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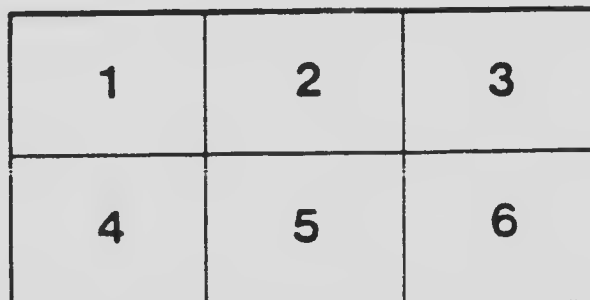
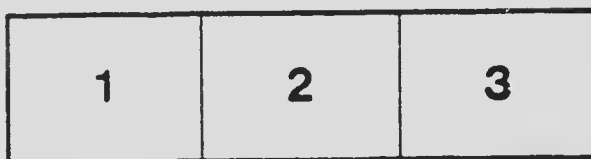
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Old Church Silver in Canada.

By E. ALFRED JONES, M.A., London, England.

Presented by Duncan C. Scott, F.R.S.C.

(Read May Meeting, 1918)

Much space would be needed for a minute description of the old silver vessels preserved in Canadian churches and ecclesiastical institutions.

These vessels may be divided into three classes, namely:

- (1) Vessels of European origin, imported into Canada or presented to churches by devoted members and other persons.
- (2) Vessels of American manufacture.
- (3) Vessels wrought in Canada.

To the first of these classes belong such historical Sacramental services as those in the two Nova Scotia churches of St. Paul's, Halifax, and Christ Church, Windsor; in Trinity Church, St. John, New Brunswick and in the Episcopal Cathedral in the City of Quebec.

The royal service in the historic church of St. Paul's, Halifax, consists of four vessels, which were made by Francis Garthorne of London, a well-known royal silversmith to the courts of William and Mary and Queen Anne. The chalice and one of the flagons are engraved with the royal arms of George III and are stamped with the maker's mark only. The other flagon and the alms dish have the royal arms of Queen Anne as borne from 1707 till 1714 and reveal the partially erased cipher of that sovereign superimposed by that of George III. These two vessels bear the London date-letter for the year 1711-12 as well as the maker's mark. This service is said to have been transferred from Annapolis Royal to St. Paul's.

The substitution of one sovereign's arms and cipher, as has been done on this service, for those of another was not unusual in the 17th and 18th centuries. Much of the plate at Windsor Castle was altered in this manner at the accession of successive sovereigns.¹

Francis Garthorne, the above maker, made several services of Sacramental vessels for American Colonial Churches, which, happily, have escaped the vicissitudes of time, and are reverently preserved to this day. Passing mention may be made of the royal services presented to Trinity Church, New York, by William and Mary and

¹ *The Gold and Silver of Windsor Castle*, by E. Alfred Jones.

Queen Anne, and wrought by that silversmith,¹ who was also the maker of the historic service in St. Peter's Church, Albany, New York, the gift of Queen Anne to "Her Indian Chappel of the Onondawgus."²

An illustration of the silver of St. Paul's, Halifax, has appeared in the year book of that parish. A later silver chalice and two patens in this church were made in 1819-20 in London, while a silver spoon appears to have been made in New York early in the 19th century, though it is stamped with imitations of English marks.

An English pewter baptismal bowl, of late 18th or early 19th century date, in this Halifax church, is by the same maker as a pewter mug in the Hospital at Quebec.

The second Sacramental service in Nova Scotia has a pair of similar cylindrically-shaped flagons of large dimensions and of massive silver, which were made in the year 1729-30 by the London silversmiths, Joseph Allen & Co., the makers of the royal services in the three Episcopal churches of Christ Church, and Trinity Church, Boston, Massachusetts, and St. Philip's, Charleston, South Carolina, all of which were the gift of George II.³ The cipher and royal arms of George III are engraved upon these flagons, with this inscription:

CHRIST CHURCH
WINDSOR
NOVA SCOTIA

From a close examination of the surface of these vessels there are indications of the erasure of an earlier inscription, shield of arms or other device. Of the same date and by the same craftsmen is the silver alms dish, which also bears the same royal arms, the cipher of George III, and the same inscription. This dish, it may be observed, is identical with one in Trinity Church, St. John, New Brunswick. The plain bell-shaped chalice of Christ Church, Windsor, was wrought in 1763-64 by an unknown London maker and is engraved with the same royal cipher and arms, as well as the inscription, as the other vessels in this church. There are also two paten-covers of different sizes, one of which was made in 1729-30 by Joseph Allen & Co., while the other is undated, both being similarly engraved.

Although four of these vessels bear the London date-letter for 1729-30 and one for 1763-64, the service was not in possession of this Nova Scotia church until the year 1790, as is confirmed by the follow-

¹ *The Old Silver of American Churches*, by E. Alfred Jones, 1913. Plates CII and CIII.

² *Ibid.* Plate III.

³ *Ibid.* pp. 75, 85, 113.

ing extract from the Journal of Charles Inglis, first Bishop of Nova Scotia, under the date of April 16th, 1790;

"The Dishleigh, Captu. Wyatt, arrived from London, and brought two Sets of Church Plate from his Grace of Canterbury—

One of those Sets was for Christ Church in Windsor, in Nova Scotia, and consisted of—

- 2 Flaggons
- 1 Chalice
- 2 Patens
- 1 Large Dish or Paten."

Before passing from the Church silver of Nova Scotia to that of New Brunswick, a brief description may be included of the Sacramental vessels of the Parish Church (Christ Church), of the united parishes of St. George and St. Patrick at Shelburne, to which the legend lingers that a chalice and paten were the gift of Sir William Pepperell, the first American-born baronet and commander of the Massachusetts force in the celebrated siege of Louisburg in 1745. But alas! faith in this time-honoured legend is banished by the inexorable decree of the infallible hall mark, which in this instance reveals the fact that these two vessels were wrought in London in the year 1820-21, sixty-one years after the death of the alleged donor.¹ The present writer has failed to trace the origin of this venerable tradition. It is not supported by the presence of an inscription, recording the name of the donor. It may be that the donor was the second Sir William Pepperell. Another suggestion which may be worthy of credence is that the chalice and paten may have been re-made in 1820-21 from the original gifts of the first baronet, which has befallen countless ecclesiastical vessels in the preceding years in the history of Christianity in all countries from the earliest times until our own day. On the North American Continent, as well as in Europe, the transformation of historic silver sacramental vessels, the gifts of pious donors to their churches, has been of frequent occurrence.

The building of the present St. George's Church, Halifax, "the round church," was begun in 1800 from plans suggested, from remembrance perhaps of the Temple Church in London, by the Duke of Kent, Queen Victoria's father, who was then in command of the British forces stationed at Halifax and from designs by William Hughes. This church replaces the old German church, and the silver

¹ Sir William Pepperell bequeathed money for the purchase of a piece of silver for the First Congregational church at Kittery, Maine, which still survives. *Ibid.* p. 236.

sacramental vessels were removed to St. George's and were doubtless used at the first service performed within its walls on July 19th, 1801, when a sermon was preached by the newly-appointed minister, Rev. George Wright, a loyalist refugee and former minister of St. Mark's Church, Brooklyn, New York. These vessels consist of a chalice with its paten-cover, a flagon of quasi-classical form and an alms-basin, which are engraved with the sacred monogram in a glory, and the royal arms, and are inscribed:

SAINT GEORGE, HALIFAX, NOVA SCOTIA, A.D. 1779.

Stamped on each vessel is the London hall-mark for 1778-79 with the makers' mark of William Grundy and Edward Fernell.

The presence of the royal arms would seem to suggest that the vessels were a royal gift to the German church; but this suggestion is put out of favour by the discovery of an item in the old German manuscript book under date of 1st. January 1780, of the payment of £57-2-1 for their purchase. Richard Jacob, a member of the church, was deputed to make the purchase, and the authorisation for the payment was signed by an Elder, Otto Wilhelm Schwartz.

The writer of these notes was prevented by many circumstances from visiting the other old Anglican churches of Nova Scotia in his investigation of the history of old church silver. Subsequent enquiries by letter have failed to establish the presence of old vessels in some of these churches.

Before taking farewell of the historic city of Halifax, the privilege was granted of examining the Communion vessels of the old Presbyterian Church there, now known as St. Matthew's. These comprise both silver and pewter. In the more precious of these metals, the earliest vessel is a plain and massive Baptismal bowl, inscribed: *The Gift of FRANCIS WHITE Esqr. to the first Protestant Dissenting Church in HALIFAX Octob. 25th, 1769.*

The maker of this doubly interesting relic of the first Protestant Dissenting Church at Halifax was Benjamin Hurd of Boston or Roxbury, Massachusetts, (1739-1781).

The next vessel in point of date is a plain oval-shaped communion cup on a stem and base with beaded edges which is inscribed:

The Legacy of Mr. Joseph Pierpoint To the Protestant Dissenting Congregation in Halifax Nova Scotia 1772.

A shield of arms, a lion rampant surrounded by ten rosettes, is engraved on the cup, which was bought with this legacy four years later. Stamped upon it is the London date-letter for 1776-1777 and

the mark of the maker, William Grundy, who was the maker of a chalice and paten in St. John's Church, Richmond, Virginia. A similar cup in this church, dating from the last quarter of the 18th century, is inscribed:

Presbyterian Congregation Halifax Nova Scotia 1792.

The maker was Thomas Streetin of London.

The silver vessel in use for the Communion bread is in the form of a plain circular dish, which is inscribed:

THE PRESBYTERIAN CONGREGATION, HALIFAX, NOVA SCOTIA, 1817.

From the marks stamped upon this dish the place of manufacture is ascertained as Edinburgh in Scotland, the makers as W. & P. Cunningham and the exact date as 1790-91.

The inventory of the silver in this Presbyterian church concludes with a plain tea spoon of London origin of the year 1808-09 by the makers Richard Crossley & George Smith. It has been used for extracting sediment from the wine. Domestic spoons of different sizes, sometimes with their bowls pierced as strainers have often been presented to or bought by churches for this purpose. A perforated spoon, intended for the same use, of the same date and by the same makers is in the church of All Hallows, Bromley-by-Bow, England. Two old silver spoons in Fredericton Cathedral have had their bowls similarly pierced, as will be observed later.

A pair of large circular pewter dishes, in use as alms dishes, bear the date 1788 on the backs and the stamp of the eighteenth century maker, one William Hunter, who was in all probability a Scotch pewterer.

The last of the relics of this Presbyterian church are two circular Communion tokens of pewter, inscribed:

P C

H

1784

The initials, it need scarcely be added, represent "Presbyterian Church, Halifax." Tokens such as these were in common use in Scottish churches in the eighteenth century.

An eighteenth-century pewter flagon of the Scotch laver shape has been transferred from St. Matthew's Presbyterian church to the Grove Presbyterian Church in Halifax, an offshoot of that church. This flagon was wrought by the same pewterers as the above pair of dishes and is inscribed:

PRESBYTERIAN CONGREGATION HALIFAX NOVA SCOTIA 1788

With these notes the writer ends his itinerary of the churches of Halifax.

Little opportunity was afforded for the examination of the silver of New Brunswick churches, except an exhaustive investigation of the vessels of Trinity Church, St. John, all of which bear the royal arms and cipher of George III and are inscribed:

Trinity Church, St. John's New Brunswick.

This service was brought there in 1790 by the good ship RASHLEIGH with the sacramental vessels for Christ Church, Windsor, Nova Scotia, and is mentioned at the same time in the journal of Bishop Inglis. Varying in date, the earliest are the plain paten and alms dish, both having been wrought in 1691-95 by the well-known royal silversmith, Francis Garthorne, previously mentioned. The writer throws out the suggestion that this silver was part of the Sacramental plate which Rev. Henry Caner, the resolute and distinguished loyalist minister of King's Chapel, Boston, carried away with him to England in the early days of the Revolutionary war. Next in date is a large plain chalice of the year 1729 or 1731 by the same makers Joseph Allen & Co. as several of the vessels at Christ Church, Windsor, previously described. A second English paten with a gadroned edge, and chased in the centre and on the border with a decoration of acanthus leaves, is unmarked, but was made at the end of the seventeenth century. The last vessels are a pair of plain flagons, of the same form as those at St. Paul's, Halifax, and Christ Church, Windsor, already described, and were made in London in 1763-64 by Thomas Heming, a prominent silversmith to the Court of George III.

In the most modern of churches old silver may occasionally be found. The writer in his quest neglected not the new Anglican Cathedral at Fredericton, the capital of New Brunswick. Here are to be seen two old English silver Apostle spoons of the sixteenth or seventeenth century, the gift in 1845 of Bishop Medley. One is inscribed: W.T. 1661 G.C. The unknown maker's mark on this spoon is that of a cinquefoil or rose, perhaps for Carlisle or Leicester while the marks on the other were undecipherable in the dim light of the evening. Unfortunately, the bowls of both spoons were pierced as straining spoons for the sacramental wine at the time of their gift to the Cathedral.

Reference should have been made earlier to two pieces of old Scotch silver at King's College, Windsor, Nova Scotia. Both were made at Aberdeen, one in the seventeenth and the other in the eigh-

teenth century. The first is a plain beaker such as are peculiar to Scotch churches from the late sixteenth century, when this type of domestic drinking cup was introduced from Holland by traders between that country and Scotland. In Holland it was in use both for sacred and secular purposes at that time.

The King's College beaker is inscribed:

FOR THE CHURCH OF KEARN 1663.

Inscribed on the dish:

Communion Plate 1776.

When and how these two church vessels crossed the Atlantic from Scotland is not recorded.

The writer's next visit was to the Anglican Cathedral in the City of Quebec, where several vessels the gift of George III are preserved. Among these is a pair of patens, wrought in London in 1803-04, which bear this inscription:

Hanc Pateram Nec non ceteram Suppellectilem argenteam Divino cultu accomodatam In usum Ecclesie Consociatae Angliae & Hiberniae In Diocesi Quebecensi, i fundatae Sacrarum Voluit GEORGIUS TERTIUS Britanniarum Regis Pia Munificentia Anno ab Incarnatione MDCCCIV.

One of the most ornate credence patens extant is in this cathedral. Wrought by the same silversmiths and in the same year as the above patens, it is embellished in the centre with the sacred monogram in relief, supported by kneeling angels, and with the royal arms of George III and the episcopal arms of Quebec. The two massive altar candlesticks were made in the previous year and were likewise the gift of the same monarch. Equally ornate is the alms dish, which is enriched in its centre with a representation of the Last Supper, and on the rim with the symbols of the four Evangelists and the Holy Spirit, as well as being decorated with the arms of the same royal donor and with those of the see of Quebec. It stands on four feet in the form of cherubs. This dish was made in London in 1803-04 and is one of the most elaborate examples of ecclesiastical silver of this period. A pair of massive vase-shaped flagons and a pair of chalices of the year 1803-04 and from the same workshop as the candlesticks and patens complete the princely gift of George III to the Anglican Cathedral of Quebec. This gift, however, does not exhaust the list of silver sacramental vessels. There are three other vessels, beginning with a plain chalice of the same form and period (though not marked) as that of Christ Church, Windsor, Nova Scotia, and which bears the same royal arms and cipher of George III, while the second vessel is an alms dish, the counterpart of the dish in the same Windsor Church and

wrought by the same royal silversmith, Thomas Heming. The chalice just mentioned was in use at celebrations of the Sacrament in the Recollet church, Quebec, when the British troops in the Garrison attended service there. A copy of this chalice was made by a Quebec silversmith about the year 1835 for this Cathedral.

A passing allusion has already been made to the danger of neglecting new churches in searching for old silver sacramental vessels. Trinity church in the City of Quebec is a case in point. In this church, built by Jonathan Sewell, whose career is familiar to all Canadians, as a chapel of ease to the Cathedral, are three old English silver vessels, namely: A large paten, 1710-11, by Matthew Lofthouse; a small paten, 1724-25, and a large plain chalice of the year 1785-86. These vessels are believed to have been the gift to this church by the heirs of its first rector, Rev. L. W. Sewell, who was the son of its founder and benefactor.

A set of silver vessels similar to that in St. Peter's Church, Albany, was presented by Queen Anne to "Her Indian Chappel of the Mohawks." This Indian tribe, as is well-known, was strongly loyalist in the American Revolutionary war, and when it emigrated to Canada, the above service was reverently carried away, and is religiously preserved to this day.

The writer will now endeavor to add a short account of the history of some of the sacred silver vessels in the Roman Catholic churches in the Province of Quebec.

Some seventeen years before the actual founding of Canada by the French, the Jesuits had sent missionaries among the Indians of Canada and no doubt brought vessels in the precious metals for the celebration of the Mass. With the founding of French Canada, churches were erected and all the necessary silver vessels and ornaments for the altar were brought from France. Frontenac, when he became Governor of Canada in 1672, is believed to have enriched churches with silver vessels and other ornaments of great value, as did the members of his staff and of his suite.

Champlain and other pioneers in the history of French Canada, Christian missionaries and others, were also benefactors of silver vessels.

In the early days of French Canada and on the establishment of missions, the princes and prelates of France, courtiers and merchants were generous in their gifts of money and of ornaments and silver vessels for the celebration of the Mass. These early vessels in the history of Roman Catholicism in Canada were wrought by French silversmiths not only in Paris but also in the Provincial Guilds of France, and have alas! perished in war and other destructive agencies,

more particularly fire. For example in the great fire in Dec. 1650, which destroyed the Ursuline convent in Quebec (founded in 1639), several artistic and historical treasures in the precious metals perished, as well as vestments, embroideries, paintings and other objects, pious offerings from Old to New France.

At this early period, the custom of New Year's gifts had been inaugurated, and from one authority the fact is gleaned that on New Year's day in 1646, a crucifix, two enamelled images of St. Ignatius and St. Francis Xavier and other offerings were made to the Ursuline Convent.¹

Francois de Montmorency Laval, first Bishop of Quebec, is believed to have brought many precious objects with him in 1659.

Relics enclosed in costly shrines, wrought by the skilled hands of the goldsmiths of France and other countries, have been bestowed upon some of the Canadian churches.

One of the most precious relics in the chapel of the Saints in the Ursuline Convent of Quebec City is a cross containing a fragment of the true Cross and of the Crown of Thorns, which was the gift of Dom Claude Martin in 1677.² For the centennial anniversary of the founding of this celebrated convent, a part of the silver plate belonging to the infirmary was sacrificed and melted, the metal being fashioned into a sanctuary lamp for the convent church.

The conquest of Canada by the British aroused at first much apprehension in the minds of the French ecclesiastics and superiors of religious houses, fearing as they did that the victory of the Protestant power would rob them of the right to worship in their own faith. This fear, natural as it was, was of short-lived duration, for in 1767 a letter from Mother Marchand of St. Etienne to the Ursulines, expresses anxiety, not as might be supposed, as to the condition of religion in Quebec, where they enjoyed tranquillity under the victors, but sorrow and grief at the persecution then being suffered by religious communities in Paris.³

Some losses of valuables are believed to have occurred by the invasion of Quebec by the Americans in 1775.

The most important collection of old silver examined by the writer in Quebec was that of the Archbishop, permission having been graciously granted and every facility accorded for its examination by the help and enthusiasm, combined with historical knowledge of the subject of Father Lionel St. G. Lindsay.

¹ *Glimpses of the Monastery; Scenes from the History of the Ursulines of Quebec*, 2nd Ed., 1897, p. 205.

² *Ibid.*, p. 236.

³ *Ibid.*, p. 296.

Beginning with the silver of French origin, there are two ewers of typical French style, both wrought in Paris by unidentified silversmiths of the 18th century. Earlier than these is a silver-gilt dish by a Paris silversmith of about the year 1700. The third 18th century piece is an *ecuelle* and cover, also of Paris workmanship, which is engraved with the initials of Joseph Signay, Archbishop of Quebec. Another charming French *ecuelle* bears the initials of Joseph Octave Plessis, Bishop of Quebec. The cover is of later date and was probably made in Quebec by a silversmith bearing the initials E.D. There are two other French *ecuelles* and one of the eighteenth-century French wine-tasters. A silver-gilt dish with beautiful ewers for wine and water, a *navette*, a censer and an important *crozier*, complete the list of French eighteenth century silver. One of the treasures examined was a beautiful Louis XIV gold snuff box of Bishop Jean Olivier Briand, Bishop of Quebec from 1766 to 1784.

The lack of a good book on French silversmiths' marks, renders impossible the identification of the makers' names and their exact dates.

Local silversmiths' handiwork is represented by two large oval dishes; a bowl for Holy Water; a pair of candlesticks; and a very large soup ladle, dated 1785, all by Francois Ranvozé of Quebec, of whom a brief biography is added later.

English silver of the 18th century is represented by a pair of square-shaped candlesticks in the "Adam" style of decoration, and by a small plain salver, made in London in 1761-62 and 1780-81, respectively, both of which belonged to Archbishop Signay. There is also a plain cream ewer.

A large oval tray, of late 18th or early 19th century date is puzzling from the conjunction of part of an English hall-mark, and the head of George III and the lion, with the maker's initials and name *S. Marion*. In the early nineteenth century contemporary English marks were reproduced by silversmiths of the City of New York and of Lisbon in Portugal. This tray may have been wrought in Quebec or Montreal by S. Marion, who wished to improve the occasion by adding two English marks. A long oval bread basket, which belonged to Archbishop Signay, appears to have similar marks.

Laurent Amyot, the second Quebec silversmith, is well represented, first by an important ewer, the most decorated example of his work observed by the writer; it belonged to Archbishop Signay. The second piece, a handsome ewer with fluted body, engraved on one side with a ship in a storm, is inscribed:

Tribut de respect et de reconnaissance offert par les propriétaires et assureurs du BRIG. ROSALIND DE LONDRES, CAPT. BOYLE, au Revd. Messire Asselin Ptre. Curé de St. Louis DE L'ISLE AUX COUDRES pour avoir par son Exemple engagé ses paroissiens à aider à sauver le Vaisseau et sa Cargaison jetés par les glaces sur cette Isle le 27 Nov. 1832 et pour ses bontés envers les naufragés pendant LEUR SÉJOUR SUR L'ISLE.

A bishop's candlestick is his third production, having been made for Bishop Plessis.

The fourth and last Amyot piece is a little plain ewer, quasi-classical in form, with a beaded lip and a fluted border on the base.

When the Basilica of Quebec was re-built in the 18th century it was furnished with sacred silver vessels from the ateliers of Quebec goldsmiths. The objects of greatest interest to the writer were those by the local rivals, Ranvozé and Amyot. By the first are a large Holy Water bowl, fluted and chased with foliage; some censers of different decorations; an ostensorium converted into a reliquary; two acolyte candlesticks of different designs, one being dated 1799, and a pax. Amyot is represented by silver cruets on an oval dish.

The writer absolves himself from possible mistakes in ascribing dates to some of the French and other European silver, owing to the prohibition that certain sacred vessels of the church should not be handled by a layman, and therefore a careful examination was impossible.

In the General Hospital, founded in 1693, are several pieces of Ecclesiastical and domestic silver of much interest—French, English and Canadian.

The French silver begins with a pair of acolyte candlesticks, with their circular bases decorated with acanthus leaves, their baluster stems being similarly decorated; these date from the end of the 17th century. Of the same date is a pair of cruets for wine and water, embellished with symbols of the Passion. A late seventeenth-century French chalice is similar to one at Indian Lorette, and bears the same unknown maker's stamp, P.R., as a small bell-shaped beaker in the hospital. A somewhat undecorated ciborium is inscribed, *Ex voto 1701*.

The French silver of the eighteenth century includes a charming pair of domestic candlesticks, circular in plan, with baluster stems and fluted borders; and a small plain sanctuary bell. There are also four typically French beakers of this period.

A censer of late seventeenth century Spanish origin in the hospital was the gift of Bishop de Saint-Valier, its pious founder, who came from

Grenoble and who, as will be remembered, was a prisoner of war in the Tower of London from 1704 until set free by the Treaty of Utrecht in 1713.

Two bishop's candlesticks complete this inventory of purely ecclesiastical silver.

Included among the purely domestic objects are a number of silver spoons and forks of different patterns and dates, mostly of the eighteenth century, and of French and French-Canadian workmanship and a small spoon by the same unknown maker as the above Spanish censer.

The only piece of English silver observed by the writer was a small ring by a London silversmith of the year 1809-10.

In the history of silversmithing, none of the objects in this historic hospital surpass, or indeed equal in interest the examples of Canadian craftsmanship. Two were wrought in the city of Quebec by Laurent Amyot—a coconut cup mounted in plain silver and a plain baker, while two other pieces were made at Montreal by a silversmith whose initials are R.C., whom it is hoped to identify in course of time. This Montreal silversmith's pieces are a charming little plain teapot, of sufficient holding capacity for a cup of tea, and a plain spoon, engraved with a crest, an arm holding a dagger.

Returning to an account of the treasures of the Ursuline Convent, they include three examples of French silver of the 18th century, namely, a spoon and fork which belonged to Louis D'Aillebout, the third French Governor of Quebec or his wife, Barbara, and which are engraved with a shield of arms; and an eweidle and cover. To these may be added a piece of Canadian-wrought silver, namely, a chalice in the French style, by François Ranvoyzé.

The two pieces which aroused me a interest were, however, the French spoon and fork which belonged to Esther Wheelwright, whose remarkable career, well-known as it is, is worthy of repetition here. At the age of seven she was borne away to the forest by one of the Abenakis tribe of Indians from her home at Wells in Maine, whither her father, John Wheelwright, had been banished for his religious opinions from Boston, Massachusetts. In the forest camp of these Indians, little Esther was discovered a year or two afterwards by Father Bigot, a Roman Catholic missionary, well-beloved by the tribe. After her release in 1708 by the efforts of the Marquis of Vandrenil, who placed her with his daughter in this convent until an opportunity occurred to restore her to her parents at their home 700 miles distant. The familiar story of her final admission to the vows of religion and of her long life of sixty-six years in this religious community need not be repeated here.

The natural question arises, how came the silver spoon and fork into the possession of the Convent. The answer is that after nearly fifty years of separation from her family in New England, Mother Esther Wheelwright, as she then was, was visited at the convent by her nephew, Major Wheelwright, who placed in her hands in the name of her family a gift of a silver fork, spoon and goblet.¹ The spoon and fork, engraved with the Wheelwright arms, have survived the storms and perils of time, but the goblet could not be traced.

The spoon and fork are of French workmanship—an ascription which is made on the authority of the marks stamped upon them. But a curious and interesting fact was revealed by the writer's examination of these interesting relics, namely, in the discovery of another maker's mark upon them—the mark of Jacob Hurd of Boston, Massachusetts (1702-58), a prolific silversmith and the maker of many vessels for churches in New England.²

A pair of silver candlesticks,³ which was presented to the Church of the convent by Lady Carleton, wife of the Governor of Canada, have disappeared.

The Hôtel Dieu Convent and Hospital founded in 1639 by the Duchess of Aiguillon the friend of St. Vincent de Paul and niece of Richelieu, was once famous for its artistic and historic treasures; but many of these perished in the great fire of 1755. Subsequent losses have also been chronicled. A French 17th century clock made in Paris and fitted in a long wooden case by a Quebec carpenter in the 18th century, was exchanged by the authorities of the Hôtel Dieu some few years ago, and was bought by the present writer in Quebec. A silver bust, enshrining the skull of Jean de Brébeuf, the Jesuit missionary, and the bones of his fellow-martyr, escaped the observation of the writer in the chapel of the Hôtel Dieu.

The church of Indian Lorette is conspicuous for its possession of several important objects and beautiful vestments. These comprise a small 17th century reliquary, set with crystals, which is associated with Chartres; a pair of ewers with tray; four beautiful French vases in the style of Louis XV; a large French sanctuary lamp dating from the end of the 17th century; and two silver statuettes of St. Joseph and the Blessed Virgin. To this inventory may be added: six French tripod candlesticks and a crucifix of early 18th century; and a pair of French plain octagonal candlesticks of domestic rather than ecclesiastical character, which are marked with an unknown maker's mark,

¹ *Glimpses of the Monastery; Scenes from the History of the Ursulines of Quebec*, 2nd Edition, 1897, p. 308.

² *The Old Silvers of American Churches*, by E. Alfred Jones, 1913.

³ *Glimpses of the Monastery, etc.*, p. 312.

P.L., who wrought several objects here. The atelier of François Ranvoyzé is represented by domestic spoons and forks.

An object of interest in Lorette parish is a silver ostensorium by François Ranvoyzé whose son became a priest of this parish.

As the population and prosperity of Quebec grew in number and volume in the 17th and 18th centuries, the demand was created for silver plate and personal ornaments of gold and silver, as well as other luxuries of a modest character. The risk of loss of precious objects in the long sea passage from Old to New France and other circumstances combined to convince enterprising and prosperous parents of the desirability of sending their sons to Paris to be apprenticed to goldsmiths and jewellers. Before recording the history of one Quebec boy who was apprenticed to a Paris goldsmith, a brief account of French silversmiths, who had settled in Quebec, may not be unacceptable.

As early as the first decade of the 18th century one Michel Levasseur, practised the craft of the silversmith in Quebec, where he apparently enjoyed the privilege of being the only silversmith in 1708. According to a deed of 2nd May in that year he had made a declaration to teach his craft to his only apprentice, Pierre Gauvreau by name, and to no one else. But Michel Levasseur was relieved of this contract by the Intendant, Randot, and was allowed to take another apprentice, one Jacques Pagé dit Carey. This second apprentice was a clock-maker, meaning in this instance, nothing more than a repairer of clocks and watches, as well as a practical silversmith, and established an atelier on Mountain Hill in the City of Quebec.

A little later appear the names in the census for 1744 of the following silversmiths in the City of Quebec:

Jean Baptiste Deschevery dit Maisonbasse, described as a marchand-orfèvre, in Sous-le-Fort Street.

Michel Cotton, whose workshop was in Buade Street.

The fifth silversmith, Paul Lambert, worked in Sault-au-Matelot Street in Lower Town, where also was another goldsmith, Joseph Mailloux.

The address of the seventh craftsman, François Landron, was Notre Dame Street, Lower Town, and that of the eighth silversmith, Francis Lefebvre, under the French regime in Quebec, was in De Meules Street.

There was another silversmith, one of the most conspicuous craftsmen in the history of that craft in Quebec, who worked there both under the French and the English. This was François Renvoizé, or Ranvoyzé, many of whose works have already been mentioned, who was born in that city on 26th December, 1739, the grandson of Pierre Ranvoyzé and his wife, Marie Goupel, emigrants from Caen,

Normandy, and son of Etienne Ranvoyzé and his wife, Marie Jeanne Poitras. François Ranvoyzé, the silversmith, was married on 25th November, 1771, to Vénérande Pellerini. Whether he learned his craft from one of the above silversmiths in his native city, or was sent to Paris to serve an apprenticeship to one of the more experienced members of the goldsmiths' guild there, cannot at the present moment be precisely determined. That this French-Canadian silversmith enjoyed a considerable patronage from the ecclesiastics and churches of the province of Quebec is proved by the many examples of his skill which are preserved to this day, notwithstanding the losses sustained by various causes, such as fire and theft. The writer found evidence of his workmanship surviving in the Archbishop's palace in Quebec, in the Basilica; in the Ursuline Convent; and in Lorette, where, as has already been mentioned, his son became the parish priest. All the silversmiths above mentioned were born in Quebec or vicinity.

François Ranvoyzé was an envious man. A premium would not tempt him to accept as an apprentice the boy Laurent Amyot, soon to become Quebec's most talented silversmith, lest he should prove a formidable competitor. This boy was therefore sent by his father to Paris to learn his craft, and there he worked hard for two years, from 1784 to 1786, in the atelier of a goldsmith, whose name unfortunately has not been traced. The young Amyot returned to Quebec fully equipped for his craft, and during the remaining 33 years of Ranvoyzé's life was a steady and successful competitor, achieving as he did a large measure of success in supplying Quebec churches with sacred vessels and ornaments. Much of his success was due to the increased patronage which arose from the virtual severance of ecclesiastical connection between French-Canada and old France from the days of the Revolution and the consequent dissolution of the religious houses in France.

Laurent Amyot's workshop was on Mountain Hill in Quebec, where he died in 1838.

About the time of Amyot's death, Francois Sasseville began working as a silversmith at the corner of Palace Hill and Charlevoix Street, whether apprenticed to Ranvoyzé or Amyot, future researches into the history of the silversmith's craft in Quebec will, it is hoped, reveal.

The present writer during an enjoyable and instructive visit to Quebec in quest of knowledge for the history of this craft was privileged to converse with an old silversmith named Ambroise Lafrance, who was then in possession of the tools of Laurent Amyot, which had descended to him from the above François Sasseville, then to Pierre L'Esperance, who worked at the same address from 1863 to 1882, and

finally to the said Ambroise Lafrance at the same location from 1882 to 1905, when he retired and removed to 26 rue St. Nicholas. The latter's youthful son, who has since been stricken down by tubercular disease, had also been intended for the craft, and before his early death had wrought a silver cup and a cross for the present writer.

A little school of silversmiths, if it may be so described, sprung up in the city of Montreal in the eighteenth century. One name only was, however, been so far recorded, namely that of Robert Cruickshank, who was a loyalist refugee from the American Colonies. The writer of these notes has two examples of old Montreal silver, a monstrance and sugar tongs, by unknown silversmiths of that city, as well as specimens of the work of François Ranvoyzé and Laurent Amyot.

