

*Translating Religious Heritage:
Selection Issues at the Montreal Museum of Fine Arts*

Seminar Movable Religious Heritage
museum Catharijneconvent Utrecht
4-5 november 2013

Jacques Des Rochers
Curator of Quebec and Canadian Art
Montreal Museum of Fine Arts



Master of the Legend of Saint Barbara
Active in Brussels, about 1470-about 1500

Virgin Enthroned with Angels
About 1490
Oil on panel
Gift of Dr. Max Stern 1986.14



Andrea Mantegna
Padua 1431 - Mantua 1506

Judith with the Head of Holofernes
About 1500
Tempera and gold on linen canvas
Purchase, John W. Tempest Fund 1920.103



Jan Steen
Leiden 1626 – Leiden 1679

The Return of the Prodigal Son
About 1668-1670
Oil on canvas
Gift of Mr. and Mrs. Michal Hornstein 2012.48



Mgr Ignace Bourget, Catholic Bishop of Montreal,
from 1840 to 1876.

Photograph by J.E. Desmarais, 1881

Collection of the Sisters of the Holy Names of Jesus
and Mary

John A. Fraser
London 1838 - New York 1898
After a photography by William Notman

Bishop Francis Fulford
1865
Anglican Diocese of Montreal







Salomon Marion
Lachenaie 1782 - Montreal 1830

Processional Cross
About 1820
Silver
Purchase, Gift of Miss Mabel Molson 1938.Ds2

Paul Lambert, known as Saint-Paul
Arras, France, 1691 or 1703 - Quebec City 1749

Processional Cross Staff
From the parish of Saint-Pierre, Île d'Orléans
1746
Silver
MBAM, Gift of Henry Birks & Son Ltd
1953.Ds3



Convent of the Sisters of the Holy Names of Jesus and Mary in 1885 and since the 1920s.

Louis-Philippe Hébert
Sainte-Sophie-d'Halifax 1850 - Westmount (Quebec) 1917

Saint Philomene
1898
Painted wood
Gift of the Sisters of the Holy Names of Jesus and Mary
1973.2





Philippe Liébert
Nemours (France) 1732 - Montréal 1804
Sacred Heart Altar, the Grey Nuns of Montreal's General Hospital
1790
Polychromed and gilded wood
Gift of Concordia University in honour of the legacy of the Sisters of Charity of Montreal, "Grey Nuns" MBAM.2009.14





Remains of the original Chapel of the first
General Hospital and the actual one built in the
1860s.

Attributed to the Écores Workshop
Saint-Vincent-de-Paul (Quebec) 1792-1830

*Père Éternel Altar, the Grey Nuns of Montreal's
General Hospital*
About 1795
Polychromed and gilded wood
Collection of the Grey Nuns

Research report commissioned by
the Quebec Ministry of Culture and
Communications on the protection
of movable religious heritage in the
diocese of Montreal (2001)

Préservation du patrimoine mobilier
des lieux de culte
de la région administrative de Montréal

Cadre de référence – PROJET

Photo: G. Gauthier





Anonymous
Quebec city area
Bracket
About 1700-1750
Gilded wood
MBAM, purchased in 1949



Attributed to the Levasseur Workshop
Quebec city, 1651/1654-1794

Reliquary of Saint John, Bishop and Martyr, and of Saint Martin
1716
Gilded and polychromed wood, glass, nails, cloth, sealing wax
Long-term loan, Corporation Archiépiscopale catholique romaine de
Montréal 105.2004



MONTREAL

Windows on the past

'Lost' stained glass now at museum

ALAN HUSTAK

The Gazette

Eight stained-glass windows that were once discarded by St. Patrick's Basilica as being too simple are now on display as treasures at the Montreal Museum of Fine Arts.

The windows were boarded up in the walls of the sanctuary behind the high altar for almost a century until they were discovered by accident in 1991 when the church on René Lévesque Blvd. was being restored.

At the time it was thought they had been manufactured in France. Research revealed, however, that they are among the first stained-glass windows to be produced in Canada.

They were made in Montreal by the Grey Nuns under the guidance of Sister Adine Desjardins. Remarkably, Desjardins had no formal training in art, painting or stained glass.

Three of the windows depict scenes from the Bible – the return of the prodigal son, Christ teaching children and Christ's entry into Jerusalem – and one shows St. Thomas.

The other four, produced in bright primary colours, are decorative. The windows were made for the church when it was built in 1847.

By the 1890s, the windows were considered too unsophisticated for the

church. New windows were acquired from a New York designer and the rector tried to get rid of the old glass. A newspaper ad from the period offered "Stained Glass for Sale, Cheap."

The church couldn't sell them, so when the sanctuary was redesigned, the windows were simply boarded up.

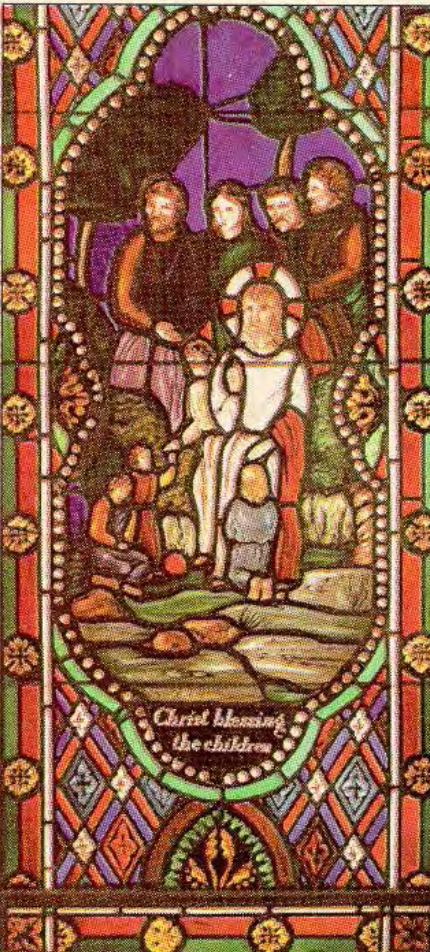
Detlef and Gaby Gotzens, who work for Andet Glassform and Design Inc., restored the windows in 1993 at a cost of \$50,000. But the basilica had no appropriate place to display them.

"Guy Cogeval (director of the fine-arts museum) saw the windows a year ago and immediately recognized their artistic and historic importance," said Mary McGovern, the basilica's business manager.

"He felt they would enrich the museum's decorative-arts collection. The museum's acquisitions committee and our board of wardens agreed, and we arranged a long-term loan so everyone can appreciate them."

❖ *The windows are on display in the Liliane and David M. Stewart Gallery in the museum's Michal and Renata Hornstein Pavilion, 1379 Sherbrooke St. W. There is no admission charge to enter the pavilion.*

❖ Alan Hustak's E-mail address is ahustak@thegazette.southam.ca.



MARIE-FRANCE COALLIER, GAZETTE

The stained-glass window above and seven others are at the Montreal Museum of Fine Arts.

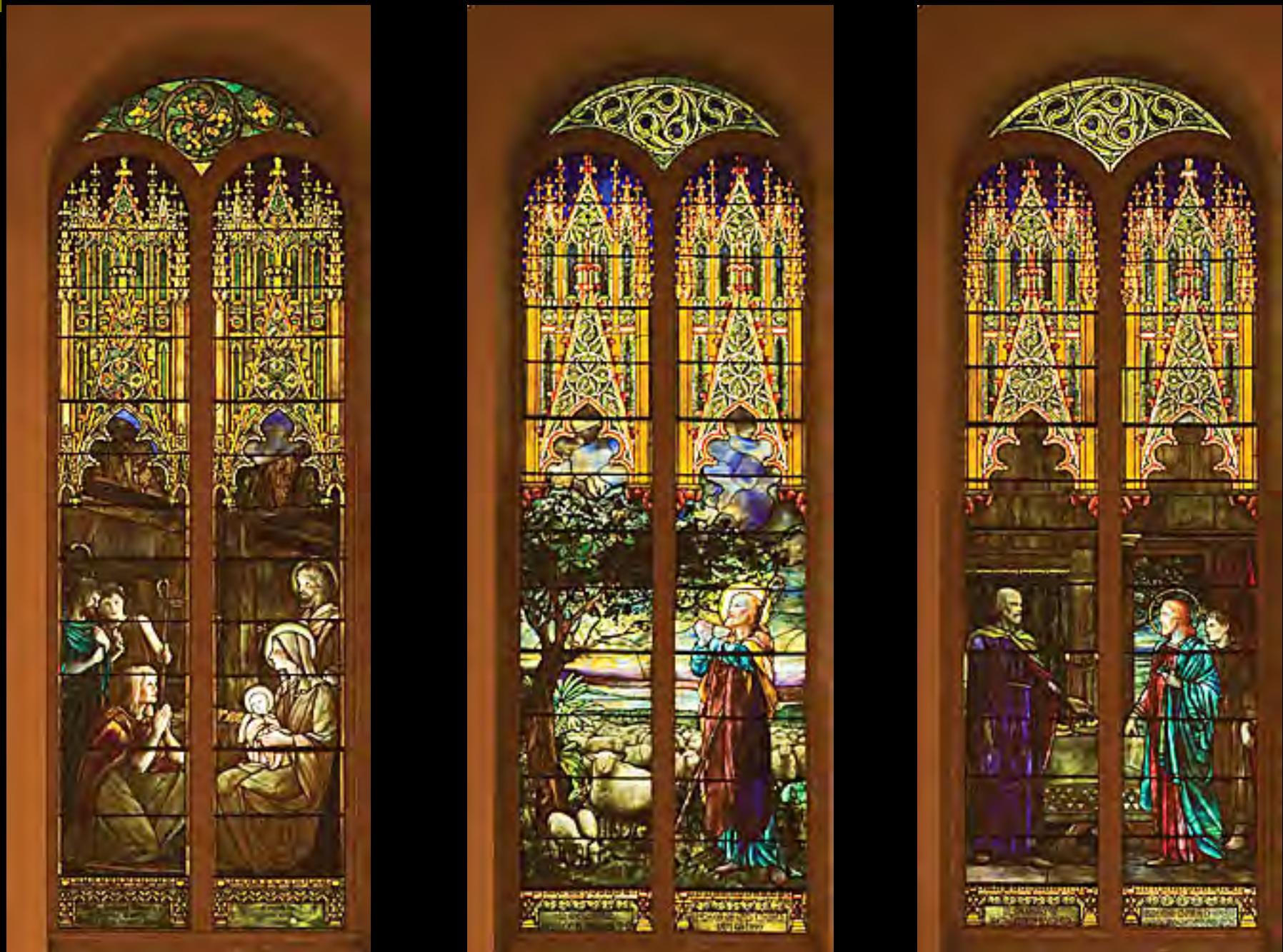


Workshop of the Grey Nuns of Montreal

Strained-glass, glass, wood, 1861-1863

Montreal Museum of Fine Arts

On deposit by the Saint-Patrick's Basilica in 2002

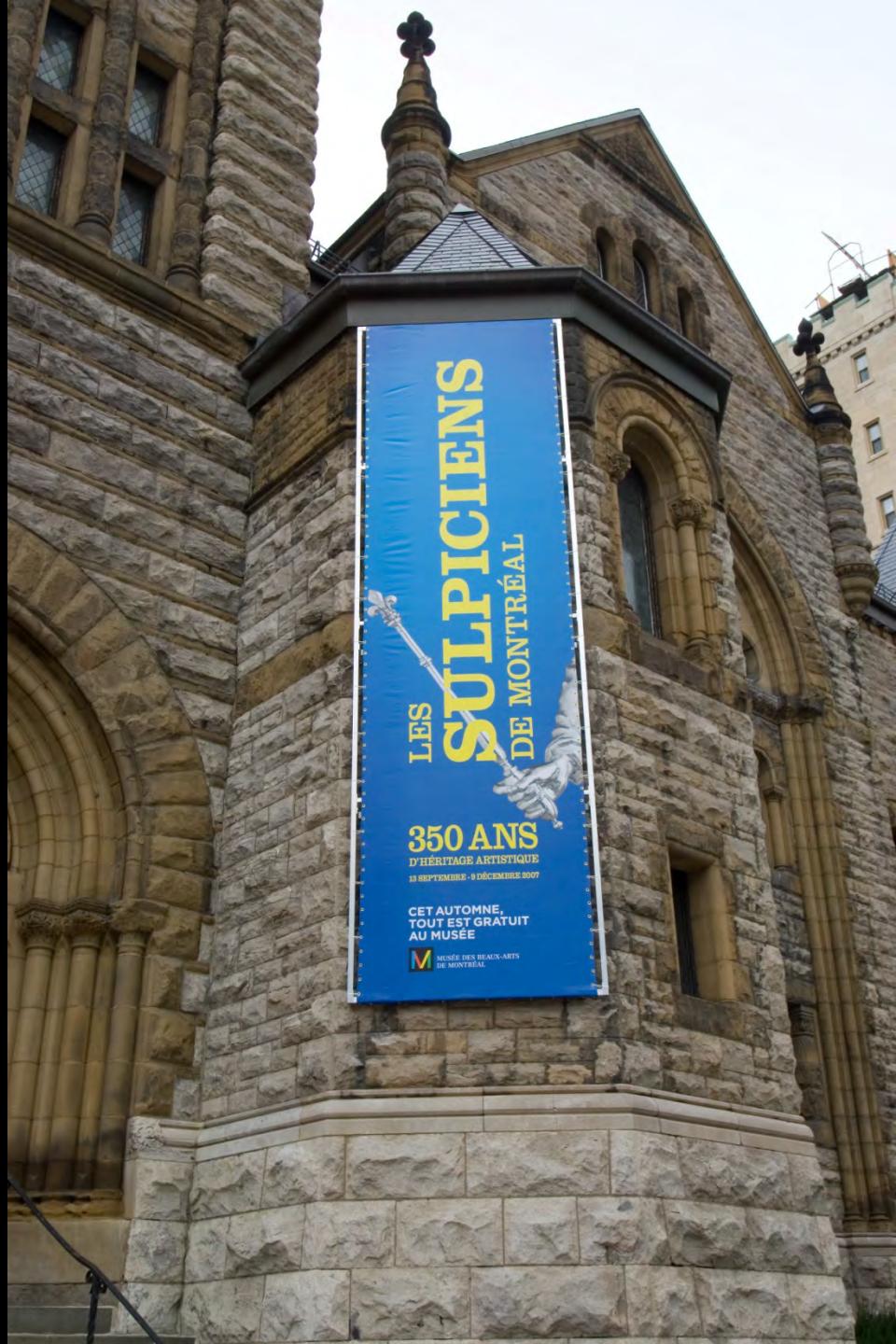


Louis Comfort Tiffany Workshop: *Nativity* (1901) ; *The Good Shepherd* (1897) ; *Christ at Emmaus* (1897) .



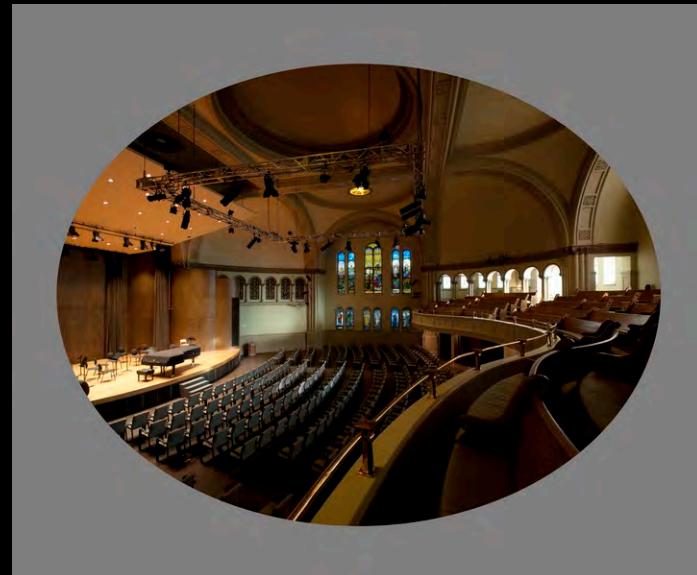
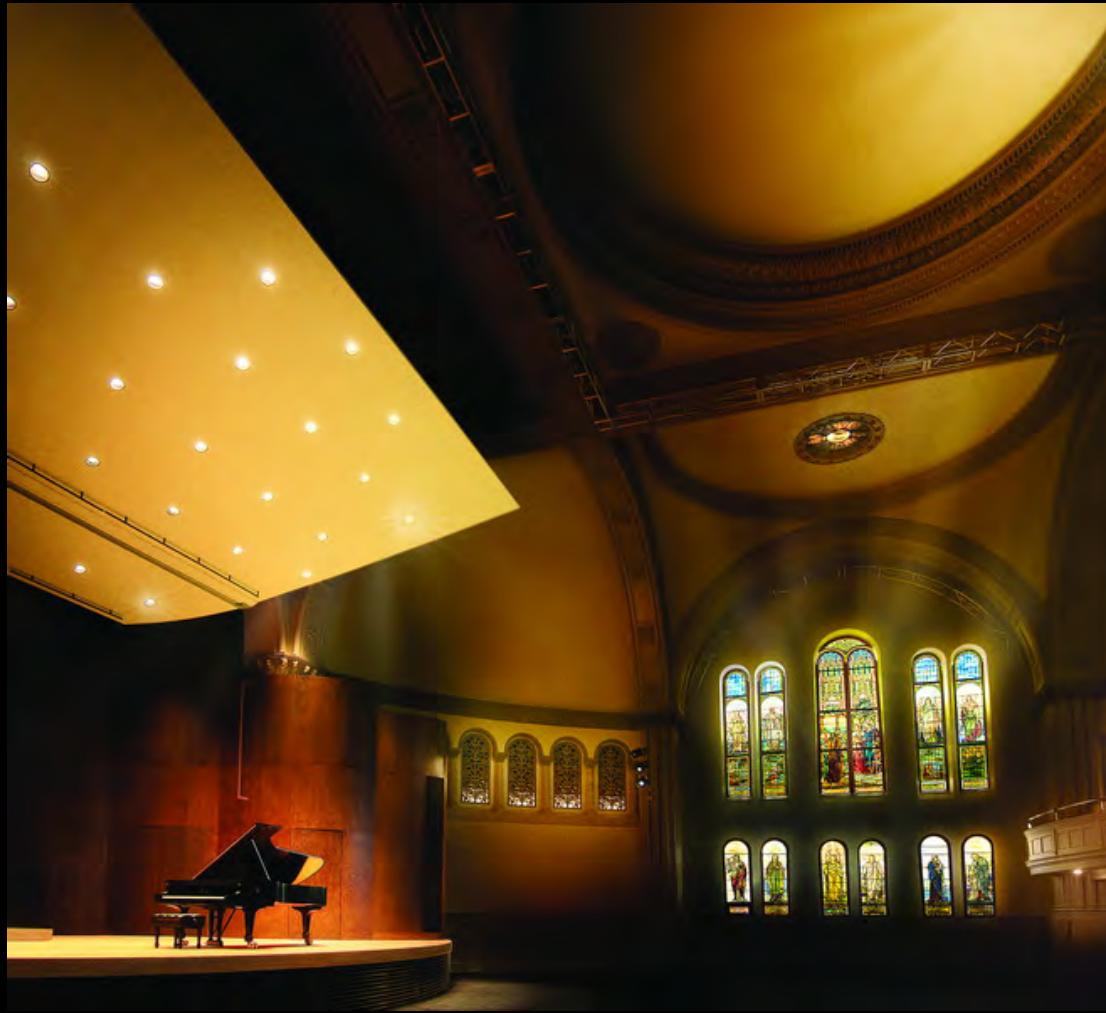
Exhibition *The Montreal Sulpicians. 350 years of Artistic Legacy*

Fall 2007





Exhibition *The Montreal Sulpicians. 350 years of Artistic Legacy*, displayed in 2007 in the nave of the Erskine and American Church. Design : Pierre Thibault



Provencher + Roy et associés. Bourgie Concert Hall at the Montreal Museum of Fine Arts, 2011



Construction site of the Claire and Marc Bourgie Pavilion, 2010.



«Cutaway» view of the nave



New Claire and Marc Bourgie Pavilion of Quebec and Canadian Art, 2011.



Virtual elevation and axonometric projections, 2011.



Claude François, called Frère Luc.
Amiens 1614 - Paris 1685.

The Virgin Embracing Christ and the Reed .
Before 1670. Oil on copper.
Purchase, Horsley and Annie Townsend Bequest. MBAM. 2007.360

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

La Vierge embrassant le Christ au roseau
Avant 1670
Huile sur cuivre

Achat, legs Horsley et Annie Townsend, 2007.360

Formé à Paris, sans doute également dans l'atelier de Sébastien Vouet, puis à Rome, Claude François entre chez les Bénédictins de Poissy. Il y prononce ses vœux en 1643 et, en l'honneur du patron des peintres, prend le nom de Frère Luc. Il suit les directions franciscaines, dont il fait bénéficier plusieurs émergentes communautés de son ordre dans différentes villes françaises. En Nouvelle-France, où il résidera de 1670 à 1677, cette production de grands tableaux s'inscrit dans un programme iconographique intégré à l'architecture monastique alors une innovation. Ainsi à son usage, *La Vierge embrassant le Christ au roseau*, par ses dimensions et son matériau, particulièrement destinée à la dévotion privée. Son conceptuel réforme qui regard dans la même image un Ecclésiastique une Mater dominica que l'image du couvre comme support, nous ramène aux œuvres monastiques dans les premières époques des chapelles de la colonie malouine.

Claude François, called Frère Luc
Amiens, France, 1614 – Paris 1685

The Virgin Embracing Christ and the Reed
before 1670
Oil on copper

Purchase, Horsley and Annie Townsend Bequest, 2007.360

Trained in Paris, likely in the studio of Sébastien Vouet, then in Rome, Claude François joined the Bénédictines order in Poissy. He took his vows in 1643, adopting the name Frère Luc in honor of the patron saint of painters. He painted the Franciscan depictions for the monasteries he founded in several French towns. In New France, he was involved in the local production of large paintings according to a conceptuel program iconographique intégré à l'architecture monastique. This image shows the Virgin and Child, *The Virgin Embracing Christ and the Reed*, obviously meant for private devotion, as indicated by its size and material. The retinig iconography, which consists in the lower hem and a Miter, zucchetto, and the upper capuchon worn together in the earliest invasions of the fledgling colony of Quebec.





François Ranvoyzé
Quebec city 1739 – Quebec city 1819

Ciborium
Silvère, silver gilt
Weight: 643 g

On loan from the Saint Roch des Aulnaies parish corporation thanks
to the kind assistance of the Honourable Serge Joyal, P.C., O.C.





Design of the exhibit on early encounters with Native peoples and on the arts in New France



Kent Monkman
Born in Saint Marys, Ontario, in 1965
The King's Beavers
2011
Acrylic on canvas
Gift of the artist and W. Bruce C.
Bailey 2011.401

NEW BRUNSWICK or NOVA
SCOTIA (CANADA)
Mi'kmaq, possibly Maliseet
Box
1830s-1840s
Bark, spruce root, porcupine
quill (or moosehair?), wood
Purchase, Deirdre M.
Stevenson Fund 2011.23.1-2

