

New France silver exhibition

The close relation between silver made in France and that made in New France during 1650 and 1760 is an interesting feature of the exhibition *Silver in New France* on display at the National Gallery in Ottawa until March 17.

The Gallery's curator of early Canadian art, Jean Trudel, who prepared the exhibition, points out in the catalogue, for example, that when the church of St. Nicholas in Levis, Quebec, wanted a mate for its candlestick made in France about 1675, some 60 years later a Canadian silversmith, Paul Lambert, was asked to fashion it; the outside of a silver ciborium, made in France about 1675 by an anonymous Parisian silversmith was decorated by Paul Lambert in New France about 1735.



Wine cup bearing the arms of the Marquis of Montcalm, France, 1743-44.



Reliquary of Father Jean de Brébeuf. (Anonymous, Paris, 1664-1665).

Most of the pieces in the exhibition were used in the liturgy; many have been borrowed from religious institutions, where they are still used. The Monastery of the Augustines (Hôtel-Dieu), Quebec, has loaned the sanctuary lamp, attributed to Claude Ballin a French silversmith, which was given in about 1672 by the Governor General of New France, Daniel Rémy de Courcelle; and the Seminary of Quebec has loaned the chalice and paten, made in Paris about 1673 by Nicolas Dolin, believed to have belonged to Monsignor de Laval, the first Bishop of Quebec in 1674.



Flower vases (Paul Lambert dit Saint-Paul, Quebec, about 1735.)

In order to borrow the most important religious works, the period between Christmas and Easter was chosen for the exhibition. Among these works is the spectacular silver reliquary head of Father Jean de Brébeuf, made in Paris 1664-1665, and given by Brébeuf's family to the Jesuits in Quebec after his martyrdom.

Some of the best pieces in the exhibition (about 60 works) were made in France and used in New France during the 100 years covered by the exhibition; 100 pieces of silver on display were made and used in New France. These show the origins of the tradition of silversmithing in Can-



Monstrance (Claude Ballin, Paris, 1663-1664.) Was given to the Jesuits Fathers church, Trois Rivières, Quebec in 1664.

ada, from the beginning of the eighteenth century, and include works by Paul Lambert dit Saint-Paul, Roland Paradis (circa 1696-1754), Ignace-François Delezenne (circa 1717-1790), Jacques Pagé dit Quercy (1682-1742), Jean-Baptiste Deschevery dit Maisonbasse (circa 1695-1745), Jacques Gadois dit Mauger (circa 1686-1750) and others.

Silver in New France is the first exhibition of this type in Canada; the majority of works come from public and private collections in Quebec.