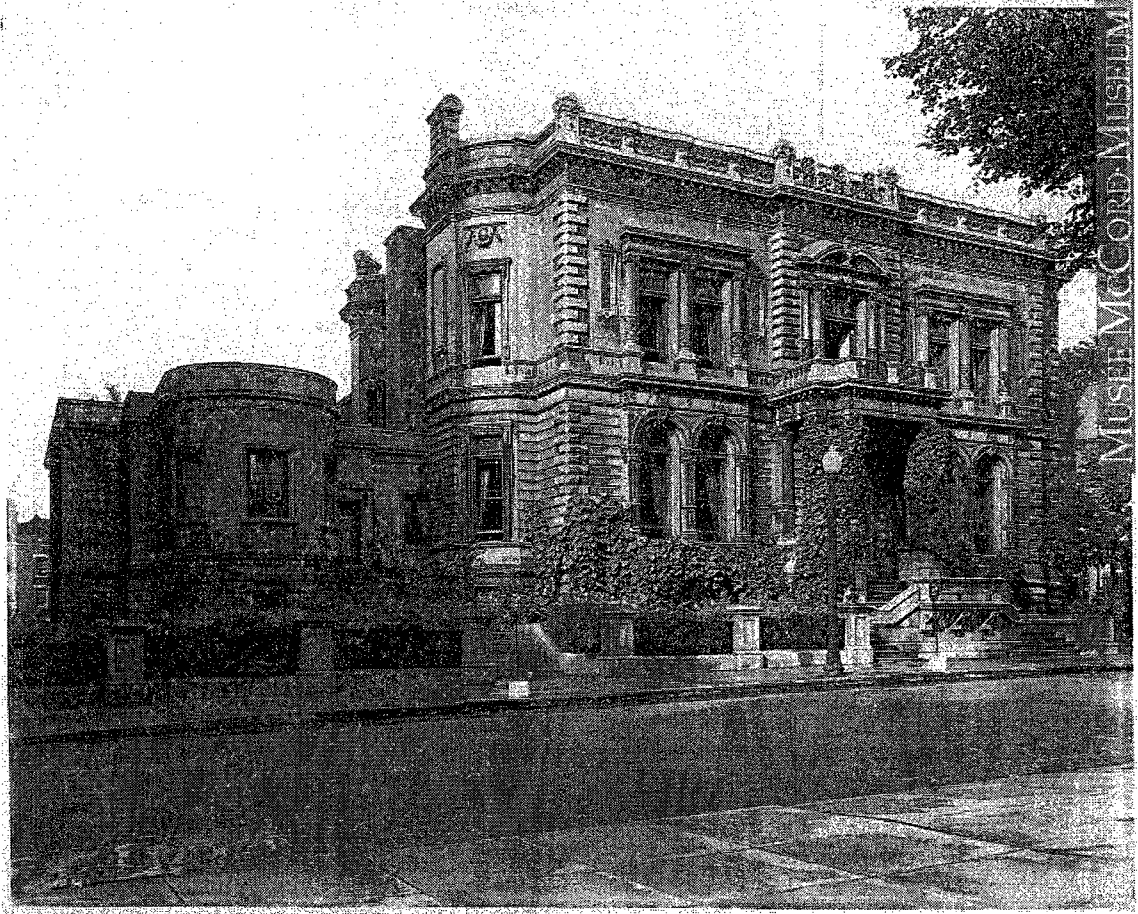


Fig. 2 *George Stephen House, now the Mount Stephen Club, Drummond Street, Montreal, QC, 1934-35, William Notman & Son, VIEW 25493, McCord Museum*

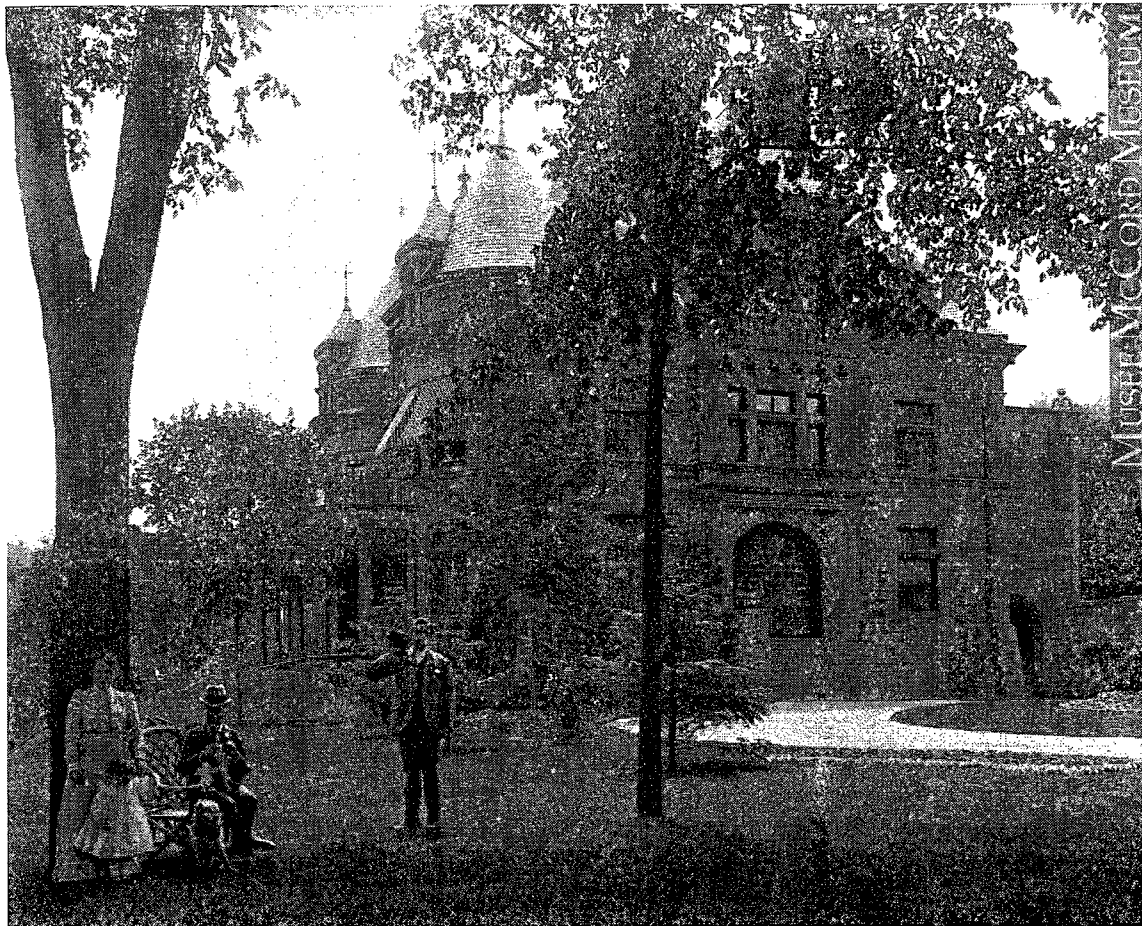


Fig. 3 *James Ross house, Peel Street, Montreal, QC, ca. 1910, William Notman & Son, VIEW-8715, McCord Museum*

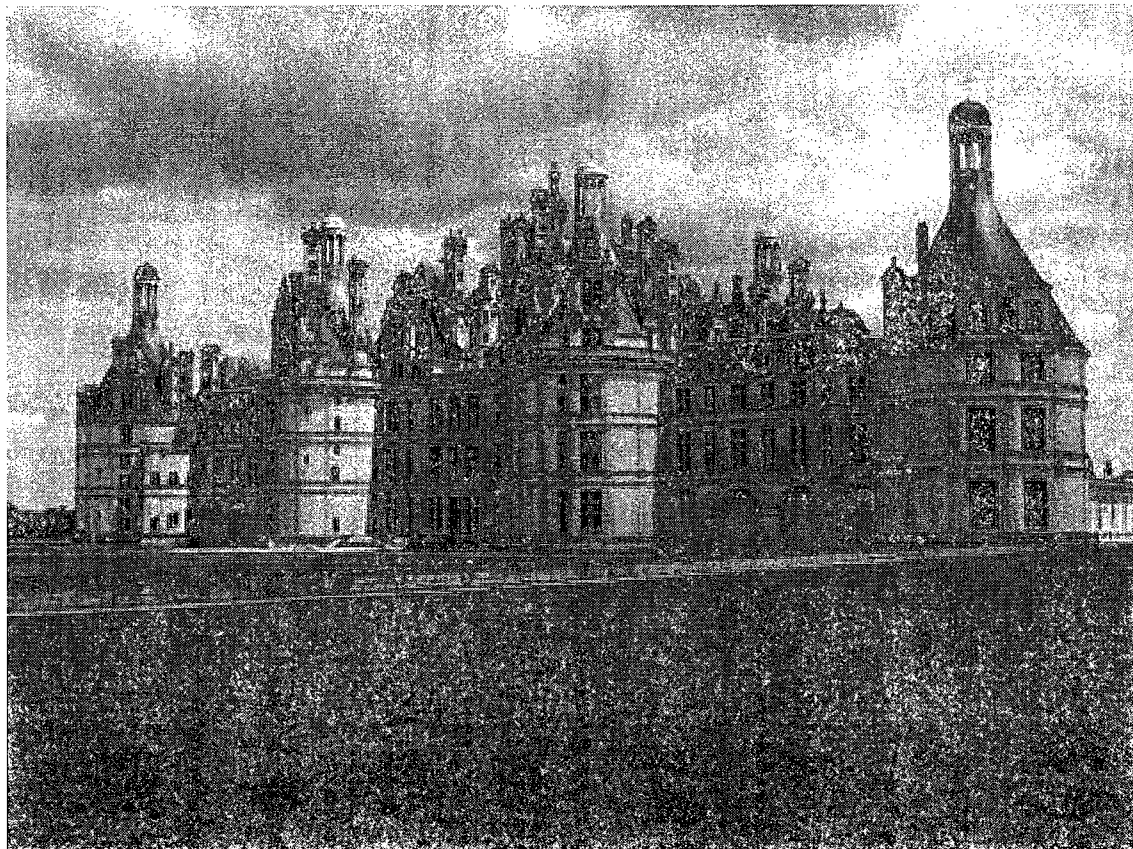


Fig. 4 Chateau d'Amboise, ca. 1495, Loire Valley, France

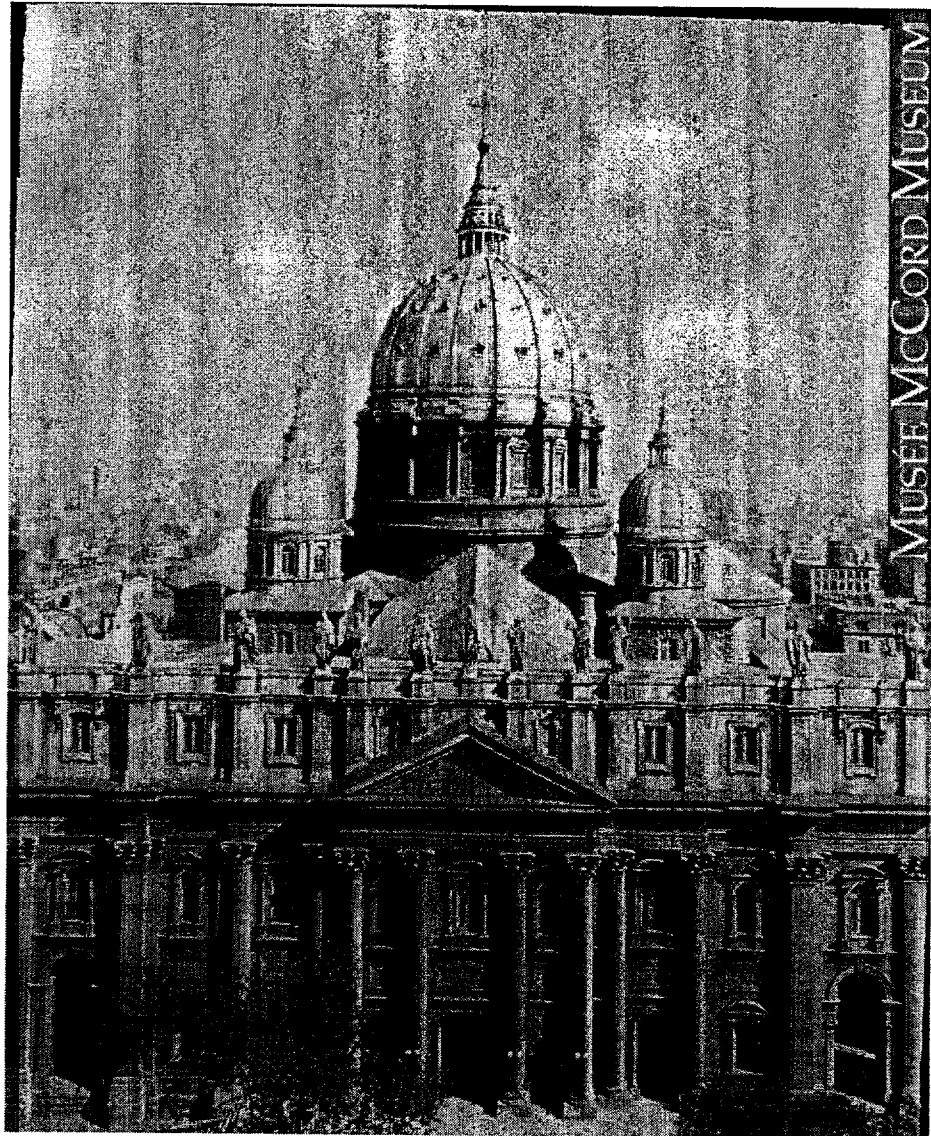


Fig.5 *Saint-Jacques-le-Majeur Catholic Cathedral, now Mary Queen of the World Basilica, Montreal, QC, ca.1934, Anonymous, MP-0000.158.27, McCord Museum*

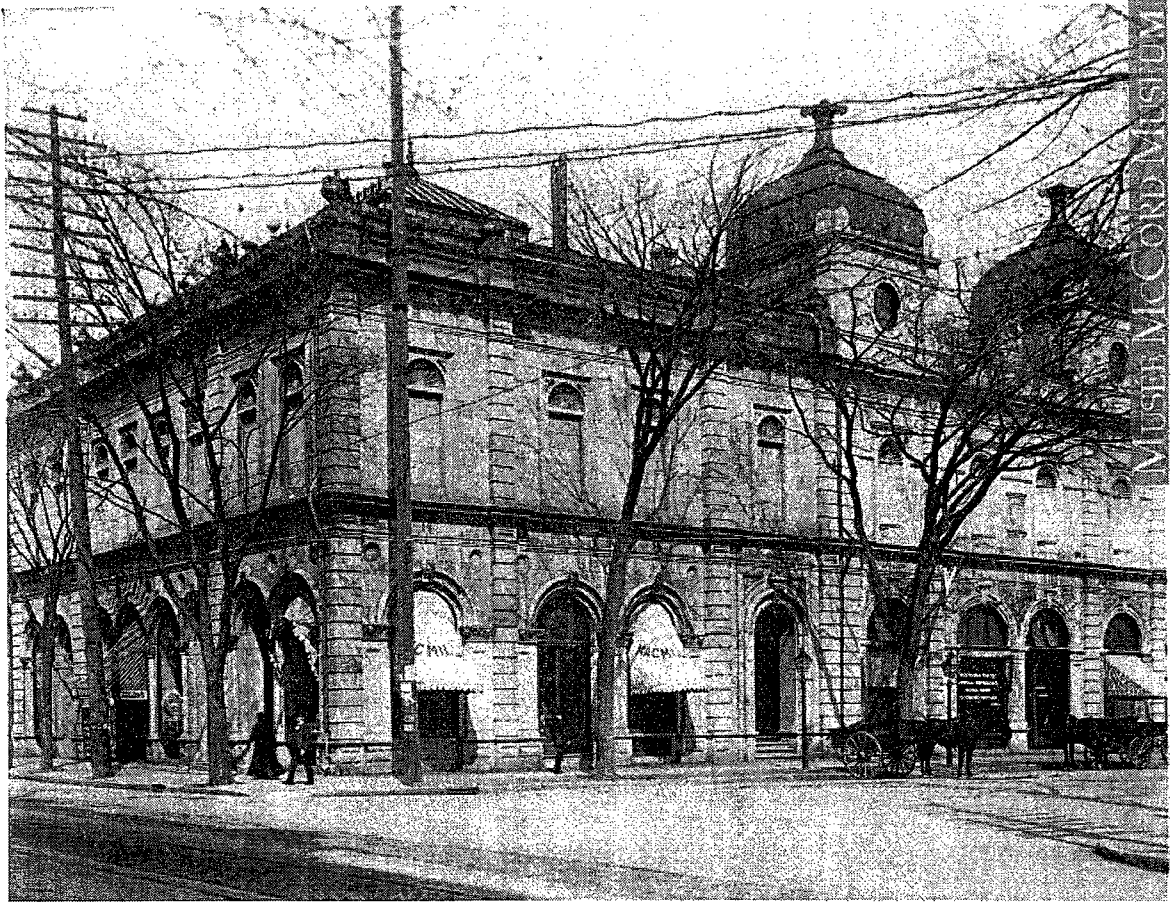


Fig. 6 *Art Association building, Phillips' Square, Montreal, QC, ca.1893, William Notman & Son, VIEW-2543.1, McCord Museum*

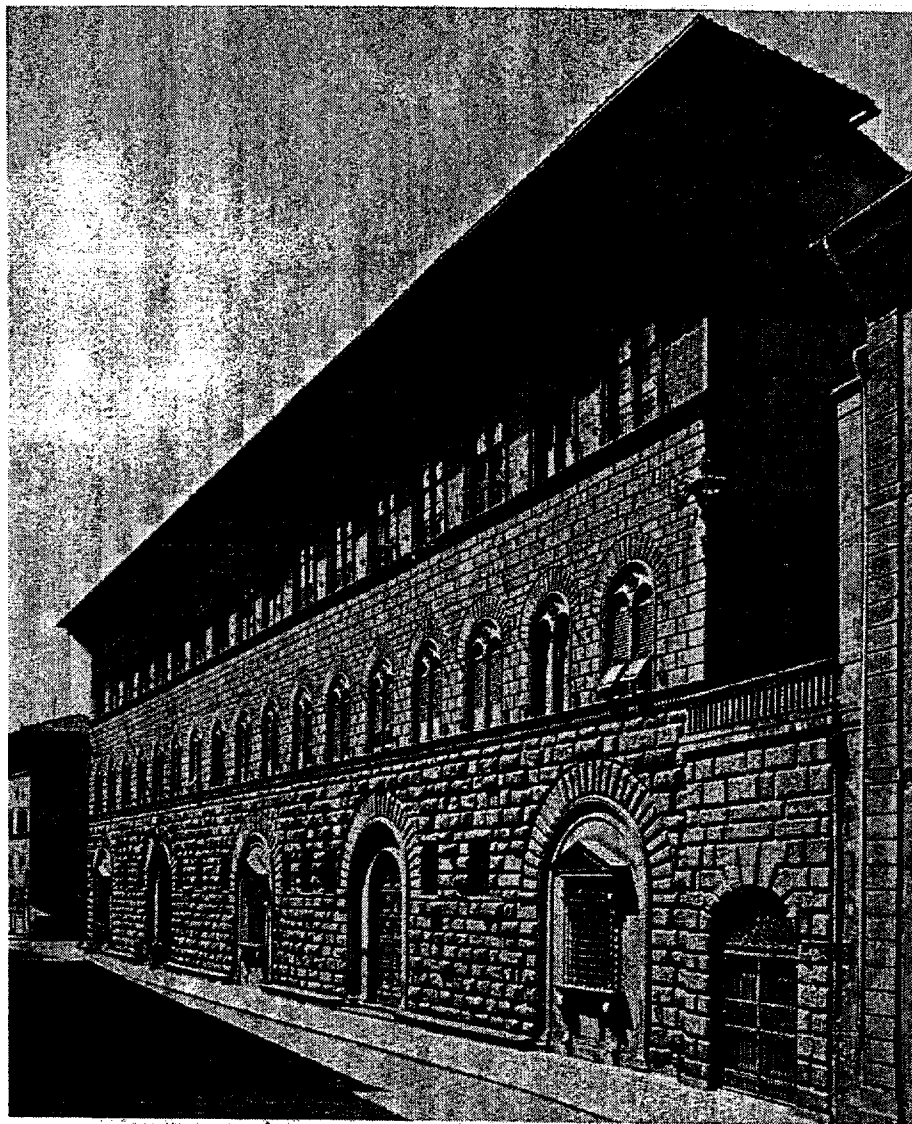


Fig. 7 Palazzo Medici, Michelozzo di Bartolomeo, Florence, Italy, ca.1445-1460

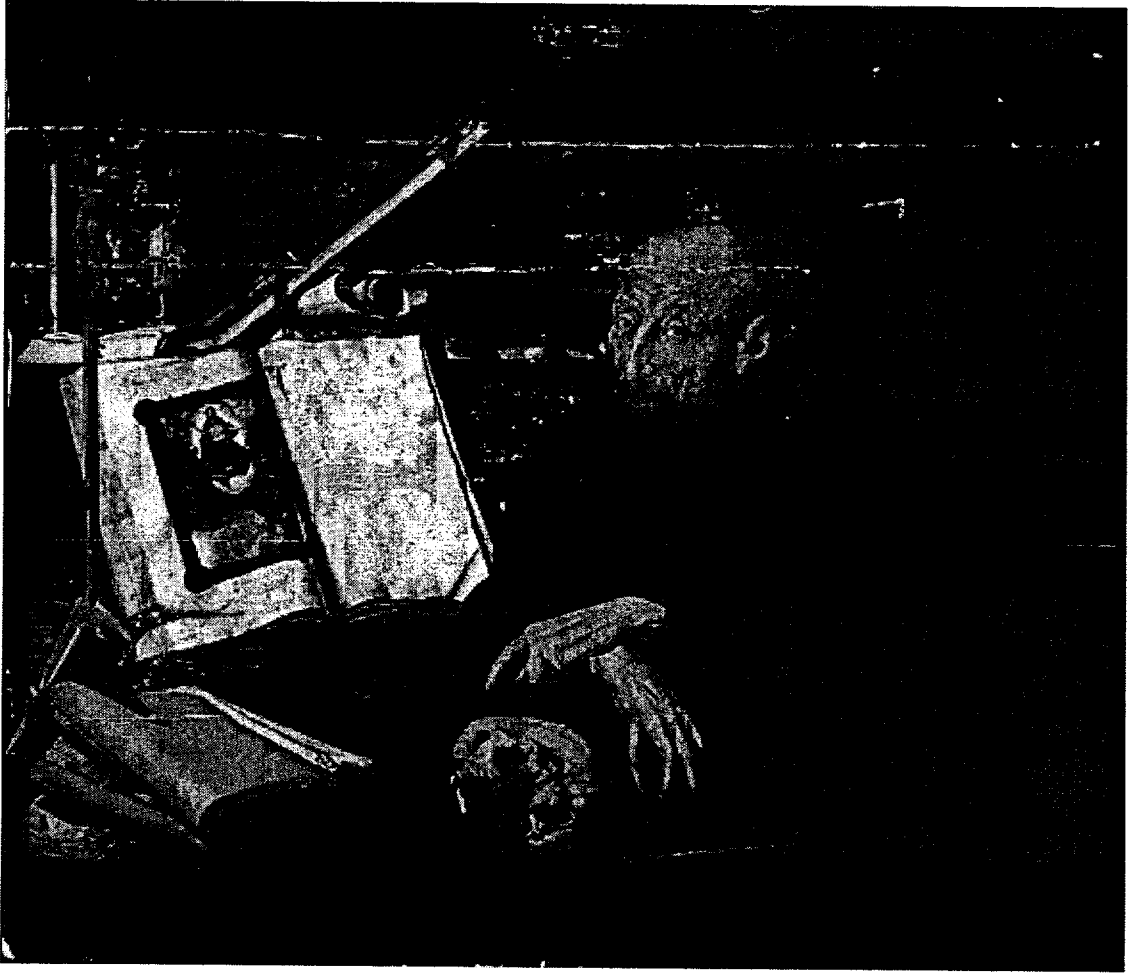


Fig. 8 *Saint Jerome in his Study*, Marinus Van Raymerswaele (attributed to), ca.1530, oil on panel, 1913.188, Montreal Museum of Fine Arts



**Fig. 9 *Portrait of a Preacher* (formerly thought to be a portrait of Martin Luther),
Lucas Cranach the Elder (German, 1472-1553)**

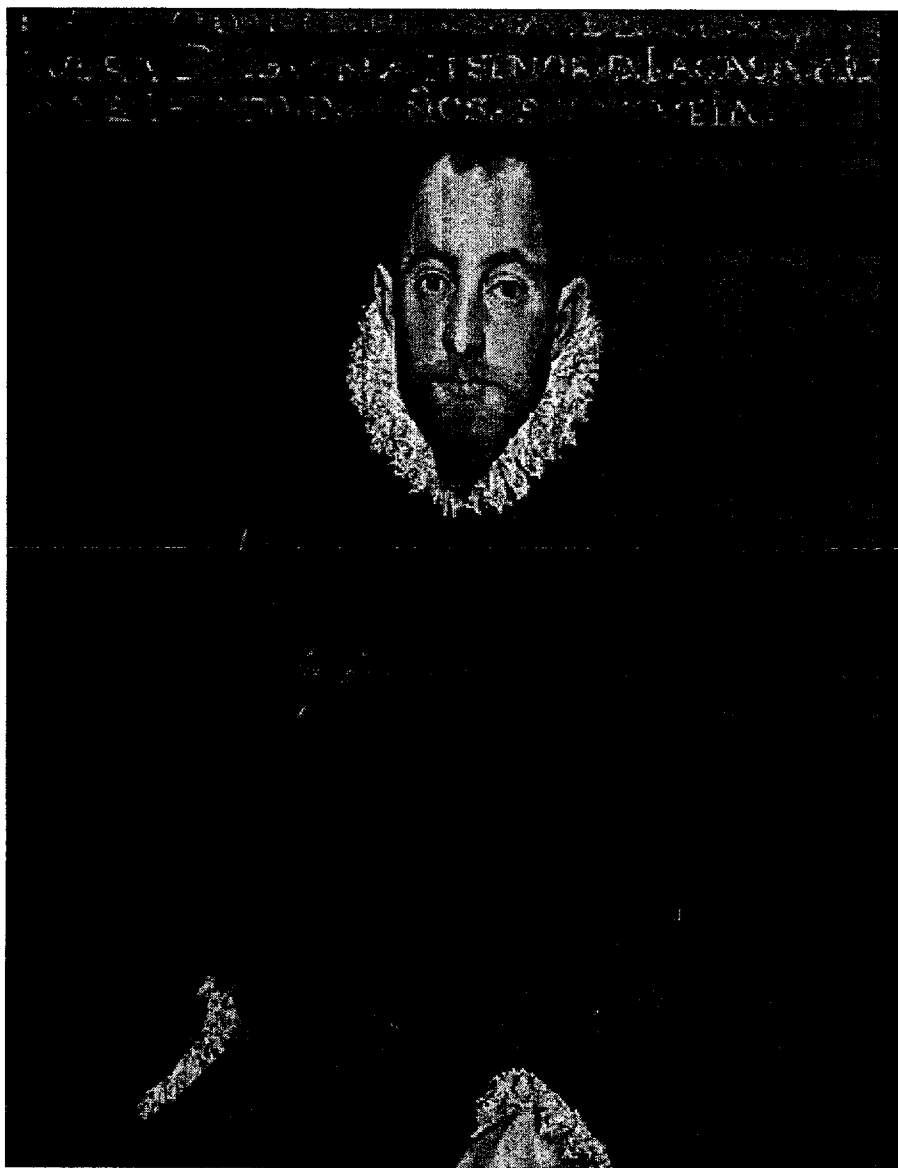


Fig. 10 *El Señor de la Casa de Leiva, Councillor of State and War, Governor of the States of Vanos and Riotoria, Dominico Theotocopuli, known as El Greco, ca.1580-86, Montreal Museum of Fine Arts*

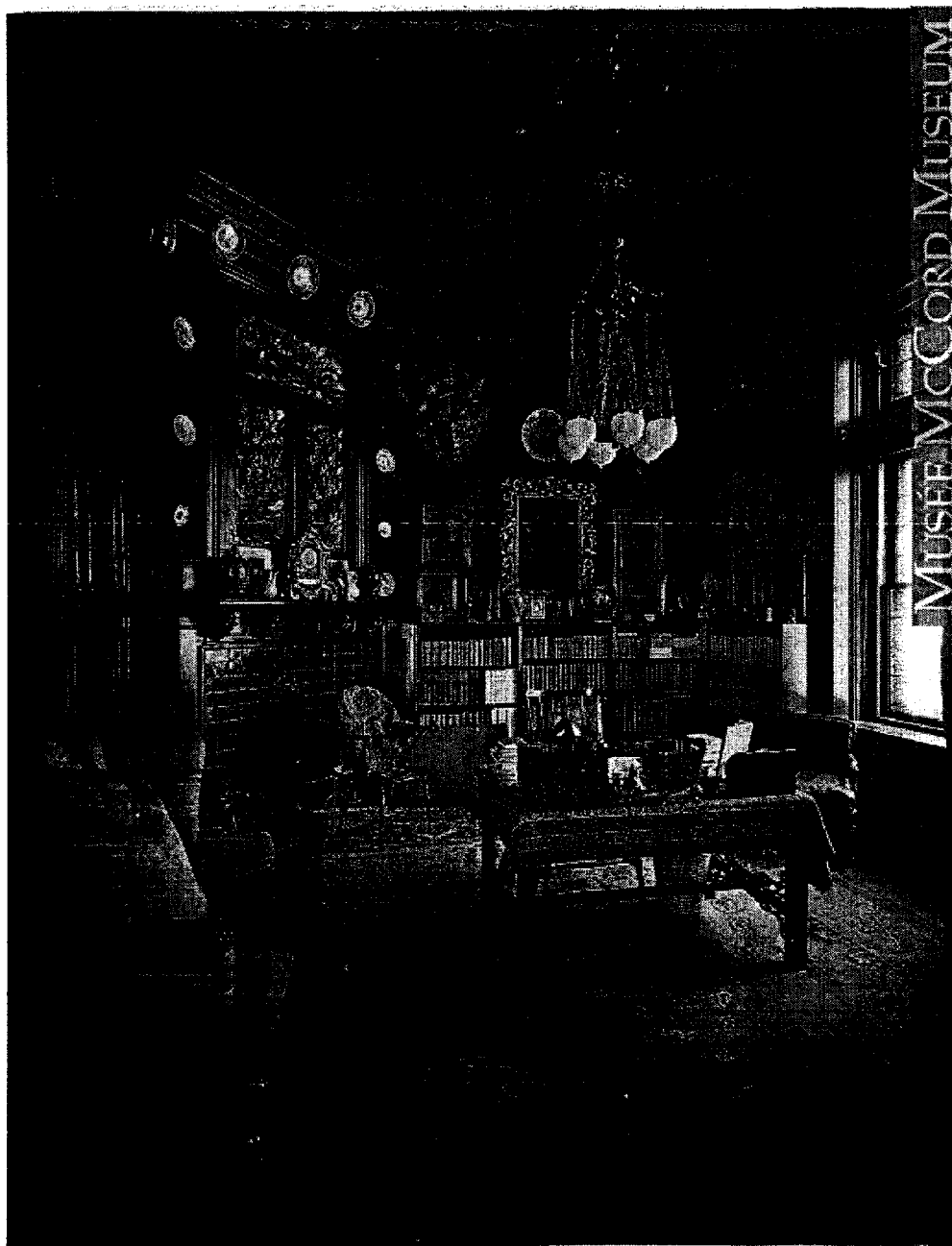


Fig. 11 *Library, Van Horne house, Montreal, QC, 1920, William Notman & Son, VIEW-19339, McCord Museum*

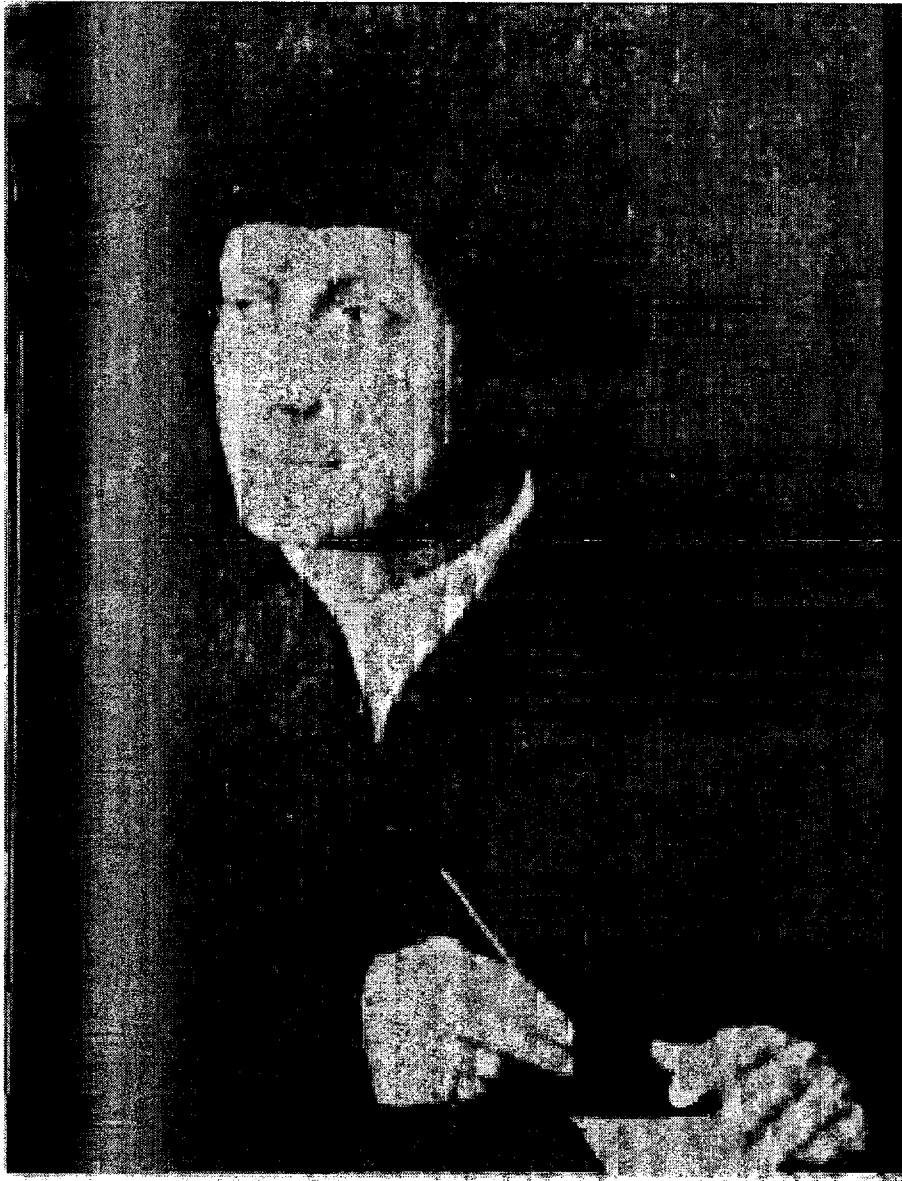


Fig. 12 *Portrait of a Young Man*, Flemish Painter active in Antwerp (wrongly attributed to Quentin Mastys)



Fig. 13 *Madonna and Child*, Sandro Botticelli (Italian, 1444-1510), tempera on canvas, 54.61 x 34.29 cm, 1917.14, Montreal Museum of Fine Arts

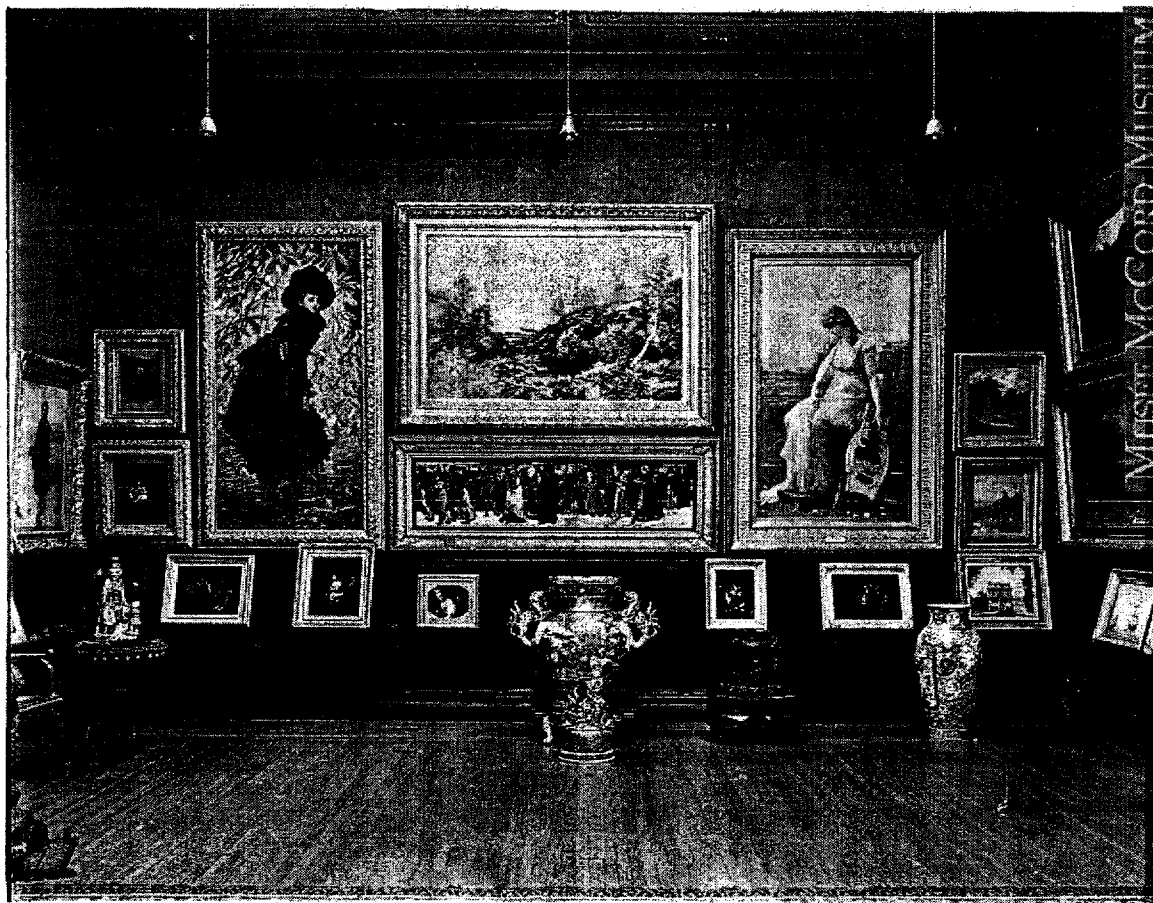


Fig. 14 *Lord Strathcona's residence, Montreal, QC, 1916, William Notman & Son, VIEW-16062, McCord Museum*



Fig. 15 *The Circumcision*, Giorgio Vasari (Giulio Romano?), oil on wood, 239.5 x 167 cm, Museum of Saint Joseph's Oratory, Montreal



Fig. 16 *Madonna of the Yarnwinder*, Leonardo Da Vinci (attributed to) (Florentine, 1452-1519), ca. 1506, oil on panel, 50.8 x 36.83 cm



Fig. 17 *Portrait of a Young Man, Ferdinand de' Medici*, Agnolo Bronzino (Florentine, 1503-1572) oil on panel, 53.43 x 38 cm

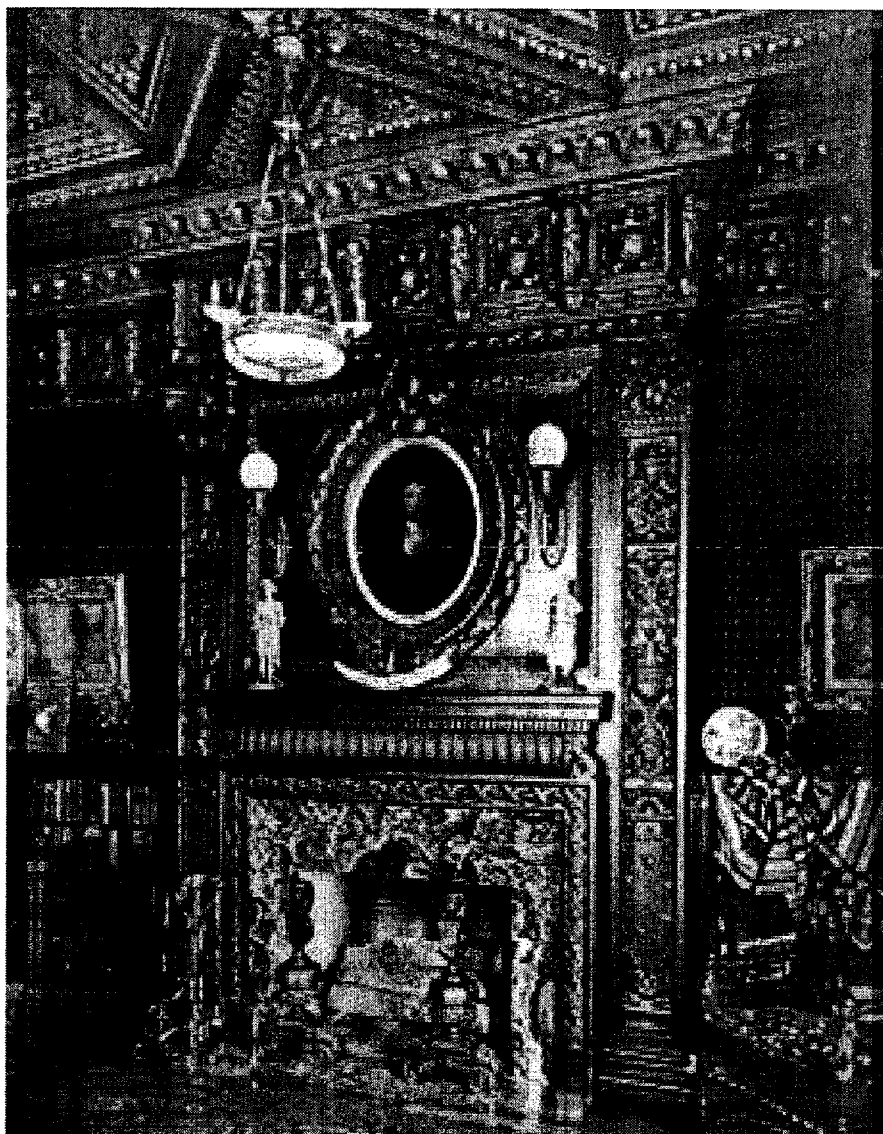


Fig. 18 Charles R. Hosmer Library and Fireplace of Home on Drummond Street, Montreal, QC



Fig. 19 *A Young Man*, Bartolomeo Passarotti (Bolognese 1529-1592), sixteenth century, 1993.29, Beaverbrook Art Gallery



Fig. 20 *Cephalus and Procris*, Paolo Veronese (Venetian 1528-1588), ca. 1560,
Private collection, London



Fig. 21 *The Virgin and Child with Sainte Anne*, Bartholomäus (Barthel) Bruyn the Elder (German, 1493-1555), ca. 1530, 1996.02, Beaverbrook Art Gallery



Fig. 22 *St. Elizabeth of Hungary Giving Alms*, Bartolomäus (Barthel) Bruyn the Elder, ca.1530, 1996.03, Beaverbrook Art Gallery



Fig. 23 *Holy Kinship: Virgin and Child with St. Anne*, Brussels Tapestry, early sixteenth century, 1993.34, Beaverbrook Art Gallery



Fig. 24 *Annunciation of the Virgin*, Bernardo Martorell (Spanish, active from 1427-1452), tempera and gold leaf on panel, 1427



Fig. 25 *Marriage Medal of Leonello d'Este*, Antonio Pisano (Pisanello) (Italian, ca. 1395-1455), 1957.Dm.3, Montreal Museum of Fine Arts

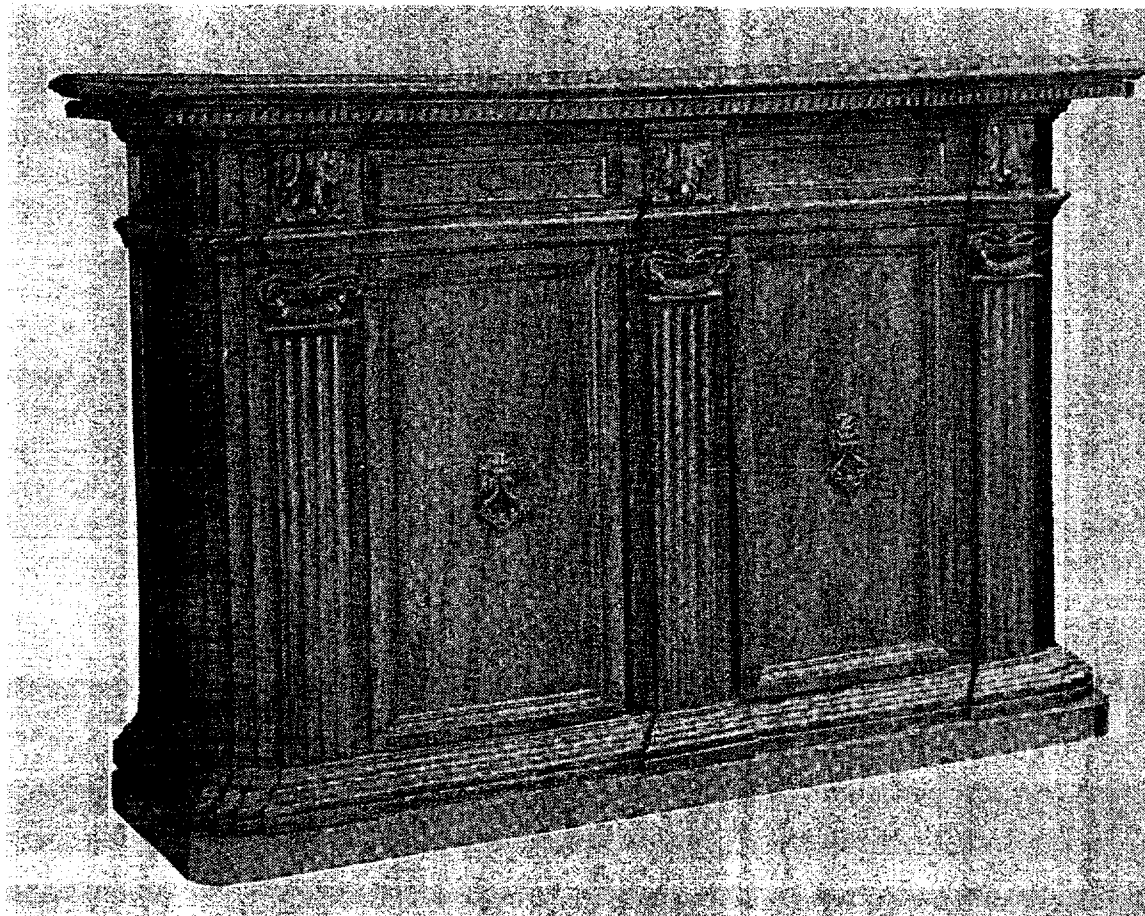


Fig. 26 Credenza, 2nd half 16th century, Italy, walnut, 1954.Df.3, Montreal Museum of Fine Arts



Fig. 27 *Judith and Dido*, Andrea Mantegna (Italian, 1431-1506), ca. 1480, tempera on linen, 64.77 x 29.21 cm; 64.77 x 29.84 cm, 1920.104, 103, Montreal Museum of Fine Arts

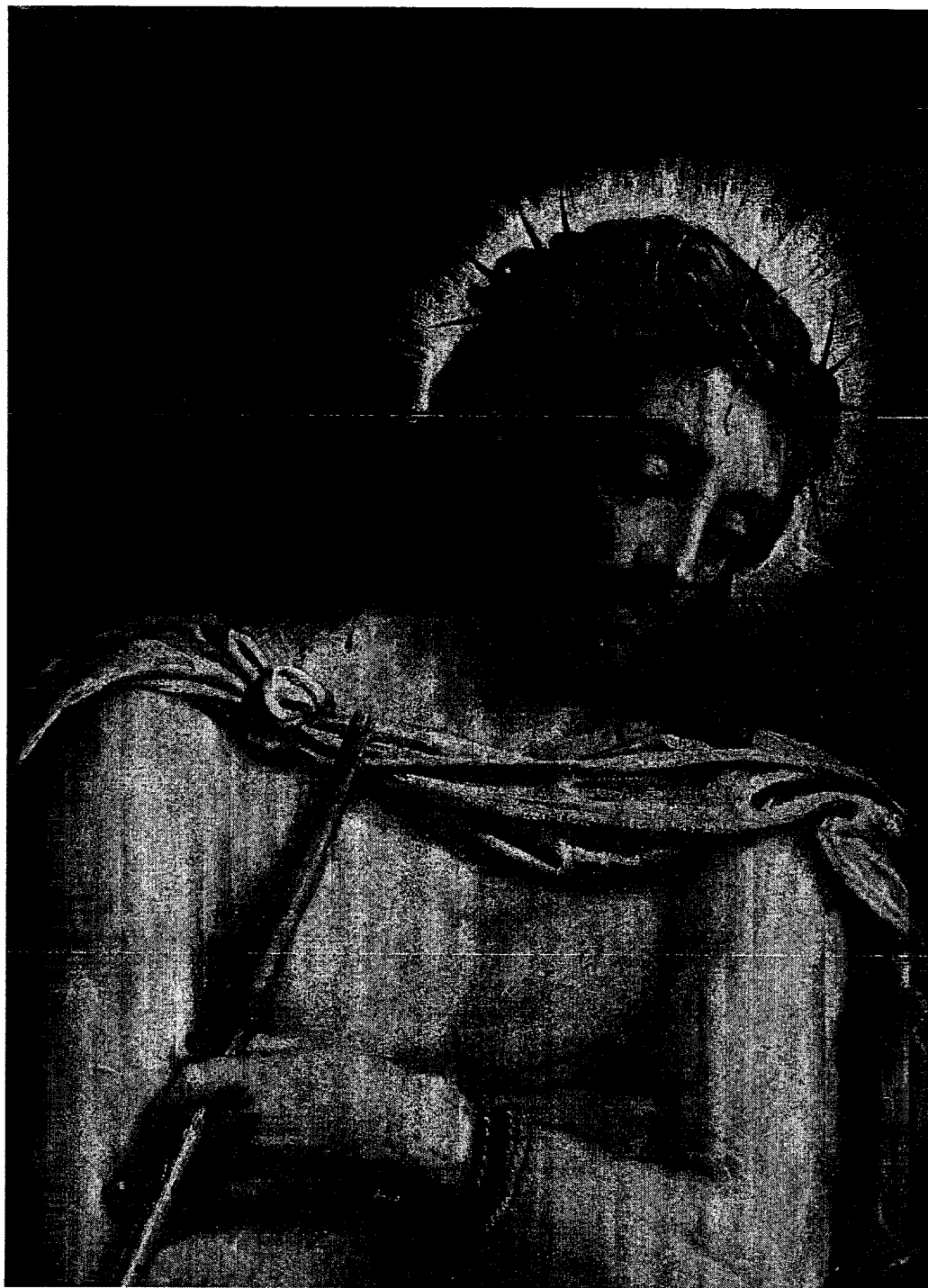


Fig. 28 *Christ Crowned with Thorns*, Paolo Caliari, called Veronese (Venetian, 1528-1588), ca. 1584-85, oil on canvas, 75.5 x 57.3 cm, Montreal Museum of Fine Arts