THE OLD CHURCHES
OF THE PROVINCE OF QUEBEC
1647 - 1800

Published by the Historic Monuments
Commission of the Province of Quebec
(Translated from the French)

QUEBEC
Printed by L. AMABLE PROULX
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1925

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HISTORIC MONUMENTS COMMISSION

OF THE

PROVINCE OF QUEBEC

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This book is entitled THE OLD CHURCHES OF THE PROVINCE OF QUEBEC. *Is the title justified ? May we characterize as "old" churches which have only existed for a little over a hundred years when, in France and England, there are hundreds of churches which have been built for three, four, and even five centuries ? The word "old" is used here relatively. In Canada, where almost all the churches are less than seventy-five years old, a church built before 1800 is no doubt relatively old.*

How many of the thirty eight churches described in this book date back to the French Régime ? Less than half, and all or nearly all of them have undergone important changes, either in their exterior form or their interior decoration. Thus, the foundations and a considerable portion of the walls of the Quebec Basilica belong to the French Régime, but the roof and all the interior ornamentation were renewed on two different occasions. Practically the same may be said of the church of Notre Dame des Victoires (Our Lady of Victories), Quebec, Notre Dame de Bon Secours Church, Montreal, the Ursuline Chapel, Quebec, the old Cap de la Madeleine Church, etc. etc.

We must admit that the changes made in nearly all our old churches have too often been in bad taste; we are under the impression that we see them as they appeared to our ancestors. What a mistake !

The harm is done. What has been spoiled, is spoiled for ever. However, we still have a few old churches which should be preserved, and not suffered to come under the workman's pick and axe.

The Historic Monuments Commission is making an effort in this direction, by publishing this volume. Its ambition is also to help those who are endeavouring to restore the pure and simple religious architecture of the French Régime.

Recently, Mr. Gérard Morisset, referring to our old churches, was curious to know whether we have a national religious architecture of our own, originated and developed in our midst, suited to our civilization, requirements and climate, original in plan, construction and decoration.

Mr. Morisset writes:

"The settlers from Normandy, Anjou, St. Onge and other places, who, following Champlain, came to live in our country in the seventeenth century, merely applied here, with very few changes, the building methods of their native land, not always suited to our climate. Poverty and the necessity of quickly securing shelter from the severities of winter and the attacks of Indians, compelled them generally to build of rough stone with an outer coating of mortar which had frequently to be renewed.

"We must not expect from our first masons, who were no doubt also our first architects, the display of genius and the skilful combinations which are the outcome of great intellectual culture. On the contrary, their buildings were very simple and called for no great skill, which, in any case, they did not possess. Owing to their limited knowledge, to the inferior quality of the materials used and to the smallness of their resources, less than a century after having been built, many of their works were threatened with ruin, such as Mgr. de Laval's Cathedral, the church at Ste. Famille (Island of Orleans), the first church at Cap Santé, the fortifications of Quebec, etc."

We would here make a small reservation. It seems to be proven that the churches and public buildings erected under the French Régime were of solid and lasting construction. If we have now to regret the disappearance of too many of these monuments of another age, let us not ascribe the blame to defective construction! We should rather ascribe it to the mania for destruction and the love of novelty.

The history of the old Jesuits' College at Quebec is known. Abandoned for many years, it had suffered from age. Some good citizens started a campaign to have it demolished on the pretext that its walls threatened to crush passers-by. The Quebec Government was won over and the destruction of the venerable building decided upon. Workmen started on the work. To the great surprise

of the prudent citizens who feared for the lives of the passers-by, the old walls so well withstood the picks of the demolishers that it was necessary to use several hundred pounds of explosives to destroy them. Moreover, houses built of rough stone and still solid after more than two centuries, are not wanting in our Province. Many are to be seen on the Beaupré shore, on the Island of Orleans and along our highways.

Furthermore, we do not fear contradiction when we say that our old churches were as solid and as fit to withstand the inclemencies of the weather as those which are still the admiration of visitors, in France and England.

What did the decoration of our old churches consist of? Again Mr. Morisset answers this question:

"From the few monuments and drawings which are left to us from this period, we find that our old sculptors used the decorative forms of the time of Louis XIV: pilasters, entablatures, friezes, cartouches, etc. They invented nothing. They did not even endeavour to modernize the style which they adopted. Rather, they freely drew upon the French decorative art of their period."

We agree with Mr. Morisset on this point. Our first sculptors were modest artisans who probably never saw the inside of a manual on sculpture. Works dealing with sculpture and architecture were rare under the French Régime. At least that is the impression we have after going through hundreds of inventories of the period. Our old artisans had kept a faithful recollection of the interior decorations of the church of their birthplace, and reproduced them from memory in the churches of New France. The chisel of these artisans, who possibly could not read, often accomplished wonders.

Mr. Morris, the restorer of decorative art in England, speaking of Gothic cathedrals and the wonders they contain, said a few years ago:

"Who furnished these artisans with the models for the churches or designed the decoration? Was it a great architect with a special talent for this and more leisure than ordinary mortals? Not at all. Sometimes it was the farmer's brother, a monk; oftener, another brother, the village carpenter; or else a blacksmith, a mason or a simple workman, whose daily work produced monuments which are now the despair and wonder of many a skilful architect. Did he weary at the work? By no means. I have seen—you may have seen—in some remote, unfrequented hamlet, whose inhabitants seldom

travel beyond the neighbourhood, I have seen, I say, work done with such care, skill and ingenuity, that there is nothing of the kind superior to it. And, without fear of contradiction, I declare that man cannot produce works of such value without their author's satisfaction being at least equal to his intelligence in conceiving them and talent in fashioning them. There was no dearth of masterpieces. The great Plantagenet's throne was not more artistically chiselled than the village schoolmaster's chair or the wardrobe of the farmer's wife."

Do not these remarks apply to the artisans who, with their simple tools, fabricated the altars, pulpits, wardens' pews and baptismal fonts remaining from the Old Régime ? Our workmen of old often produced masterpieces. How much Art has lost by not preserving them !

BASILICA OF NOTRE DAME DE QUEBEC

THE parish of Notre Dame de Quebec is the oldest in the country. Its church which became a cathedral in 1674 and a basilica in 1874, is entitled to the place of honour in this volume destined to acquaint people with the most venerable temples of the Province of Quebec.

In his treatise on the cathedral parish church of Quebec, Mgr. Amédée Gosselin evoked the entire past of this church whose site was chosen by Champlain himself.

Mgr. Gosselin's work is a very valuable historical sketch which we here reproduce in its main lines.

"Quebec, taken by the English in 1629, was restored to France three years later. On his return in 1633, Champlain hastened to fulfil the vow which he had taken to erect a chapel in honour of the Blessed Virgin, if he came back. In the autumn, the church of Notre Dame de Recouvrance was finished. It was partly situated on the present site of the Cathedral. On the 15th of June, 1640, it was destroyed by fire and with it disappeared the first and oldest original registers of the colony which had to be reconstructed from memory.

"Until they could rebuild, services were held in the house of the Hundred Associates which Father Vimont somewhere pompously styled in 1645: 'church of La Conception de la Bienheureuse Marie à Québec'.

"On October 8th, 1645, the churchwardens decided to 'build a new church in honour of the M. B. Virgin, Mother of God, under the title of Notre Dame de la Conception, who is the patroness of the parish of Quebec, and as, through the intercession of the Most Blessed Virgin, peace with the Iroquois has this year been secured, it be resolved that such church be called Notre Dame de la Paix.'

"The first stone of the new church was laid on the 24th of September, 1647. Father Vimont blessed it and said the first Mass on the 24th of December, 1650. Regular services were inaugurated only on the 31st of March, 1657.

"The church, built in the shape of a Latin cross, was a

hundred feet long by thirty-eight wide. Guillaume Couillard gave the site for it in 1645. He ratified the donation in 1652, with the condition of having a pew in the church.

"Mgr. de Laval arrived in Quebec on the 16th of June, 1659.

"After the interior was completed or restored, Mgr. de Laval consecrated his church, 'with all possible solemnity', on the 11th of July, 1666, leaving it under the patronage of the Immaculate Conception and giving it as a second patron, St. Louis, King of France.

"The parish was canonically erected on the 15th of September, 1664, at the main altar, but the subsequent erections, in 1670 and 1684, were made at the altar of the Holy Family which thus became the main altar.

"By the Bull of the 1st of October, 1674, creating the diocese, Clement X raised the parish church of Quebec to the rank of cathedral, but suppressed the parish itself which was to be served by a Curé appointed for the purpose or by the Chapter to be instituted by the bishop as soon as possible.

"The church became too small and required repairs. Mgr. de Laval, who had gone to France in 1684 to give his resignation to the King, left the work in charge of his successor. The first belfry over the transept having fallen or threatening ruin, it was decided to build another one at the front, over a tower to be erected on the Buade street side. The ground had to be excavated to secure a solid foundation. The work begun in 1684, we believe, lasted a couple of years. It was under the supervision of the architect, Claude Baillif.

"When the belfry was completed or nearly so, in 1687, the church was lengthened fifty feet at the sanctuary end and the following year the chapel of ease for the Lower Town was built.

"All this expenditure undertaken to accommodate the growing population of the parish was barely paid for when the work had to be begun again. On January 4th, 1697, the Fabrique (church trustees) determined to make a new extension, on the side of the towers this time. The contract was given to Noël Levasseur, and Le Rouge was charged to make the four windows required for this enlargement.

"In 1705 the sacristy on the Buade street side was built. In 1732, the canons expressed the wish to have their sacristy on the north side, near St. Anne's chapel, but were unsuccessful.

The one destroyed in the last fire was not yet a hundred years old.

"The extensions mentioned sufficed until 1744. That year, Rev. Father Jacrau, parish priest, took a census of the parish. He found there were 1,051 families, making a population of 5,000 souls. This fact, and the bad condition of the church which was threatening ruin, induced the bishop and churchwardens to rebuild and this was finally decided at a regular meeting on the 23rd of December, 1744. The new structure was to be forty feet longer than the former one, and side aisles twenty-eight feet deep each, would serve to widen it. The drawing of the plans was intrusted to the engineer Chaussegros de Léry, senior.

"The work was long and costly. In 1748, Mgr. de Pontbriand appealed to his diocesans on behalf of the new cathedral on which forty thousand *livres* had already been spent. On the 15th of November of the same year everything was complete.

"During the siege of Quebec in 1759, the cathedral shared the fate of the principal buildings in the town. Serving as a target for the English guns planted on the heights of Levis, it received many injuries to the roof and sides, and was finally burnt during the night of July 22-23. Naught was left but the mournful ruins of the beautiful church of which the people were so proud.

"We know very little of this restored, enlarged or reconstructed church, save the plan of the church of 1744, which has been preserved. We at least know that from the first times there were four chapels: that of St. Anne, the reredos of which, contracted for by Jean Lemelin on the 16th of August, 1660, had to be delivered at Pentecost in 1661; that of the Holy Family enriched with a beautiful reredos made and sculptured by the pupils of the Seminary, and those of St. Joseph and of the Scapular. The chapel of Our Lady of Pity dates from 1703 and must have taken the place of the chapel of the Scapular. In 1734, an altar was dedicated to the Guardian Angel.

"Galleries were constructed in the lower part of the church in 1710, from plans by Mr. Buisson, procurator of the Seminary.

"The parish of Quebec being without a church after the Siege of 1759, accepted the offer of the Reverend Ursuline nuns to hold services in their chapel. This state of things lasted from 24th of September, 1759, until the 24th of December, 1764. On that

day, the Seminary which had succeeded in repairing and properly furnishing its own chapel, placed it at the disposal of the Curé and parishioners of Quebec who had to use it for a considerable time, as they had used the Ursuline chapel.

"In 1765, in order to accommodate the inhabitants of the Lower Town, the chapel of Our Lady of Victories, which had also been burned during the Siege, was rebuilt on its former walls.

"Next year, Mgr. Briand was consecrated bishop of Quebec in Paris. He arrived from Europe on the 29th of June, 1766, and made the Seminary chapel his cathedral, until better was provided.

"Everybody, however, wished soon again to see the former church in condition to receive both pastors and worshippers beneath its roof. The chapter started matters on the 19th of October, 1767, by asking the Bishop to hasten its reconstruction.

"On the 8th of December of the same year, the Fabrique, in response to this indirect appeal, decided to have the church repaired on the old plans, lengthening it however by 22 feet on the sanctuary end. Its length would thus be 216 feet, its width remaining 94 feet, including the walls.

"The exterior was done in 1768, the nave in 1769, the side-aisles were completed in 1771 and the church was opened on the 14th of April.

"The belfry of the church seems to have been completed only in 1773 or 1774. In 1775, Carleton gave a fine four-faced clock with a three-toned chime for the belfry. The cross over the belfry was carried away by the wind in 1784.

"In 1802, the church roof was covered in tin and, in 1828, the sacristy on the Gospel side, which the Chapter had asked for in 1732, was built.

"In 1829, there was question of renewing the cathedral entrance in cut-stone, according to the plan of Thomas Baillairgé who probably took his inspiration from the church of St. Genevieve, Paris. In 1844, this idea was at least partly carried out. The façade was built over in cut-stone, still according to Baillairgé's plan, but another apparently than that which he had first prepared. It seems that the Fabrique thus saved two thousand pounds. The other plan would have to be seen to determine whether, from an architectural and aesthetic standpoint, the saving was not a loss. In Baillairgé's plan, the façade was to be flanked by two towers. The construction of the north tower was

decided upon in 1844. It was begun soon after but never completed, and that is why it has always appeared to disadvantage beside the steeple built by Jean Baillairgé.

" We may add that the cut-stone wall, surmounted with an iron railing, which surrounds the cathedral entrance, dates from 1857. The cut-stone revetment of the side-aisles is much more recent.

" So much for the outside of the church. The restoration work had cost too much to think of completing the interior for several years. It was only in 1787 that this was decided on.

" Jean Baillairgé and his son Florent undertook the architecture and carpentry of the sanctuary promising to deliver their work in four years. François, another son of Jean, took charge of the sculpturing which he completed in April, 1793. Both the sculpture and architecture of the baldachin are his work.

" Needless to say that this splendid effort was not according to the rules of architecture. Baillairgé knew this: a baldachin should rest on columns. If he replaced the latter by caryatids, it was to give more room for the sanctuary. Such is at least what we gather from family papers.

" Mr. G. F. Baillairgé wrote in 1891: " We also owe the four statues, on each side of the altar, and the two above the baldachin, to François' chisel. . . ." and he adds, according to a note by Rev. F. X. Baillairgé, of the Seminary: " The two statues in the chapel of the Holy Family are from Europe and come from the Jesuits; the statue of the Blessed Virgin, over the altar, also comes from Europe as well as one of the two angels at each side, the other is the work of Thomas, a son of François, as are also the two statues in St. Anne's chapel".

" While they were working on the baldachin and decorations of the sanctuary, Pierre Emond was making the reredos and altar for St. Anne's chapel. In 1793, the Fabrique instructed him to do the same kind of work for the chapel of the Holy Family.

" Only the main altar was wanting and François Baillairgé undertook it in 1797, asking a year in which to make it. When the time came to place it, it was advanced six feet. Finally the sounding-board of the pulpit was also made by one of the Baillairgés in 1789 and the wardens' pew preceded or followed soon after.

" The galleries and arcades were done in the following years.

The arcade of St. Anne's chapel was opened in 1801 and its gallery in 1804, one year after those of the Holy Family.

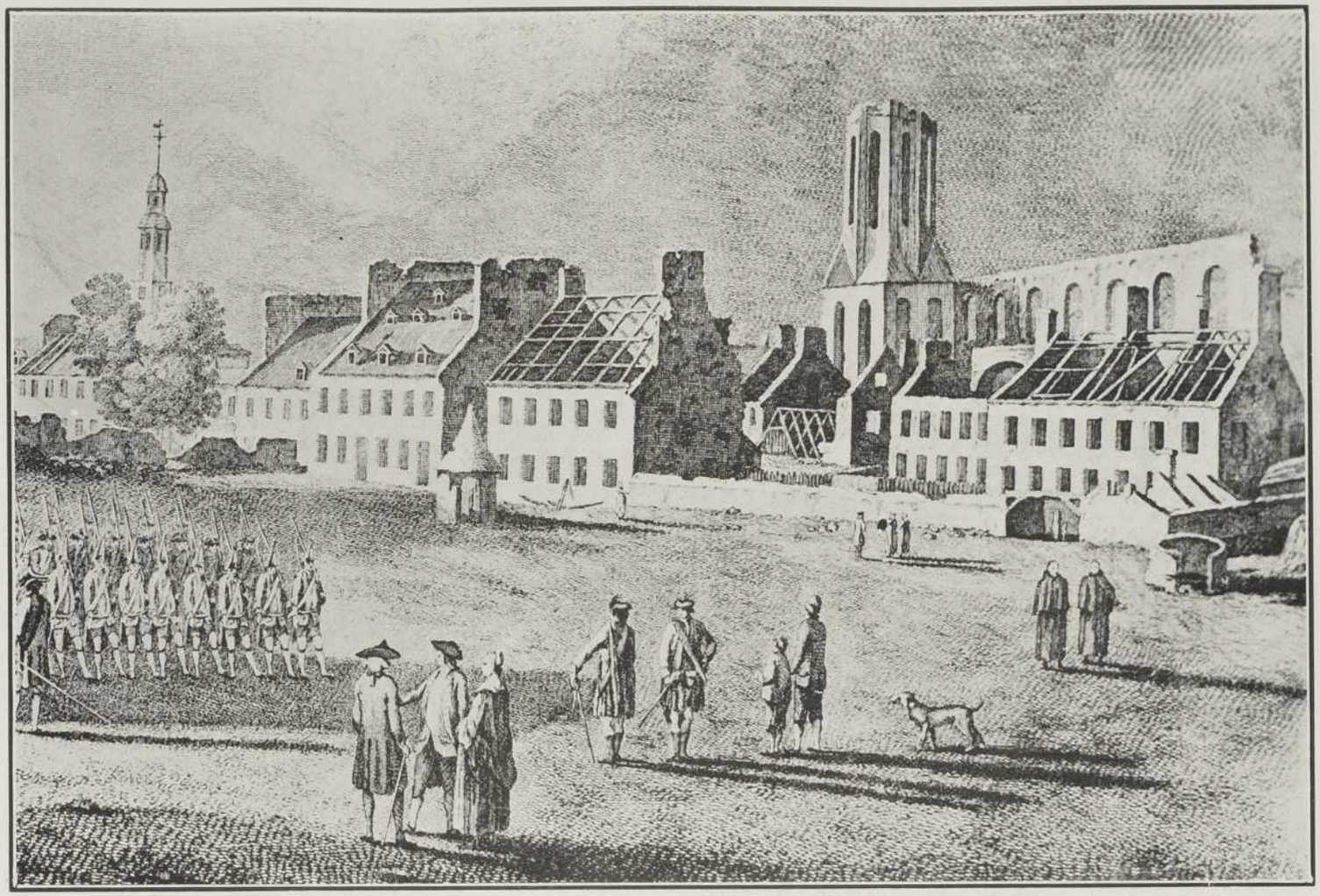
" The vaults which had remained in their original state were finished in plaster, between 1819 and 1822; the baldachin and the Glory regilded in 1821, and the sanctuary, pulpit and wardens' pew in 1824.

" Baillairgé, the architect of all this work, altered the reredoses of the Holy Family and St. Anne's chapels in 1825. We are unable to say in what way. He it was who made the two statues in St. Anne's chapel.

" We cannot enter into all the details of the renewals, embellishments or improvements which have since been made, from heating to electric lighting. Suffice it to note the latest and most important works of 1921-1922.

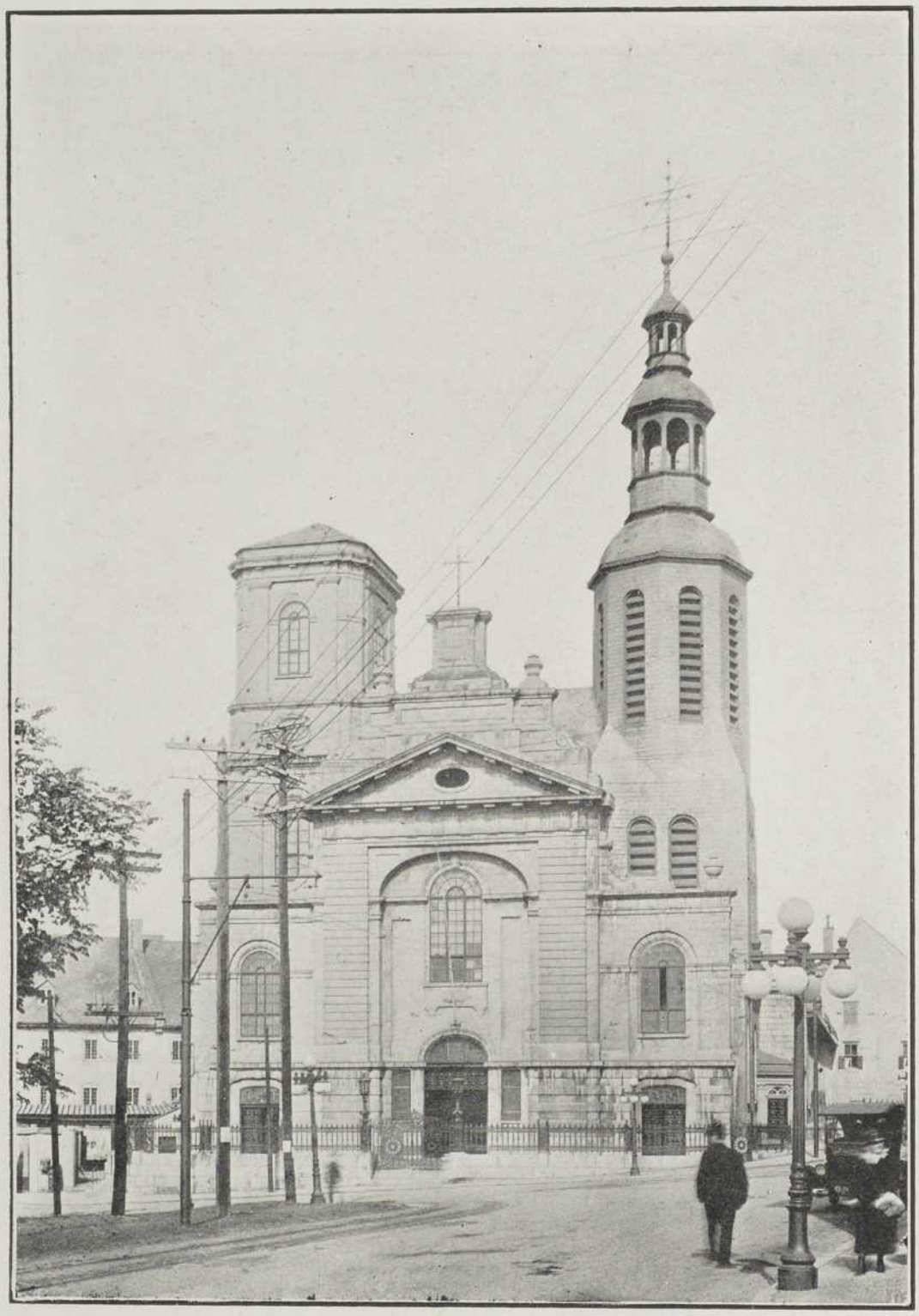
" The changes effected in certain parts had lessened some of the architectural defects found in the cathedral, without however marring in the least its characteristic grandeur. Under its new garment of white and gold, it was really splendid and the parishioners, who had so generously seconded the zeal and devotedness of their Curé and churchwardens, had a right to be proud of their church. Now, alas, it is in the same state as after the Siege of Quebec, in 1759".

Mgr. Gosselin here alludes to the terrible conflagration which, on the 22nd of December, 1922, in a few hours destroyed the old Basilica of Quebec. The walls alone remained standing. Rebuilt on the model of the former one, it remains the same in its main architectural lines. It is the former temple under a new garb.



CATHEDRAL OF QUEBEC AFTER THE SIEGE OF 1759

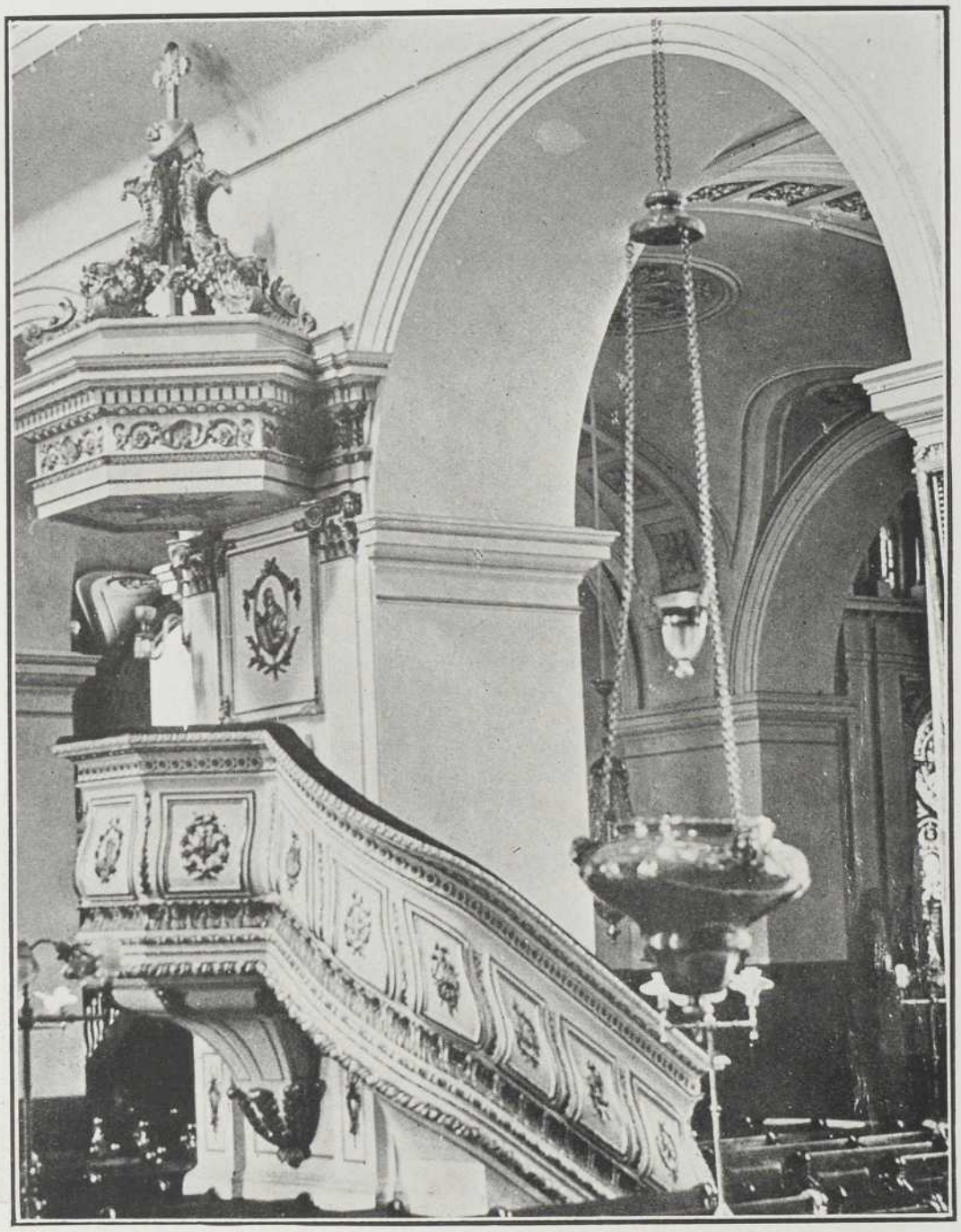
CATHEDRAL OF QUEBEC, IN 1832



BASILICA OF QUEBEC BEFORE THE FIRE OF 1922

BASILICA OF QUEBEC: DETAILS OF WOODWORK (LEFT SIDE)
BEFORE THE FIRE OF 1922

BASILICA OF QUEBEC: WOODWORK OF SANCTUARY AND BISHOP'S THRONE, BEFORE THE FIRE OF 1922



BASILICA OF QUEBEC: PULPIT BEFORE THE FIRE OF 1922

BASILICA OF QUEBEC: WARDENS' PEW BEFORE THE FIRE OF 1922

BASILICA OF QUEBEC: BALDACHIN, BEFORE THE FIRE OF 1922

BASILICA OF QUEBEC RESTORED (1925)

CHAPEL OF THE QUEBEC GENERAL HOSPITAL

IN 1618 the Récollets took possession of the ground on which the monastery of the Quebec General Hospital now stands.

" This spot ", says Father Leclercq, " forms a kind of little island surrounded by a natural forest, through which pass and pleasantly wind the waters falling from clear, sweet springs on a neighbouring mountain and flowing there almost imperceptibly, having at the north of it a small river which discharges near-by, and at the east the St. Lawrence River. The soil is rich, fertile, convenient and easy to work; the view, grand, extended and very delightful; the air extremely pure and healthy; the situation has every attraction that can be wished for."

" At this place ", continues Father Leclercq, " our Fathers undertook to build the first church, the first convent and the first seminary there ever was in the vast country of New France."

The corner-stone of the church, bearing the arms of France and of the Prince of Condé, vice-roy of New France, was solemnly laid in their name, on the 3rd of June, 1620, by Father Dolbeau, superior of the mission in the absence of Father Jamay. The church was blessed under the title of Notre Dame des Anges on the 25th of May, 1621. The convent had been finished and ready for occupation in the previous year.

The Récollets occupied their convent of Notre Dame des Anges until 1629. When the Kirke brothers took Quebec, in the summer of 1629, they sent all the Jesuit and Récollet Fathers back to France. The convent of Notre Dame des Anges remained unoccupied until 1632, the year of the Jesuits' return to Canada. The latter then resided in the dilapidated convent until better was provided.

In 1670, the Récollets returned to Quebec. " It may well be imagined ", says Father Leclercq, " with what sad and intense feelings Father Allart, like another Nehemiah, beheld the mournful ruins of our former dwelling-place. He was shown the whole site that the buildings formerly occupied." Father Allart, seeing that he could do nothing with an establishment allowed to fall into decay for nearly forty years, decided to build entirely anew.

The corner-stone of the new church was laid on June 22nd, 1671, by Intendant Talon. When rebuilt, the temple was blessed in the summer of 1673. Four years later, in 1677, Governor Frontenac, apostolic syndic of the Récollets, erected at his own cost a dwelling sixty feet long by twenty-one wide to more suitably lodge the Order whose number was increasing considerably.

" In the year 1678 ", says Father Leclercq, " a very fine chapel was added as an apse to our church of Notre Dame des Anges, and the following year a large sacristy beneath and sanctuary above for chanting divine service, a large stone dormitory which was completed in the following years, with all the regular dependencies and a large cloister."

During his stay in France in 1691-1692, Mgr. de Saint-Vallier obtained from Louis XIV letters-patent for the erection of a general hospital at Quebec, with the rights and privileges of general hospitals in France. The Bishop of Quebec thought that he could have no better house to install his hospital in than the Récollets' monastery.

On the 13th of September, 1692, the deed of purchase was signed between Mgr. de Saint Vallier and Governor Frontenac, " acting and stipulating in this part on behalf and as apostolic syndic of the Récollet Fathers." By the terms of the contract, the fathers transferred to the Bishop the hundred and six arpents of land they possessed on the St. Charles River, their church and convent of Notre Dame des Anges consisting of " a cloister forming a long quadrangle, composed of seven and eight arcades on each side: one of which sides, to the south, was beside the said church; the second was under part and along a dormitory built of stone, containing twenty-four cells; under the dormitory were the pantry, kitchen, refectory and vestibule and the cellars underneath; above, a garret the whole length; the third side of said cloister was alongside a frame building, consisting of rooms and offices which the Count de Frontenac had built, and which on that account was called *the Count's Building;* and the fourth side, to the northeast, was simply a cloistered alley without any building."

On 30th of October, 1692, Mgr. de Saint-Vallier brought to the Récollet convent the poor whom he had hitherto lodged in the house of refuge of La Providence in the Upper Town of Quebec. Some months later, on the 1st of April, 1693, four hospital

nuns of the Hôtel Dieu, Quebec, Mother Marie Marguerite Bourdon de St. Jean Baptiste, Mother Louis Soumande de St. Augustin, Sister Gosselin de Ste. Madeleine and Sister Madeleine Bacon de la Résurrection, took possession of the new hospital. Strictly speaking, the founding of the Quebec General Hospital dates from April 1st, 1693.

The Récollets, on leaving their monastery, had carried away the wainscoting, the pictures, the tabernacle, and in general whatever could be removed from the chapel. They had left merely the reredos, because it looked so old and shabby that they did not think it worth taking down. " The floor was rotten in many places and the walls were so black and dingy that the church, in its dilapidation, looked like an old house in ruins."

The Hospital Nuns spared nothing to restore order and beauty in the temple of the Lord. These repairs were done in 1697. The flooring was renewed, the walls were wainscoted up to the windows; pulpit, railing, reredos, tabernacle, everything was restored. The panels of the wainscoting were decorated with paintings; two pictures were procured to place at each side of the reredos; one of St. Augustine, father of the Augustinian Order, and one of St. Mary Magdalene, patroness of contemplative life. " It is easy ", say the Annals of the General Hospital, " to realise the effect of all these improvements. The townspeople came through curiosity to see the pleasant change, and several thought that the newly established nuns must have had much money to undertake such expenditure. This was not the case, however; part of the cost had been paid by means of alms given for the purpose by wealthy people; the rest was due to the good management of the superioress, Mother St. Augustine."

Very few changes have been made since in the chapel of the Quebec General Hospital (1).

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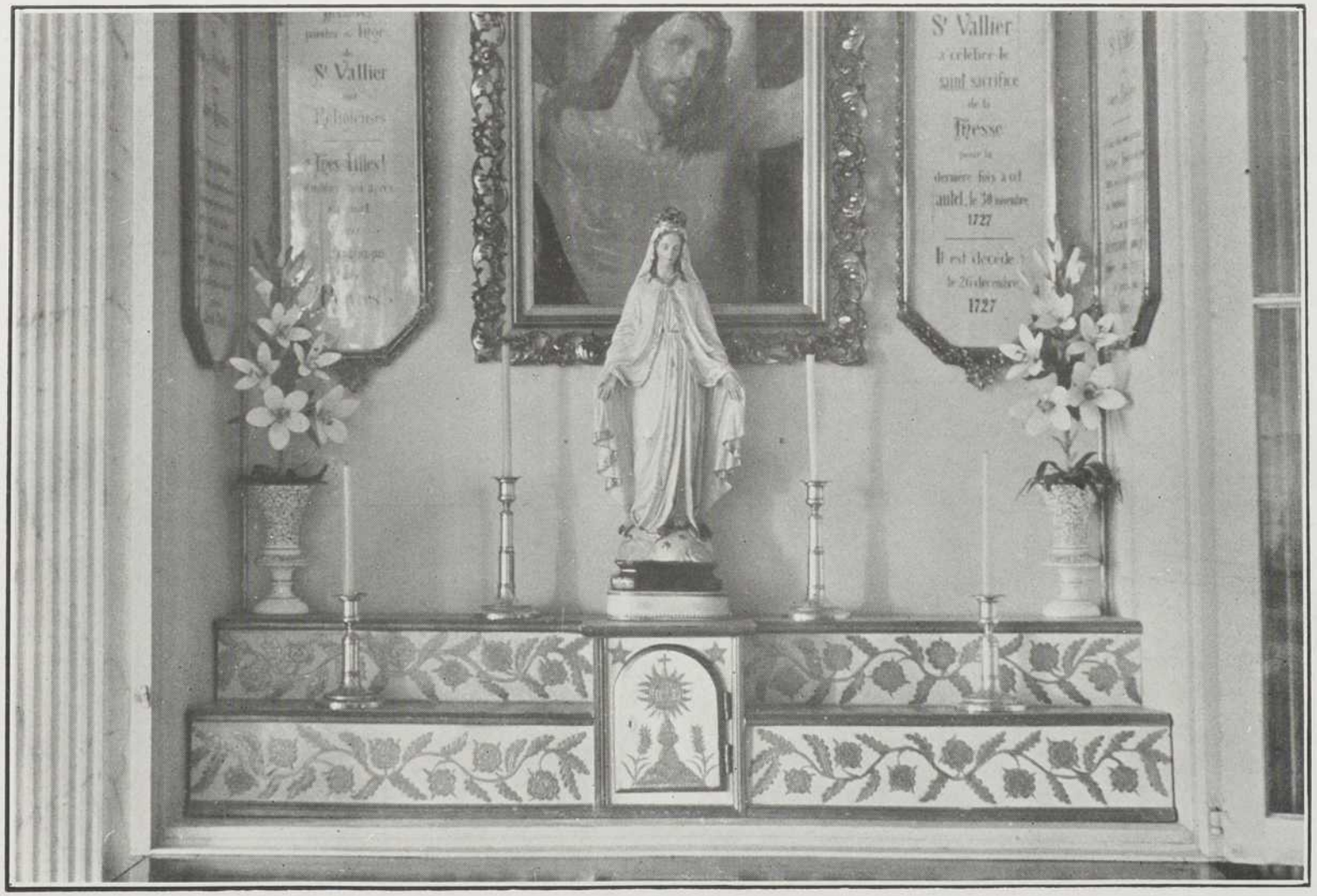
(1) See on the General Hospital the book published in Quebec in 1882, *Monseigneur de Saint Vallier et l'Hôpital-Général de Québec.*

CHAPEL OF THE QUEBEC GENERAL HOSPITAL: MAIN ALTAR

CHAPEL OF THE QUEBEC GENERAL HOSPITAL: SANCTUARY

CHAPEL OF THE QUEBEC GENERAL HOSPITAL: SIDE ALTAR



CHAPEL OF THE QUEBEC GENERAL HOSPITAL: MGR. DE SAINT-VALLIER'S ALTAR

NOTRE DAME DE BON SECOURS CHAPEL, MONTREAL

"It was on the 30th of June, 1675 (1), that Rev. Gabriel Souart, superior of the Seminary of St. Sulpice, laid the corner-stone of Bon Secours chapel. But this resort of pilgrims dates further back still. Marguerite Bourgeoys, who arrived in Montreal in 1653, had, since 1657, thought of raising a sanctuary to the Queen of Heaven. In that year she had asked Father Pijart, of the Society of Jesus, who was then parish priest for the town, for permission to build a small church, four hundred feet from the fortifications. In the spring, she had sand carted and had looked for masons. Chomedy de Maisonneuve, who had returned from a voyage, did his share and worked with the workmen.

"With him had arrived from Europe a few Sulpicians, de Queylus, Galinier, Souart and d'Allet, thereafter in charge of the parish. Mother Bourgeoys wanted to obtain from their superior confirmation of the permission to build, granted by Father Pijart; but de Queylus, doubtless more interested in erecting a parish church than a small chapel, delayed his reply. In the interval Miss Mance was wounded and Mother Bourgeoys accompanied her to France. At that time New France was upset with civil and religious troubles. Upon the return of the two travellers, Maisonneuve was dismissed and the materials for the chapel scattered.

"A few years after, in 1670, Mother Bourgeoys was attacked

(1) Under the stone a lead plate was placed inscribed: *D.O.M.* and beneath: *Beatæ Mariæ Virgini sub Titulo Assumptionis*, and the following official deed: "On the 30th of June, 1675, this corner-stone was laid by Rev. Gabriel Souart, one of the priests of the seminary of St. Sulpice, Paris, Seignior of Montreal, former Curé of this parish and now Superior of Ecclesiastics in Montreal, in behalf and stead of Rev. Pierre Chevrier Baron de Fancamp, priest, the late Seignior and former owner of this Island, with a medal in copper of the Blessed Virgin, the then Curé being Rev. Gilles Perot, a priest from the Seminary who serves this church and the churchwardens in charge being Jean Aubuchon, Pierre Pigeon and Jean Martinet. (Have signed): G. Souart, G. Perot, Jean Frémont, Rémy Ranuyer (priests). Jean Aubuchon, Marguerite Bourgeoys, Anne Hiou, M. Langevin, Elisabeth de la Berlache, J. Martinet, Cabagre (?) Landeron, Paul Preud'homme, Marguerite Preud'homme...

by an illness and, to be cured, promised to continue the chapel and finally on the old foundations she raised "a small wooden building but so devotional that people went there as to an assured asylum in their need" (1). The shrine was thus founded. Divine Providence took charge of its future and this is how :

" During a second voyage to France, in 1672, Marguerite Bourgeoys received as a present from Pierre Chevrier, Baron de Fancamp, first seignior and owner of the Island of Montreal, a miraculous statue of the Blessed Virgin, called Notre Dame de Montaigu. It was " an old wooden image. . . . .about six inches high, mounted on a pedestal of another kind of wood, in which was a relic of St. Blaise" (2).

" The following year, Mother Bourgeoys brought the hallowed Virgin to her little chapel; the inhabitants wanted to build a stone dwelling in her honor, but authorization came only in November 1674. On the 29th of June of the next summer, Gabriel Souart planted the cross on the site given by the Seminary and the next day laid the corner-stone in the middle of the apse.

" The edifice was soon to be raised " on a slight plateau, midway on the hill from the bank of the St. Lawrence, with a gentle incline from the river to the edge of the ridge where Notre Dame Street runs to-day. The oratory would look over the river facing St. Helen's Island, the eastern key to our port. The place was solitary, surrounded by meadows and woods, a favourable place for piety (3).

" Although the parish church was being built at the same time, Dollier de Casson, the Curé, assisted in the decoration with his gifts. In 1678, Bon Secours had a bell. For seventy-five years the townspeople assiduously attended the dear chapel. . . and the military authorities, in spite of protests, used its garret as an arsenal.

" In 1754, a fire destroyed Bon Secours, but, fortunately, under the ashes the miraculous statue was found intact. It was entrusted to the daughters of Marguerite Bourgeoys until better days.

" It was only in 1771, after the Cession, after several fires, after an attempt by the military authorities to take possession

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(1) Sister Morin, *Annales de l'Hôtel-Dieu.*
(2) Acte des *Délibérations de la Paroisse Notre-Dame, p.* 69.
(3) J. M. Leleu, *Notre-Dame de Bon-Secours,* pp. 3 and 4.

of the ground, that the Fabrique was free to think of replacing the sanctuary. On the 16th of June, the churchwardens decided; on the 23rd, they submitted plans; on the 29th, the land was again ceded by the Seminary and Father Jollivet, the Curé, planted the Cross; on the 30th, Rev. Etienne Montgolfier, the superior, laid the corner-stone. He also blessed the new church exactly two years later, on the 30th of June, 1773. The building measured seventy feet by forty-six, and the sanctuary thirty-two by thirty. On the 2nd of September of the previous year, Mgr. O. Briand had christened the new bell.

" Until 1885, our ancestors had under their eyes this little church in its primitive Canadian style. It was very simple, the façade consisting of one story and a rather pointed gable, surmounted by a two-story belfry, in wood covered with tin. The central door, the arch of which bore and still bears the words:

> Si l'amour de Marie en ton cœur est gravé
> En passant ne t'oublie (*sic*) de lui dire un *Ave*.

was flanked by two large windows; over this door another window and a small circular window; and in the apex of the gable, a cross in the stone. A railing separated the church from the street and, in the intervening space, a few trees had taken root.

" The sanctuary and the side walls were still more simple. About 1845, shops were built against the church wall, on the market side, and in 1848, Bishop Bourget placed a statue of the Virgin on the point over the sanctuary.

" The inside resembled that of our oldest churches. It was all woodwork and paintings. At various times articles discarded by the parish were received: in 1795, an organ-casing; in 1830, the baldachin, which was a fine specimen of the Quevillon school (1). Twice, in 1804 and 1816, there was question of converting the chapel into an annex of Notre Dame. Mgr. Plessis being opposed to it, the plan could not be carried out. But, in order to render the chapel more useful, it was encumbered with two galleries.

" Despite this addition, the general effect remained agreeable and picturesque. Alas, the shrine which had escaped so

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(1) As a frontispiece to his book; *Une maîtrise d'art en Canada*, Mr. Emile Vaillancourt reproduces the old parish baldachin.

many perils,—both in 1817 when the waterworks company wished to take its site, and in 1850 and 1852 when there were three fires; and in 1882, when the Canadian Pacific Railway wished to expropriate it to establish a station—this old shrine could not withstand the pious but unenlightened and unartistic zeal of a few chaplains and contractors. In the latter year, 1882, a general outcry arose respecting the station, Catholics and Protestants were aroused; the bishop, the superior of the Seminary, the mayor, journalists and archeologists protested. However, in 1885, as the chapel threatened ruin it was decided to renovate it. Then there was a mess. In 1886, the interior was plastered; in 1890, the painter Meloche decorated it; in 1892, he began the monument overlooking the port (1); in 1893, a fac-simile of the Santa Casa of Loretto was placed there; in 1894, Archbishop Fabre blessed this odd collection of statues, towers and chapels. Amid these embellishments the main façade had also been tampered with. In order to harmonize with the monument, two small stone bell turrets were added at the corners, a tower was designed in the center which removed the circular window and supported a higher, more massive and plain belfry (2).

" The vandalism did not stop there. The taste for marble altars and veneering was already in vogue at the beginning of the twentieth century. About 1908, Bon Secours had its altars, its revetments, its glass mosaics. Then stained glass windows were put in and finally the vault redecorated.

" The transformation was complete. Of old Bon Secours nothing remained..." (3).

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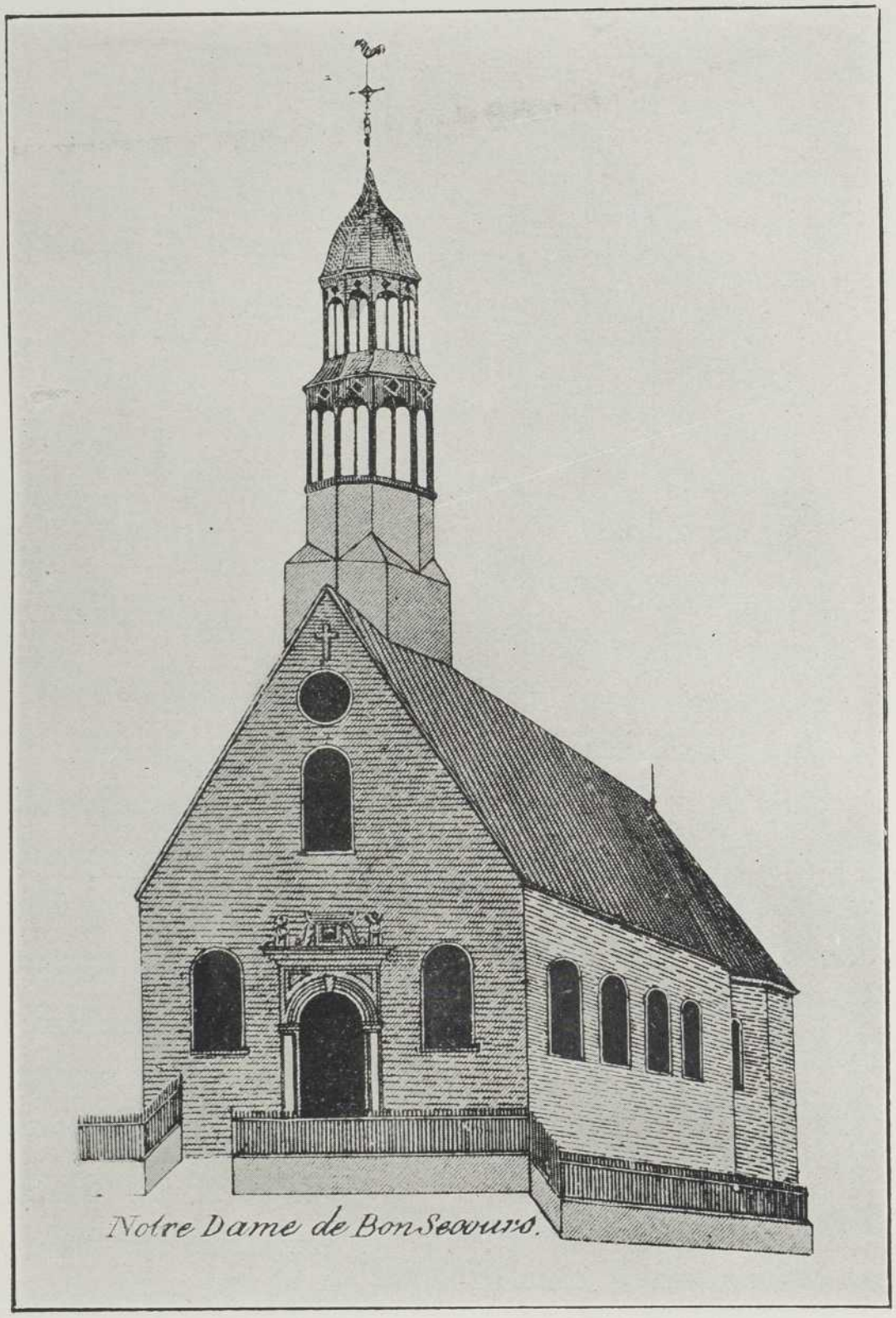
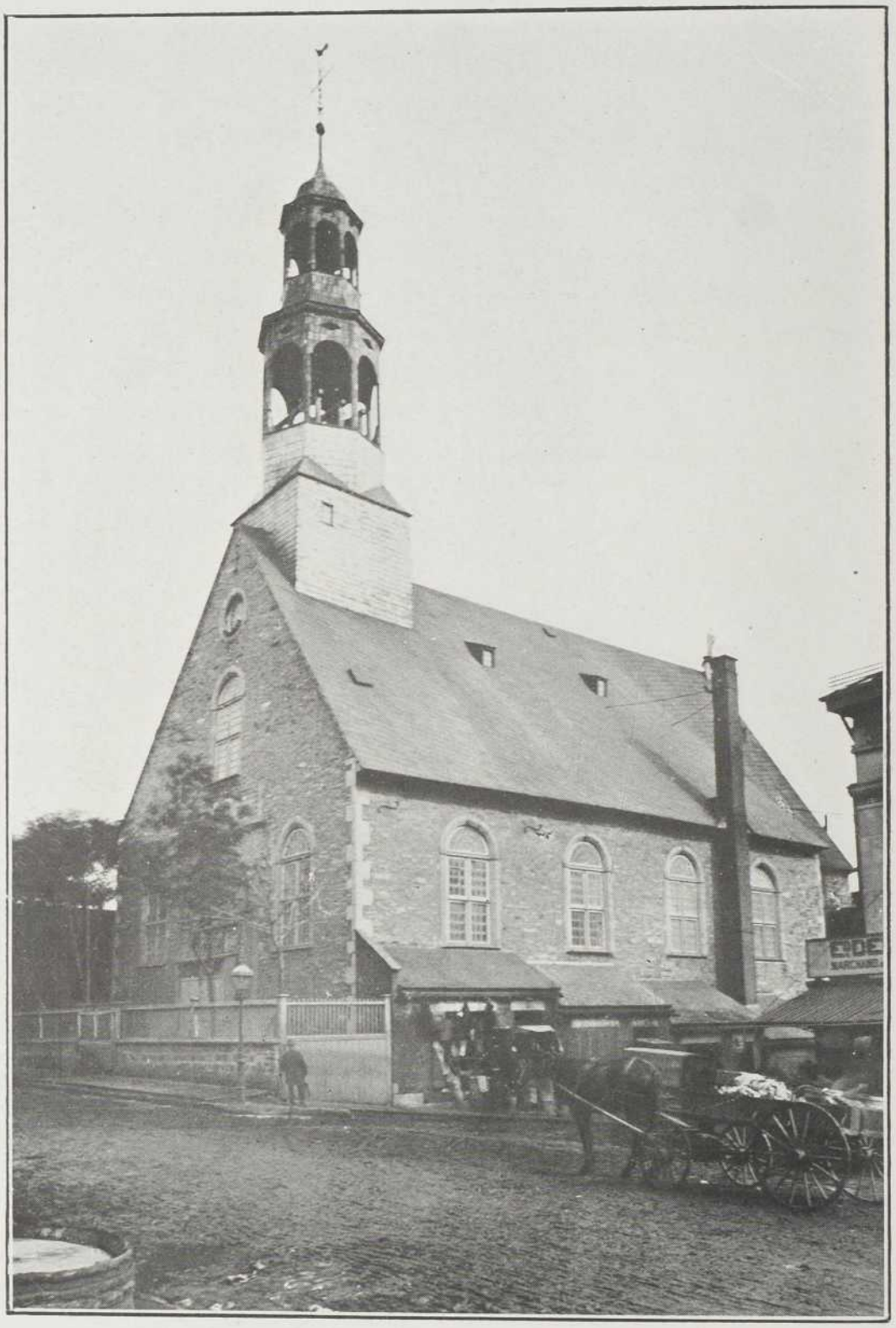
(1) Louis Fréchette wrongly strove to laud this uncouth edifice. It appears that the original plans were not followed.

(2) The old *fleurdelisé* cross on the belfry was for a long time in the possession of Mr. McCord, a distinguished collector. Now it is in the Ross McCord Museum of McGill University.

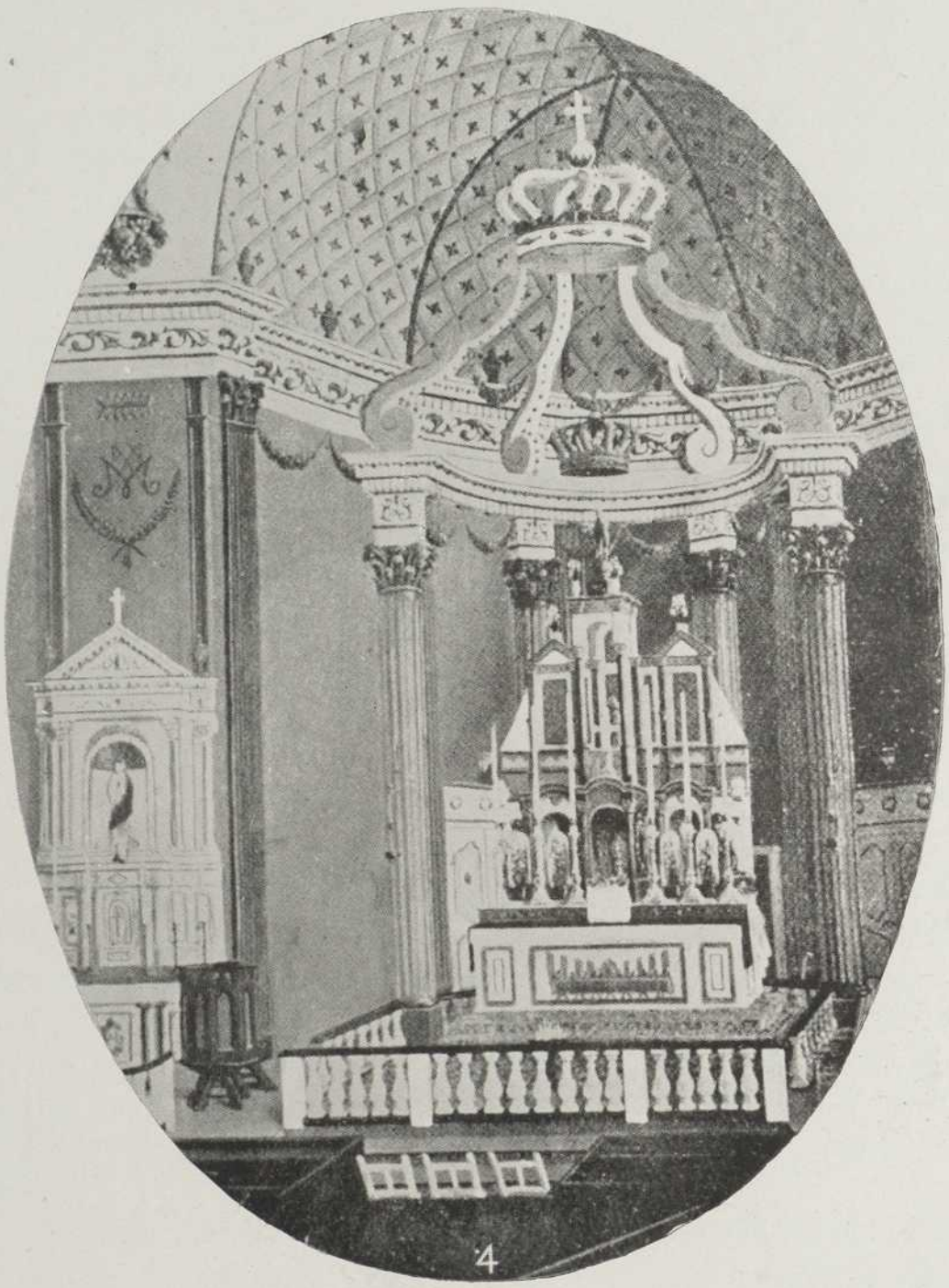
(3) Rev. Olivier Maurault, *La Vie Nouvelle*, March 1925.



CHURCH OF NOTRE DAME DE BON SECOURS (MONTREAL), UNDER THE FRENCH RÉGIME



CHURCH OF NOTRE DAME DE BON SECOURS (MONTREAL), IN 1880



CHURCH OF NOTRE DAME DE BON SECOURS (MONTREAL): INTERIOR
BEFORE IT WAS RESTORED

CHURCH AT L'ANGE GARDIEN

DURING a visit made to L'Ange Gardien in May 1671, Mgr. de Laval authorized the parishioners to build a new church. Unfortunately, the archives of the parish contain absolutely no information about the building of the church. In the archives of the archbishop's palace at Quebec, Rev. René E. Casgrain found the date of the erection of the present church of L'Ange Gardien, which is one of the oldest in the country.

Father Casgrain, in his *Histoire de la paroisse de L'Ange-Gardien*, writes:

" As to the date of the erection of the present church of L'Ange Gardien we found it in the archives of the archbishop's palace, Quebec, on a yellow, half-torn sheet which, at first sight, seemed to have been uselessly preserved. It contains in a few words the whole history of the construction of the church and proves that it is one of the oldest religious monuments of the country.

" The handwriting is that of Father Fillion and is almost illegible. We were able to decipher the following:

" Being obliged to celebrate Holy Mass and to perform the priestly offices in a poor frame chapel, hardly holding half the large congregation on feast days and Sundays, we agreed in 1674 to start building a new church. At the end of September, having again notified them, on the feast of the Guardian Angels; on the next day, the 3rd of October, there assembled about ten or twelve inhabitants and workmen to... on the space of the rock..."

" Then, beneath, we find written the details of the materials employed in building. And, on the back of the same sheet we read: " It (the church) was begun on the 7th of June, 1675, Holy Mass was celebrated in it for the first time on the festival of St. Bartholomew in the year 1676."

L'Ange Gardien church is therefore exactly two and a half centuries old. True, it was enlarged in 1875, but the apse remained absolutely the same.

Let us quote the well-deserved praise that Father Casgrain gave his parishioners in 1903:

" The inhabitants of L'Ange Gardien deserve great praise for having so carefully preserved their old church. They understood better than most of those in the old parishes of the country, that there is a legitimate pride in having one of the oldest temples built under French rule in North America. We trust that they will long save their little church from the madness of our modern iconoclasts, who want to destroy what is old at all costs, to replace it with new, which is often as ugly as it is common."

We continue to quote l'*Histoire de la paroisse de L'Ange-Gardien* by Father Casgrain who gives valuable information on the interior of this old parish church:

" To Father Dufournel, (parish-priest from 1694 to 1749) L'Ange Gardien church owes its three reredoses whose six Corinthian columns covered with carvings, supporting an entablature very rich also, form, with the altars, an ensemble so harmonious and so well proportioned that it attracts the attention of all strangers and affords them an agreeable surprise.

" We should like to know the name of the architect who executed this beautiful work and to give details of the improvements made by Father Dufournel during his long administration, but unfortunately all the pages of the minute-book, previous to 1760, have disappeared, and we have not a single account left, nor even a single line in the writing of the good Curé, apart from his acts in the registers.

" In this connection we find, at page 34 of the main book of accounts and deliberations, the following note written by Father Raimbault, Curé of L'Ange Gardien from 1797 to 1805:

" From an abstract of the accounts, it seems that the work on the reredos, as it was in 1800, consisting of six columns and their entablature, the two statues and the picture, had cost:

	Sols Tournois
For the joiner.....	659.14
For the sculptor.....	873.14
For hardware.....	123.00
Total.....	1,656. 8

" The making of the tabernacle 239.9.

" The gilding at Father Dufournel's expense 1300, gilded in 1753.

" The building of the church in 1677, 1000.

" The tabernacle of the main altar, which Father Dufournel caused to be gilded in 1753, and which we believe is owing to his generosity, is a very fine piece of sculpture, in the renaissance style. It was the admiration of Cardinal Taschereau who never failed to go and examine it at each of his pastoral visits to L'Ange Gardien. During the evening recreation, he used to say to the late Father Marquis, then Curé of the parish, who often repeated his words: " Let us go to the church, I want to see your tabernacle again; it is one of the finest in my diocese. It must be preserved at all cost, work of this kind is no longer done."

Referring to the three large paintings in L'Ange Gardien church, Father Casgrain says:

" That of the main altar is very old. Mgr. de Laval alludes to it in his Ordinance of 1671, when he advises the churchwardens of L'Ange Gardien to begin as soon as possible to build a church, as there is there, said he, only a small, very poor lodging where rain and snow may *spoil the painting* and everything on the altar.

" If the painting is of no great artistic value, it is very interesting to us from an historical standpoint. It represents the Guardian Angel and, below, we see the arms of the dukes of Brittany. It bears: ermine, with the arms of France, over all, with the well-known motto of Anne, Duchess of Brittany, the wife of Louis XII: *Potius mori quam fœdari.* We read in the genealogical table of Mgr. de Laval published by Father Gosselin, that the house of Laval was allied to the Dukes of Brittany by the marriage of a Laval with Helsarde of Brittany. This painting brought from France by Mgr. de Laval, must have belonged to one of these two illustrious families.

" We think that the two paintings adorning the side altars are from the brush of Brother Luc, a Quebec Récollet. This is what Father Leclerc says on the subject: ' Brother Luc Lefrançois was an excellent painter. He engaged in church decoration and made the large painting for the main altar of the Franciscan church and one for the chapel. He enriched the parish church with a large painting of the Holy Family, that of the Jesuits

with a painting of the Assumption of the Blessed Virgin and completed that of the main altar which represents the Adoration of the Magi. The churches of L'Ange Gardien, Château Richer on the Beaupré coast, Ste. Famille on the Island of Orleans, and of the Quebec Hospital likewise received the benefit of his work.'

" If the date is correct, the two paintings of L'Ange Gardien must have been placed in the church about 1680 by the Quebec Seminary, which then had charge of the parish. They are of inferior value, the coloring is not bad, but the drawing is incorrect."

CHURCH OF L'ANGE GARDIEN: INTERIOR

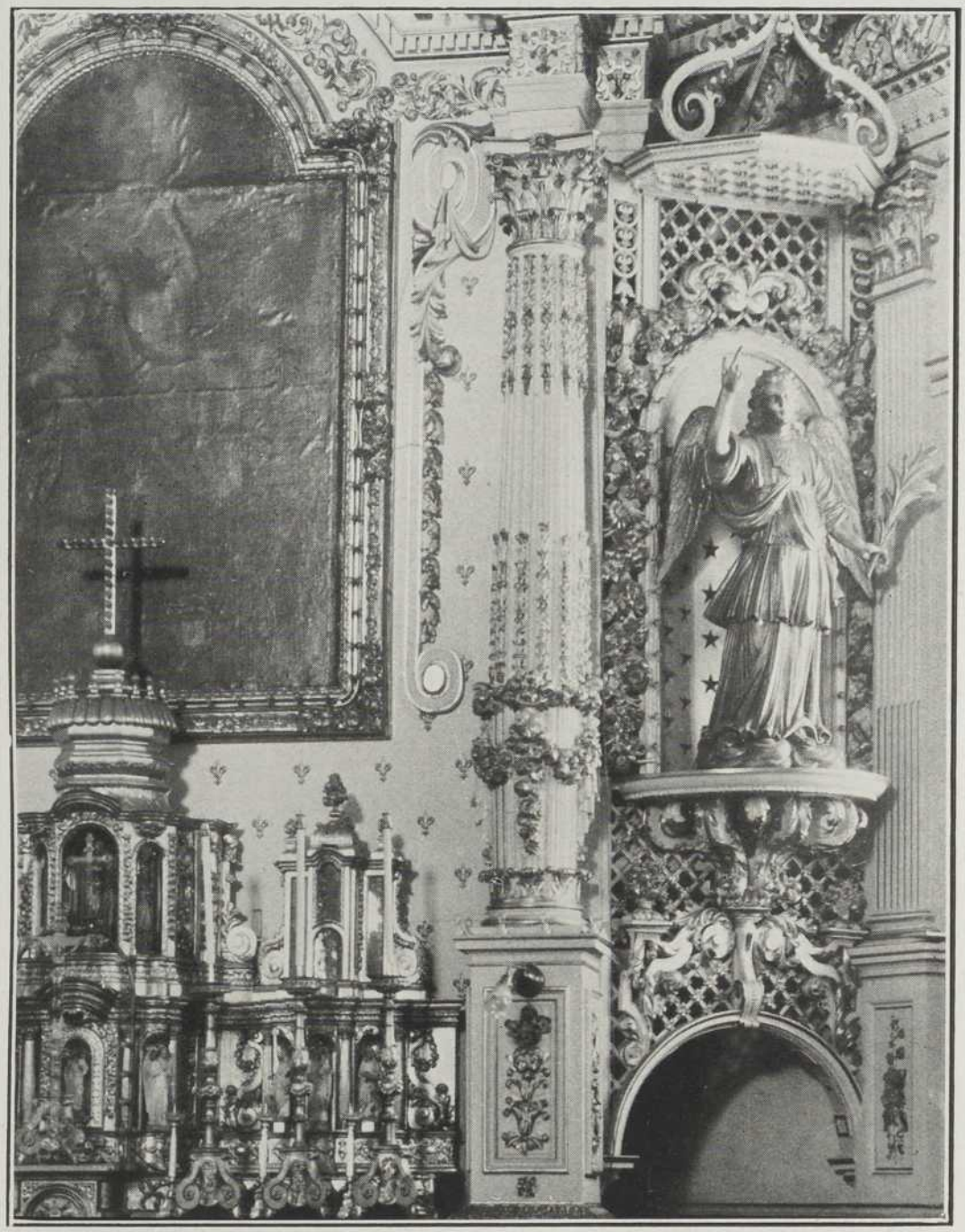
CHURCH OF L'ANGE GARDIEN: MAIN ALTAR

CHURCH OF L'ANGE GARDIEN: ALTAR OF THE BLESSED VIRGIN

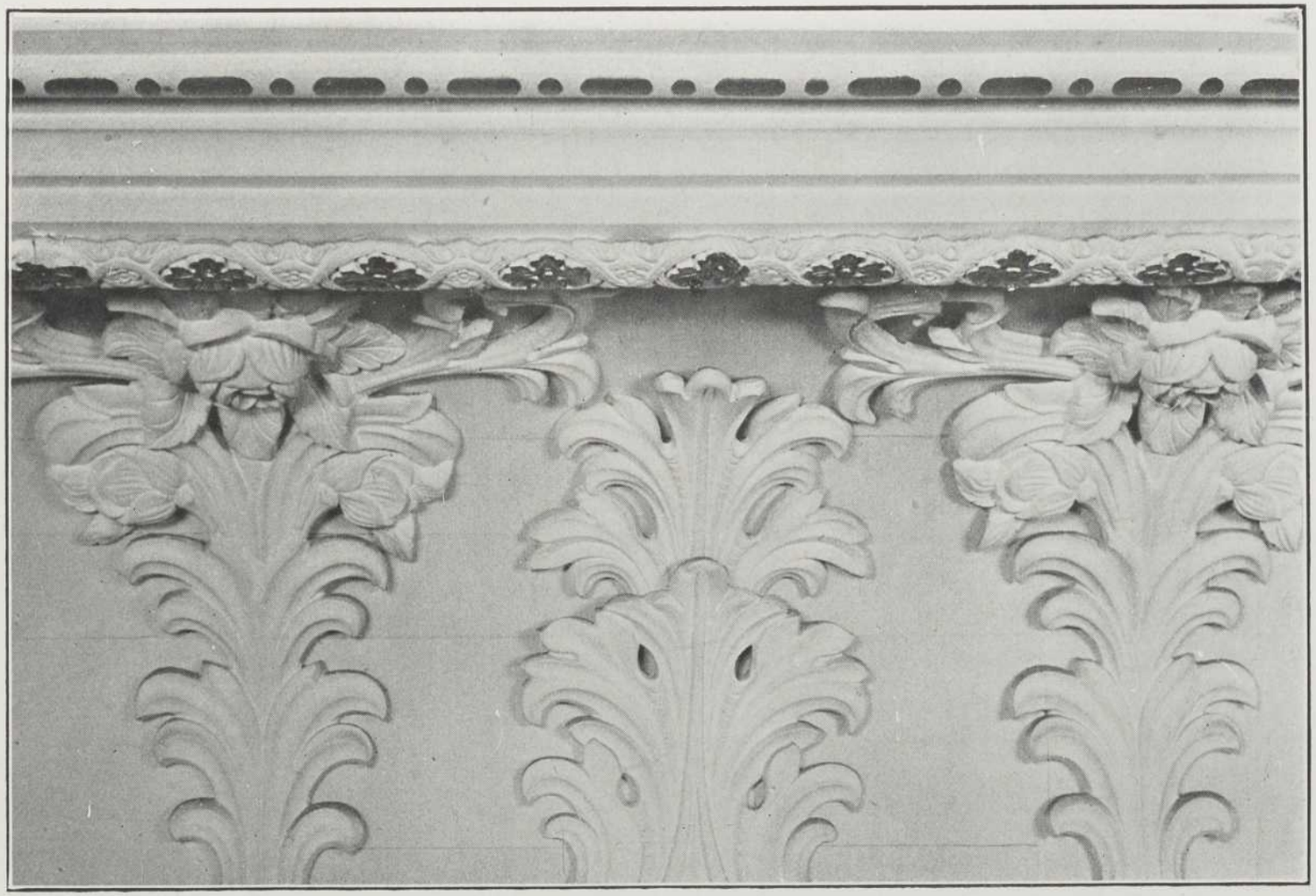
CHURCH OF L'ANGE GARDIEN: LEFT SIDE ALTAR

CHURCH OF L'ANGE GARDIEN: PULPIT

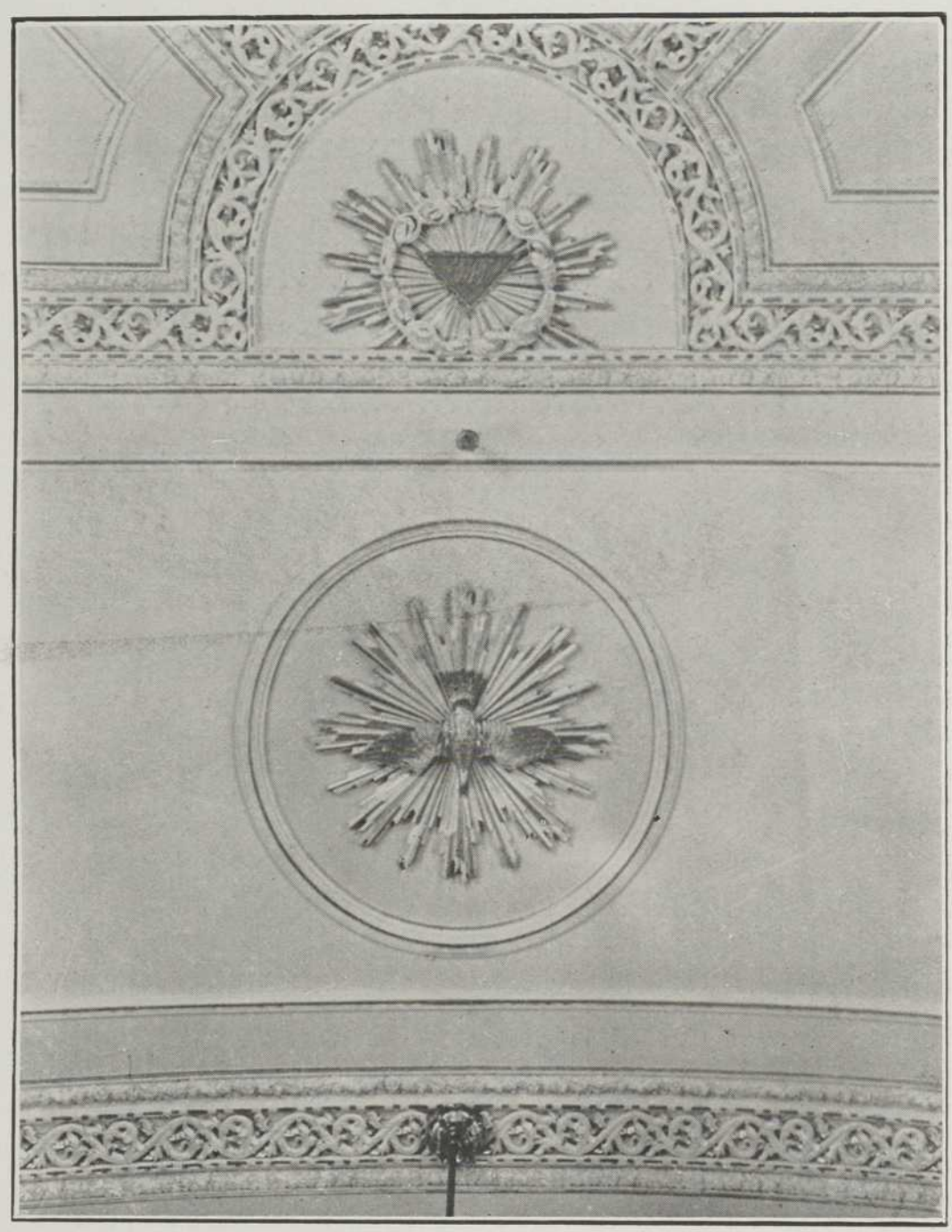
CHURCH OF L'ANGE GARDIEN: BAPTISMAL FONT



CHURCH OF L'ANGE GARDIEN: DETAILS



CHURCH OF L'ANGE GARDIEN: CARVED FRIEZE ON THE INNER SIDE OF THE GALLERIES



CHURCH OF L'ANGE GARDIEN: VAULT OVER THE SANCTUARY

CHURCH OF OUR LADY OF VICTORIES AT QUEBEC

VENERABLE Mgr. de Laval with the idea of founding, in the Lower Town of Quebec, an annex to the Cathedral to serve that portion of the capital, petitioned Louis XIV in 1680 to give him the ground required for its construction.

On the 22nd of October, 1683, Governor de La Barre and Intendant de Meulles granted Mgr. de Laval the site of the old King's store for the purpose.

On the 12th of August, 1685, Marquis de Denonville and Intendant de Meulles made a grant of the same site to Mgr. de Saint-Vallier subject to the condition of building a chapel and rectory there. There were probably doubts regarding the first transaction.

Before leaving for France, Mgr. de Saint-Vallier in turn transferred, on the 29th of October, 1686, the site of the old King's Store to the Quebec Seminary which was in charge of the parish, subject to the same condition of building a chapel and rectory on it.

The first stone of the church in the Lower Town of Quebec was laid on the 1st of May, 1688, as is proved by a Latin inscription which, rendered into English, reads:

" In the year of Our Lord 1688, Innocent XI being Sovereign Pontiff, François de Laval being first bishop of Quebec, Louis XIV the Great reigning in France, the first stone of the annex church of the Lower Town of Quebec, dedicated to the Infant Jesus, was laid by the Most Illustrious Lord Jacques René de Brizay, Marquis of Denonville, vice-roy of New France."

The St. Genevieve chapel, according to another Latin inscription translated below, was probably begun on the same day:

" In the year of Our Lord 1688, Louis XIV the Great reigning, the Most Illustrious Jean Bochart, Lord of Champigny, Noroy, Verneuil, etc., intendant of the political and financial administration of New France, laid the first stone of the chapel dedicated to St. Genevieve in the annex church of the Infant Jesus in the Lower Town of Quebec."

In 1690, Phipps laid siege to Quebec. Everyone knows how the proud admiral was received by Governor Frontenac and the Canadian militia. Great had been the terror in the capital and the people did not fail to thank God and the Virgin for their manifest protection. Mother Bourdon, the Ursuline annalist, says thereanent:

" We were at a loss how to show our gratitude to Almighty God, realizing that we had been delivered by a stroke of His power and had no share in this victory. His Lordship accordingly ordered a general procession of thanksgiving. On Sunday, within the octave of All Saints, the statue of the Blessed Virgin was borne to the four churches where a visit was made and the *Te Deum* was sung at the Cathedral. Moreover, His Lordship prescribed that the chapel to be built in the Lower Town bear the title of Our Lady of Victory, in fulfilment of the vow taken to that effect. Every year, there will be a feast and a procession in honour of the Most Blessed Virgin, on the fourth Sunday of October."

These lines from the annalist of the Ursuline monastery, shed light on two important points in the history of the church of Our Lady of Victories: 1. contrary to the prevailing opinion, it was not yet complete in 1690; 2. in that very year 1690 it received the title of Our Lady of Victory.

In 1711, the English organized another expedition against New France. According to all human probabilities, Walker's fleet would have taken Quebec without difficulty; but, on the night of August 22nd, this formidable fleet ran upon the reef of Ile aux Œufs, in the Lower St. Lawrence.

Once again was the capital and the whole country saved by the Blessed Virgin.

Let us again quote the Ursuline annalist:

" The country was at last delivered through Mary's powerful protection. The Canadians were not less grateful in 1711 than in 1690. A solemn celebration was held at which Father de la Colombière preached with a renewed zeal and to great effect, on the fidelity required in return for this signal benefit from the Blessed Virgin. Poets gave free play to their fancy in making rhymes and songs on the disaster to the enemy's fleet, four times more numerous than all the forces which the colony had to oppose it. Piety, however, called for something more lasting to

hand down to posterity, as a testimonial of its gratitude to the heavenly Liberator.

" It was decided at a general meeting that a collection would be taken up in Quebec and neighbourhood to build the entrance to the Lower Town church. The religious communities as well as the citizens gave according to their means and even beyond. 6000 livres were collected. There was also question of founding Masses in honour of the Most Blessed Virgin, at which the song of Moses after the defeat of Pharaoh was sung: *Cantemus Domino,* much to everybody's satisfaction, according to the Hôtel-Dieu annalist.

" Finally the name of the votive chapel of 1690 was changed from 'Our Lady of Victory' to 'Our Lady of Victories' and, under that name, recalls to this day the double favour of the Mother of God, of that *Star of the Sea* which proved a sign of storm and disaster for the enemies of her people."

Father Charlevoix who visited Quebec in 1720 says of the church of Our Lady of Victories:

" Its structure is very simple, an unpretentious neatness is its whole adornment."

At the siege of 1759, the church of Our Lady of Victories bore its full share of the common misfortune. Father Récher, Curé of Quebec, wrote in his *Journal* under the date of the 9th of August 1759:

" The Lower Town church and 150 houses burned. Only one house remains."

The walls alone of the little temple so dear to the population of Quebec remained standing.

When the fate of Canada was definitely settled, attention was given to repairing the ruins incidental to the war. The church of the Lower Town of Quebec was not forgotten. A collection was made throughout the diocese to raise it from the ruins. " Those whom the war had ruined still found means to give, in order to preserve the dear church of happier days, which retained its name, despite the sadness of defeat. The latter could blot out neither the memory of past victories nor gratitude for them."

In 1765, the church of Our Lady of Victories was restored to worship. The feasts of Our Lady of Victories and of St. Genevieve continued to be celebrated there as under the French Régime.

For want of means, the interior of Our Lady of Victories remained very poor until 1817, when the necessary inside repairs were completed.

The late Mr. N. E. Dionne, in his fine account of the church of Our Lady of Victories, remarks that within a century it was preserved on five different occasions from fire which swept the Lower Town of Quebec.

In 1888, on the occasion of the bicentennial of its founding, the interior of Our Lady of Victories was restored and decorated. The author of the sketch prepared under the supervision of the priest in charge of Our Lady of Victories and published in 1918, thus refers to the restoration:

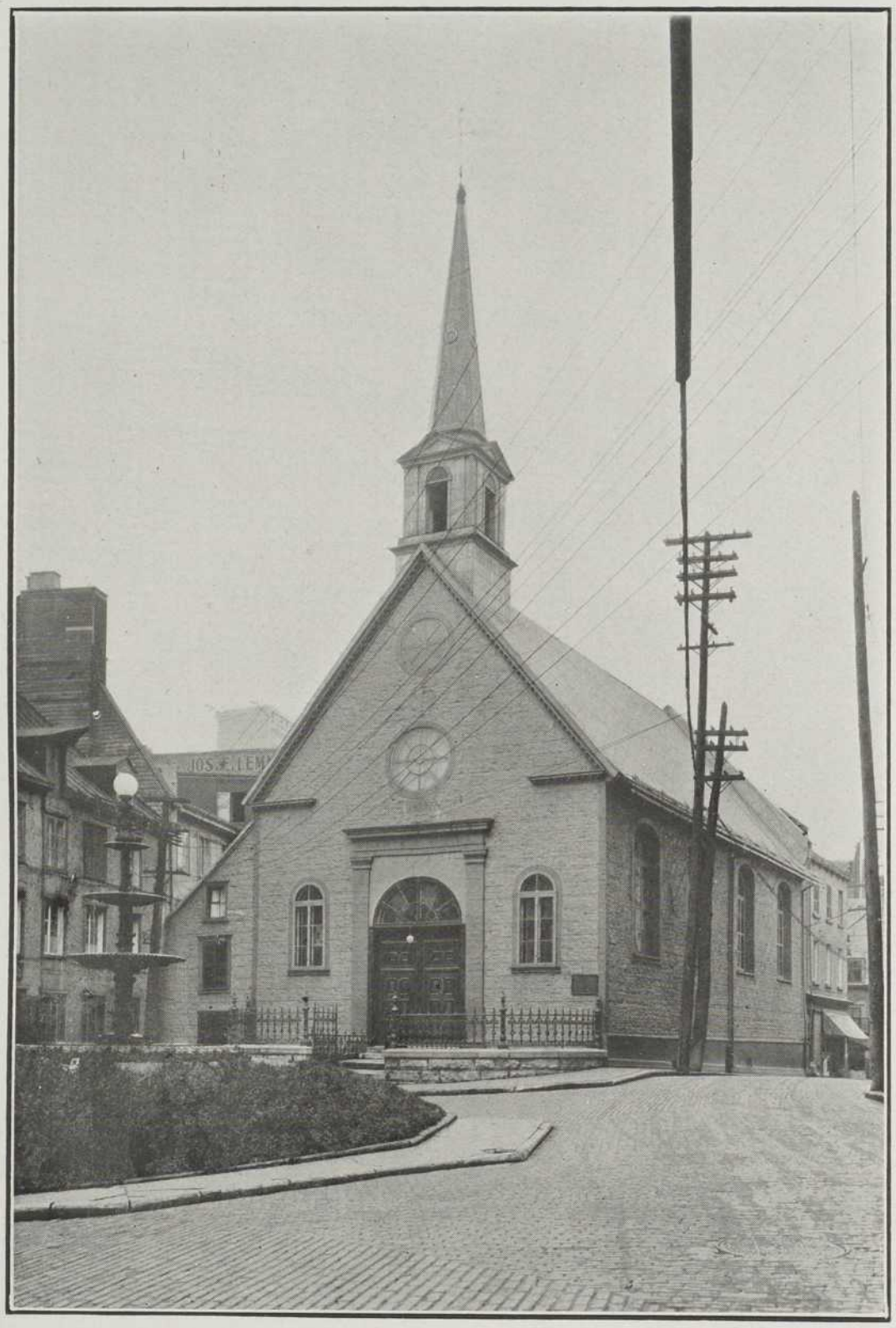
" These symbolical decorations, the plans of which were approved by a committee consisting of His Eminence Cardinal Taschereau, Mgr. Benjamin Paquet and Father Audet, chaplain of Sillery Convent, were entrusted to Mr. Tardivel, painter and decorator, who got Mr. Masselotte to assist him in the work. The paintings, recently cleaned and refreshed, look well and give the church a softer and warmer tint, relating in their own way the glory of Our Lady.

" Thus, in the vault, sufficiently clear emblems recount the chief privileges of the Most Blessed Virgin. To the left, on the Gospel side, Mary is heralded as *Queen of the Rosary, Mother most pure, Mother of Divine Grace* and *Singular Vessel of Devotion*; to the right on the Epistle side, as *Queen of Martyrs, Gate of Heaven, Mirror of Justice and Mystical Rose.*

" Among the mural decorations, appear, on the Gospel side, the arms of His Eminence Cardinal Taschereau and those of Jacques Cartier and also several small shields bearing inscriptions in Mary's honour, to be found also on the other side, where are depicted the arms of Mgr. de Laval and of Champlain. Trophies won in 1690 and 1711 are also to be seen depicted on the panels. Two frescoes above the altar depict, to the right, the delivery of Quebec—*Kebeka liberata*—and to the left Admiral Walker's shipwreck—*Deus providebat.* On the wall also, on the Epistle side, is the previously mentioned inscription, recalling the founding of the church. The other similar inscription in St. Genevieve's chapel likewise recalls the latter's foundation."

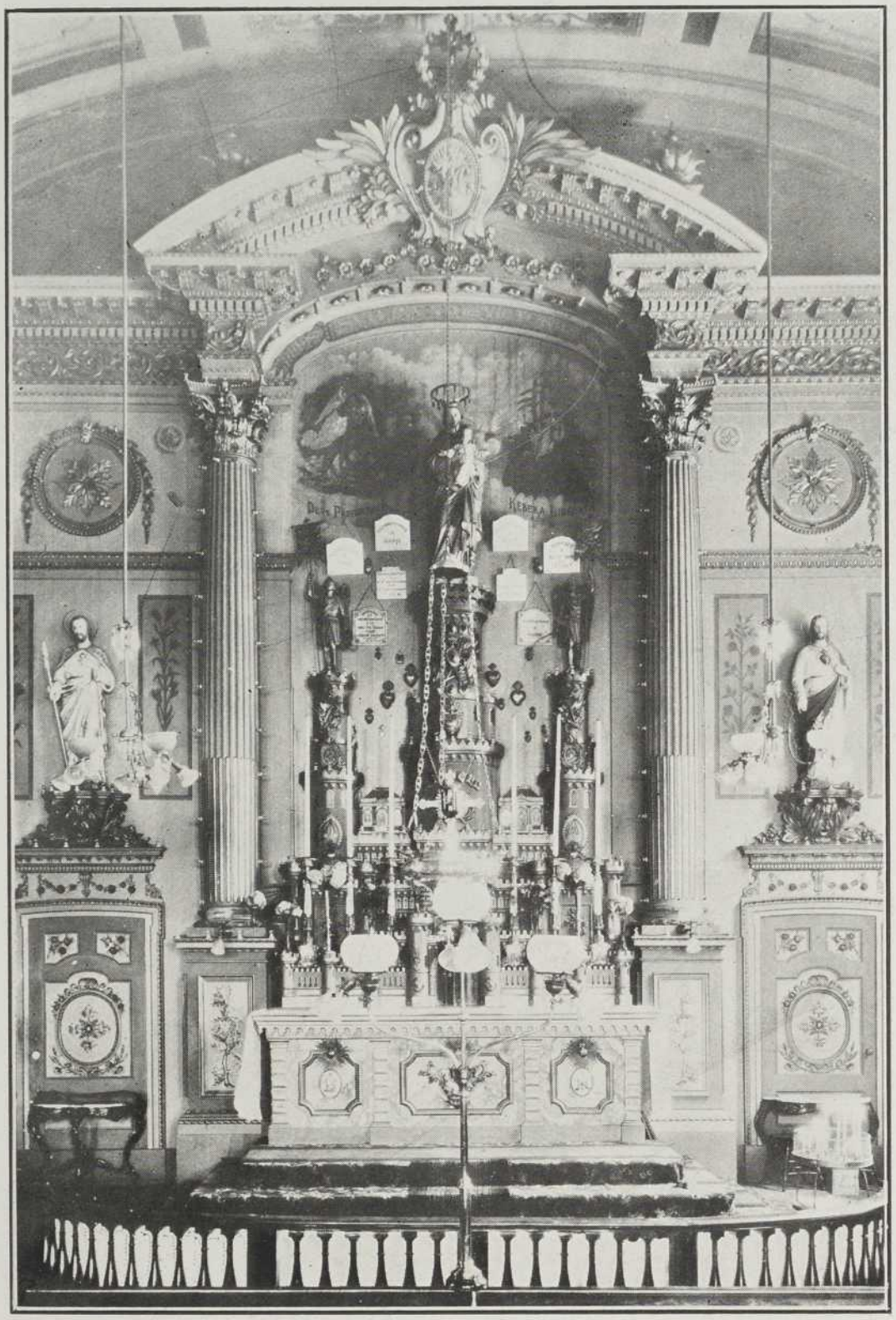
Let us add that according to Carter, the well-known expert, Rubens' *Crucifixion* is preserved in the church of Our Lady of

Victories. This painting by Rubens is supposed to come from Father Desjardins' collection. According to the same Mr. Carter, the picture of St. Genevieve, in St. Genevieve's chapel of the church of Our Lady of Victories, is the work of Van Loo.

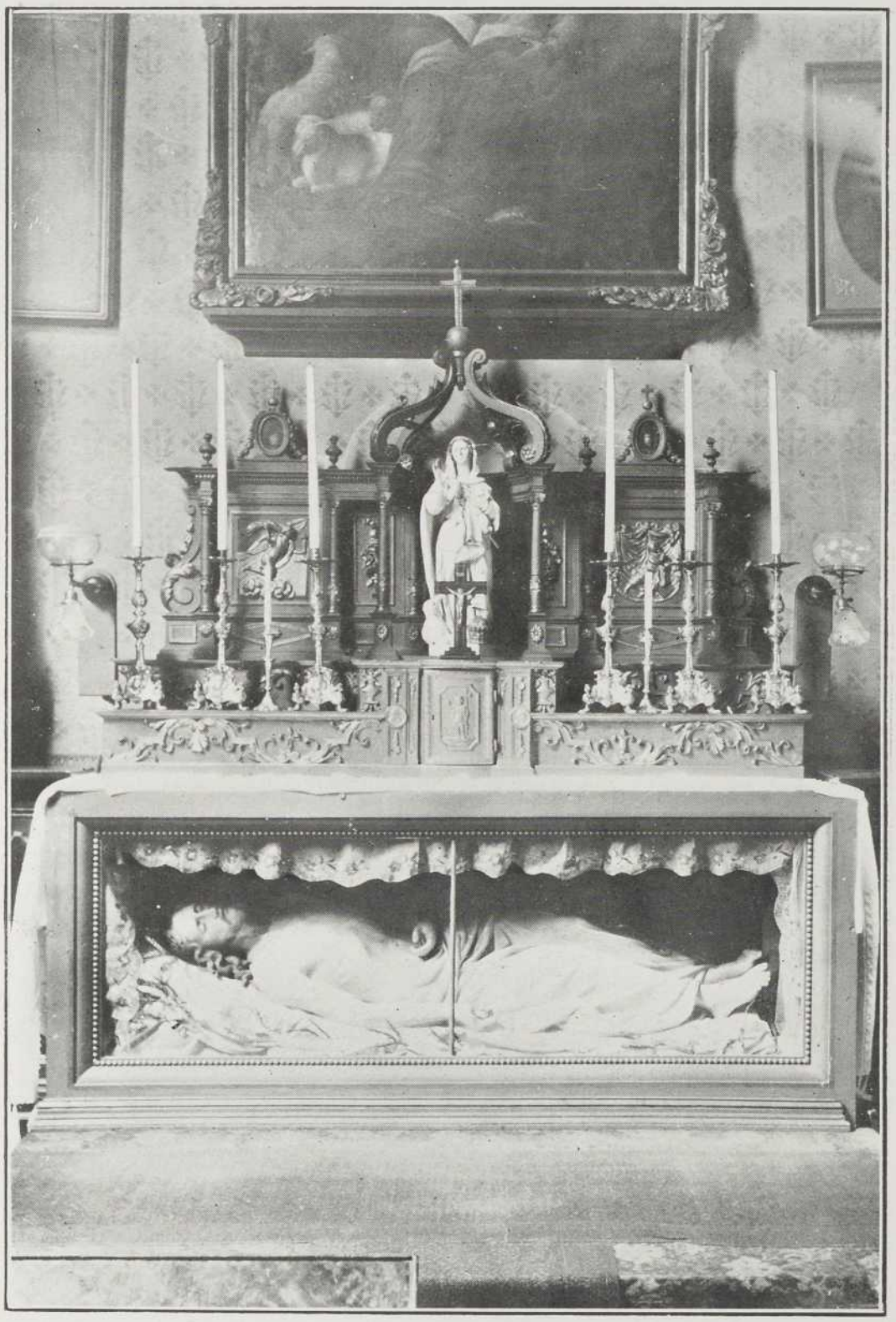


CHURCH OF OUR LADY OF VICTORIES, QUEBEC

CHURCH OF OUR LADY OF VICTORIES, QUEBEC: INTERIOR



CHURCH OF OUR LADY OF VICTORIES, QUEBEC: MAIN ALTAR



CHURCH OF OUR LADY OF VICTORIES, QUEBEC: ST. GENEVIEVE'S CHAPEL

THE OLD CHURCH OF CAP DE LA MADELEINE

THE shrine of the Most Holy Rosary, at Cap de la Madeleine, one of our most valuable Canadian antiquities, is perhaps of all our churches the one which has best retained its primitive state.

To trace its origin, it is necessary to revert to the middle of the seventeenth century. In 1659, on land ceded to him by the Jesuit Fathers, about two miles from their seigniorial residence, Pierre Boucher, governor of Three Rivers had erected in the centre of a "redoubt" a little wooden oratory, twenty feet square. Two years later, in order to save it from the Iroquois, he sold it to the Jesuits and acting in concert with them, had it transferred and rebuilt amid a more numerous and better fortified group of settlers, a few feet north of the present shrine.

This tiny chapel, thirty feet by eighteen, dedicated to St. Mary Magdalene, in memory of the donor of the seigniory, Rev. Jacques de la Ferté, Abbot of La Madeleine, served as parish church and mission centre for converted Indians for over half a century.

On the 13th of May, 1714, at the close of his pastoral visit, Mgr. de Saint-Vallier, bishop of Quebec, told the inhabitants of both banks of the St. Lawrence that he wished them to display more zeal in honour of their great patron saint by proceeding to build her a new stone church.

Unable, owing to their small numbers and poverty, to meet the expenses such a building would entail, the faithful of Cap de la Madeleine, on the suggestion of their Curé, Canon Paul Vachon, undertook to raise a sort of subscription in the principal centres of the colony. Quebec, in the person of its bishop who had himself promised "to give abundantly"; Three Rivers, in that of Governor de Gallifet, and Montreal, through less favoured donors, known to God alone, with their generous alms helped to build the modest church, destined, in the plan of Divine

Providence, to become one day a national treasure for the whole French race in America (1).

It took over five years to build this rough-stone church, sixty feet by thirty, with whitewashed walls inside and no other vault than the rafters.

The old Fabrique registers show that only in 1717, 1718 and 1719 was there question of paying for making the windows, the large door, the fleurdelisé cross and the pretty weather-cock surmounting the tapering steeple. Owing to the great scarcity then prevailing at Cap de la Madeleine as well as throughout the colony, the strictest economy was in order. So, under his contract with the Fabrique, François Dufaux, master joiner of Three Rivers, had to utilize all the boards and deals of the old church found serviceable for the new one. This quite explains the presence of old frescoes in the ceiling. Hallowed relics of Pierre Boucher's little oratory, with what respect and ancestral piety do I greet you! Enshrined like jewels in that two-century old vault, you give it the priceless stamp of age!

From an architectural standpoint, the church of Cap de la Madeleine is of the simplest style imaginable. If the masons of the time can be blamed for proceeding too slowly, oblivious of art and of the plumbline, they are to be given credit for building solidly, using mortar so superior to our modern cement as to defy the effects of time. During its two centuries of existence, in spite of repairs to the steeple, the façade, the roof, the vault, the wainscoting or the flooring, their work, in the main, has endured. To connect the sanctuary with the sacristy and a large annex capable of accommodating nearly a thousand people, a door was made behind the main altar and a window enlarged on the south side, but these openings do not in the least affect the general structure of the building.

In 1904, when there was question of restoring the inside, the Oblate Fathers endeavoured to reproduce as faithfully as

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(1) Names of the principal families living at Cap de la Madeleine at the beginning of the eighteenth century, and who must have contributed towards the erection of their church: Boivin, Guillet, Beaudry, Rivard alias Lavigne, Rocheleau, Le Boulanger, father of the first Canadian priest, Crevier, alias Bellerive alias Duvernay, Gastineau alias Duplessis, Gamelin, Jutras alias Lavallée, Desmarais, Lefebvre, Lemoine, Gélinas, Joliet, St-Pierre, Lacroix, Provencher, Bigot Dorval, Proulx, Lemay, Pelletier, Pinard, Cormier, Poisson, Barette, Baillargeon, Pépin, Gladu, Desrosiers, Moral, Lapierre, Beaudoin, Lachenaie, etc., etc.

possible the style prevailing at the time of its construction. How valuable as an antiquity with its reredos in carved wood, brought from France by the Jesuits, its old Fabrique chest, its account book opened in 1690, its register initialled in 1673, its three little bells, one of which was christened in 1713, the ironwork of the entrance-door, the leaden holy water font, the sacred vessels and precious ornaments donated by the ladies of the court of Louis XIV, and the remains of the Curé, Canon Vachon under the main altar! How interesting for lovers of historical monuments and strangers who come to our country especially to admire vestiges of the French Régime on the banks of the St. Lawrence!

Like so many others, this gem of a church one day came near falling under the strokes of vandalism. In compliance with a decree of Mgr. Laflèche, in 1878, the freeholders of Cap de la Madeleine were thinking of tearing it down to utilize its materials for the foundations of a new church. Their Curé, Rev. Luc Désilets was averse to this and, wishing to preserve the shrine intact, he vowed to the Queen of the Most Holy Rosary—whose sodality has flourished at the Cape since 1694—to dedicate it to her, if, during the winter of 1879, she obtained an ice-bridge to enable his parishioners to carry over the stone which they had gathered on the south shore of the St. Lawrence. This favour was granted in a marvellous, not to say miraculous way, and the little church, saved from destruction was wholly devoted to the Holy Rosary, at the end of June, 1888. Henceforth it was considered a pilgrimage resort, at first private, then public and diocesan. In 1904, the Madonna of the Most Holy Rosary was translated from the side chapel to the main altar and, in the name of His Holiness Pius X, received from Bishop Cloutier, of Three Rivers, the signal honours of coronation. This enabled the Fathers of the Plenary Council of Quebec, in 1909, to express the earnest wish " that the faithful make devout pilgrimages to the shrine of Cap de la Madeleine ". Backed by this recognition from the whole Church in Canada, Bishop Cloutier was entitled to proclaim on the occasion of its bi-centennary, " that the shrine of Notre Dame du Cap had become officially what it was already in fact, the national resort of pilgrims in Mary's honour for French-Canadians ".

Thanks to generous alms, the guardians of the shrine were able, in less than twenty years, to level the ground surrounding

it, to adorn it with trees, flowers and lawns before erecting thereon, in the form of an immense crown, the fifteen mysteries of the Rosary. Beyond a winding stream spanned by an artistic bridge commemorating the marvelous " Rosary Bridge ", rises on the banks of the St. Lawrence a splendid Way of the Cross ending with a most impressive Calvary.

No wonder then that this spot, one of the most picturesque in Canada, half-way between Quebec and Montreal, within direct and easy reach, by land or water, of the principal centres of Canada and of the United States, is visited every year by over 100,000 pilgrims and tourists and promises a most brilliant future.

In the very words of the venerable Bishop of Three Rivers, the shrine of Cap de la Madeleine is the scene of mysterious operations closely related to the future of our country and the mission of Providence to our people" (1).

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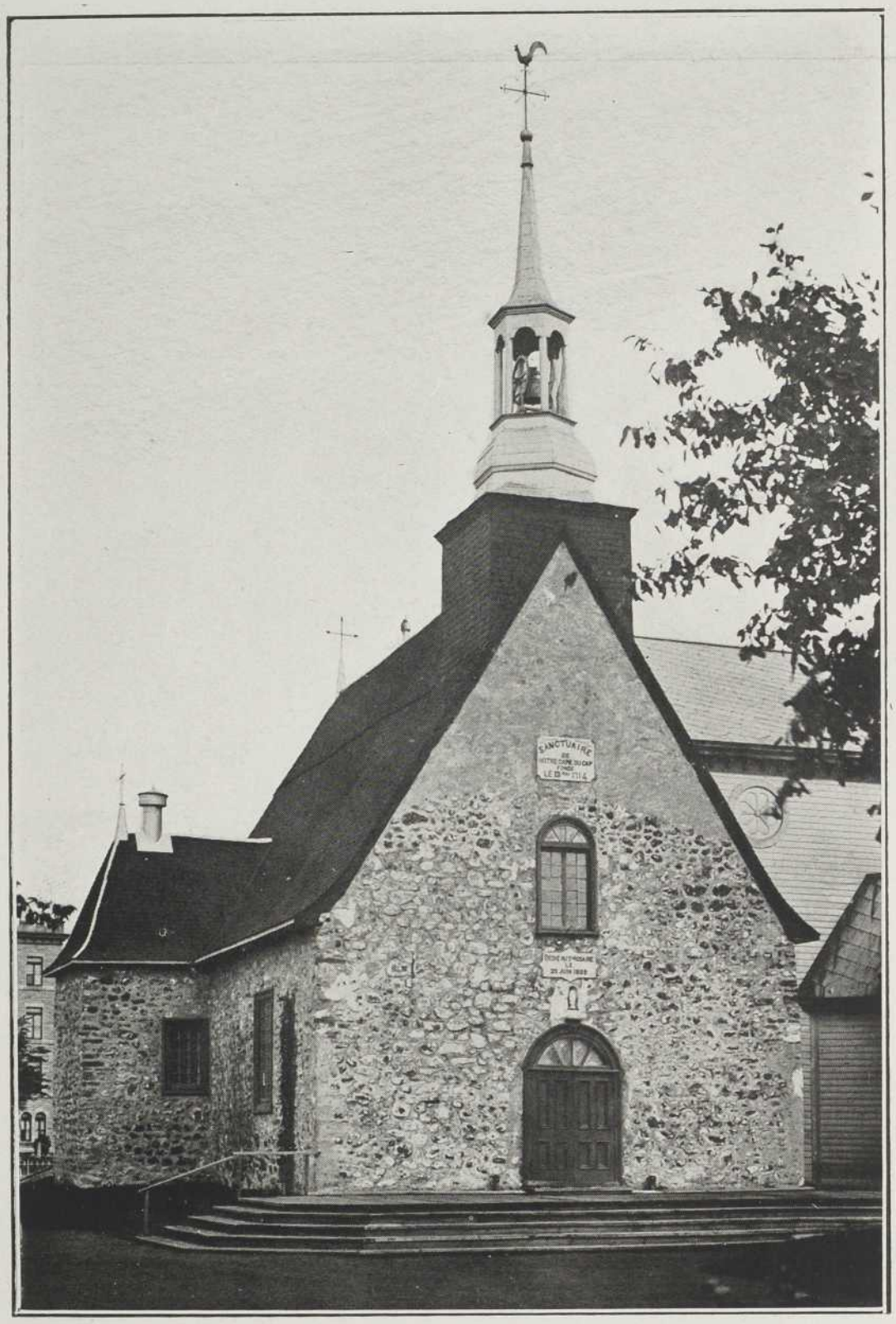
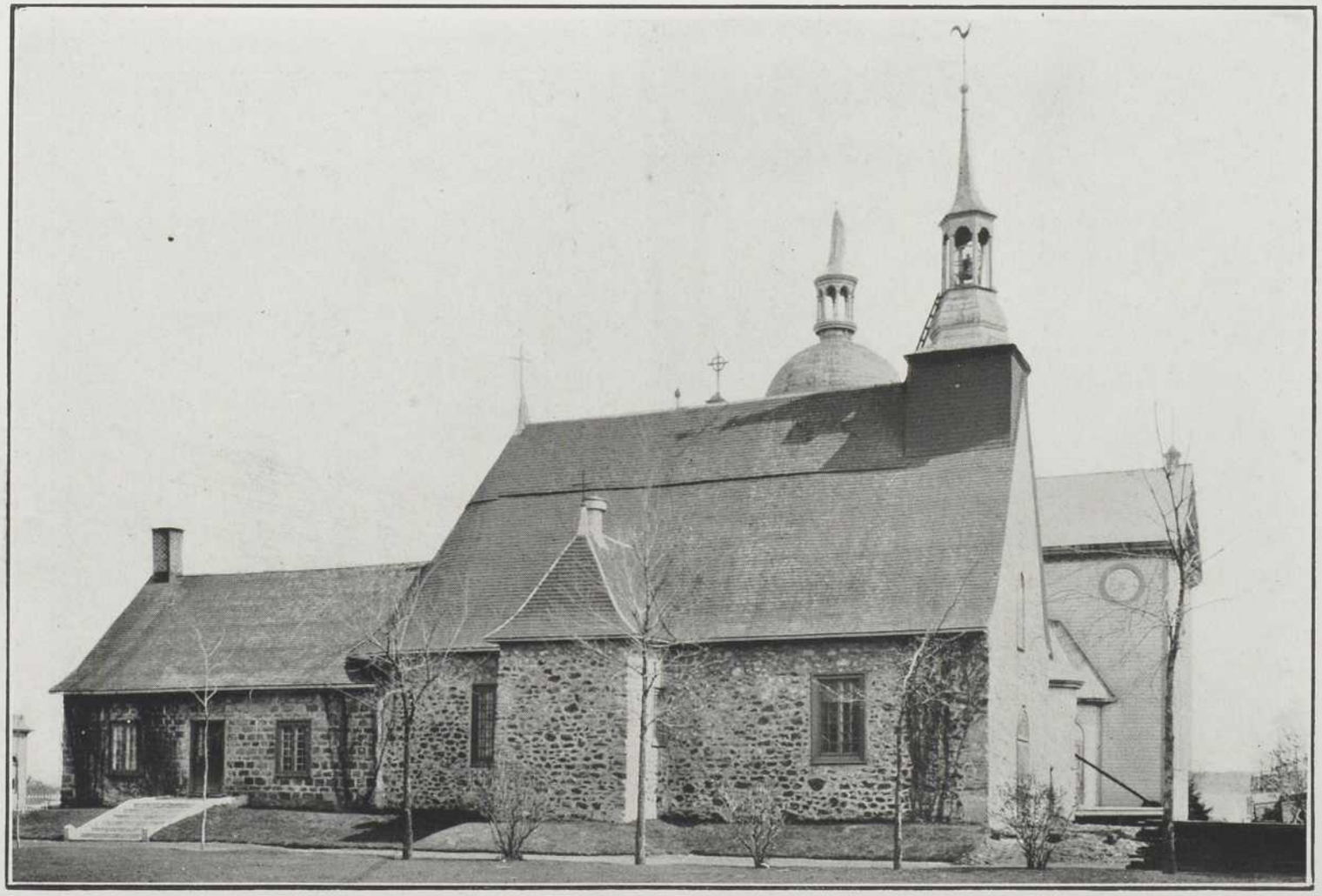
(1) We owe the above notes to Rev. Father Joyal, superior of the Oblates of Mary Immaculate, guardians of the Shrine of the Rosary at Cap de la Madeleine.

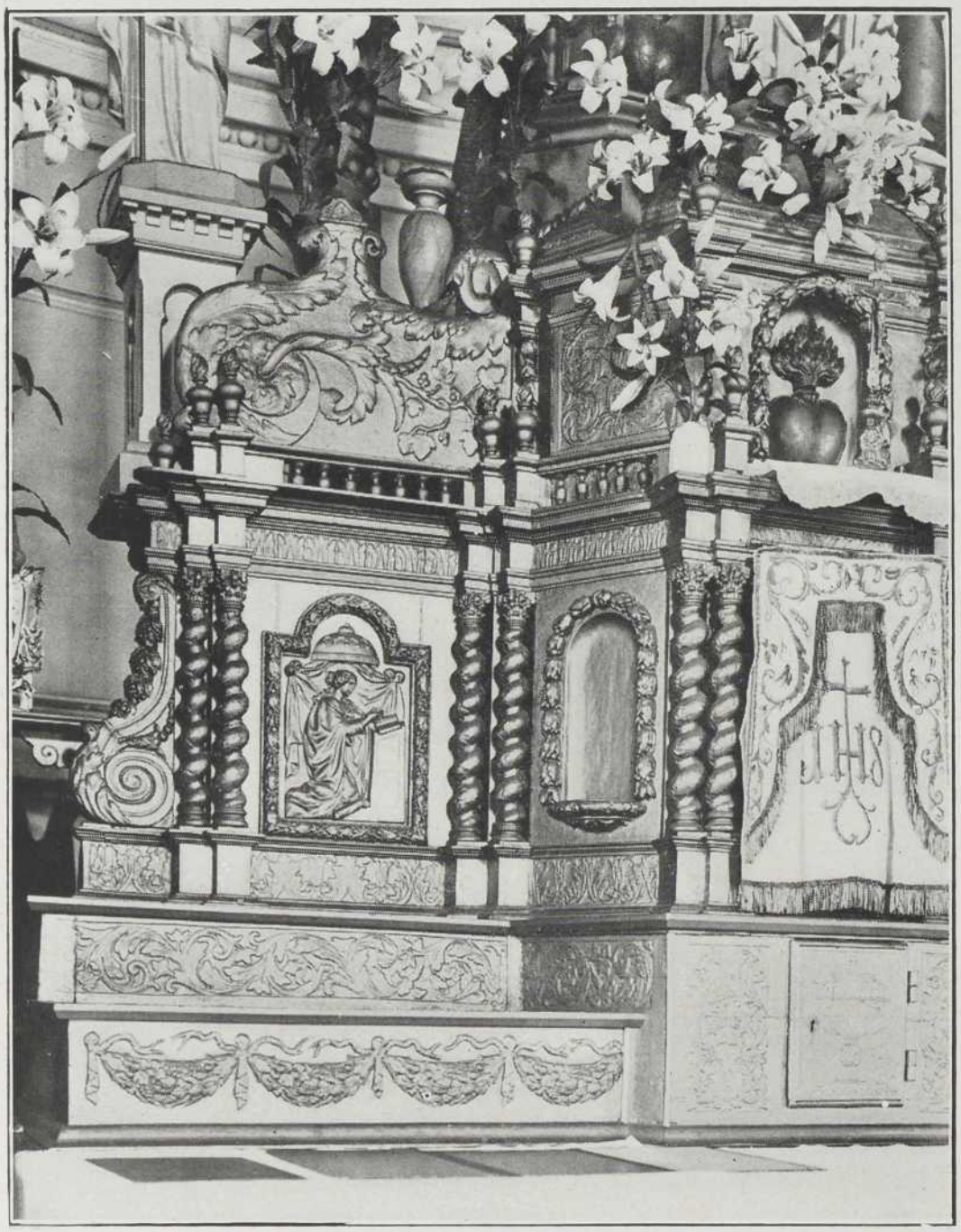


THE OLD CHURCH OF CAP DE LA MADELEINE



THE OLD CHURCH OF CAP DE LA MADELEINE: SIDE VIEW

THE OLD CHURCH OF CAP DE LA MADELEINE: SANCTUARY



THE OLD CHURCH OF CAP DE LA MADELEINE: DETAILS OF MAIN ALTAR

THE CHURCH OF POINTE AUX TREMBLES

On the 15th of December, 1653, Jean Bourdon received as a seigniory what is now the territory of the parish of Pointe aux Trembles or of St. François de Sales de Neuville.

Bourdon called his seigniory Dombourg (anagram for Bourdon). Later on, Dombourg seigniory became the property of Nicolas Dupont, seignior of Neuville, and the latter name thenceforth superseded that of Dombourg.

It is said that Mgr. de Laval gave confirmation at Dombourg on the 25th of May, 1669, and also in 1678. However, the first act preserved in the registers of Pointe aux Trembles is dated 13th of July, 1679.

The first church of Dombourg or Neuville, probably built in 1679, was a frame building, thirty feet long by twenty-two wide, and thatch-roofed. It was dedicated to St. Francis of Sales. The first missionaries of Dombourg or Neuville did not reside in the seigniory. A note in one of the first parish registers states that they were *itinerant and carried their chapel with them.*

Neuville or Pointe aux Trembles was canonically erected by Mgr. de Laval on the 3rd of November, 1684, under the title of St. François de Sales de Neuville. The first parish priest, Rev. Jean Basset, appointed on the same day, entered his parish only in August, 1686.

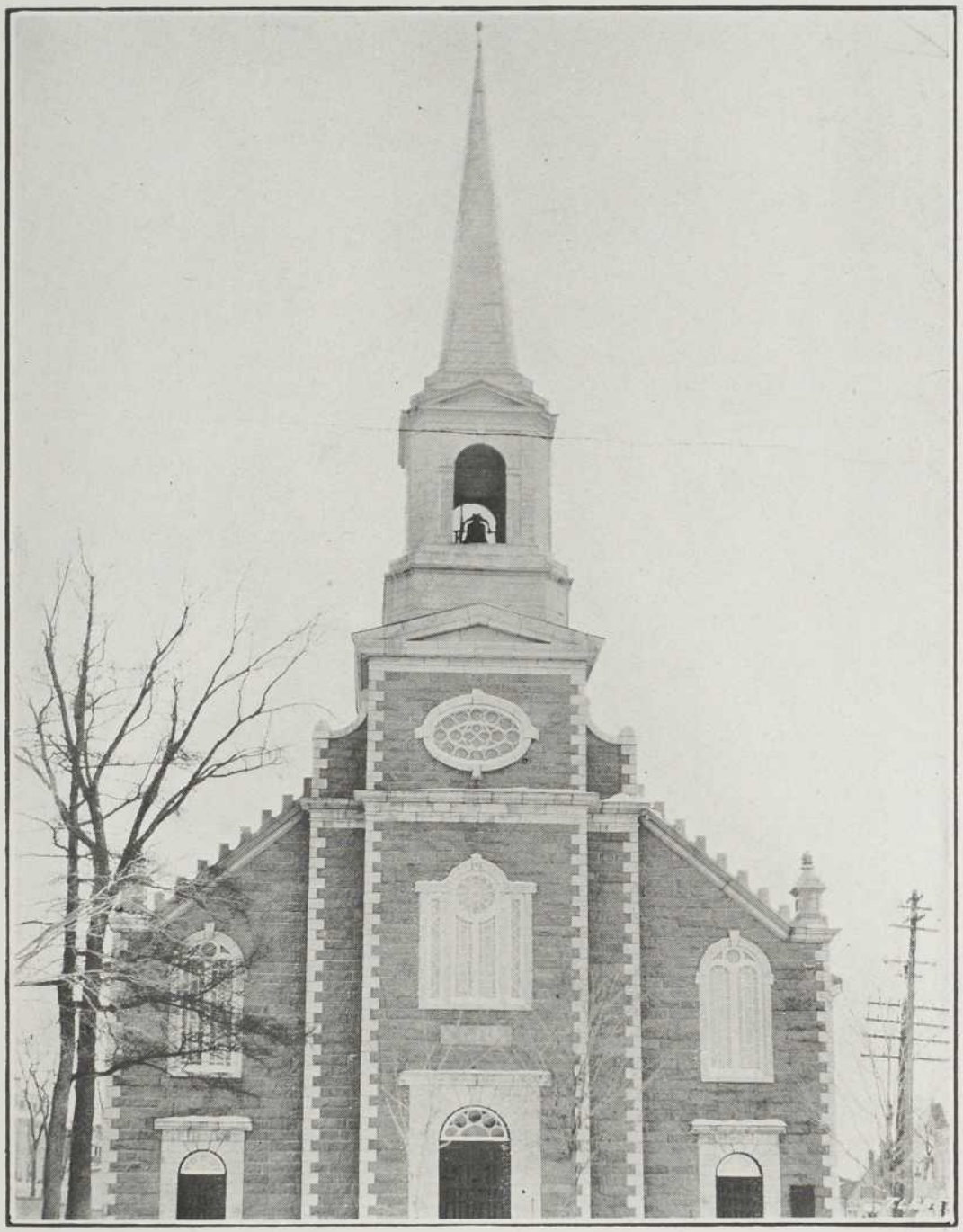
Father Basset supervised the construction of the second parish church begun in 1696. Its dimensions were seventy-five feet in length by forty wide and the church was only completed in 1715.

Rev. Charles François Bailly de Messein, afterwards coadjutor bishop of Quebec, was parish priest of Pointe aux Trembles from 1777 to 1794. Mgr. Bailly de Messein, who was very energetic, had many things done at Pointe aux Trembles. Under his direction, the church and rectory underwent considerable repairs.

In 1846, Rev. Louis Edouard Parent was appointed Curé of

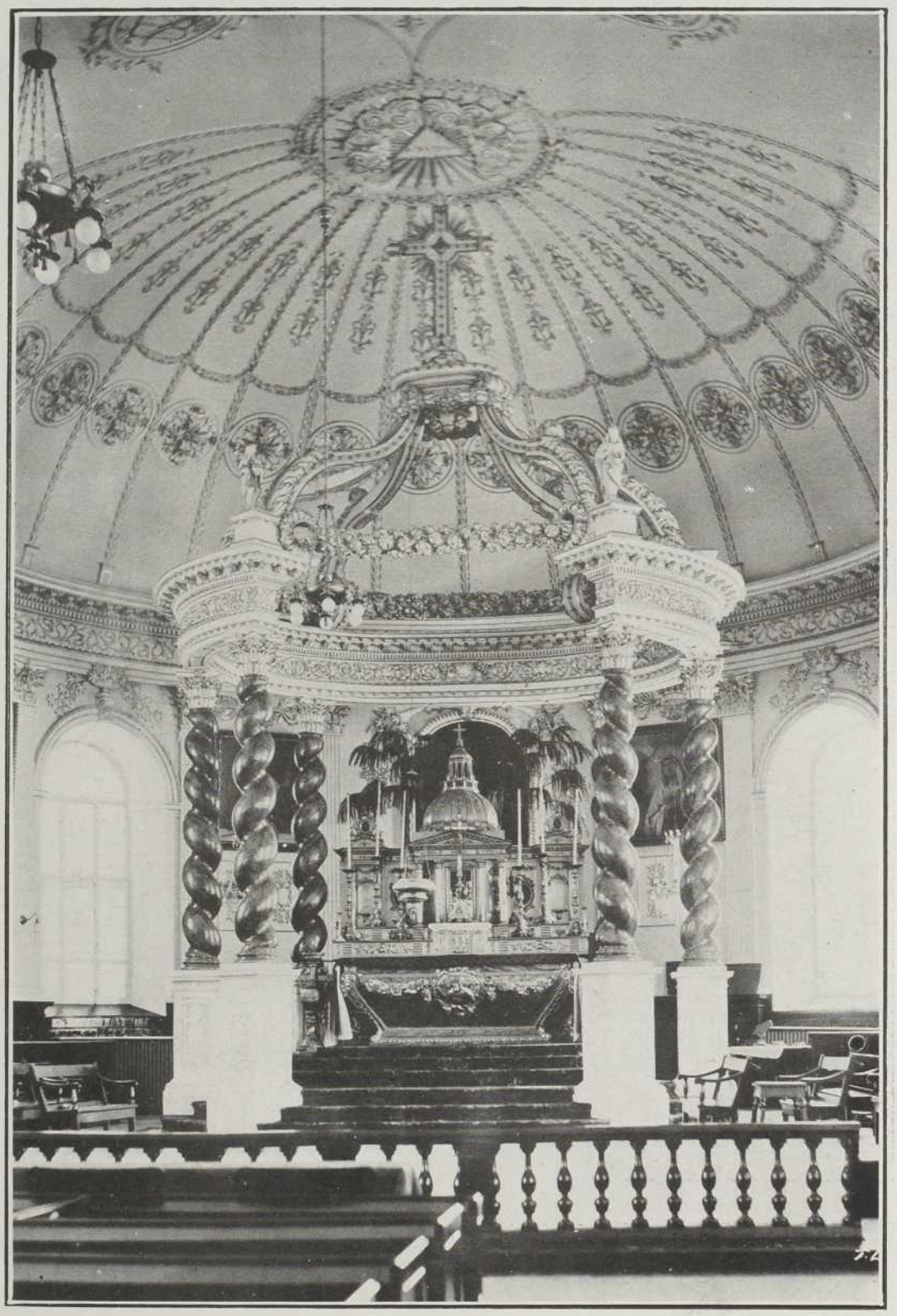
Pointe aux Trembles. Eight years later, in 1854, after much difficulty, Father Parent succeeded in building the central nave of the present church, but he preserved the sanctuary of the church begun in 1696. The nave of the church of Pointe aux Trembles therefore dates from 1854 and the choir from 1696. The baldachin above the main altar, greatly admired by connoisseurs, dates from the time of Mgr. Bailly de Messein.

The church of Pointe aux Trembles contains many paintings by the famous Canadian painter Antoine Plamondon, a pupil of Horace Vernet. Mr. Plamondon, who was somewhat eccentric, also donated an organ to his parish church. He reserved, however, the right to play a piece of music on the organ, every Sunday at High Mass, and, much to the despair of the parishioners of Pointe aux Trembles possessing a musical ear, the old painter exercised this right to the end of his life.



CHURCH OF POINTE AUX TREMBLES (PORTNEUF)

CHURCH OF POINTE AUX TREMBLES (PORTNEUF): INTERIOR



CHURCH OF POINTE AUX TREMBLES (PORTNEUF): MAIN ALTAR

CHURCH OF POINTE AUX TREMBLES (PORTNEUF): RIGHT SIDE ALTAR

CHURCH OF POINTE AUX TREMBLES (PORTNEUF): BISHOP'S THRONE AND ARMS OF MGR. BAILLY DE MESSEIN

THE CHURCH OF POINTE AUX TREMBLES, NEAR MONTREAL

POINTE AUX TREMBLES is one of the oldest parishes on the island of Montreal. It owes its name to a point of land planted with aspens, which the waters of the St. Lawrence have long since removed.

A chapel was first erected here between 1674 and 1678 and placed under the protection of the Infant Jesus. It was 36 feet by 24.

The corner-stone of the present church was blessed on the 24th of June, 1705, by Father de Belmont, superior of the Montreal Seminary, and bore the following inscription:

A DIEU TRÈS BON, TRÈS GRAND
L'AN DE SALUT 1705
LE X DES IDES DE JUIN
SÉANT EN LA CHAIRE DE ST-PIERRE, CLÉMENT PAPE XI
RÉGNANT LOUIS LE GRAND, 14e DU NOM
SOUS L'ÉPISCOPAT D'ILLUSTRISSIME ET
RÉVÉRENDISSIME PÈRE EN DIEU,
MESSIRE JEAN BTE DE LA CROIX, ÉVÊQUE DE QUÉBEC
ÉTANT GOUVERNEUR, LIEUTENANT-GÉNÉRAL
POUR LE ROI EN LA NOUVELLE-FRANCE
HAUT ET PUISSANT SEIGNEUR
MESSIRE PHILIPPE DE RIGAUT
MARQUIS DE VAUDREUIL, CHEVALIER
DE ST-LOUIS
INTENDANT DE JUSTICE, POLICE ET FINANCE
MESSIRE FRANÇOIS DE BEAUHARNOIS
CONSEILLER DU ROI EN TOUS SES CONSEILS
GOUVERNEUR DE MONTRÉAL
MESSIRE CLAUDE DE RAMESAIS
CHEVALIER DE ST-LOUIS
CETTE PREMIÈRE PIERRE SOLENNELLEMENT
BÉNITE, HEUREUX COMMENCEMENT
DE L'ÉGLISE PAROISSIALE DÉDIÉE AU
TRÈS ST-ENFANT JÉSUS
FUT MISE ET PLACÉE DANS LES FONDEMENTS
PAR OU AU NOM DE MONSIEUR LE
MARQUIS DE VAUDREUIL

Only the nave was then built, the funds doubtless not permitting of doing more. The church appears to have been completed only in 1709.

On August 4th, 1817, the wind razed the steeple, hurling down the old bell, which broke in its fall. It was 133 years old, having been blessed and placed in the first chapel in 1684.

The tabernacle of the main altar was made in 1725 by the sculptor François Levasseur. It is of gilded wood, in the Corinthian order, and cost 100 bushels of wheat and 400 francs in money.

Between 1739 and 1747, the Curé, Joseph Dargent, P.S.S., who was " an excellent architect, began work on the reredos of the church ", but death prevented him from completing it. He was only 34 years old.

It was he who had the sanctuary and the side chapels built in 1741. Those employed in the work were J. B. Deguire dit Larose, mason, Joseph Dufaux, carpenter, J. B. Couturier, joiner and Antoine Cirier, sculptor.

The church so completed was 112 feet long by 37½ feet wide.

The former sacristy which still exists in the apse of the church and was 22 feet long by 29 wide, was replaced in 1802 by the present sacristy. Enlarged in 1863, it is now 32 feet by 29½.

Work on the reredos was resumed in 1749, in accordance with the designs left by Father Dargent.

In 1806 and 1809 the vault was decorated and the pulpit and churchwardens' pew erected.

In 1822 the front of the church which threatened ruin was rebuilt as well as a two-lantern steeple. In 1823 the jube was made and the vault repaired and decorated.

During the years 1869 and 1870, several repairs and changes were effected inside the church; the sanctuary was reduced to its present dimensions, the jube enlarged, the vault and pews painted anew.

Finally, in 1897, under Rev. Auguste Provost, 25th Curé, a new sacristy was built and added to the former one and the church was again freshly decorated (1).

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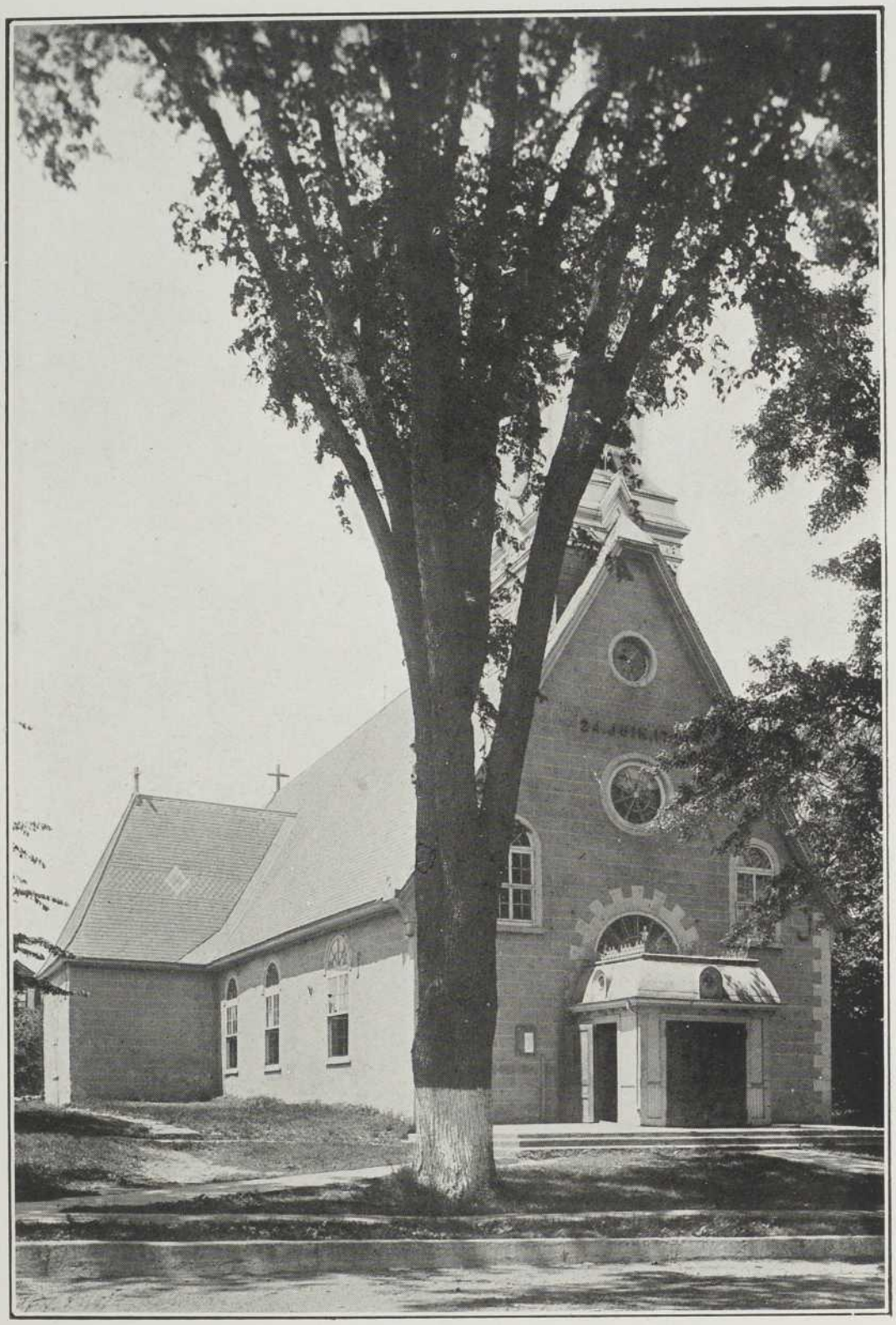
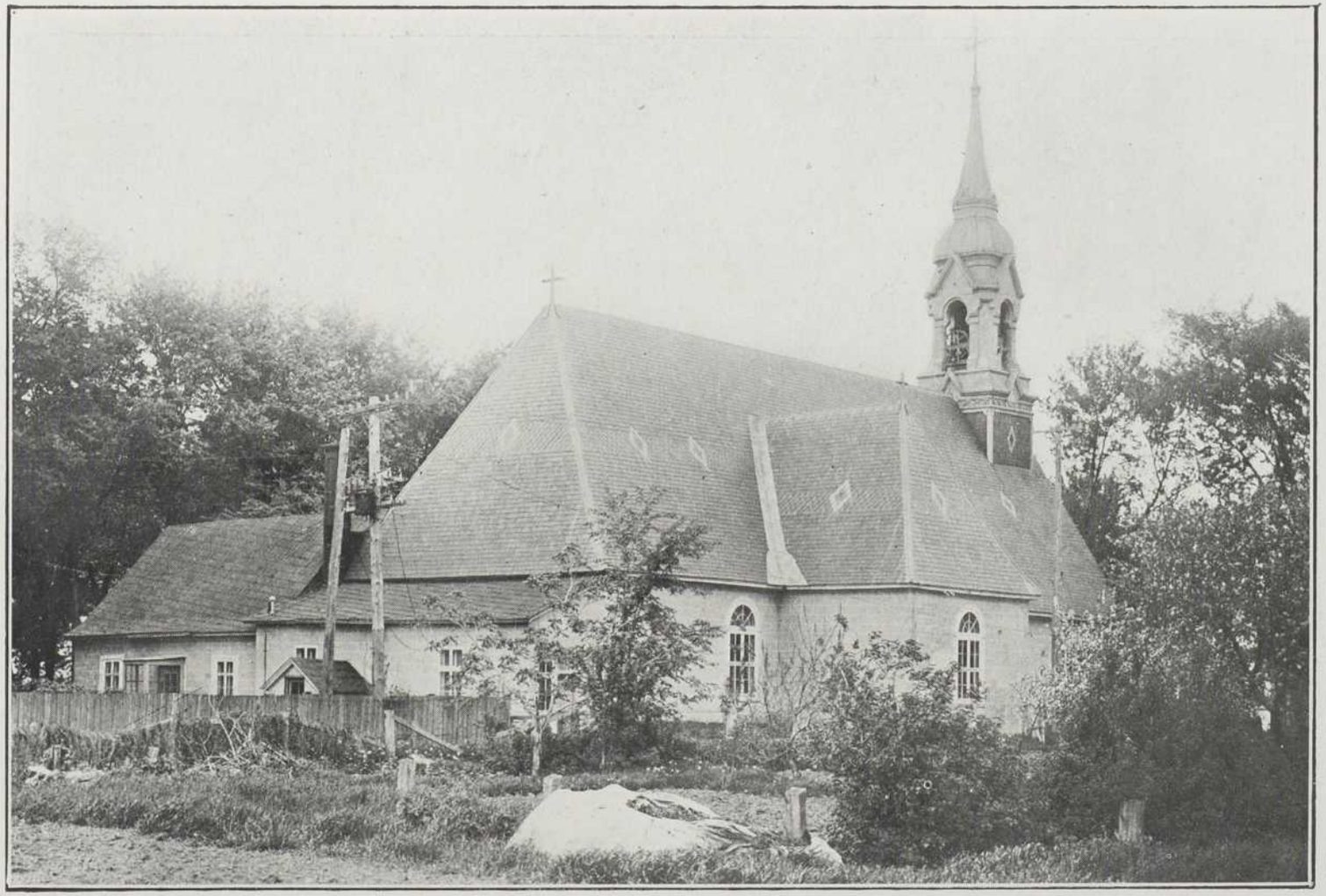
(1) The foregoing data are taken from *l'Annuaire de Ville Marie*, vol. II, pp. 211, 234.



CHURCH OF POINTE AUX TREMBLES (MONTREAL): FRONT



CHURCH OF POINTE AUX TREMBLES (MONTREAL): SIDE VIEW

CHURCH OF POINTE AUX TREMBLES (MONTREAL): MAIN ALTAR

CHURCH OF POINTE AUX TREMBLES (MONTREAL): PULPIT AND LEFT SIDE ALTAR

THE CHURCH OF ST. PIERRE, ISLAND OF ORLEANS

THE first chapel or church of St. Pierre, Island of Orleans, was built about 1680. The vault was not yet finished in 1683. The *Plan général des missions* drawn up in the year 1683 states that this was a frame church measuring 57 feet long by 22 wide. In 1683 the parish consisted of 34 families and 183 souls.

The construction of the present church seems to date from 1718 (1). That year, the Ursulines were paid for " the lead for the corner-stone plate ", Antoine Carpentier received the price agreed upon for the cut-stone and masonry, and Pierre Langlois, 35 livres for the doors and the arches of the windows; in all 6555 livres 10 s. in 1718. The framework, the counter-retable, the windows, the sanctuary and the vault were built in 1719 and the steeple in 1720, also by Pierre Langlois. The beautiful wrought-iron cross now standing in the cemetery is perhaps the one made for the steeple in the same year by Pierre Vallières.

The old pulpit (the one replaced about 1872) was made by Louis Jacques in 1721.

Part of the interior decorations—sculpturing on the retables in the sanctuary and chapels of the Blessed Virgin and St. Anne, on the columns and paschal candlestick, etc.—was done by the sculptor Vézina between 1732 and 1740.

To these adornments were added in 1751, the three statues obtained for 250 francs from the Levasseur brothers, sculptors in Quebec. Finally, in 1756, 1757 and 1758, nearly 2000 livres were paid to Jean Bussières for making and putting up the sanctuary reredos.

The church received some damage during the siege of 1759 and a small sum had to be paid to Jean Goulet in 1763 for repairing it.

Decorations were proceeded with after the conquest. In 1762, François Chabot received 30 livres for "making the

(1) An entry in the Fabrique's books in 1717 states that Guillaume Laberge received sixteen livres for taking care of the new church. So, it had been begun in 1717.

sanctuary", and in 1762-63, Basile Crépeau received still more for "turning the columns" and making three carved lamps, eight large candlesticks and five capitals. In 1764, Gabriel Gosselin also contributed five other capitals and, in 1765-1766, a tabernacle and the support for the ostensorium. Two new statues and other carvings by the Levasseurs were purchased in 1766-1768. In 1778, Laurent Gosselin remade the sanctuary railing. Decorations were continued from 1781 to 1783, chiefly by Antoine Jackson, sculptor.

The steeple and the cross surmounting it were renewed, first in 1788, then in 1830, by the architect and sculptor André Paquet. It was repaired in 1845 by Michel Lapointe.

In 1795, a tabernacle was procured for the main altar and two others for the chapels as well as three convex altar tombs and several carved frames by Pierre Emond, one of the most remarkable master-sculptors of the Laval school. These works of art are still preserved in the church, although nearly all the other woodwork was renewed early in the nineteenth century.

The windows and flooring of the sanctuary were renewed in 1808 and in 1818, the roof in 1823 and the sacristy was rebuilt in 1830.

The sculptor André Paquet erected a new retable in the sanctuary from 1832 to 1834, for 280 pounds. In 1843, he also renewed the vault and the decorations of the chapels for 225 pounds and the cornice of the nave for 12 pounds 10. In 1847, he built steps for the main altar, a new railing for the sanctuary, the churchwardens' pew and rebuilt and enlarged the gallery.

From 1855 to 1857, the windows, flooring and pews were renewed by Louis Ferland and Edouard Bouffard, who effected at the same time other rather considerable repairs in the church.

The sacristy, the interior of which was repaired in 1862, was replaced by a new one a few years ago.

Be it observed, in conclusion, that old men have assured us that the sanctuary was enlarged about eighty years ago, that is to say when André Paquet put in the new retable. If such change was made, it was not important enough to be recorded in the accounts and deliberations of the Fabrique (1).

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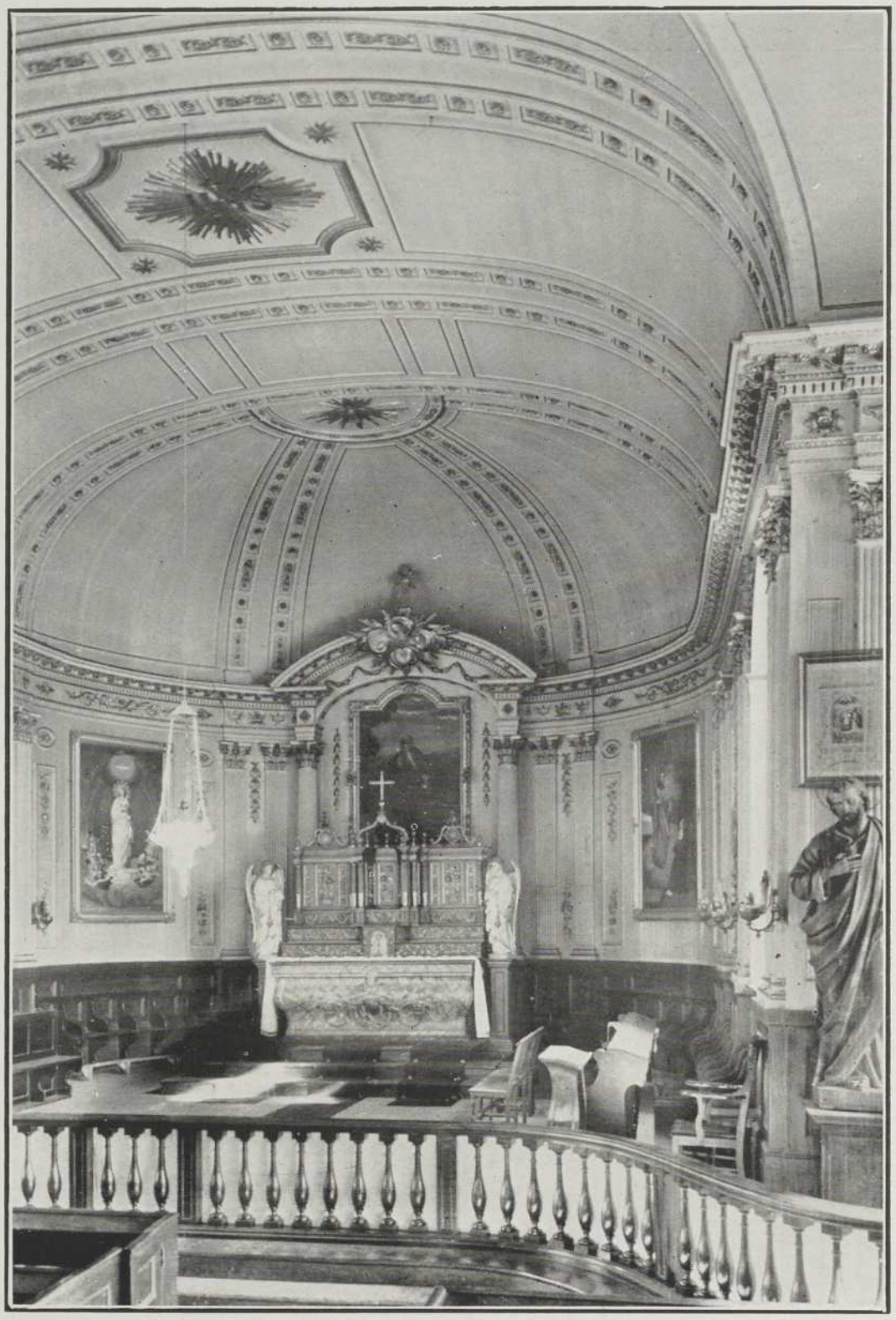
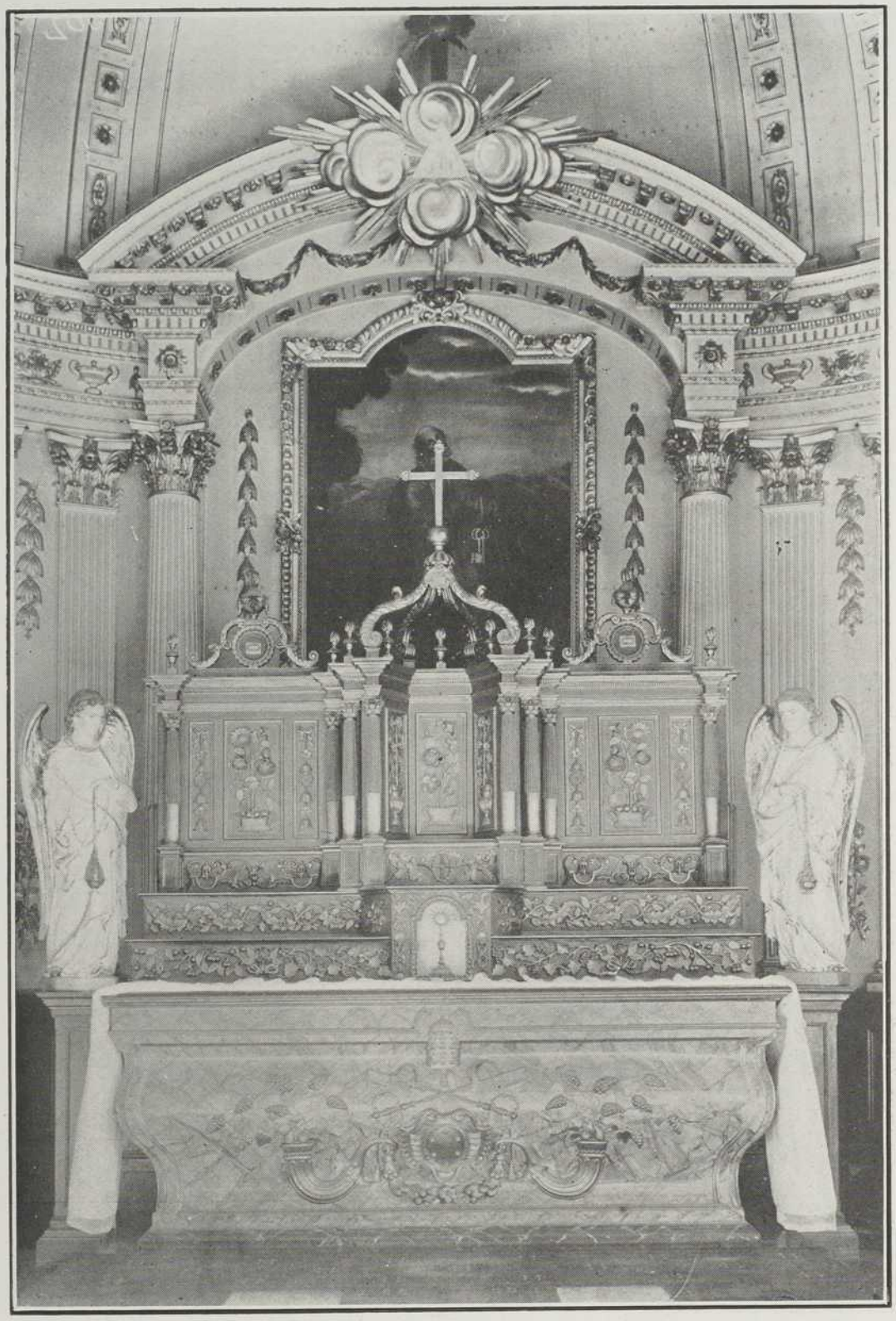
(1) We are indebted for these notes on the church of St. Pierre, Island of Orleans, to Mr. Marius Barbeau, of the Anthropological Section, National Museum of Canada, Ottawa.



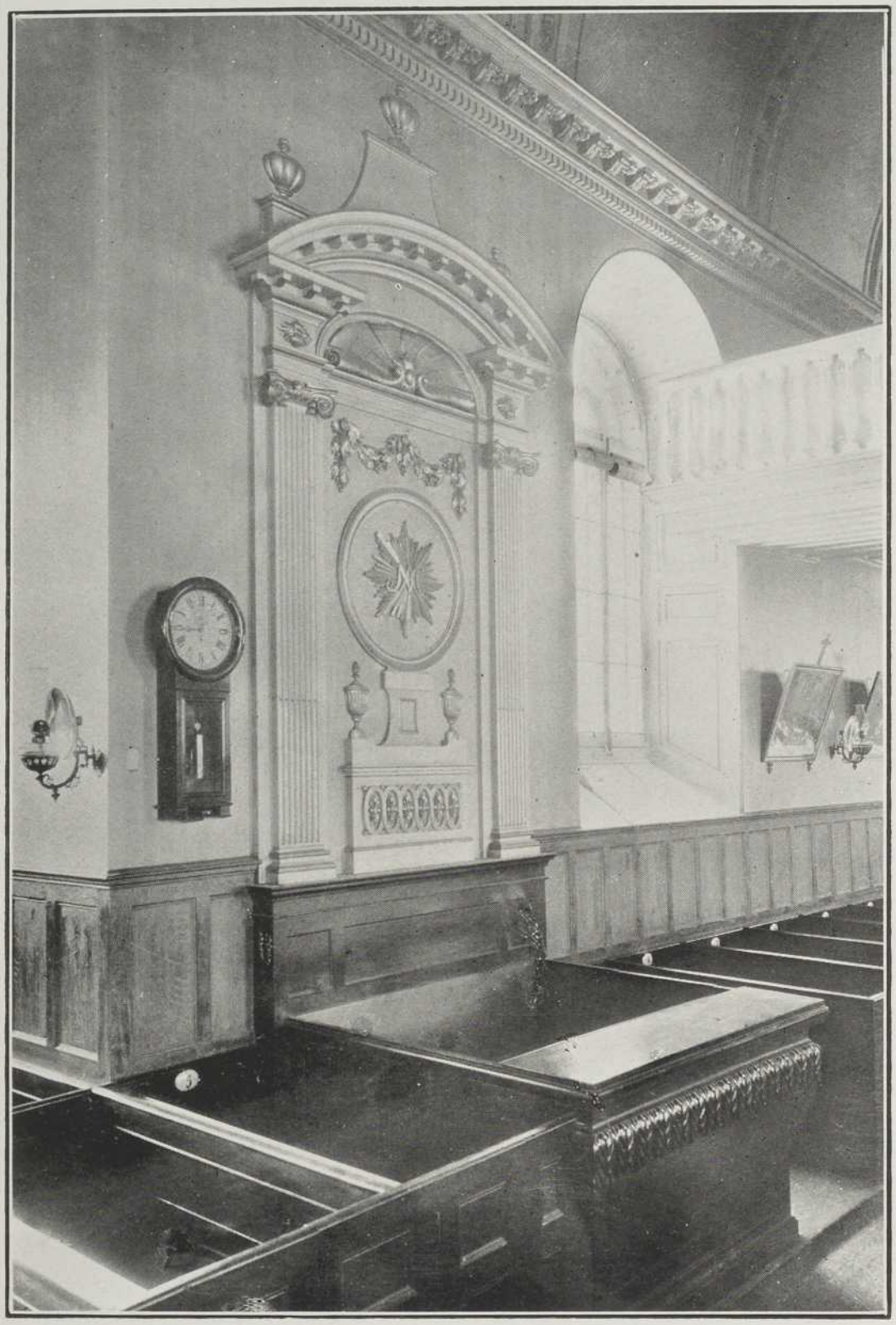
CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: SANCTUARY

CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: SANCTUARY AND DETAILS OF THE VAULT

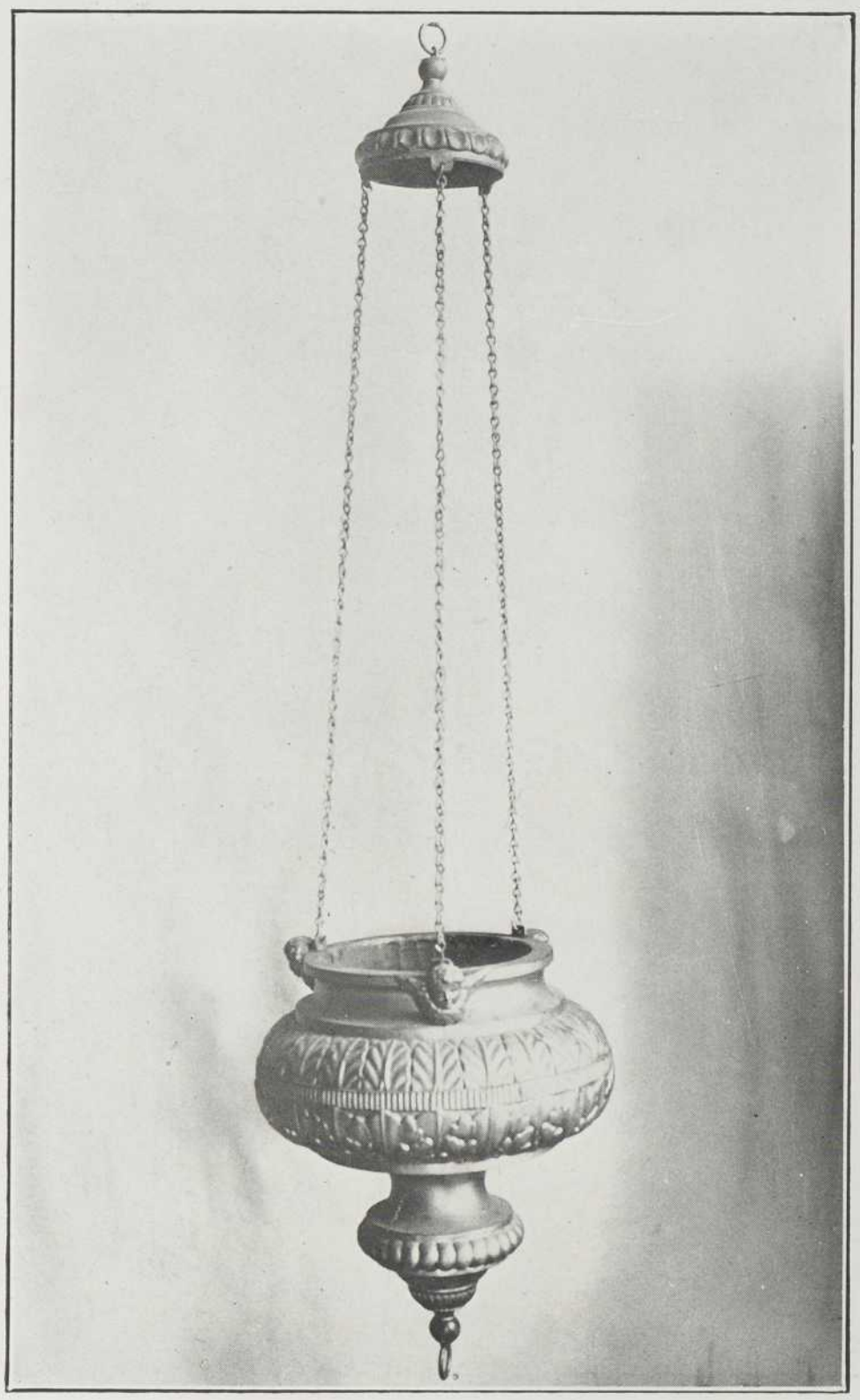


CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: MAIN ALTAR

CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: PAPIER-MÂCHÉ MADONNA

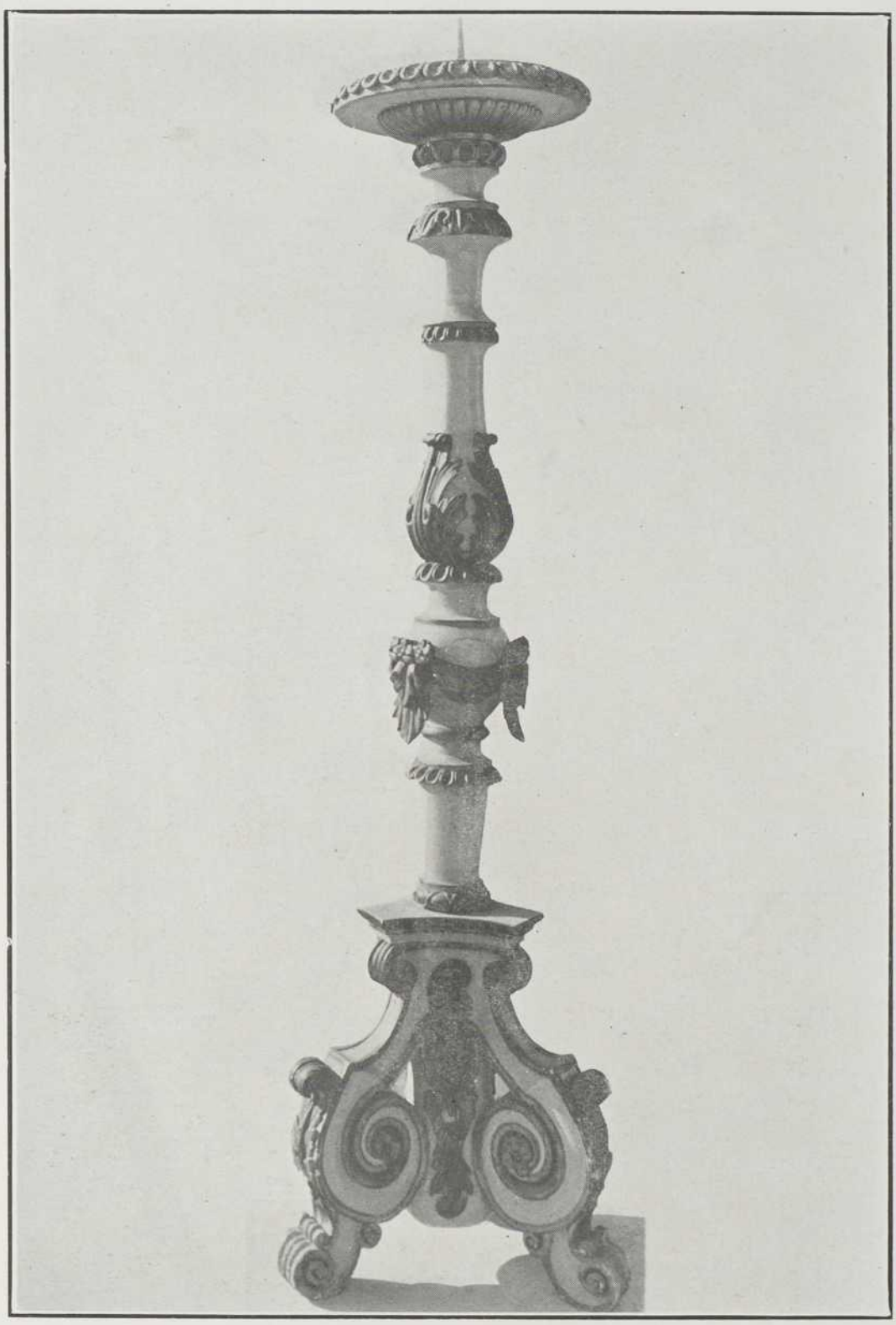


CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: CHURCHWARDENS' PEW

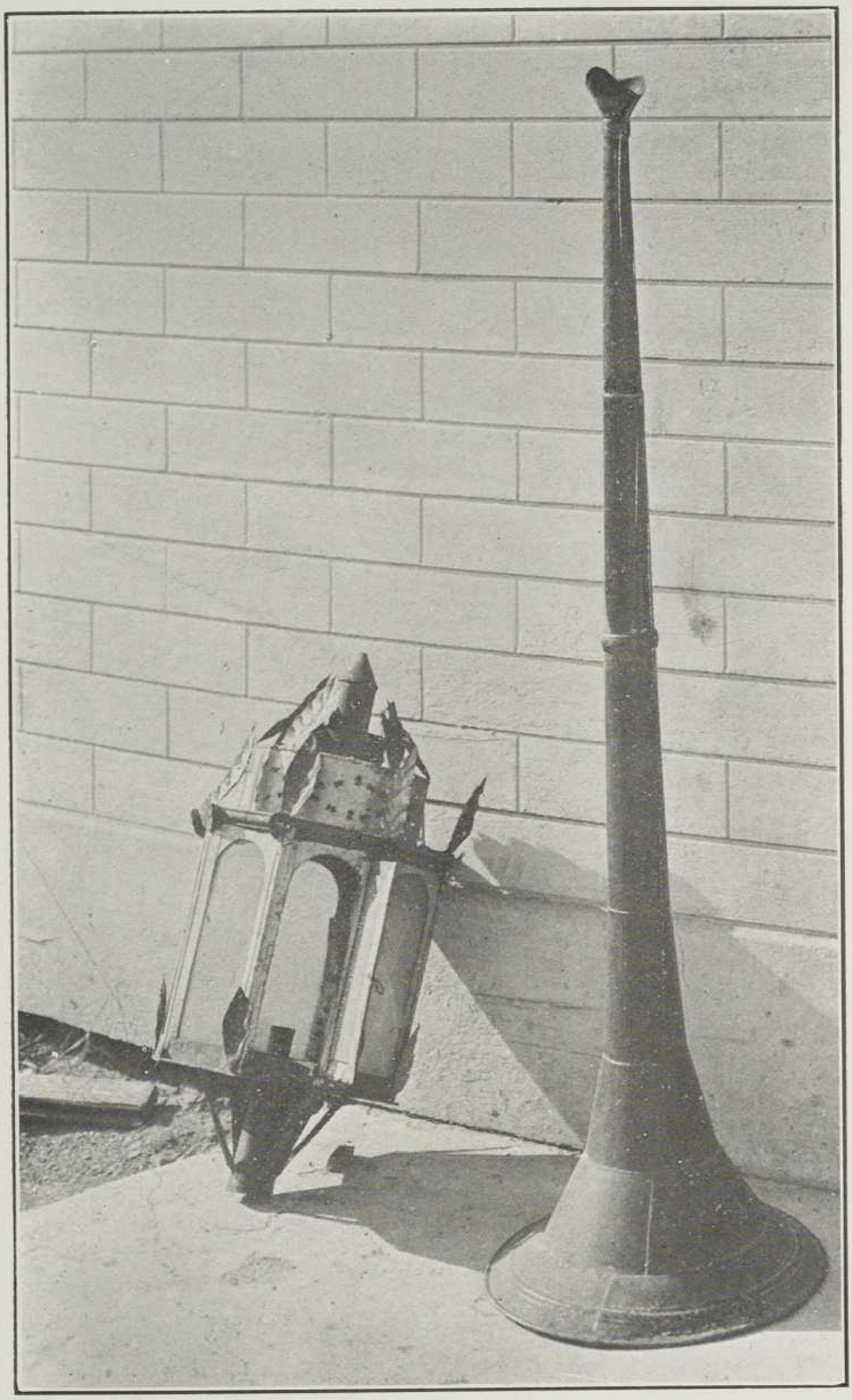


CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: CARVED WOODEN SANCTUARY LAMP

CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: TRANSEPT WITH SLOPING WALLS. WROUGHT-IRON CROSS OF THE FIRST CHURCH



CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: CARVED WOODEN PASCHAL CANDLESTICK, PAINTED WHITE AND GOLD



CHURCH OF ST. PIERRE, ISLAND OF ORLEANS: TIN SPEAKING TRUMPET, TIN LANTERN WITH GOLD BORDER AND GILDED LEAVES

THE ANGLICAN CHURCH OF THREE RIVERS (FORMER RÉCOLLET CHURCH)

In 1692, the Récollets' syndic, Frontenac, governor of Canada, had obtained for the Order the land on which in the following years their convent and church at Three Rivers were raised. Built under Father Luc Filiastre's supervision, they were probably wooden structures. It is known that Brother Didace was working at the carpentry when he died in 1699. They were completed only at the beginning of the 18th century. The history of the Ursulines of Three Rivers thus refers to the present church and convent formerly belonging to the Récollets:

" We do not know exactly when the convent of the Récollets was built. In a petition by the citizens of Three Rivers to the Governor, the Earl of Dalhousie, on the 23rd of December, 1821, we find:

" This monastery was formerly erected by means of subscriptions, alms and offerings from the erstwhile inhabitants of this city and parish, to serve as a residence for the Franciscan Fathers who were to be and have in fact been the only parish priests ministering to the said town and parish until we became the happy subjects of the British throne.

" The same Fathers ever maintained in their monastery a free school for boys.

" Speaking of the Récollet church, which became a Protestant chapel in 1762, Mother Baby of Teresa of Jesus says in a letter to her brother: ' The townspeople brought fragments to our house. These were of no value, the finest and best having been removed to the Franciscan house in Quebec, save a gilt tabernacle sold to us by Vicar-General Saint-Onge for 600 livres which amount he himself had handed to Father Berrey '.

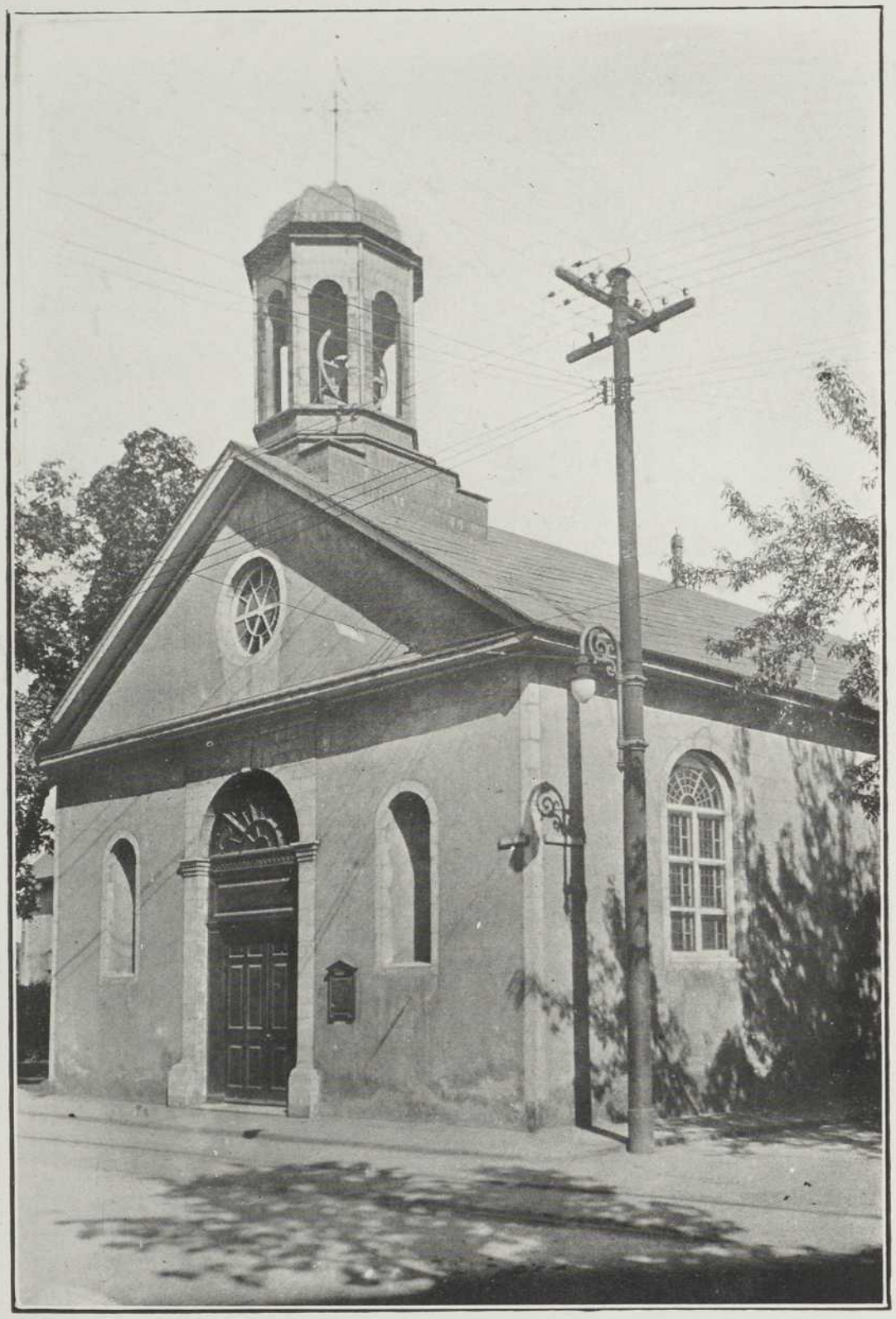
" The monastery and a part of their chapel was used afterwards as a court house and prison for fifty years. The citizens were grieved to see the Government put them to such a use, for here as elsewhere the Franciscan Order enjoyed the respect and popularity which makes the Order beloved by the people wherever it exists.

" The good Fathers in withdrawing from Three Rivers left no wealth behind, but carried away what they could not be deprived of: a thousand blessings from a grateful people and the glory of religious poverty.

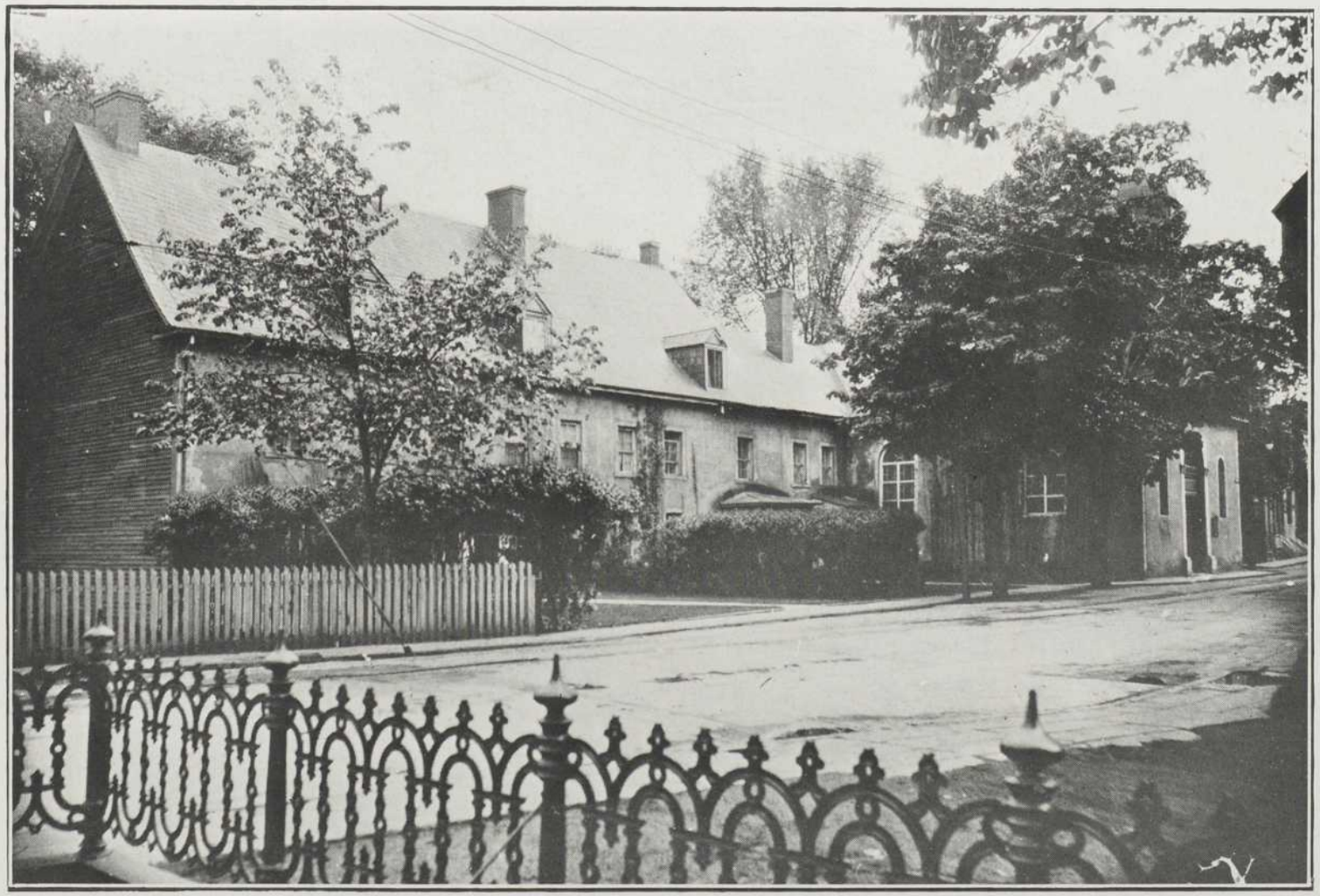
" Their former properties at Three Rivers are perhaps the only buildings of the Order now remaining in Canada and were solid stone constructions of fine appearance.

" While engaged on the last repairs about 1871, workmen discovered in the garret a stone bearing the date 1720. Formerly it had doubtless been placed over the main door. Vicar-General Caron, our present chaplain, secured it and gave it to the city seminary, of which he was then superior."

The Récollet church is now an Anglican chapel and the minister lives in the monastery. The body of good Brother Didace reposes in the crypt. Some fifteen years ago the Franciscans vainly endeavoured to have it exhumed.



ANGLICAN CHURCH OF THREE RIVERS (FORMER CHURCH OF THE RÉCOLLETS). BROTHER DIDACE PELLETIER IS BURIED WITHIN THIS CHURCH



ANGLICAN CHURCH OF THREE RIVERS: RECTORY (FORMER CONVENT OF THE RÉCOLLETS)

ANGLICAN CHURCH OF THREE RIVERS: INTERIOR (FORMER CHURCH OF THE RÉCOLLETS)

REPENTIGNY CHURCH.

"SOMEWHAT below the mouth of the des Prairies River", we read in *Le St-Laurent*, by Alphonse Leclaire, "rises the parish of Repentigny, founded in 1676 and dedicated to the Purification of the Blessed Virgin Mary."

Repentigny owes its name to Seignior Pierre Le Gardeur de Repentigny to whom the fief was granted.

The parish registers having been burnt, little is known in connection with this village. However, a rather severe lesson given there to the Iroquois is still remembered. In 1691, a numerous band of these savages were roaming between Repentigny and the islands of Lake St. Peter, doing considerable damage unmolested, as the militia were unable to take the field for want of supplies.

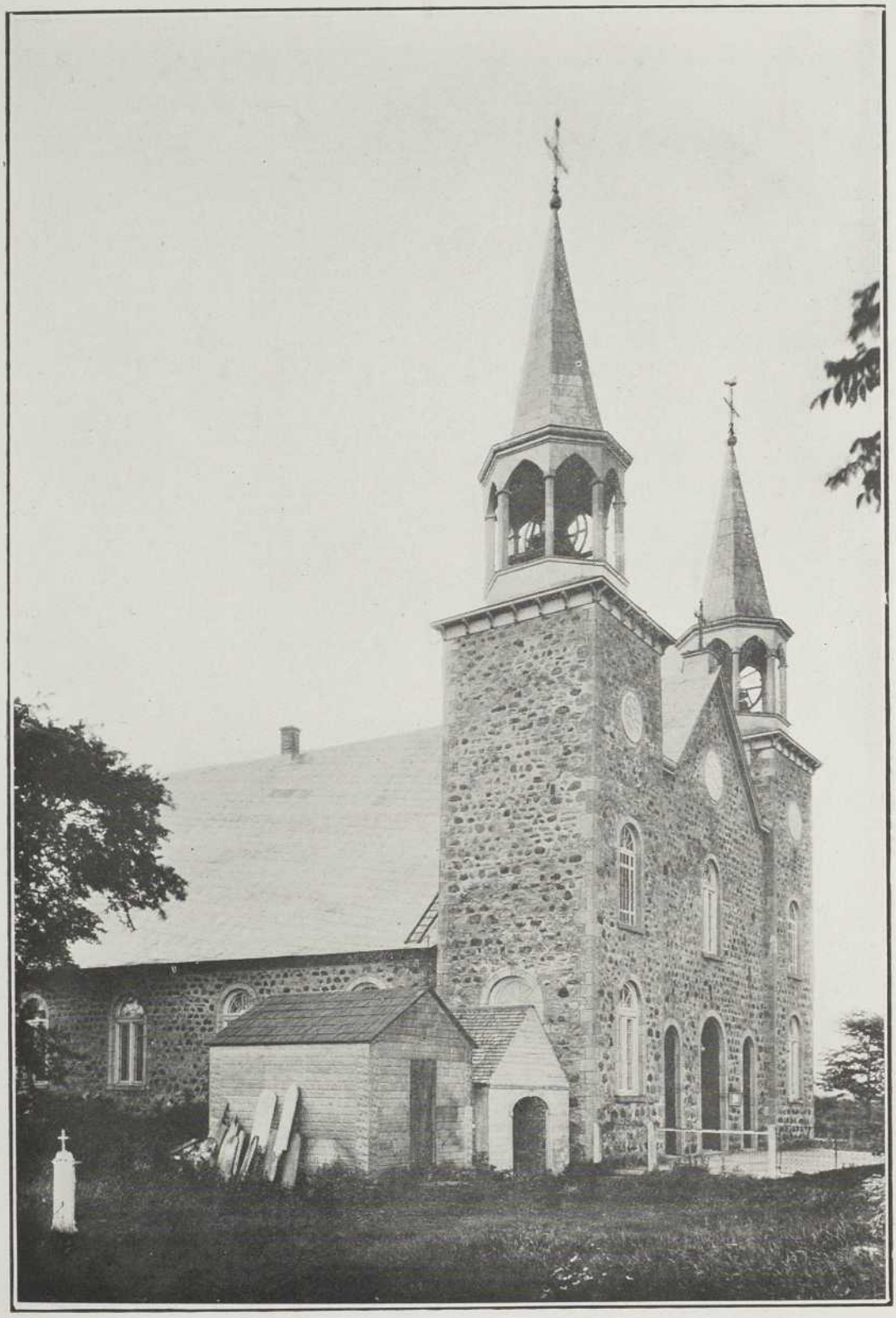
Nevertheless, de Vaudreuil, having gathered provisions from house to house, went in pursuit of them with a hundred men. A certain number of Iroquois had taken possession of a house at Repentigny, whose inhabitants had fled. On June 7th, the French approached cautiously and found fifteen Indians peacefully asleep on the grass. They were all massacred before they had time to recover from their surprise and the building was set on fire. Three or four wounded Iroquois reached the woods where they also probably perished. The French lost eight men, mainly through their haste and imprudence. The most lamented loss was that of François Le Moyne, seignior of Bienville, fifth son of Charles Le Moyne. In the heat of the fight he was rash enough to approach a window to look into the house where the enemy were and was shot down.

" The Repentigny family is typical of French fecundity on the banks of the St. Lawrence. Pierre Le Gardeur, seignior of Repentigny, who was buried at Montreal on the 19th of November, 1736, was the eldest of twenty-one children: eighteen boys and three girls, issue of the marriage of Jean Baptiste Le Gardeur de Repentigny with Marguerite Nicolet..."

The first Curé of Repentigny parish was the Rev. Thomas

Morel, who resided there in 1679 and 1680 and the first church dates from 1679, but its dimensions are unknown.

The present church was built in 1725 and restored about 1850, being then lengthened and widened. The apse and framework of the roof of the church of two centuries ago remain. According to tradition the altars date from the eighteenth century.



CHURCH OF REPENTIGNY

CHURCH OF REPENTIGNY: ALTAR

CHURCH OF REPENTIGNY: ORGAN-LOFT

THE CHAPEL OF ST. GABRIEL'S FARM, MONTREAL

St. Gabriel's House or Farm, belonging to the nuns of the Notre Dame Congregation, is situated on the bank of the St. Lawrence, opposite St. Paul's Island (or Nuns' Island) and south of Wellington street, St. Gabriel ward. This farm has been in the possession of the nuns for over two centuries. Sister Bourgeoys bought it in 1668 from François Le Ber who had himself acquired it in the previous year from Mathurin Jousset dit la Loire.

In 1668, there was nothing on this farm but a wooden house which was razed by fire in 1694. It was replaced in 1698 by the stone house still existing, to which a wing was added in 1726 and another in 1728.

It was likely on this farm that the girls sent over as settlers received from Sister Bourgeoys and her companions, the practical training which they required to become farmers' wives. Hence it may be said that in former times St. Gabriel's Farm was both a school of domestic science and a model farm.

The house is still very solid and well preserved in our day. Its interior division is as follows: In the centre, on the ground-floor is a common room. The nuns' dormitory occupies the next story and above that is a spacious garret filled with furniture, utensils and instruments now useless but interesting to examine. In an annex is the chapel where Mass has been celebrated since Mgr. de Saint-Vallier gave permission to do so, that is, since 1726. If the old walls could speak, they would tell many a tale. The following is one which has been handed down to us by tradition.

In 1760, the English, under General Amherst were marching on Montreal. The general descried the nuns' house from afar. From its massive form he thought that it might be a storehouse and determined to capture it. On perceiving the soldiers, the two nuns on watch, overcoming their fear, went out to the general and his staff and graciously offered them refreshments and invited them to come in and rest.

Recognizing his mistake and charmed with their courtesy, Lord Amherst assured the nuns that he would take their house under his protection and that nothing in it would be touched (1).

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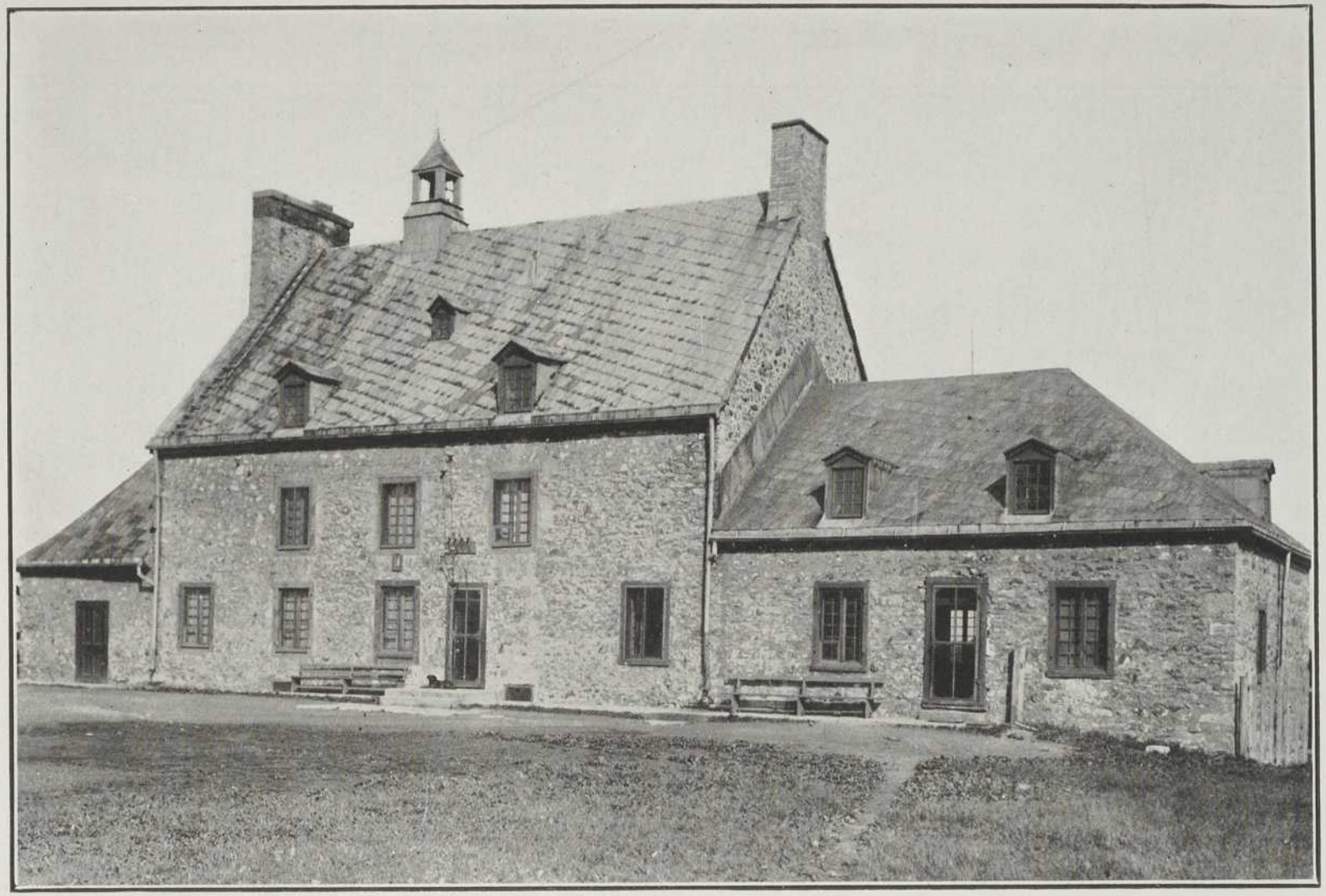
(1) The foregoing information is taken from an account by the well known historian, W. H. Atherton.



THE ST. GABRIEL FARMHOUSE OF THE NOTRE DAME CONGREGATION,
NEAR MONTREAL: EXTERIOR

CHAPEL OF THE ST. GABRIEL FARMHOUSE OF THE NOTRE DAME CONGREGATION, NEAR MONTREAL

HURON CHAPEL AT JEUNE LORETTE

(INDIAN LORETTE or LORETTEVILLE)

At what precise date did the Hurons settle at Jeune Lorette and was their chapel erected?

Mgr. L. de St. G. Lindsay answers both these questions as follows:

" Father de Rochemonteix says that there were Hurons at Jeune Lorette 'about the beginning of the eighteenth century' and Ferland: 'On the 29th of December 1693, (the Hurons) had to leave that place (N. D. de Foy) to settle at Ancienne Lorette, whence, *many years after*, they went to found the village of Jeune Lorette.'

" On the other hand a table of the various Huron migrations drawn up in 1762 by Father Etienne Girault de Villeneuve, then missionary at Jeune Lorette, sets the autumn of 1697 as the date of their withdrawal from Ancienne Lorette for their new and final residence.

" Moreover, the deed of gift by the Jesuits, in 1698, of the chapel site of Ancienne Lorette presumes, as its text indicates, that the Indians under the Fathers' spiritual care had previously abandoned that site. According to the same deed, the first chapel must have been under the roof of the Jesuits' residence which was built of logs, like the houses of our Canadian settlers.

" But the zealous missionaries, faithful to Father Chaumonot's wish, wanted the chapel of Jeune Lorette to be in no way inferior to the former one. Father de Couvert, especially, who had followed his flock in their last migration, wanted to preserve its materials. He respectfully opposed the alienation of the chapel of Ancienne Lorette (not included in the deed of gift of the ground and rectory). 'The remains of the chapel', he wrote on October 18th 1700, 'will serve to build the new one.'

" Most touching memories were connected with the first chapel which, according to Father Raffeix, had cost, with the adjoining house, over 6000 livres in money. No wonder good

Father de Couvert was perhaps over anxious to perpetuate them in the new shrine. Father Bouvart, who had remained at Ancienne Lorette to serve the new French-Canadian parish, good humouredly complains that 'Father de Couvert on leaving had carried away everything to New Lorette, ornaments, altars, locks, glass, hinges, etc.'

" Mgr. de Saint-Vallier gave the new Curé of Ancienne Lorette 400 livres to compensate for this loss and permitted the inhabitants to take up a collection in the diocese 'for the purpose of restoring their church and providing means of securing suitable ornaments to say Holy Mass.'

" The generous prelate also contributed towards the construction of the chapel of Jeune Lorette, as appears by his letter of the 13th of February, 1698. He gave a hundred and fifty crowns.

" Is the present chapel of Notre Dame de la Jeune Lorette, except the wainscoting, the roof and the steeple which were renewed after the fire of the 10th of June, 1862, the same as the one erected by Father Richer, in all probability in 1730? Did it succeed to the humble chapel partly built by the inhabitants of Ancienne Lorette, or to another temporary wooden or stone chapel? It is difficult to answer these two questions accurately and to establish the precise date of the erection of the chapel, as the conflicting data thereon are somewhat puzzling.

" Two trustworthy writers, one a distinguished son of the parish of St. Ambroise de la Jeune Lorette, appealing through the Press to the generosity of the Government and of the public in behalf of the reconstruction of the mission chapel, set the date of the latter's foundation at 1730.

" On the other hand, Father Martin writes that 'the chapel of Jeune Lorette was rebuilt several times' and that 'the one now extant dates from 1830'. Might this be a typographical error for 1730?

" We also know from a statement of one of Father Richer's companions, that Father Richer 'received permission from Mgr. de Saint-Vallier to have the chapel blessed'. Now as Mgr. de Saint-Vallier died in 1727, the chapel must necessarily have existed before 1730.

" Here is the proof that the rectory—formerly adjoining the chapel and used as the Jesuits' residence until the departure of

the last missionary, Father Girault—was built in 1722. According to a note-book containing historical and other notes on the village of Lorette, by the late F. X. Picard (Taourhenché), one of the principal chiefs of the tribe, a stone set above a window at the back of the old rectory bore the date 1722. Most of those who outlived the fire remember having seen that stone. When the burnt chapel was rebuilt in 1865, the old Jesuit residence was demolished and replaced by a modern-looking school. It is believed that the memorial stone was placed somewhere in the chapel wall, but in spite of the most careful search it could not be found.

" Was the present chapel really built in 1730? This is more than likely, if not absolutely certain. This quasi certainty is supported by the following arguments. The authorities already cited, in the very passage where they give 1730 as the date of the founding of the chapel, set 1731 as the date of the construction of the old flour mill which still exists near the falls of the St. Charles River. Now, after much research, an inscription on a stone within the mill has just been discovered attesting the accuracy of the latter date. May not the accuracy of the former date be inferred therefrom, especially considering the economical reasons which, at a time when such work was very costly, must have prompted the founders to erect both buildings successively? They would thus provide for all the wants of their flock, by raising alongside the House of Eucharistic Bread and of the Gospel Message, that of material bread, thereby fully becoming the ministers of Him who bade us repeat every day: 'Give us this day our daily bread.'

" Thus the chapel blessed with Mgr. de Saint-Vallier's permission was presumably no other than the Jesuit Fathers' residence, built in 1722, which, as is still done in most new parishes, must have served as a place of worship pending the construction of a larger and worthier edifice.

" This ancient chapel, partly renewed in 1865, was therefore the scene of the apostolic zeal of the sons of Loyola during the last two-thirds of the eighteenth century, and there they laboured ' for the greater glory of God ' and the salvation of souls, from the time of Father Richer who began his ministrations in 1715, to Father Girault de Villeneuve, the last survivor but one of the Society of Jesus in Canada.

" Hence this venerable shrine is filled with the memory of their devotedness and of the virtues of their simple and faithful flock. May it stand for many centuries more as a witness of the lively faith of the children of the forest and of their tender reverence for the Virgin of the Annunciation" (1)!

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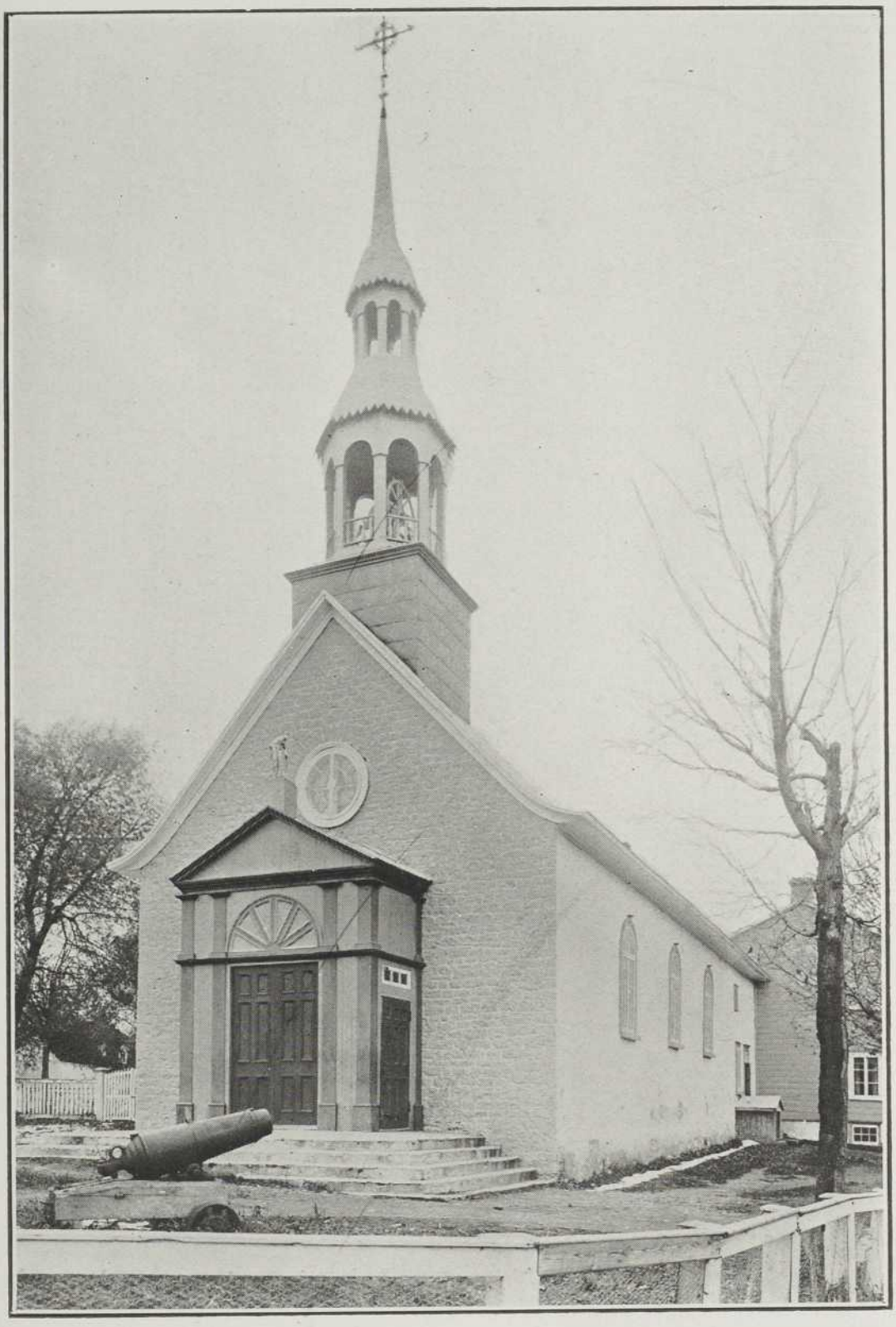
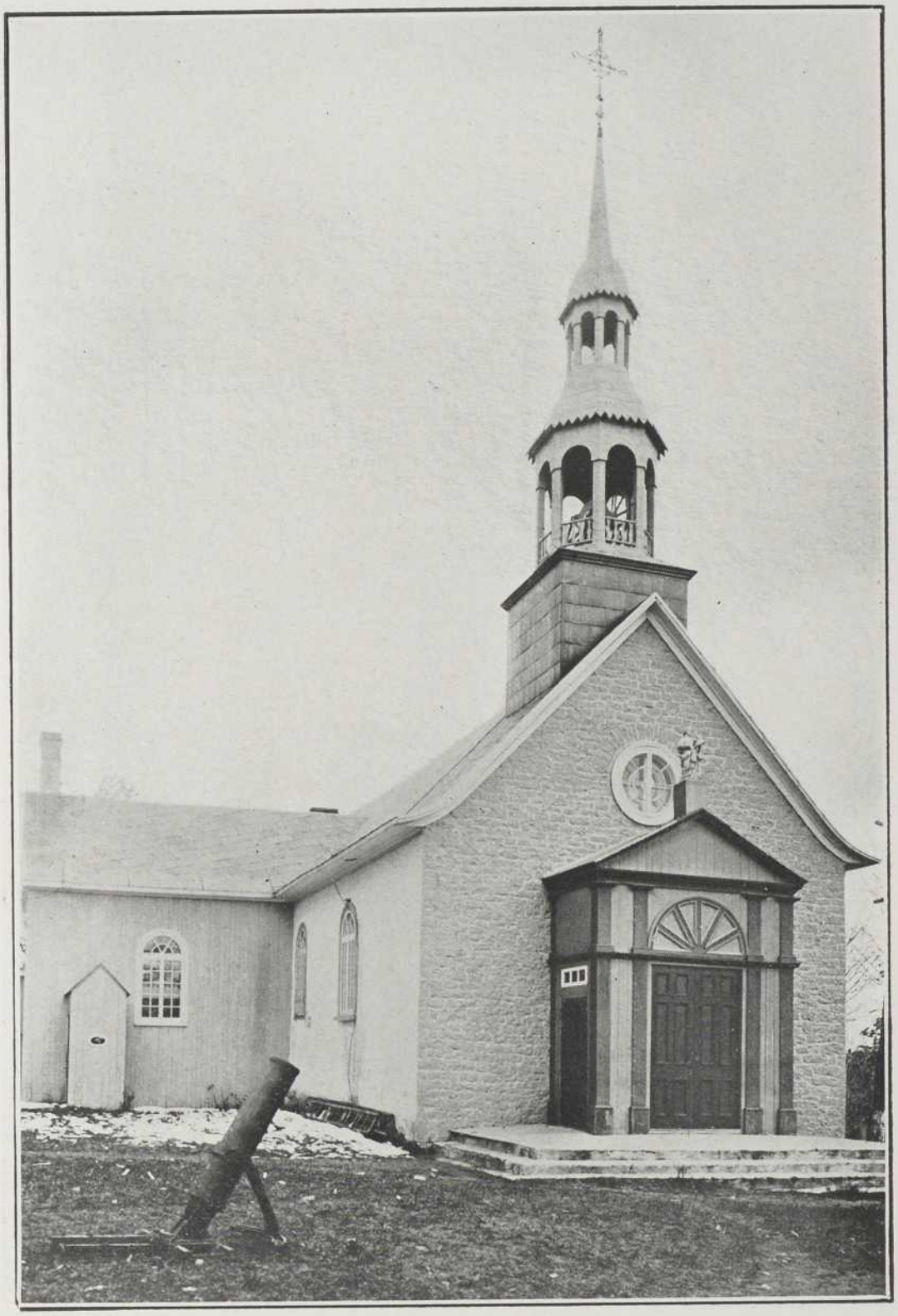
(1) *Notre-Dame-de-la-Jeune-Lorette en la Nouvelle-France*, p. 34.

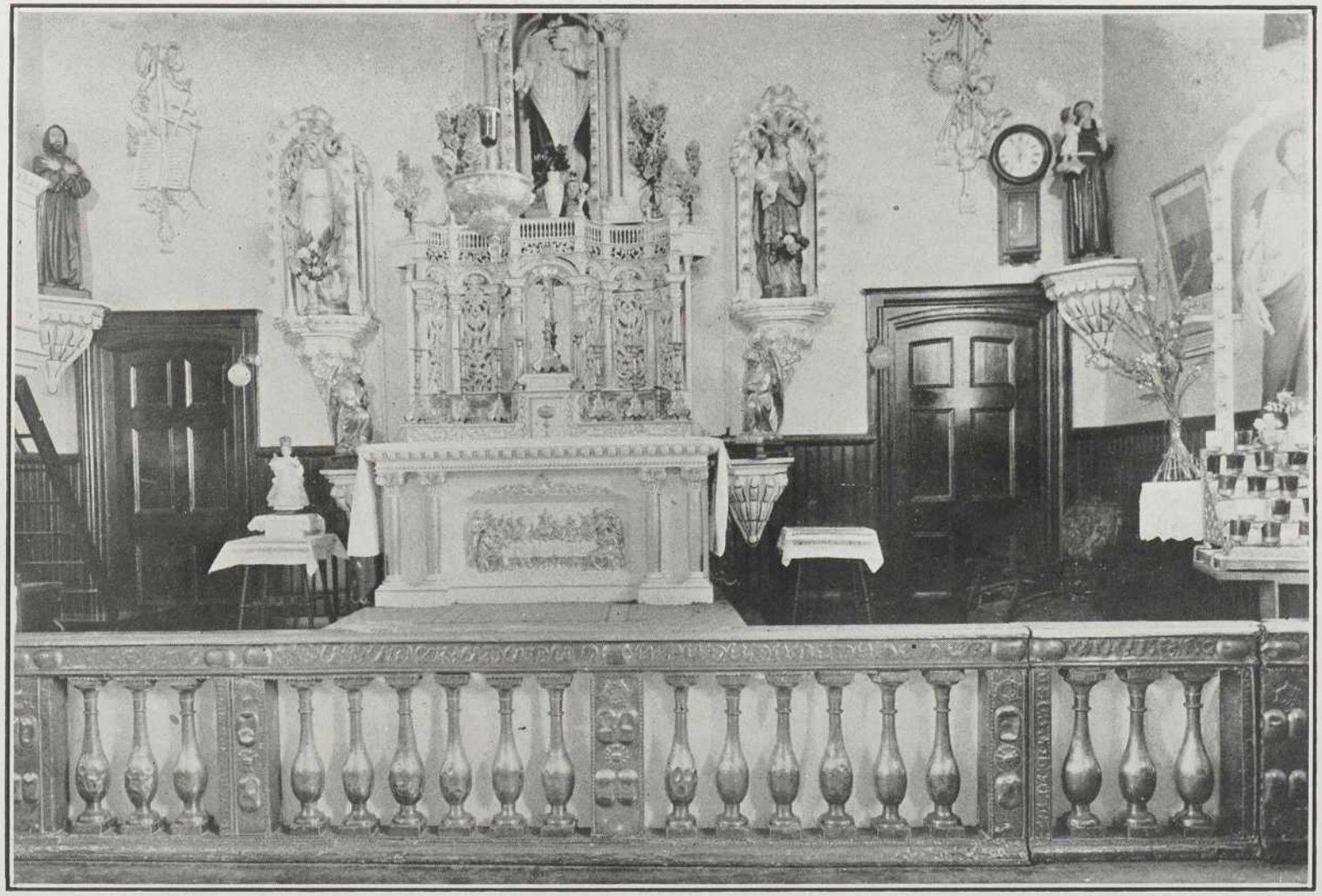


CHAPEL OF THE HURONS AT JEUNE LORETTE

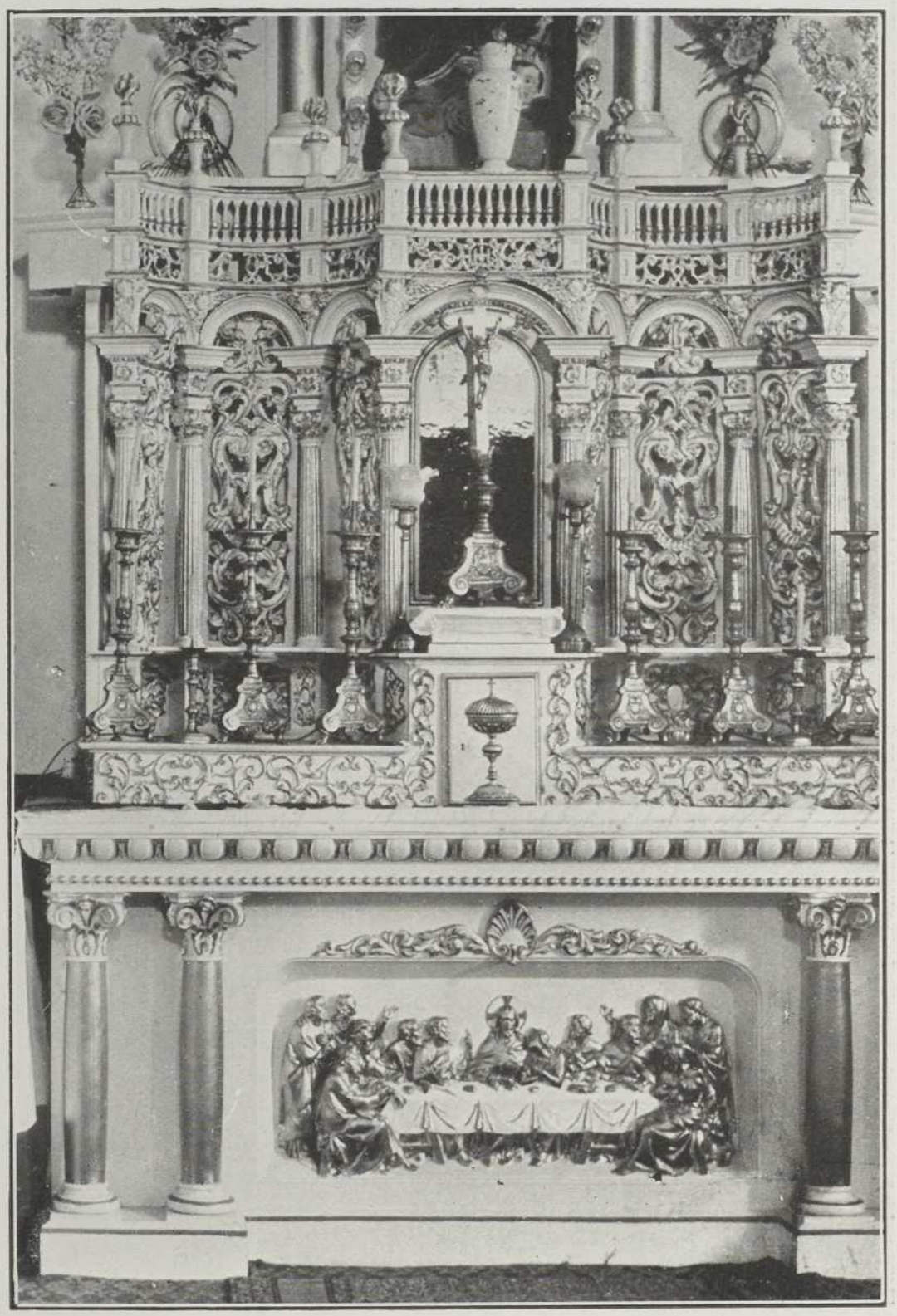


CHAPEL OF THE HURONS AT JEUNE LOTRETE: SIDE VIEW

CHAPEL OF THE HURONS AT JEUNE LORETTE: INTERIOR



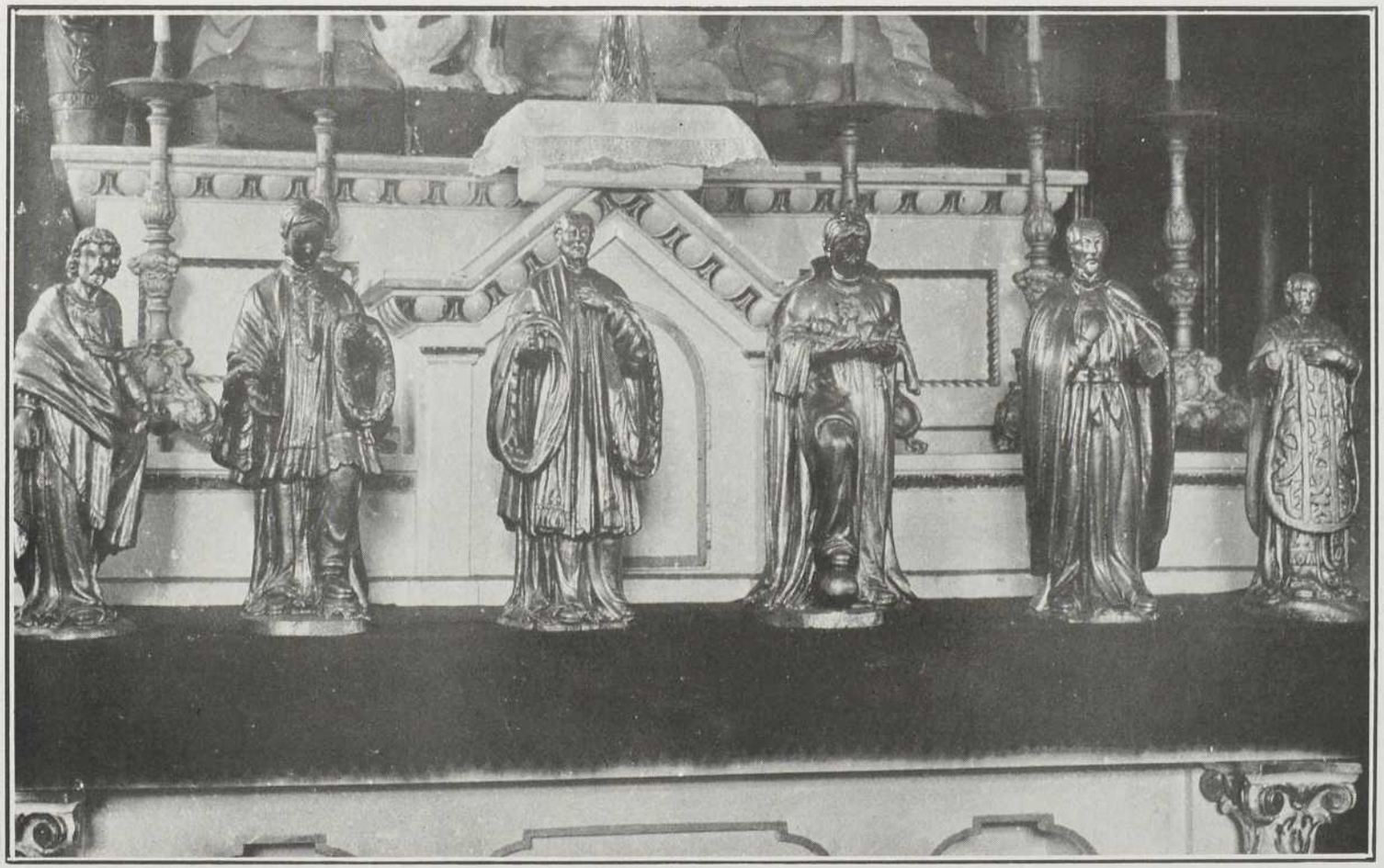
CHAPEL OF THE HURONS AT JEUNE LORETTE: BRASS COMMUNION TABLE



CHAPEL OF THE HURONS AT JEUNE LORETTE: MAIN ALTAR

CHAPEL OF THE HURONS AT JEUNE LORETTE: CARVED CHILD JESUS

CHAPEL OF THE HURONS AT JEUNE LORETTE: WOODEN SCULPTURE ABOVE THE LEFT SIDE-ALTAR



CHAPEL OF THE HURONS AT JEUNE-LORETTE: CARVED AND GILDED WOODEN STATUES

THE CHAPEL OF THE CALVARY AT OKA

THE most elaborate calvary of New France is that which still rises above the village of Oka, north of the Lake of Two Mountains. Its history is found in a pamphlet published fifty years ago

" In 1773, Rev. François Picquet, a Sulpician, born at Bourg, province of Bresse, came to America. Not finding in France a wide enough field for his activity and zeal, he wished to become a missionary.

" His wish was granted and for thirty years he laboured indefatigably for religion and civilization.

" In order to foster the seeds of salvation which he had sown by word and example in the souls of his beloved Indians of the Lake of Two Mountains, he erected a Calvary, the finest monument to religion in Canada, say the *Lettres Édifiantes*. Large, stately crosses were planted at the summit of one of the two mountains whence the Indian mission derives its name, while various stone chapels, vaulted and decorated with pictures, were disposed as stations within a radius of about two miles.

" Thanks to unremitting care these chapels have been preserved in their original form and simplicity... The seven paintings placed by Father Picquet in the various chapels all came from France and are excellent copies of masterpieces.

" The principal scenes in Our Saviour's passion are depicted there with the artistic and religious touch characteristic of the paintings of that time. But the dampness in these little oratories surrounded by woods and closed for eight months of the year, seriously endangered the valuable pictures. After some years, steps had to be taken to preserve them and one of Father Picquet's successors had them placed in the church of Oka. According to an English connoisseur, who examined them forty years ago, these pictures could be ranked *among the finest which Canada possesses*.

" However, in saving these pictures from certain ruin, it was not intended to leave the seven oratories of the Stations

empty and, by removing the pictures, deprive the faithful of these powerful incentives to fervour and devotion. A willing, albeit somewhat inexperienced, artist was entrusted with replacing the subjects of the paintings by bas-reliefs modelled as much as possible on the paintings themselves. These wooden carved bas-reliefs now adorn the Calvary chapels... One of the last three chapels on the mountain top, the middle one, is larger than the others. An altar is set up therein and at certain seasons of the year Mass is sung on the heights for pilgrims...

" The Calvary of the Lake of Two Mountains was first frequented by the Indians for whom it had been erected and afterwards by French and French-Canadian settlers in the district.

" For a century, pilgrims have flocked to this memorable shrine for the feast of the Exaltation of the Holy Cross on September 14th.

" Amongst other famous pilgrimages that of September 14th, 1872, is specially remembered.

" An appeal made from the pulpit during Mass at Notre Dame, Montreal, spread throughout the city and rallied a host of pilgrims of every age and condition. The journey, by boat and rail, was conducted amid prayers and hymns. The pilgrims reached the Lake of Two Mountains at 10 a.m. and were met by 5,000 other devout travellers who had come the day before or during the night from the neighbouring parishes. Many of these earnest Christians had even covered thirty or forty miles to attend the celebration and scale the rugged slopes of the mountain of the Cross with their brethren."

The foregoing information is taken from the *Petit Manuel des pèlerins au calvaire du lac des Deux-Montagnes*. New edition. Montreal. E. Senécal & fils, 1887.

The manual, now very scarce, was first issued in 1876.

Hitherto, the facts as related seemed to be well established, but Rev. Olivier Maurault, P.S.S., distinguished as an historian and investigator, reminds us that history always has its surprises in store. It now appears that the founding of the Calvary of Oka by Father Picquet is an open question. The new statement denying the former one appears in an unpublished memoir said to be by Rev. Vincent Quiblier. This eminent priest, superior of

the Seminary of St. Sulpice, wrote his memoir before 1846 and must have taken his information from a good source.

At all events, Father Maurault quotes the following passage which he has annotated:

" On the slope of the mountain (Oka), Father Leguen, (Hamon Guen or Amon de Guen), a zealous missionary, had erected seven little stone oratories or stations, the last one on a rock, with three large crosses. The last oratory is a fairly large chapel in which Holy Mass is often said and sometimes sung. The others placed at considerable intervals, contain only pictures carved in wood and roughly painted, representing some of the stations of the Way of the Cross.

" Not only the Indians, but processions from the parishes and pilgrims from afar come to visit the Calvary with great devotion. Suitable prayers are said before each picture... and between stations beads are recited. It takes over an hour to reach the chapel and the three crosses. The chapel overlooks the entire lake and the distant countryside. It is one of the most beautiful spots in Canada.

" At some distance from and below this culminating point is a spring of clear water, which is said to possess healing powers and to which tradition ascribes an extraordinary origin (1).

" The workmen employed in building these oratories could not find water in the neighbourhood and had to carry it from the lake to the place where they were working, a distance of over a mile and a half over very bad roads. This labour cost them much time and fatigue, and *Father Leguen much money, for everything was done at his expense.* The devout missionary had compassion on his good workmen. He went to the place, prayed, and a few paces away, he pointed out a fine spring of water, much to the comfort and astonishment of the workmen who had carefully sought for water there and elsewhere, but without success. Of late years, this spring also supplied the water required for the important repairs made to the oratories and the large chapel.

" The large cross has to be renewed from time to time, for pilgrims cut off pieces to carry away as keepsakes " (2).

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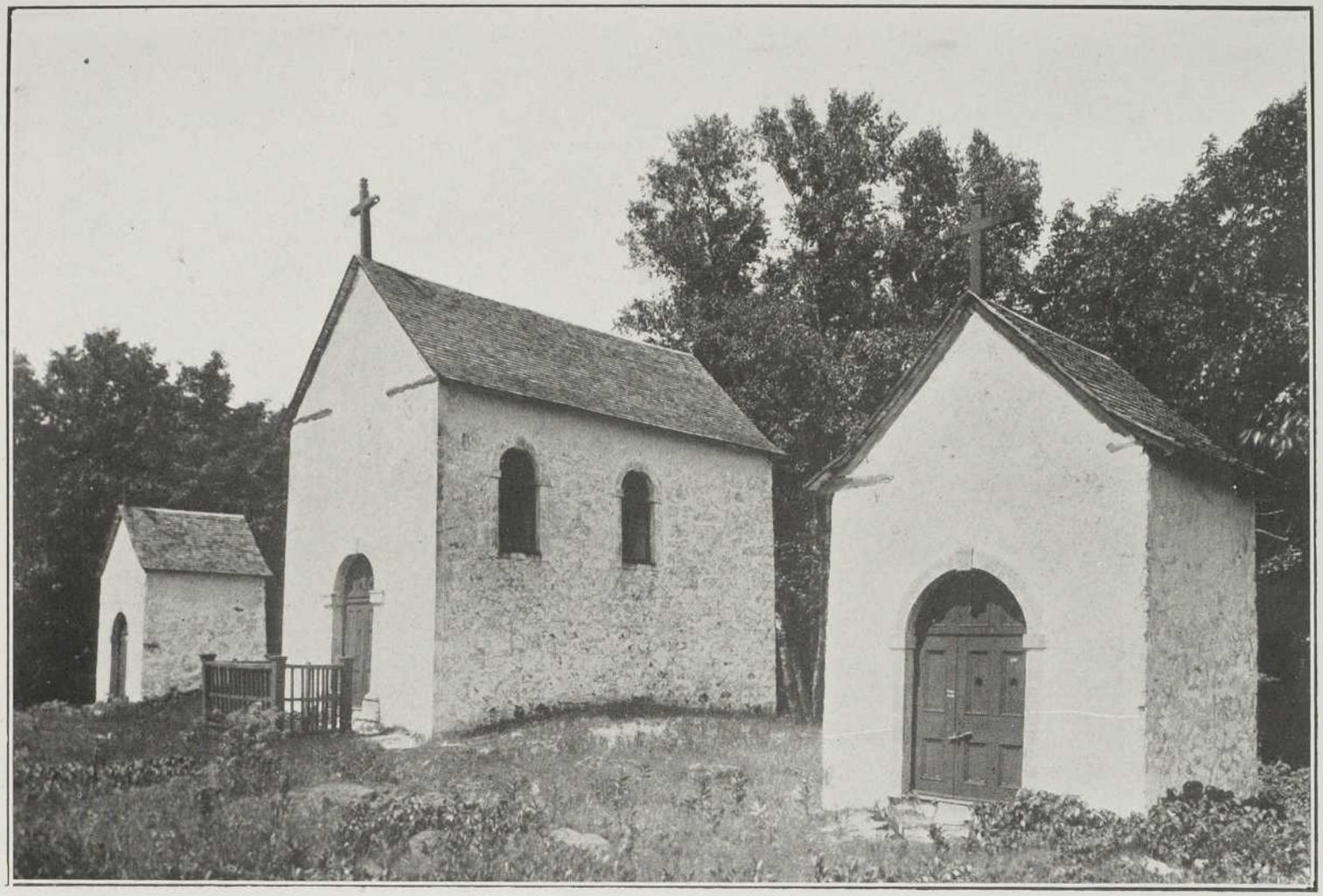
(1) This spring has now run dry (O.M.)

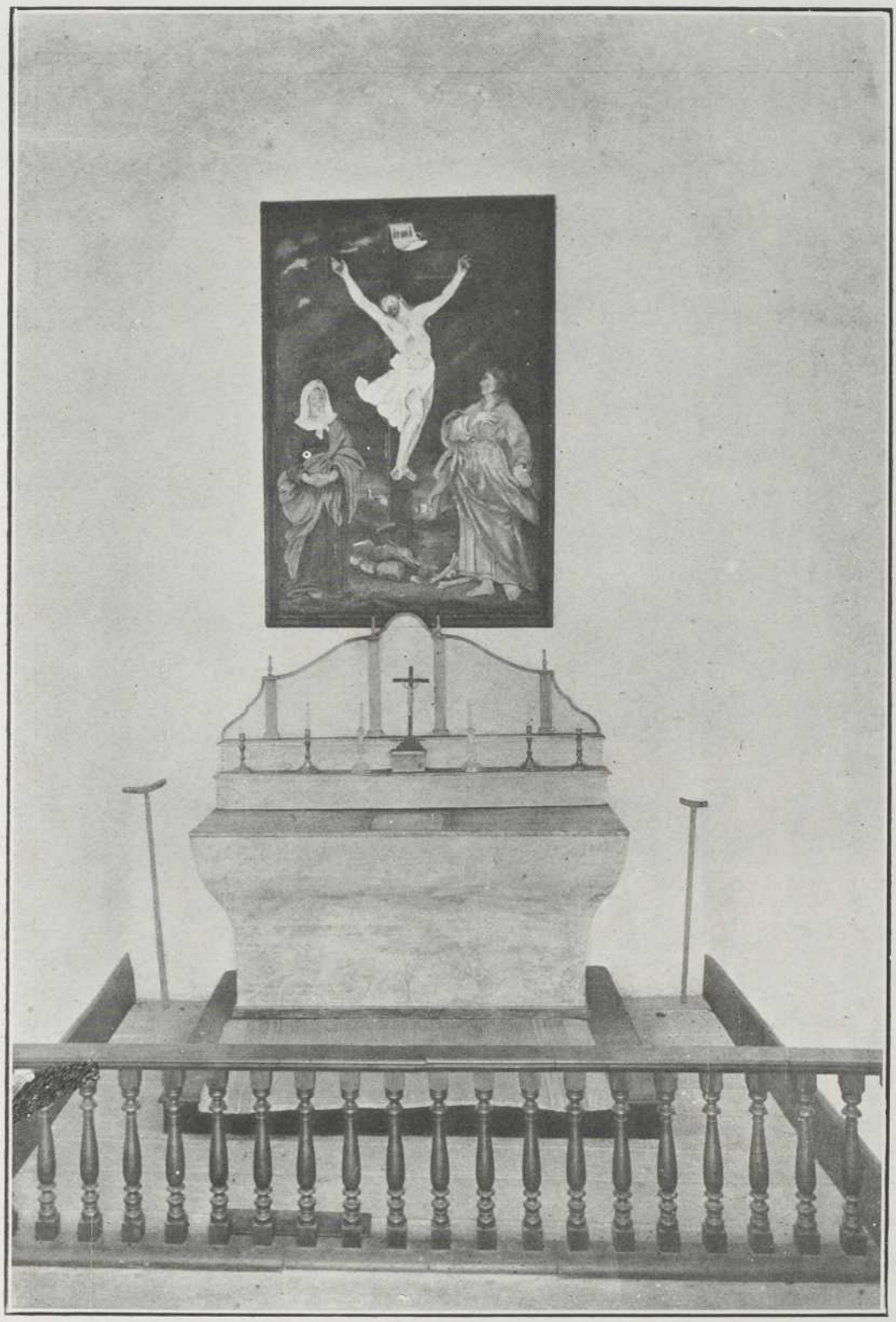
(2) Memoir by Rev. Vincent Quiblier, Superior of the Montreal Seminary from 1830 to 1846, date of his return to France.

We have reproduced both versions without comment, leaving this for those who are able to study the question exhaustively.

Our less pretentious task is confined to pointing out to investigators an archeological curiosity worthy of their interest.



CHAPEL AND ORATORIES OF THE CALVARY AT OKA



INTERIOR OF THE CHAPEL OF THE CALVARY AT OKA

FORTH STATION OF THE WAY OF THE CROSS AT OKA

THE CHURCH OF BEAUMONT

SEIGNIOR Couillard de Beaumont, in a letter of 1681 or 1682, quoted by Mr. Lorin (1), complains that the Jesuit Fathers who directed his mother urged her to sell one of her lands to extend the bishopric property, that the bishop refused to pay four thousand livres, although the sale was made at a low price, that through spite for the remarks made to him, he deprived the seigniory of Beaumont, comprising fifty inhabitants, of religious services.

" Without questioning the authenticity of this letter, we greatly doubt whether the abuse of authority complained of by Seignior Couillard de Beaumont, be true.

" In 1681, there was no Curé yet on the right shore of the St. Lawrence which was served as a mission.

" Beaumont was at that time included in the district which began at Pointe de Lévy and ended at Rivière du Loup, and Father Morel was in charge. This seigniory was not treated worse than the others. On the contrary, we find from examining the registers, that the missionary made it his duty to travel over the coast regularly for the exercise of his ministry, baptizing children, performing marriages and giving Christian burial. On this matter the parish records of la Pointe de Lévy and of St. Michel of Bellechasse may be consulted. If Beaumont was canonically organized ten years after its two neighbours, it was simply because colonization went on faster in La Durantaye and Lauzon.

" On the 2nd of December, 1693, Louis Marchand, a resident of Quebec, 'in order to afford means and help in establishing a parish church in the seigniory of Beaumont and in the construction of a rectory fit to lodge the priest to be appointed to the parish ' gave the Fabrique of Beaumont, which Bishop de Saint-Vallier had just erected under the name of St. Etienne, an arpent of land in front on the St. Lawrence River by two arpents in depth. Louis Marchand reserved the right to select a place in the church to build and place a pew, after the seignior's; he

(1) *Le Comte de Frontenac*, p. 142.

was to have that pew free forever. Marchand further allowed the Curé of the future parish to take twenty cords of firewood, on his land each year, subject to saying and celebrating each year for ever, on the day following the octave of the Epiphany, a Requiem Low Mass for the repose of the soul of the late Geneviève Rocheron, his wife.

" In order that such foundation be kept in perpetual remembrance, special mention was to be made of it wherever the benefactors of the parish are inscribed. The deed drawn up at the Bishop's palace, Quebec, was accepted by Bishop de Saint-Vallier and Zacharie Turgeon, one of the churchwardens in office of the Fabrique of the new parish (Chambalon's deeds).

" The piece of land given by Louis Marchand in 1693 still belongs to the Fabrique of Beaumont.

" The first act entered in the records of Beaumont is dated 20th of November, 1692, being the baptism of Marie Thérèse Portelance, daughter of Jean Roy dit Portelance and of Anne Forgues.

" The church built in 1694 lasted until 1733.

" On the 19th of May, 1721, Intendant Michel Bégon issued the following ordinance:

" Upon the request presented to us by Father Chasle, priest, missionary of the parish of St. Etienne, seigniory of Beaumont, on behalf of Jacques Guay, Mathurin Labrecque and Antoine La Casse, churchwardens in office of *l'œuvre et fabrique* of the said parish, setting forth that their church built in the said seigniory is in such bad state that it threatens ruin, the sleepers and posts being entirely rotten; that, as it is necessary to build a new one of stone in the place and stead of the old one which is of wood, and, before commencing such edifice to make a plan of the said church, and estimates in order to effect an apportionment of what each one has to contribute for the construction and completion of such building in proportion to the lands which each inhabitant of the said seigniory possesses therein, he asks that we shall be pleased to order a meeting of the inhabitants of the said seigniory to be held on the first Sunday or feast day after Vespers at the rectory of the said parish, to, in presence of the petitioner, of the seignior and churchwardens, select and appoint four of the principal inhabitants of the said parish who shall make a plan and estimates for the buildings and constructing of

said church, in order afterwards to make an apportionment of what the seignior and each of the said inhabitants shall be obliged to contribute for the said buildings, and considering the petition with regard to the above:

" We order that with all diligence by the churchwardens in office of the parish of St. Etienne, in the seigniory of Beaumont, an assembly which shall be announced from the pulpit be held at the sound of the bell on the first Sunday or feast day after Vespers, in the rectory of the said parish, of all the inhabitants thereof, and in presence of the said Reverend Father Chasle and of the seignior of their parish, to deliberate among themselves whether it be more expedient for them to restore their church than to build a new one and, in the event of their considering that the old one cannot be repaired and that it would be better for them to build a new one, they shall discuss whether it is to be built of wood like the old one or if it be more advantageous to make it of stone and what size it will be in order not to have to build over again; and in the event of their deeming it necessary to have a new church rather than restore the old one and to make it of stone rather than wood, they shall choose four of the principal inhabitants of the said parish to make the plan and estimates of all the expenditure required for the entire completion of such building, and afterwards the apportionment of what the seignior and each inhabitant shall be obliged to give for the building of the new church and a minute shall be drawn up at the time, by a notary or a clerk, setting forth the consent or refusal of the inhabitants respectively with regard to each of said matters in the minutes, and the whole: the said plan, estimates and apportionment, to be reported to us and order issued as seemeth right. We command, etc. Done at Quebec this 19th of May, 1721. "

" I do not know what prevented the immediate execution of this ordinance of 1721. Nevertheless the church of Beaumont, the one which now stands on a delightful site at the top of the cliff, was built only in 1733. This date appears on the portal. On the other hand a rectory was erected in 1722. Beaumont has such reverence for the things of the past, that the rectory and church still exist. The rectory of 1722 is now used as a public hall and school.

" The proclamation issued by General Wolfe to the French-Canadian inhabitants in 1759 is known to have been posted up for the first time on the church of Beaumont.

" Tradition has it that the peasants tore down this placard and that in order to punish them the church was set on fire. Montgomery, who devastated both shores of the St. Lawrence, also set his torch to the old temple. But, miraculously, each time, only the door was burnt and the church remained intact.

" This historical monument of Beaumont, with its old carvings, merits the visit of tourists and scholars. It is a relic.

" Beaumont church has scarcely been touched since 1733. In 1870, it was given a new steeple, and, in 1886, adorned with a beautiful sacristy.

" Big repairs in 1894 have saved it from the demolishers.

" I congratulate the people of Beaumont upon their respect for the past and for wanting to keep their old church to which so many generations have come to pray and hope and offer to God their joys, their sorrows and their life " (1).

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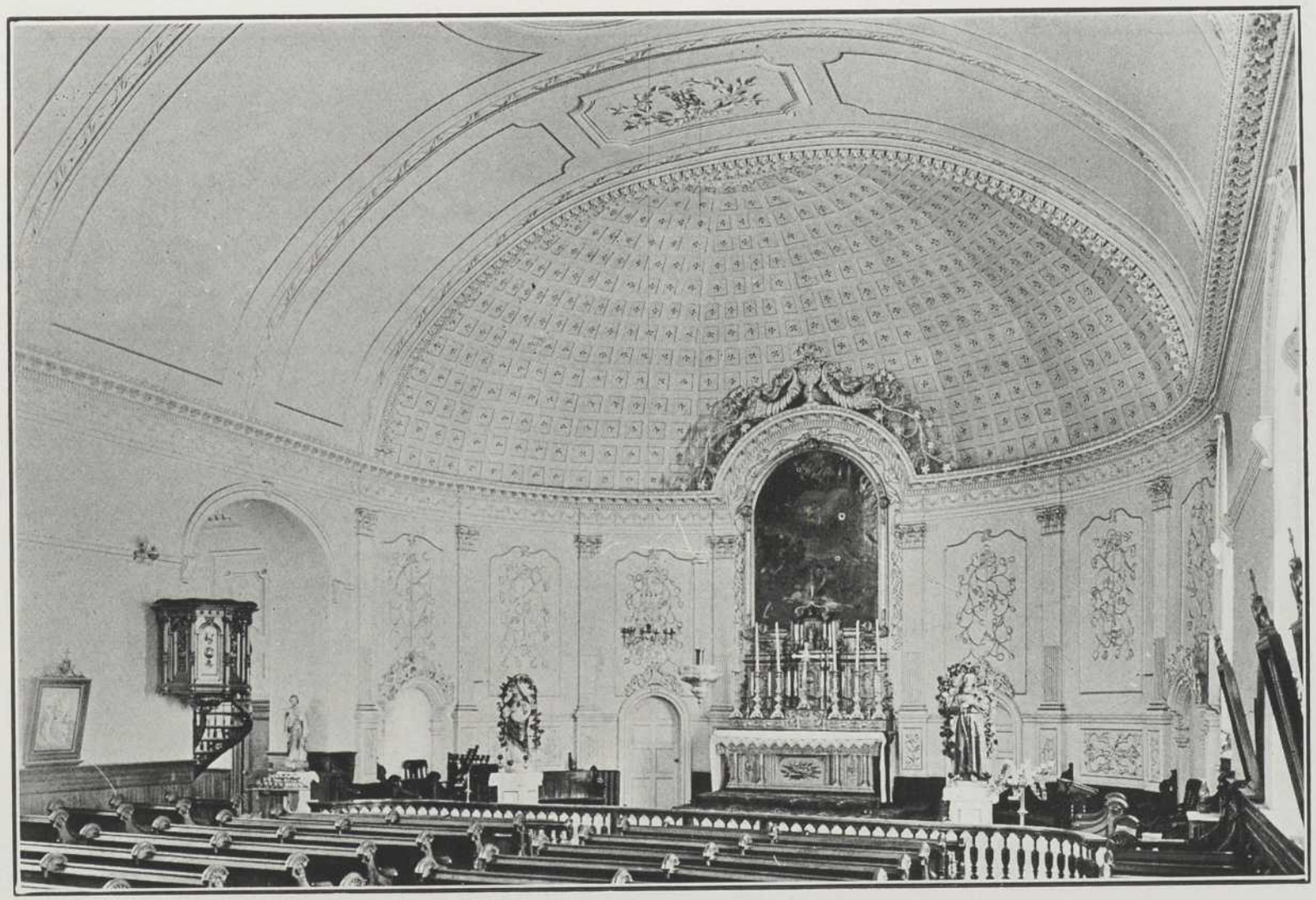
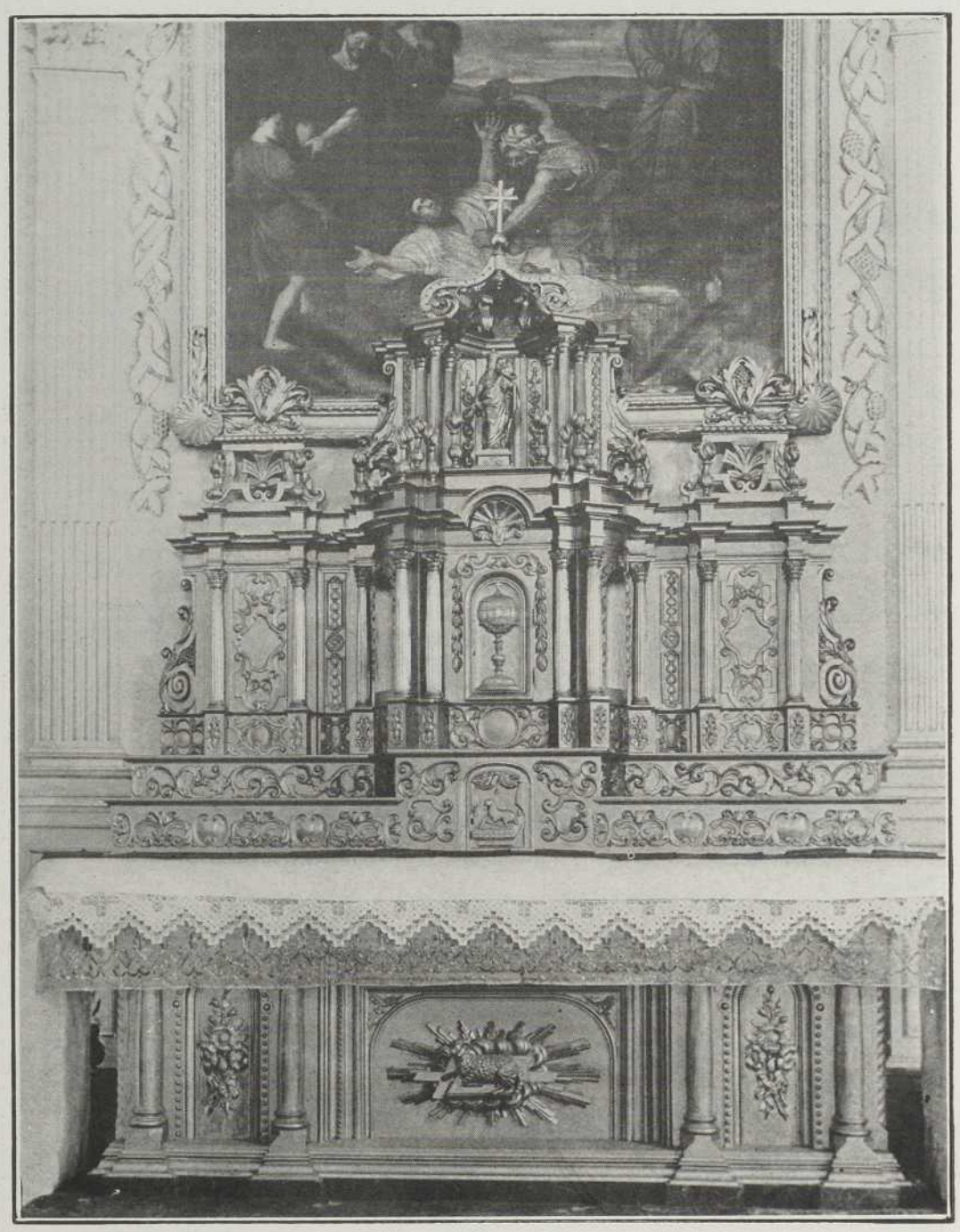
(1) Sketch by the late J. Edmond Roy, in the *Bulletin des Recherches Historiques*, vol. I, p. 129.

CHURCH OF BEAUMONT



CHURCH OF BEAUMONT: INTERIOR



CHURCH OF BEAUMONT: MAIN ALTAR

CHURCH OF BEAUMONT: WOODWORK OF THE SANCTUARY

ALTAR IN ST. ANNE'S CHAPEL, BEAUMONT

THE CHURCH OF ST. JEAN, ISLAND OF ORLEANS

THE first church of St. Jean, Island of Orleans, was built a little before 1683. In the *Plan général de l'état présent des missions du Canada, fait en l'année 1683*, we read:

" St. Jean is about eighteen miles from Quebec on the south side and is six miles in extent. It has 32 families and 175 souls; there is a frame church dedicated to St. John, 45 feet long by 20 wide, unfinished. "

We take our facts about the present church of St. Jean from Mr. Marius Barbeau's notes culled from the records of the parish or of neighbouring parishes:

" In the archives of St. Jean it is related that the construction of the present church was commenced under Curé René Philippe Robineau de Portneuf, about 1732, perhaps that very year. But this is based solely upon the traditions of the old people as told in 1852. It is also said " that the inhabitants having refused him (Rev. René de Portneuf) to build on a larger plan and in the form of a cross... he was so displeased that he left the parish. They long regretted not having taken his wise advise. "

" The insufficient information to be found in the rather badly preserved records of St. Jean, or derived from the records of the surrounding parishes, show that the church has undergone very important changes since its inception.

"In the time of Curé Alexis Pinet (1775-1777) the old steeple which had been overturned by the wind, was rebuilt in the Récollet style.

" The woodwork of the church seems to have been renewed in the first years of the nineteenth century. The architect and sculptor, Louis Basile David, worked there on the sculpture, before undertaking the vault of Ste. Famille church, in 1812. David was trained at Quevillon's school, St. Vincent de Paul, whose style was that of the period of Louis XV. This explains the character of the interior architecture of the church of St. Jean.

" It is not known exactly when the wooden vault was painted in frescoes, but it may be presumed that it was also done

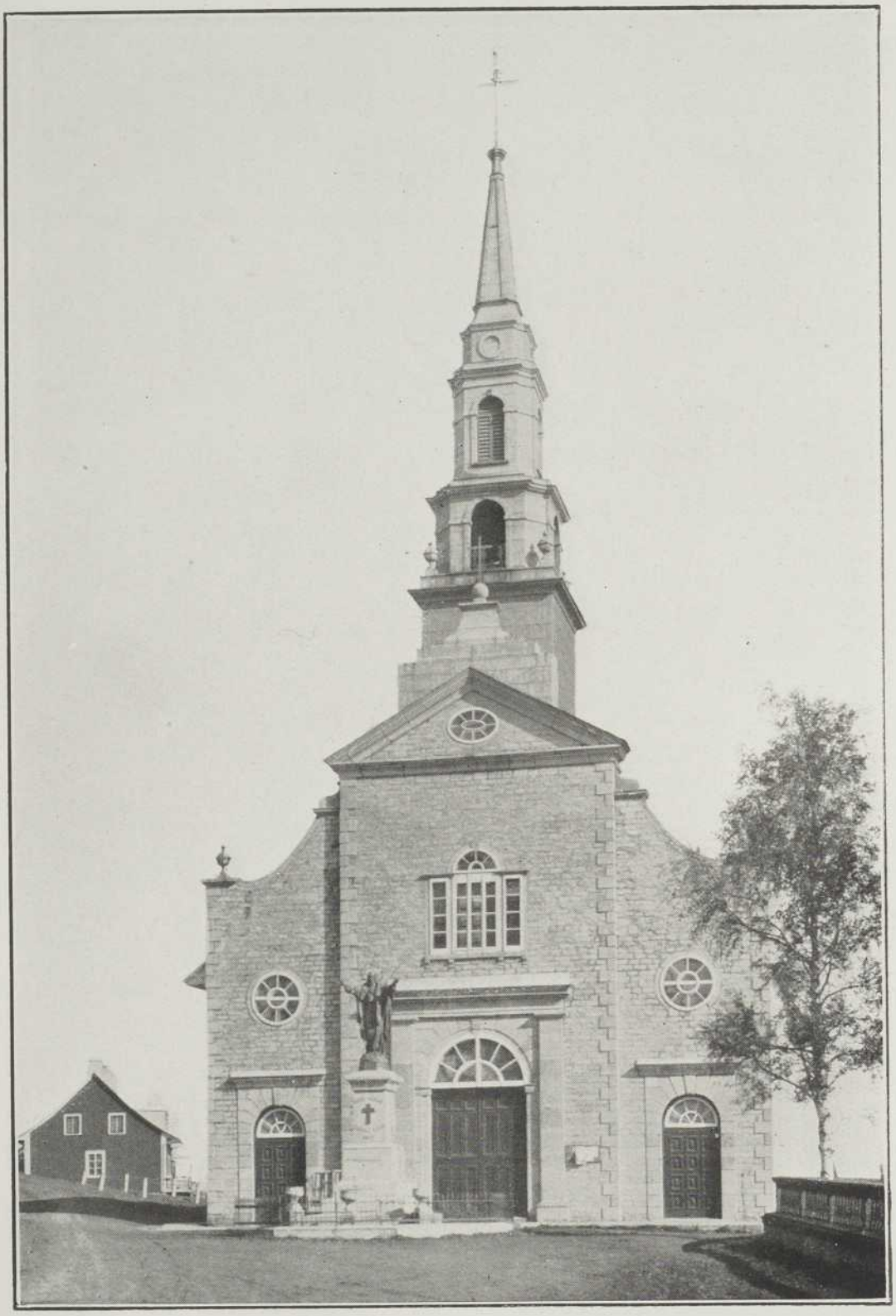
according to Quevillon tradition, particularly from the style and the subjects chosen. It is to be regretted that part of these paintings, which had a certain archaic charm, has been obliterated.

" In 1813, there was still only one jube, which was rebuilt in 1836. It had to be pulled down in 1853, not having a sufficient slope, and was replaced by two new jubes.

" In 1851, considerable overhauling was undertaken and only finished about 1868. The population had nearly doubled since 1813 and the steeple and portal " threatened ruin " so they said. Architect Berlinguet was applied to and he enlarged the church by extending the front by 25 feet in length. This portion is three feet wider than the old wall, on each side.

" Berlinguet planned the new façade and steeple in the style then in vogue, that is, just before the decadence of our national architecture. The church, as seen to-day, is 125 feet long, 44 wide and 23 high.

" Three new bells were bought, in 1853, from Le Royer, a founder at Paris. Joseph Dion, joiner and sculptor, made the baptismal font in 1855 and probably erected the churchwardens' pew in 1865. The sanctuary was refloored in 1864 and a new stair to the pulpit put in, in 1865. Finally, the church was re-roofed in 1867-68 and, in 1870, François Marc Turcotte rejointed and painted the exterior."



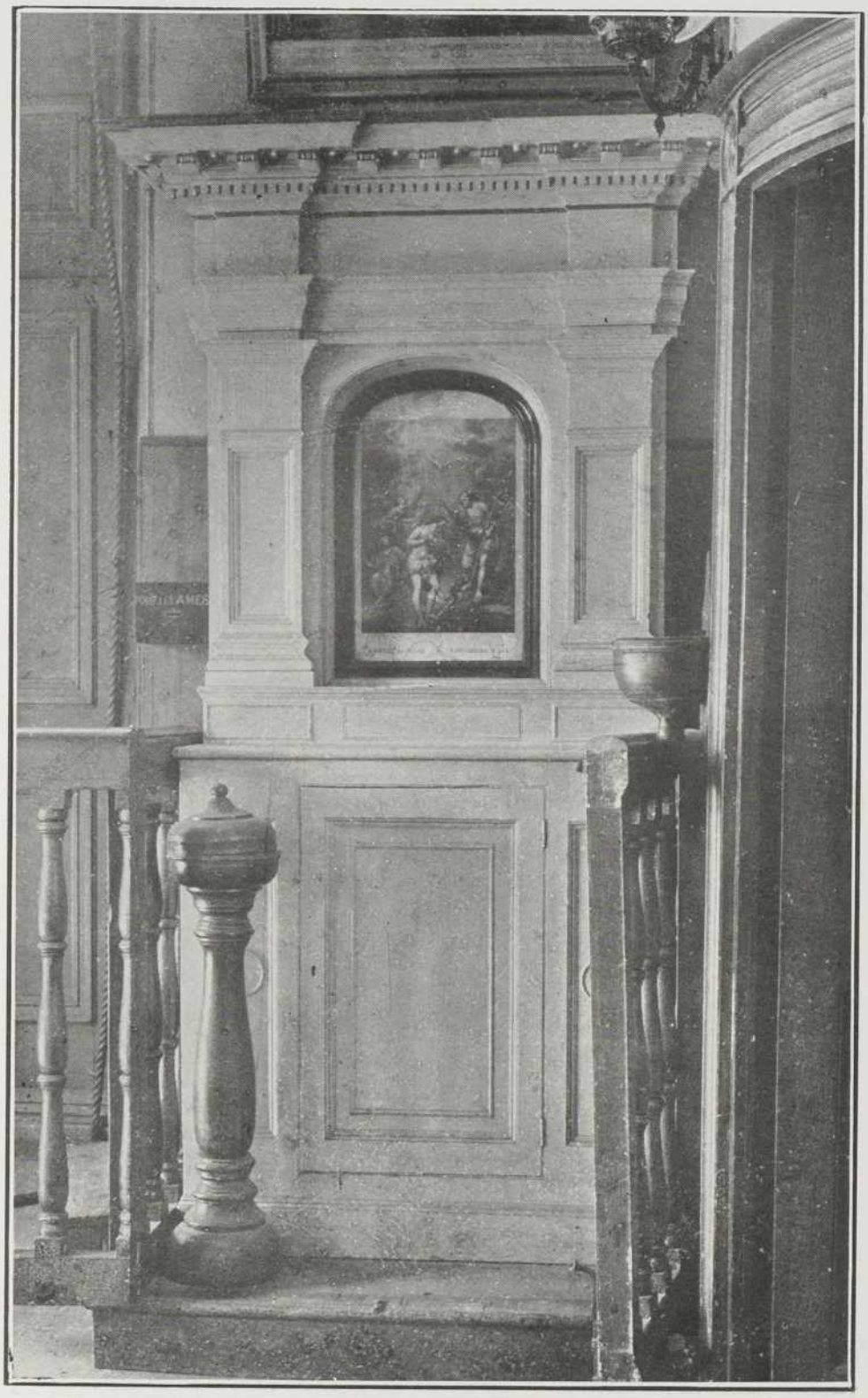
CHURCH OF ST. JEAN, ISLAND OF ORLEANS

CHURCH OF ST. JEAN, ISLAND OF ORLEANS: INTERIOR

CUHRCH OF ST. JEAN, ISLAND OF ORLEANS: MAIN ALTAR

CHURCH OF ST. JEAN, ISLAND OF ORLEANS: TOMB OF ST. CONCORD

CHURCH OF ST. JEAN, ISLAND OF ORLEANS: PULPIT



CHURCH OF ST. JEAN, ISLAND OF ORLEANS: BAPTISMAL FONT

CHAPEL OF THE URSULINE MONASTERY AT QUEBEC

On the 21st of November, 1642, the Ursulines took possession of the first chapel of their monastery in the Upper Town of Quebec. This chapel, which was included in the convent-building, was only 28 feet long by 17 wide and was destroyed in the burning of the monastery in 1651.

The construction of the second chapel of the Ursuline monastery was begun in 1656. The first stone was laid by Governor de Lauzon in June 1656.

" On Ascension Day, says the old *Récit*, Mr. de Lauzon having come to the chapel with his suite, the procession, headed by the clergy, went at the close of Vespers to the place where the foundations had been dug, and Father Lemercier, superior of the college, having blessed the first stone, it was laid by the Governor in the name of Jesus, Mary and Joseph ".

The entrance to this chapel faced St. Louis Street; the exterior chapel and the sanctuary extended in the direction of Parlor Street.

Madame de la Peltrie undertook the cost of building this chapel; but several losses and other accidents so delayed the construction that it was finished only in 1667, through the generous help of Governor de Tracy.

In the month of April, 1667, Mr. de Tracy after Mgr. de Laval had blessed it, laid the first stone of St. Anne's chapel, next to the convent chapel. He wanted to pay all the costs of construction himself. It cost him over two thousand five hundred livres.

The dedication of the chapel of the Ursuline monastery took place on the 17th of August, 1667.

" His Lordship the Bishop ", says Mother Mary of the Incarnation, "dedicated our church at the request of Mr. de Tracy, under the grand name of St. Joseph, with extraordinary magnificence. Everything was splendid, and the ceremonies were performed *à la Romaine* ".

The third chapel of the Ursuline monastery was begun in 1720.

The old *Récit* says: " The first stone of the altar was blessed on the 7th of July of this year (1722), by Father de la Chasse, superior of the college of Quebec and of the Jesuit missions in Canada. It was laid by one of our friends, Mr. Crespin, a member of the Sovereign Council, who made a handsome present to our church and another to the architect.

" The day before Ascension, Mgr. de Saint-Vallier himself blessed the new church. His Lordship came here in procession at the head of his clergy, chanting the litanies of the saints, while the Cathedral bells and ours were ringing. There was an extraordinary gathering at the ceremony: all the nobility of the town, the burgesses and the people crowded to render thanks with us to God for the signal benefits we were receiving.

" When the benediction was over, the procession returned to the Cathedral in the same order as it had come. The next day, Ascension Day, the procession came again, as it is in the habit of doing each year on that holy day. A third ceremony was conducted in the new church on the day following, the 16th of August, to which date His Lordship had the kindness to transfer the feast of our holy relics. His Lordship came, accompanied by all his clergy and officiated pontifically at Mass, and himself presided also over vespers and benediction of the Blessed Sacrament. The singing was magnificent at this ceremony, to the accompaniment of the organ and other musical instruments played by the ablest musicians there were then in Quebec. Father de la Chasse carried away his audience by a discourse in praise of the holy martyrs. It ended only at five o'clock in the evening and then His Lordship and clergy returned to the Cathedral singing the *Te Deum*.

" After these three days of solemnities, the Blessed Sacrament had to be brought back to the little chapel, there being still much to be done in our new church". On the 19th of March, 1723, we began to hold Divine service there regularly, ' as our rules prescribe '.

" The main altar was still without ornament, and it was only in 1732 that we dared face the expense of a reredos. The sculptor Levasseur worked for four years on this reredos, ' paid in small sums ', and all amicably settled, as the account books show.

" In 1736 the church was finally finished, which should be a constant reminder to us of so many fine lessons in devotion and

patience. We had been wanting it for fifty years and it was twenty-five since we had gathered the first stones (1).

On the 21st of November, 1902, Archbishop Bégin, of Quebec, solemnly blessed the fourth chapel of the Ursuline convent.

The interior of this chapel is as faithful a reproduction as possible of that preceding it (begun in 1720 and finished in 1736), which had to be demolished on account of decay. The altars, pulpit, sculptures, memorial tablets, etc., were put back in the new chapel in the places they had occupied in the old one.

Mgr. Lindsay, who preached the sermon at the festivities of the 21st of November, 1902, said:

" What sacrifices the Ursulines imposed upon themselves to decorate their third chapel begun in 1720! The marvellous reredos and the pulpit of carved wood reveal a perfection hardly credible in an infant country. God knows what self-denial they must have practised and what zeal they must have had to meet expenses! Those who are fond of history and art will be grateful to them for having so religiously preserved these relics of the past and so worthily enshrined them in the new temple. When the sun's rays, crossing the rosace of the Sacred Heart or that of the Holy Rosary, strike the old gold of these venerable ornaments, the reflections they cause are so wonderful as to makes colorists despair."

The outer wall of the present chapel of the Ursuline monastery of Quebec bears the following inscription:

EODEM DIE —SOLEMNI MARIÆ IN TEMPLO SE DEO VOVENTIS—QUO OLIM PRIMO INCRUENTI SACRIFICII OBLATIO VETERIS CŒNOBII FUNDAMENTA CONSECRANDO FIRMAVIT—ITERUM PRIMO POST II SÆCULA LUSTRAQUE XII—SACELLIS III PRIORIBUS VETUSTATE UNO CÆTERIS IGNE DESTRUCTIS— IDEM SACRIFICIUM—IN GRATIAM TEMPLI RESTAURATI—D. URSULÆ CŒTUS—DECOREM DOMUS DEI— VERE DILIGENS—LÆTUS CELEBRATUM HABUIT—A. R. S. M C M 11.

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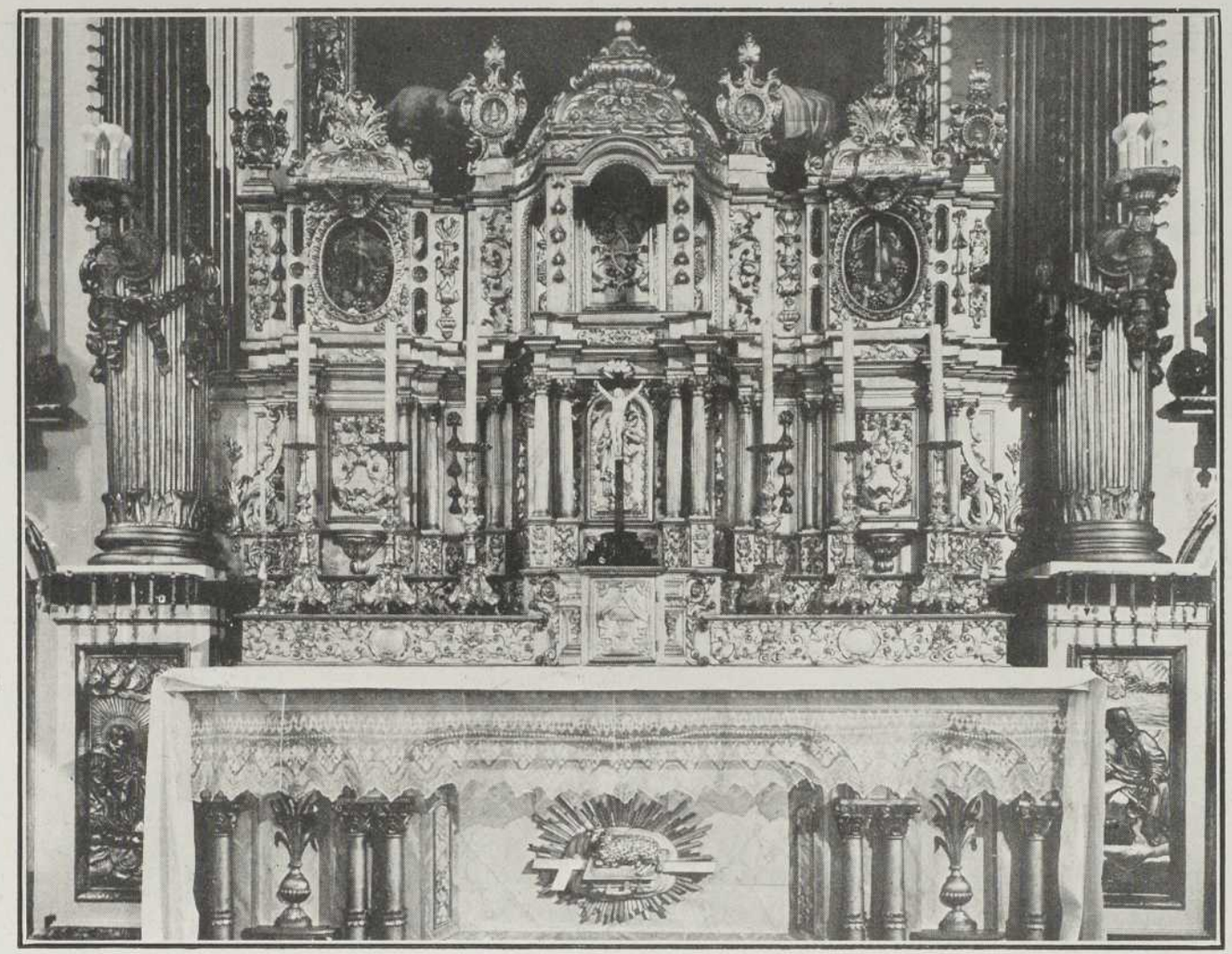
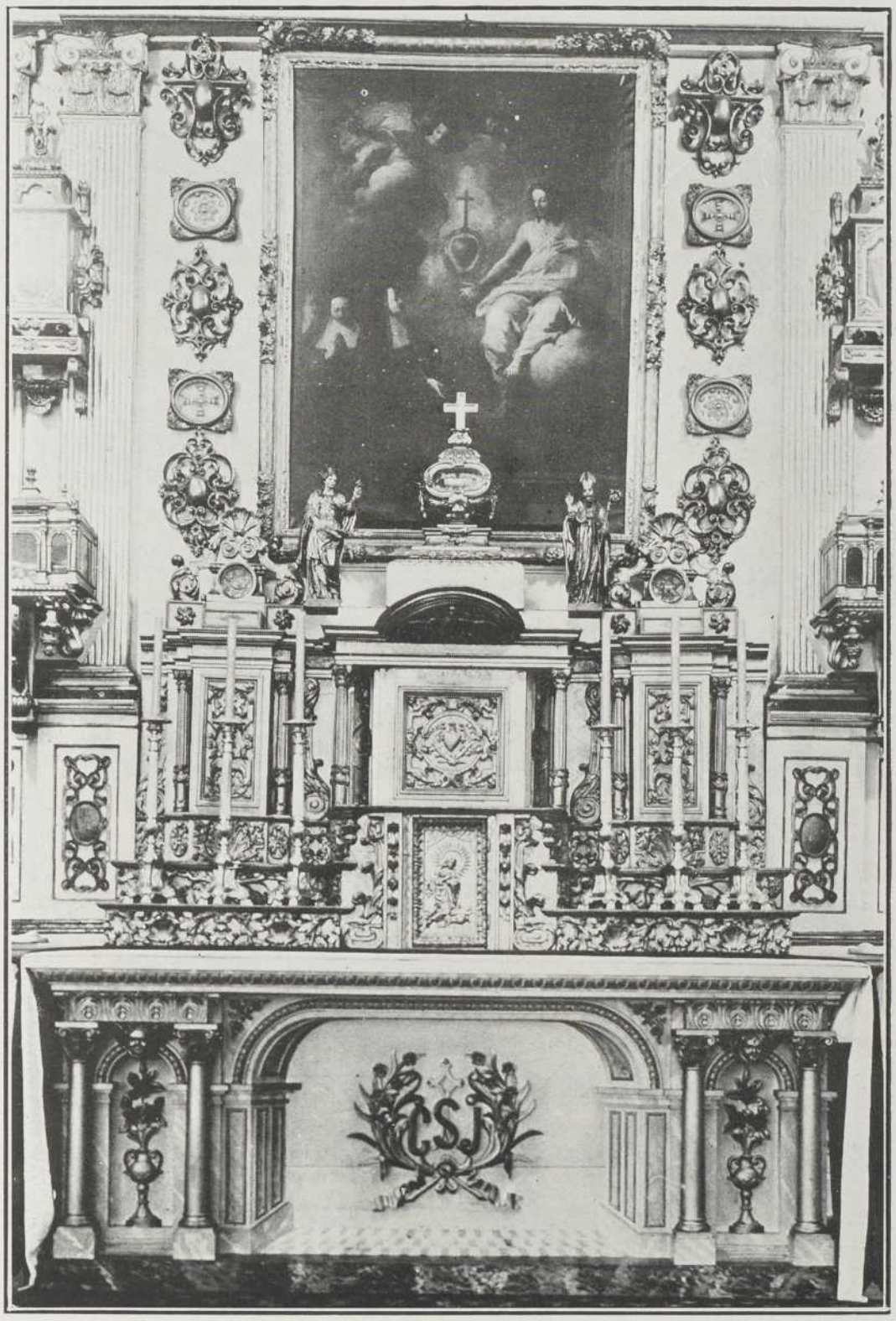
(1) *Les Ursulines de Québec*, second volume, p. 109.

CHAPEL OF THE URSULINES AT QUEBEC: GENERAL VIEW

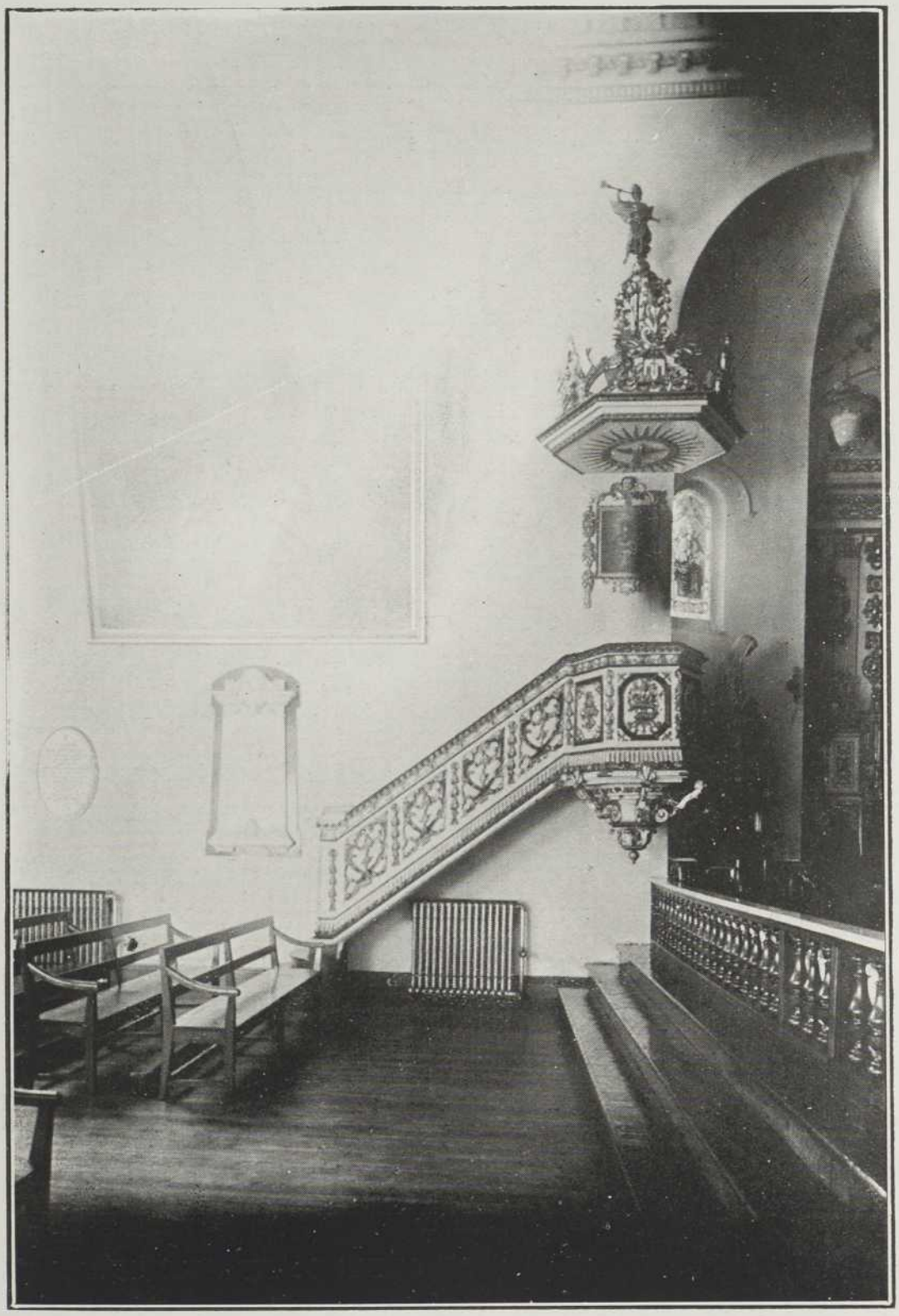
CHAPEL OF THE URSULINES AT QUEBEC: SANCTUARY



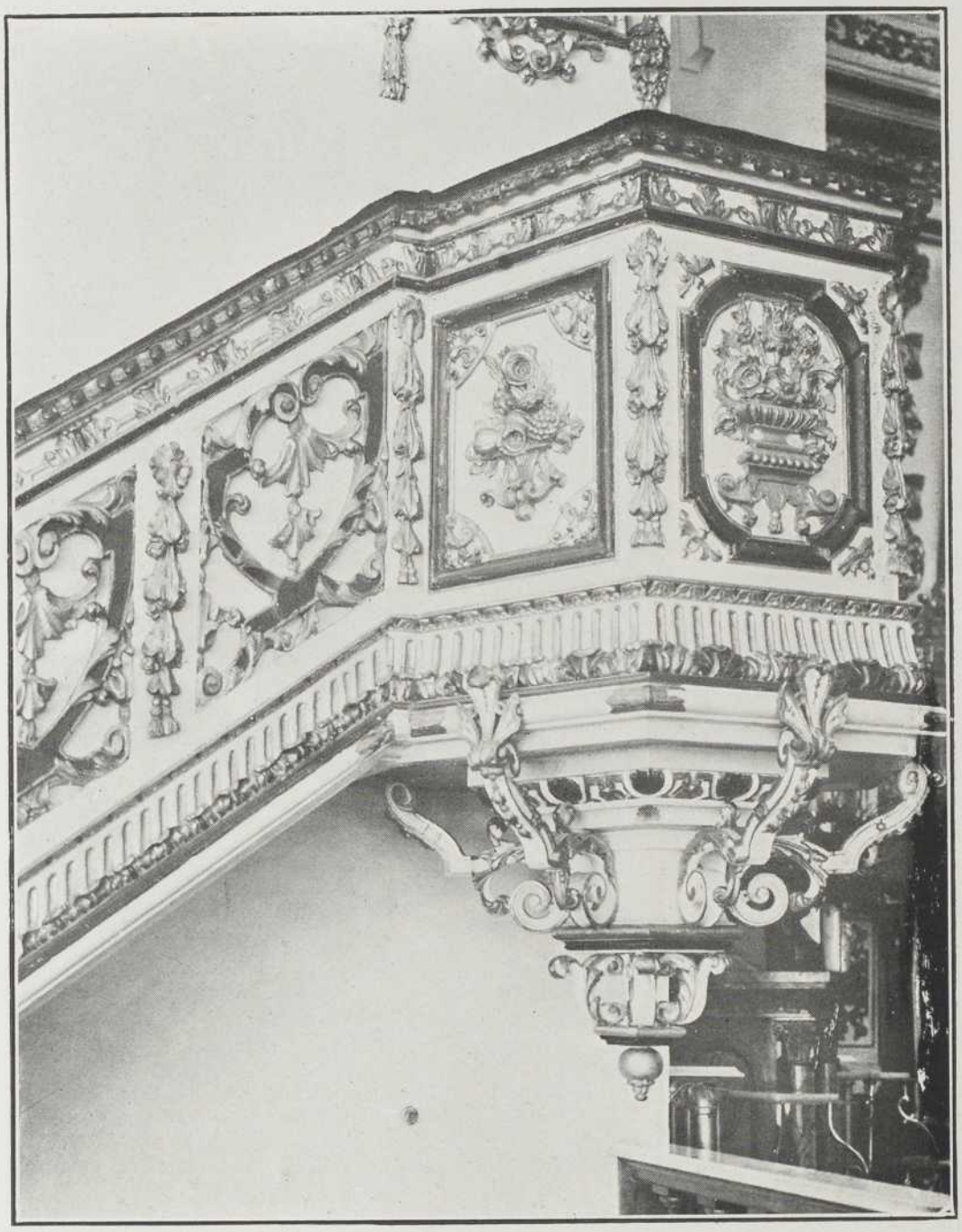
CHAPEL OF THE URSULINES AT QUEBEC: MAIN ALTAR



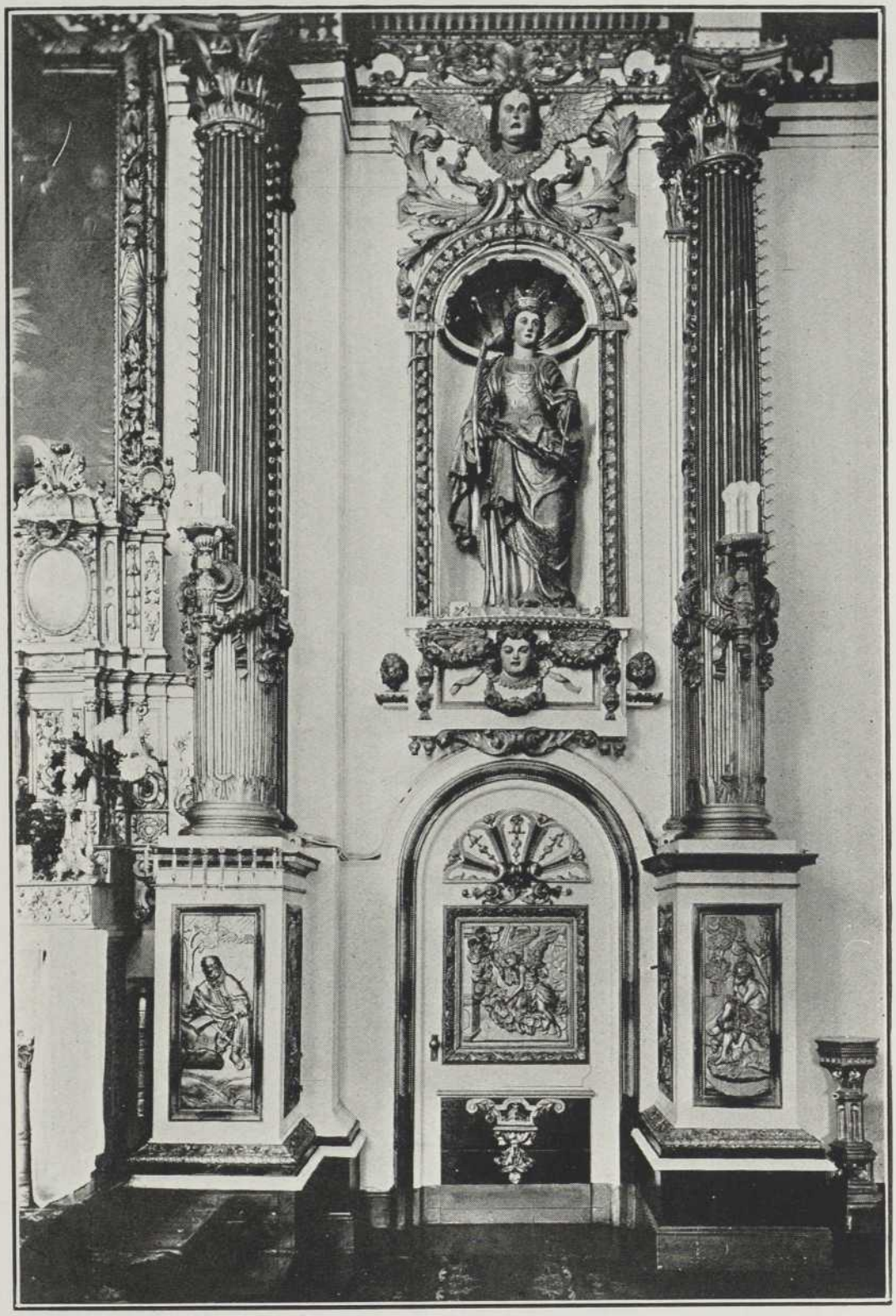
CHAPEL OF THE URSULINES AT QUEBEC: SIDE ALTAR



CHAPEL CF THE URSULINES AT QUEBEC: PULPIT



CHAPEL OF THE URSULINES AT QUEBEC: DETAILS OF PULPIT



CHAPEL OF THE URSULINES AT QUEBEC: SECTION

CHAPEL OF THE URSULINES AT QUEBEC: RIGTHHAND SANCTUARY DOOR. THE ANNUNCIATION

CHAPEL OF THE URSULINES AT QUEBEC: LEFTHAND SANCTUARY DOOR. THE ANNUNCIATION

THE CHURCH OF ST. FRANÇOIS, ISLAND OF ORLEANS

THE *Plan général de l'état présent des missions du Canada, fait en l'année 1683*, says:

"St. François is situated at the end of the Island, 27 miles from Quebec and 9 from Ste. Famille. The parish extends four and a half miles on one side, and three on the other and contains 30 families and 165 souls. There is a wooden chapel, 30 feet long and 20 wide, and no rectory. The church is dedicated to St. Francis of Sales."

The second church of St. François was built about 1707, of wood also and facing the river. It was where the cemetery is now, quite near the present church. At the beginning of 1708 a vow was made there on the occasion of an epidemic.

The cross on the steeple was erected in 1713. The choristers' pew was made in 1719. The painting of St. Francis of Sales was bought in 1721, and a reliquary in 1724.

Archdeacon Chartier de Lotbinière, finding the church all rotten and threatening ruin in 1730, ordered stone to be gathered to build a new one (the present one,) and indicated the place where it was to be raised.

In 1731 and 1732 stone was carted for the new church and Thomas Allard, of Quebec, was paid for preparing the cut-stone. But it was only in 1734 that a plan was made, the first stone laid and the masonry done by the same mason and contractor, Allard. Its dimensions were 75 feet by 36. Gabriel Gosselin, of St. Laurent, did the carpentry in 1735, and set up the first belfry in 1737. Father Miniac said the first Mass there in the autumn of 1736. But it was not yet finished in 1739, for the Archdeacon seeing 'a pile of wheat in the corner of the church', ordered its completion. The English troops used it, as well as the rectory, as a hospital in 1759 and Curé Le Guerne reports, 'ruined both'. Its restoration took from 1760 to 1765. The decoration of the interior was undertaken soon after. This was partly renewed

in the first half of the nineteenth century. Many other changes have been made since, inside and out, such as the following:

The walls built by Thomas Allard and finished by Gabriel Gosselin (1734-1735), were plastered inside in 1766, 1786, etc., and repaired in 1790 and in 1868. The apse was plastered in 1829 and the interior of the church in 1871. The walls were whitened inside and out in 1768, 1821 and in 1852. Portions were also painted in 1815, 1885, and 1900. The vault was painted shortly after 1867.

The windows and frames were made by Gabriel Gosselin in 1736, remade after the Siege in 1763-64, then repaired in 1791. In 1880 they were lengthened 16 inches at the bottom and the woodwork made over.

The present steeple was built in 1863 by François Gosselin, of St. Laurent. It is the third, the first having been made by Gabriel Gosselin in 1737 and the second by Jean Baptiste Couillard, of Quebec, in 1821. The first bell, confiscated during the Siege, was replaced by another of 240 pounds in 1765, and finally by a chime of three bells in 1910. The first steeple, apparently a dome, had only one lantern; the second had two and a spire and the one now over the façade resembles that of the old church of St. Laurent.

The façade was clapboarded only in 1864. Previously, it had three niches of the nature of those of the church of Ste. Famille, which held statues representing the Saviour, St. James, and St. Francis of Sales, which came from the Levasseurs' shop. These statues having been too long neglected were destroyed in 1864 and the niches themselves disappeared under the clapboarding still there to-day. Nothing visible remains of the façade as it appeared before 1800: the belfry and exterior of the portal being scarcely more than 60 years old. The large door, however, may be the one built in 1802.

The tabernacles of the main altar and of the two chapels, those dedicated to the Blessed Virgin and to St. Anne, were made by the Levasseurs, the main altar in 1743, and the others soon after. From the workshop of the same sculptors was obtained the new main altar sculptured between 1771 and 1773 and gilded in 1793 only. This altar was placed in the centre of the sanctuary and connected with the side walls by a partition, behind which was

the small sacristy (the first real sacristy was built between 1815 and 1820). It was surmounted by a painting of the patron saint, and above that a statue of the Virgin. Two other statues also by the Levasseurs, adorned a niche in the partition on each side. The tabernacles of the chapels date from the years 1794 and 1799 and were apparently the work of the joiner Nadeau. These three pieces of architecture were destroyed in 1900 and replaced by three large altars, bought from Villeneuve, which greatly disfigure the classic beauty of this little temple. The very beautiful old altar which is still to be found in the processional chapel, some distance from the church, may be the first that the Levasseurs built for the church in 1743.

The sanctuary was first wainscoted by Gabriel Gosselin in 1757-58, then restored by Gosselin and Louis Nadeau after the Siege. Levasseur made the reredos for it from 1771 to 1775, three sculptured statues forming part of same. A new reredos (the present one) was made in 1838, by André Paquet, sculptor and architect of Quebec. The vault, at first of plain wood, was decorated by the same architect, who remade the cornice at the same time (1835-40).

The first pulpit, built by Gabriel Gosselin in 1738, was replaced in 1767 by that of Jean Gosselin and his workmen and there is reason to believe that the latter has not been changed. It is one of the most remarkable in the country. The confessional, which is clumsily placed under it, was built in 1844 by F. X. Leprohon.

The first churchwardens' pew existed in 1745 and was repaired in 1760. A second was built about 1791, by Simon Nadeau and finally a third was procured (perhaps only a portion of it, the price being only 10 louis) in Quebec, in 1845.

Most of the old paintings, carved statues and candlesticks, which formerly adorned the church, have been destroyed or lost. The only painting that has been preserved in the sanctuary is that hanging behind the main altar. It was painted by François Baillairgé in 1798, and represents the parish's patron, St. Francis of Sales.

There was no real baptismal font before 1854. In that year the reredos of the small chapel still to be seen behind the church, was made by Olivier Samson, a Quebec sculptor.

As already mentioned there was no separate sacristy before 1815-1818. Cazeau erected one then, whose dimensions were 24 feet by 25. Only part of its walls were retained when between 1873 and 1880, a larger one was built, connected with the sanctuary by a door in the apse and by a covered passage to the nave of the church (1).

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(1) We owe all the foregoing notes on the church of St. François to Mr. Marius Barbeau, of the Anthropological Section of the National Museum of Canada, at Ottawa.

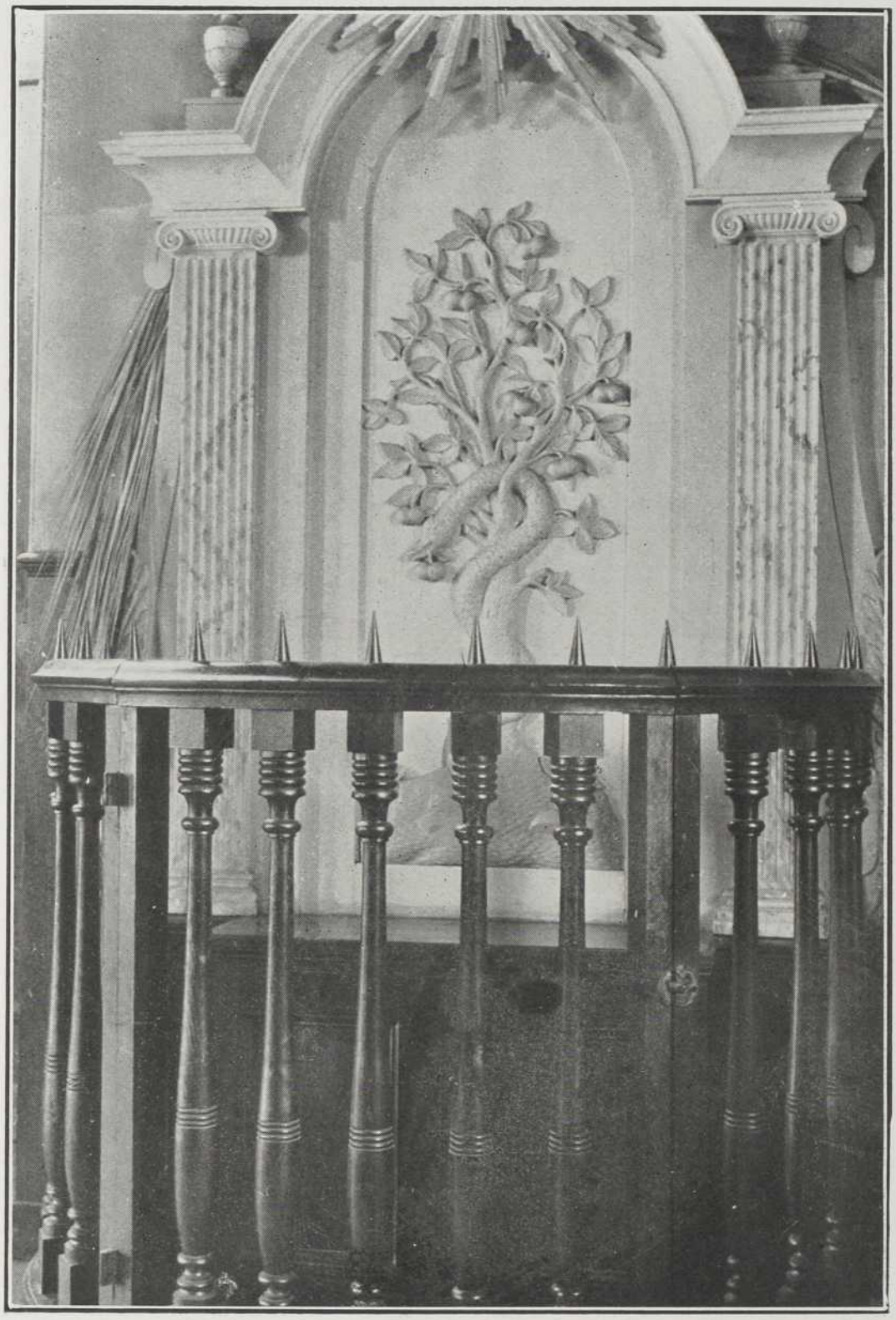
CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: INTERIOR

CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: THE BLESSED VIRGIN'S ALTAR

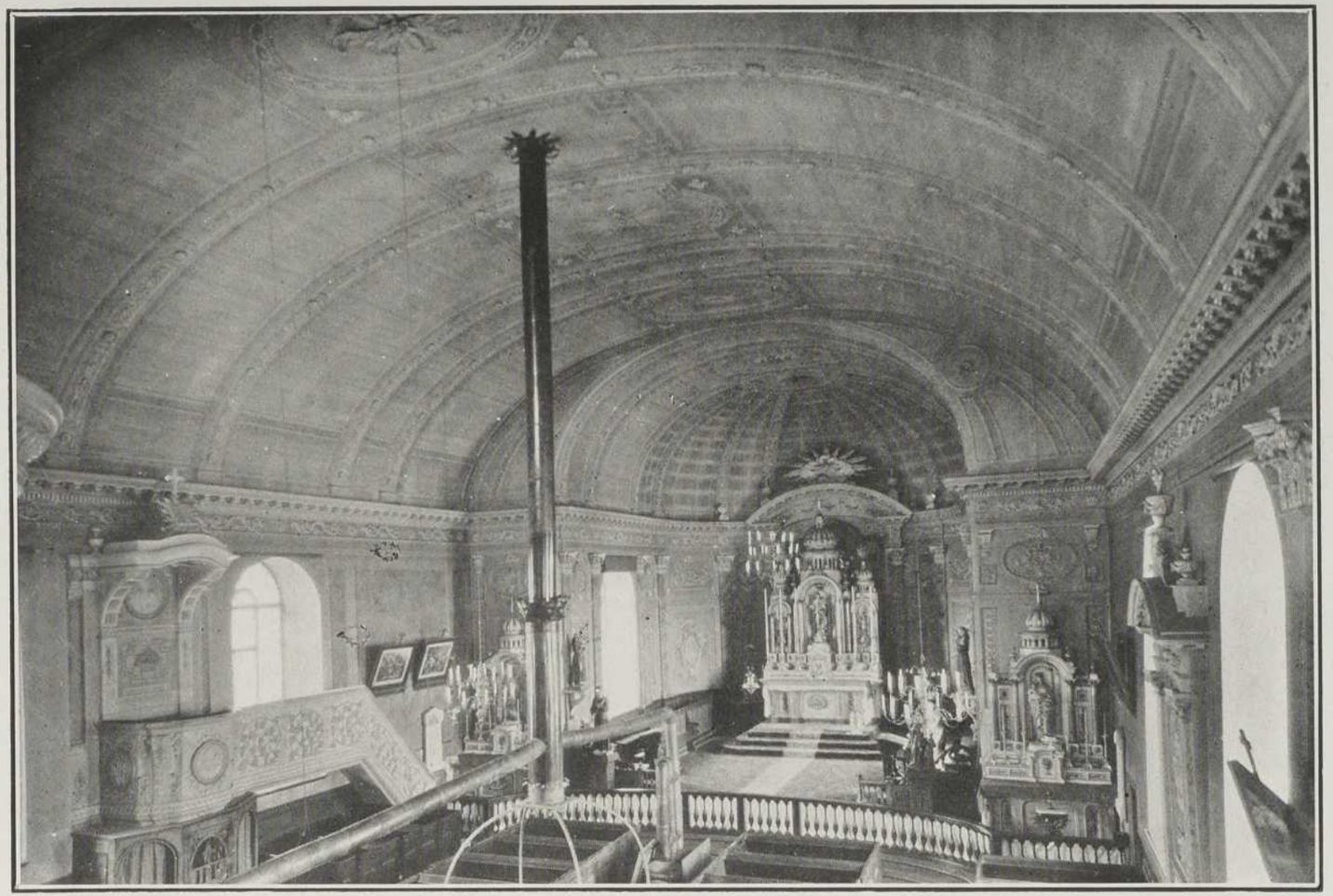
CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: INTERIOR SLOPING WALL

CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: PULPIT

CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: WOODWORK OF THE SANCTUARY



CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: BAPTISMAL FONT



CHURCH OF ST. FRANCOIS, ISLAND OF ORLEANS: INTERIOR, VIEW OF THE JUBE

THE CHURCH OF STE. FAMILLE, ISLAND OF ORLEANS

THE parish of Ste. Famille is situated on the north side of the Island of Orleans, coming after that of St. Pierre. It is six miles in extent.

Mr. Marius Barbeau, of the Anthropological Section of the National Museum of Canada, is also interested in the history of our old Canadian churches. He has kindly let us examine his notes on the successive churches of Ste. Famille. They do not entirely agree with the information given by Mr. L. P. Turcotte and Rev. L. E. Bois on the churches of the Island of Orleans; but Mr. Barbeau took his information from the records of the Fabrique of Ste. Famille and they cannot be disputed.

" The construction of the first church of Ste. Famille was already begun in 1669, on ground conceded by Mgr. de Laval. This was a stone church, 80 feet by 36 (French measure). In 1683, the parish of Ste. Famille contained 51 families and 384 souls and was one of the largest in the colony, ranking immediately after Quebec and Charlesbourg, whose populations were 1354 and 397 souls respectively.

" The sacristy, Communion railing and pulpit of this church were built in 1682, and the belfry in 1685. A second belfry was built in 1731.

" In spite of the repairs of 1702 and of 1734, it became urgent to rebuild this temple, the masonry and foundations being defective.

" The contract for the construction of the present church was signed in 1742. The work, begun in 1743, was nearly finished in 1749. It is of stone, in the form of a cross and faces the west. It has three belfries and its dimensions are 96 feet by 42.

" Since its erection, the church has undergone important changes, especially in the interior decoration.

" The masonry was finished in 1746. It has been rejointed on the outside several times since, or the surface re-covered with

plaster, paint or lime, notably, in 1768, 1780, 1795, 1818, 1866 and in 1910.

" The façade was repaired in 1767, 1807, 1841, 1868 and 1910. It preserves, however, its ancient character and is one of the most remarkable in the country. Its side-belfries were added in 1807. The church was slightly remodelled in 1868, when the large clock over it was replaced by an arched window, two small square windows on each side of the upper niche were converted into circular ones, and a wooden cornice was set over the central door. The wood of this cornice and of the frames of the windows and of the round windows was changed for hammer-dressed cut-stone in 1910.

" The five statues in the niches of the façade (St. Joachim, St. Anne, St. Joseph, the Blessed Virgin and the Child Jesus) were sculptured by the Noël brothers and François Levasseur, of Quebec, in 1748 or 1749. They have been frequently repaired and painted since, in 1767, 1818, 1833 and 1868.

" There was only one belfry over the church before 1807, the work of Gabriel Gosselin, a joiner of St. Laurent. The parishioners opposed its proposed renewal in 1809, two years after the construction of the two smaller belfries in the same style, to the north and south. It was total y rebuilt in 1843, according to the plan of the architect Thomas Baillairgé, of Quebec, who seems to have retained the old style of the small belfries. The latter, repaired in 1845, were again repaired as well as the large belfry, in 1868. Finally, all three were almost completely remade in 1900.

" The woodwork and sculpture of the interior of the church were entirely renewed from 1810 to 1834, except the altars and some parts of the old pulpit.

" The altars (three in the church and one in the sacristy) were the work of the following sculptors: the main altar, of the Levasseur brothers in 1749 (the frame of this altar was sculptured in 1795; the woodwork and cardboard ornaments behind the columns supporting the baldachin were added only later); the altars in the Sacred Heart and St. Thècle chapels, of Florent Baillairgé (brother of François), of Quebec, between 1791 and 1798; the altar in the sacristy, probably sculptured by the joiner Gabriel Gosselin in 1767 for the chapel of the Sacred Heart.

" The reredos of the sanctuary (including that of the chapels)

was undertaken by Thomas Baillairgé in 1821 and finished in 1825.

" The vault of the sanctuary and of the nave was of plain wood at first painted. The present one was made in 1812 in the Quevillon style (Louis XV), by Louis Basile David, who is said to have been a pupil of Quevillon at St. Vincent de Paul; it was gilded by his apprentice Coulombe.

" The cornice of the nave dates from 1833.

" The former pulpit, made by Gabriel Gosselin in 1749, was replaced by a new one less than 75 years ago. There are interesting parts of it left, however; the rosace and woodwork under the pulpit, the Corinthian columns on each side, the panel connecting the pulpit to its baldachin, and the angel blowing the trumpet which surmounts it.

" The first churchwardens' pew, also made by Gabriel Gosselin in 1768-1770, was replaced by a new one about 1860 and the latter was detached from its woodwork on the wa'l in 1910 and placed in the Sacred Heart chapel. The other pews were finished in 1749 and changed in 1861.

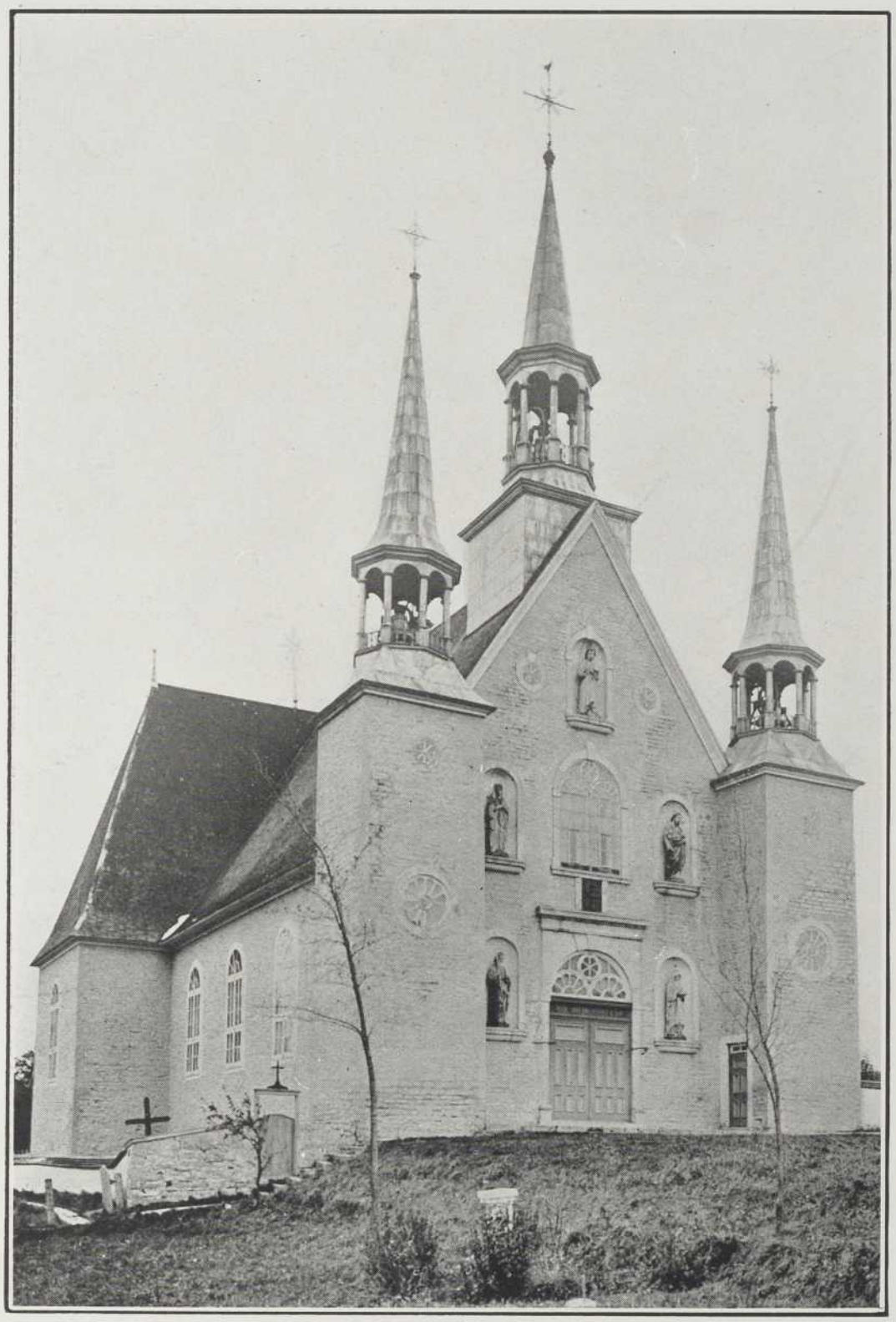
" There was only one jube formerly, in the lower part of the church. The upper jube was added after and in 1910 those of the side chapels.

" The seven large paintings in the church are worth noticing. That of the Holy Family is old and must come from France. The three larger ones in the nave were painted by François Baillairgé and purchased in 1802. Two more were acquired in 1804-1805, one at least of which seems to be the work of Thomas Baillairgé. The painting of the Sacred Heart in the jube is attributed to Wulf and dates back to 1766.

" The interior of the church walls (except in the sanctuary and at the pulpit and churchwardens' pew) as well as around the windows was lined only in 1910. Until then, they had only been of plaster, whitened from time to time.

The first sacristy of the present church was constructed in 1750 and renovated in 1812. It was connected to the church about 1813 by a covered way. A new sacristy, the present one, was built in 1852.

CHURCH OF STE. FAMILLE, ISLAND OF ORLEANS: EAST SIDE



CHURCH OF STE. FAMILLE, ISLAND OF ORLEANS: WEST SIDE

CHURCH OF STE. FAMILLE, ISLAND OF ORLEANS: FRONT.

THE CHAPEL OF TADOUSSAC

THE first chapel or church of Tadoussac was a bark cabin erected by Father Le Caron, Récollet, in the beginning of the summer of 1617. This cabin was used both as a chapel and as a residence.

Later, in 1640, when the Jesuits replaced the Récollets at Tadoussac, Mass was also celebrated in a bark cabin.

Father De Quen wrote in the *Relation* of 1641:

" The Indians manifested general joy on my arrival. They built me a separate cabin from theirs to serve as a chapel and habitation."

In 1659, Governor d'Argenson gave the Jesuit Fathers a grant of land at Tadoussac on which to erect a somewhat more suitable chapel. In the St. Sulpice Library at Montreal, the original concession deed to the Jesuit Fathers is preserved. It is dated from fort St. Louis on the 10th of May, 1659, and reads:

" To all to whom these presents shall come, greeting. Know ye that permission is granted to Reverend Father De Quen, superior of the missions of the Society of Jesus in New France, to select at Tadoussac and in the bay an arpent of ground or thereabouts for the accommodation and site of a chapel and of a small residence necessary both for sheltering the missionaries and for instructing the Indians and administering the sacraments to them, provided that such be not a place already occupied by those interested in the community, the above we grant to him under the authority given to us by the Gentlemen of the Society subject to ratification."

In 1661 a church was built on the land granted two years earlier by d'Argenson. This small church was burned in 1664. It was in stone as, fifty-six years later, in 1720, Father Laure, deploring its destruction, writes:

" The foundations, cellar and gable which still subsist prove that there had been a fine stone church here. "

The Indians of Tadoussac remained a good many years without any chapel but a bark cabin.

At length, in 1747, Father Coquart succeeded in erecting a wooden chapel at Tadoussac for his dear Indians. This is the old structure which is still admired to-day.

Father Coquart wrote to his provincial in the summer of 1747:

" On the 21st of March, Blanchard left to go and make the square timber for the new church of Tadoussac, according to the written agreement I have with him. On the 16th of May, I blessed the church site and drove in the first nail " (1).

" Mr. Hocquart, Intendant of New France, gave the boards, deals, shingles and nails used for the chapel. As a token of gratitude I have undertaken, for myself and successors, to say a Mass for him on St. Anne's Day as long as the church exists ".

We read again in the *Relations* for 1748, " On the 21st of March I went to Quebec where I obtained from the Intendant a sum of 300 livres for my new church at Tadoussac ".

And further on:

" In the autumn of 1749, Intendant Bigot made me a present of 200 livres for my chapel. It was roofed and completed this year ".

Let us state here that Father Coquart's promise has been scrupulously kept by himself and by all his successors. " At each return of the festival of St. Anne ", says Father Tremblay in his *Monographie de Tadoussac*, " the bell of the old chapel reminds the present generation of the missionary's generous gratitude, and when the Holy Sacrifice begins the 'little House of God' fills with pious worshippers ".

We borrow the list of the old things preserved in the Tadoussac chapel from the *Monographie de Tadoussac* by Father Tremblay;

The Altar Stone:—This stone on which Mass is said on the 26th of July of each year, was brought to Quebec from France by the first missionaries, nearly three hundred years ago.

Way of the Cross:—The Way of the Cross was also brought from France by the first missionaries. It is the smallest Way of the

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(1) When the Tadoussac chapel was being restored the workmen found in the corner-stone a metal tablet with the following inscription: " On the 16th of May, in the year 1747, Mr. Cugnet, farmer of the government's posts, Poré, clerk, Michel Lavoye, builder of the church, Father Coquart, Jesuit, placed me. J. H. S."

Cross to be found on the walls of any church or oratory in the whole of America.

Oil paintings:—A St. Charles Borromeo, very ancient; the Presentation in the Temple, the work of the painter Bauvais in 1754; the Guardian Angel bearing the date 1730, author unknown; the Virgin and Child, painter unknown; the Assumption of the Blessed Virgin; the Bambino. There is a tradition that this painting had belonged to the church of Grand-Pré in Acadia.

Infant Jesus: This Infant Jesus, lying in the crib, is of wax. It was given to the Indians by Louis XIV and its satin robe, it appears, was made by Anne of Austria.

Banner: Dating from 1771.

Bell: Brought from France in 1647 by Father Druillettes.

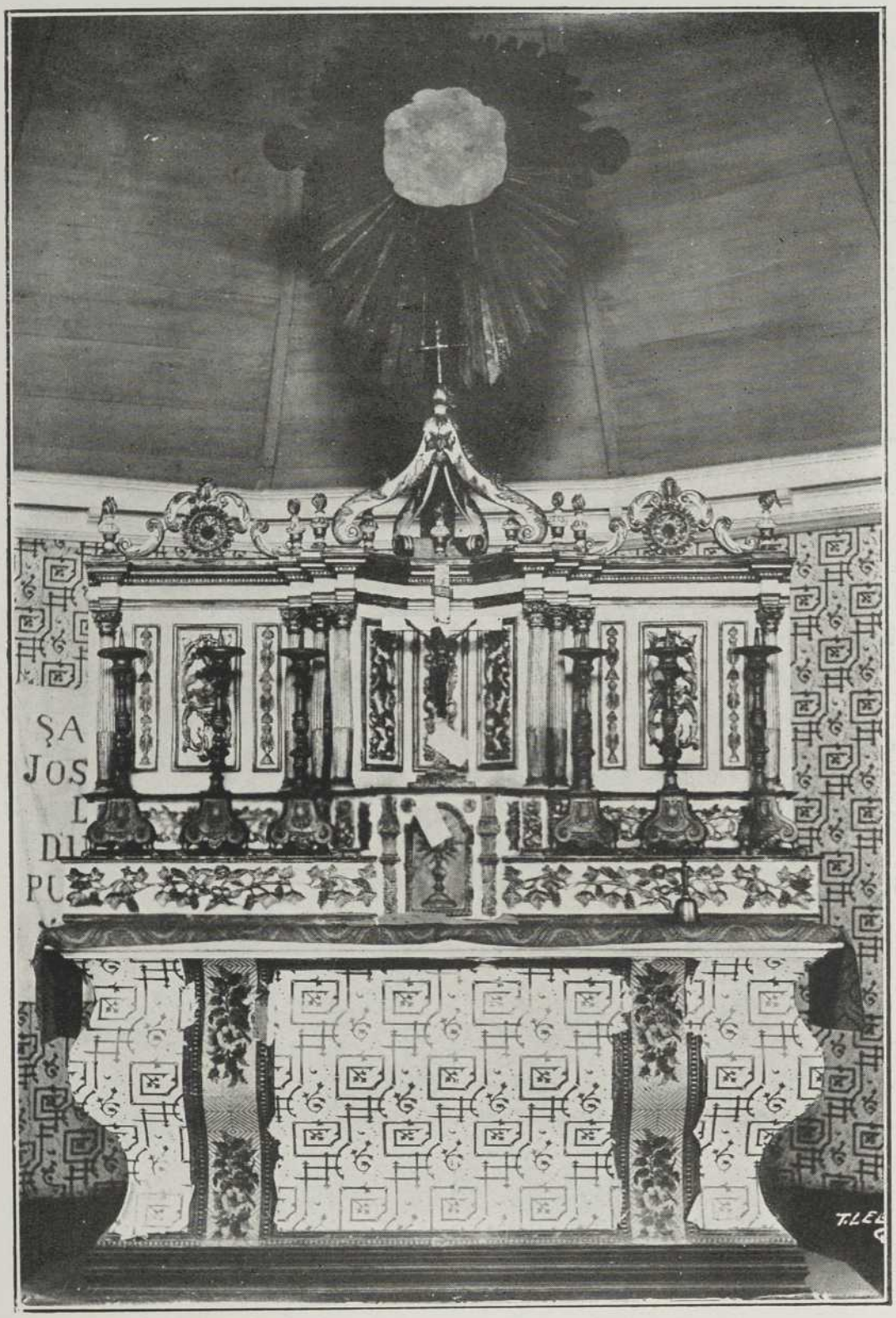
Tomb of Father de La Brosse: A part of Father de La Brosse's tomb and of his skull are preserved in the chapel of Tadoussac.

Candlesticks: Several carved candlesticks.

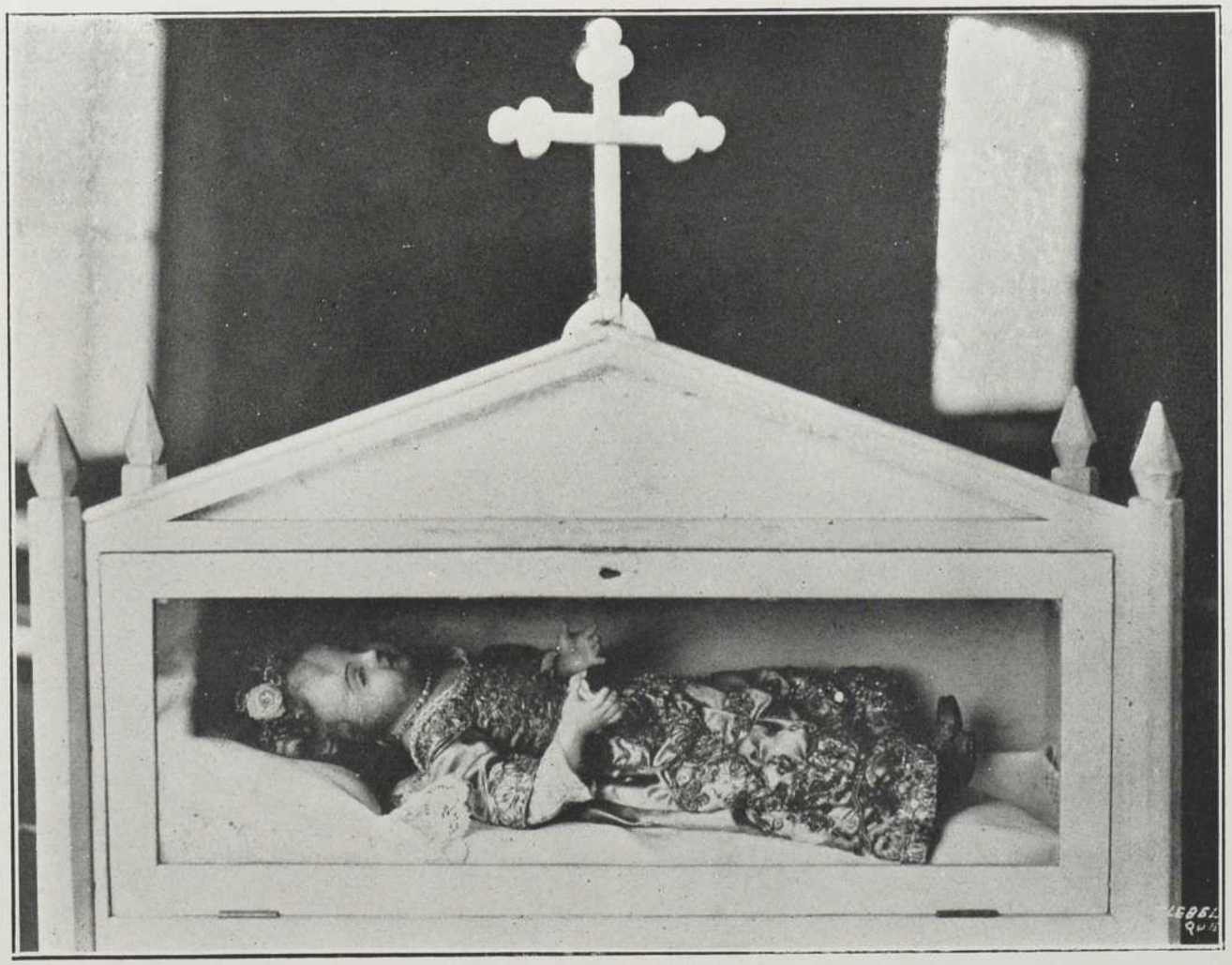
Confessional:—Carved by Father de La Brosse.

CHAPEL OF TADOUSSAC

CHAPEL OF TADOUSSAC: INTERIOR



CHAPEL OF TADOUSSAC: MAIN ALTAR



CHAPEL OF TADOUSSAC: INFANT JESUS

CHAPEL OF TADOUSSAC: WOODEN CRUCIFIX

CHURCH AT L'ASSOMPTION

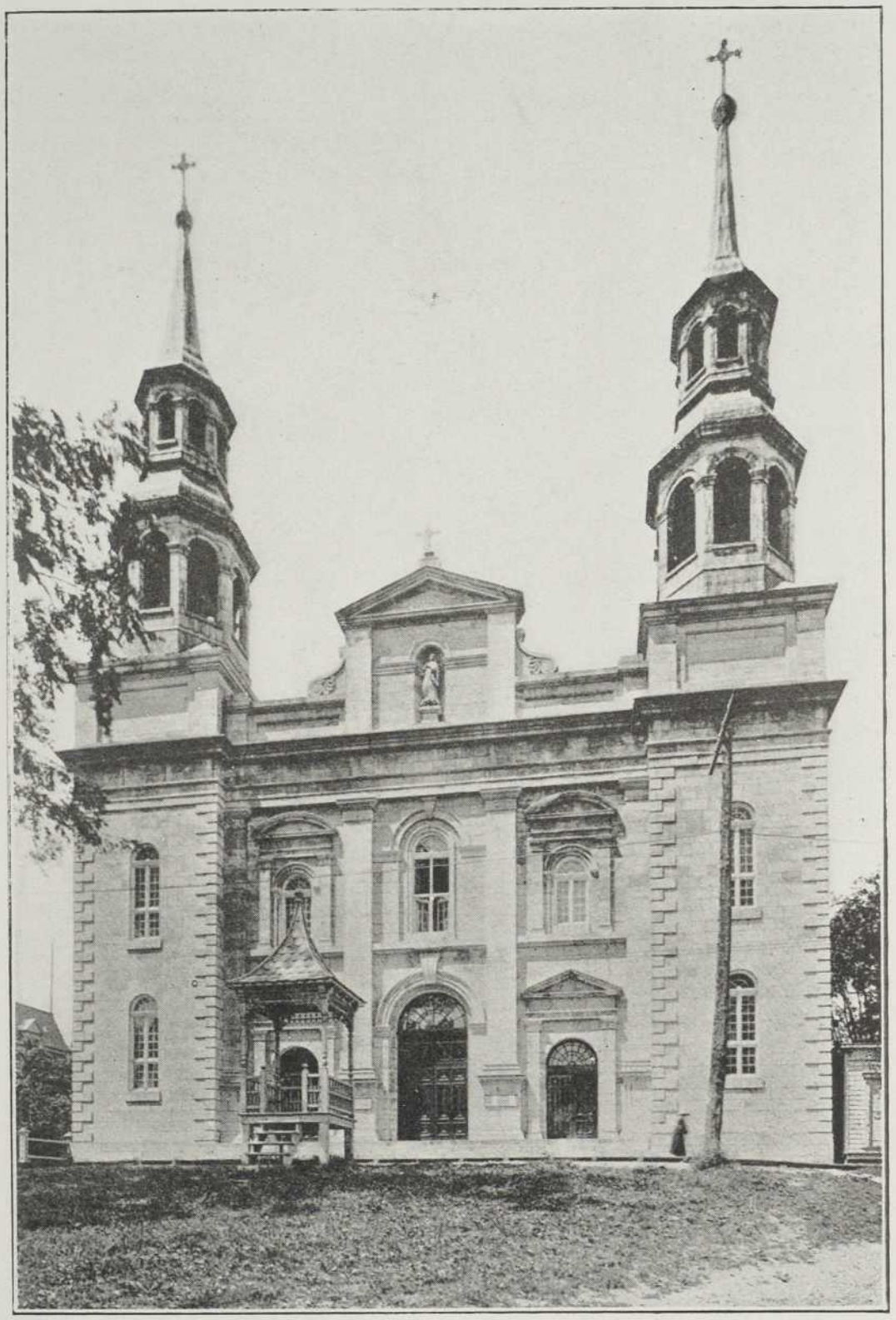
THIS parish was at first called St. Pierre du Portage, which name it probably owed to the fact that having been founded in 1724, it was served by the Curé of Repentigny, Rev. Pierre Lesueur, P.S.S., and also because there was a portage, well known to travellers, on the site of the village.

L'Assomption was originally only a small collection of dwellings which afterwards became a trading place of some importance.

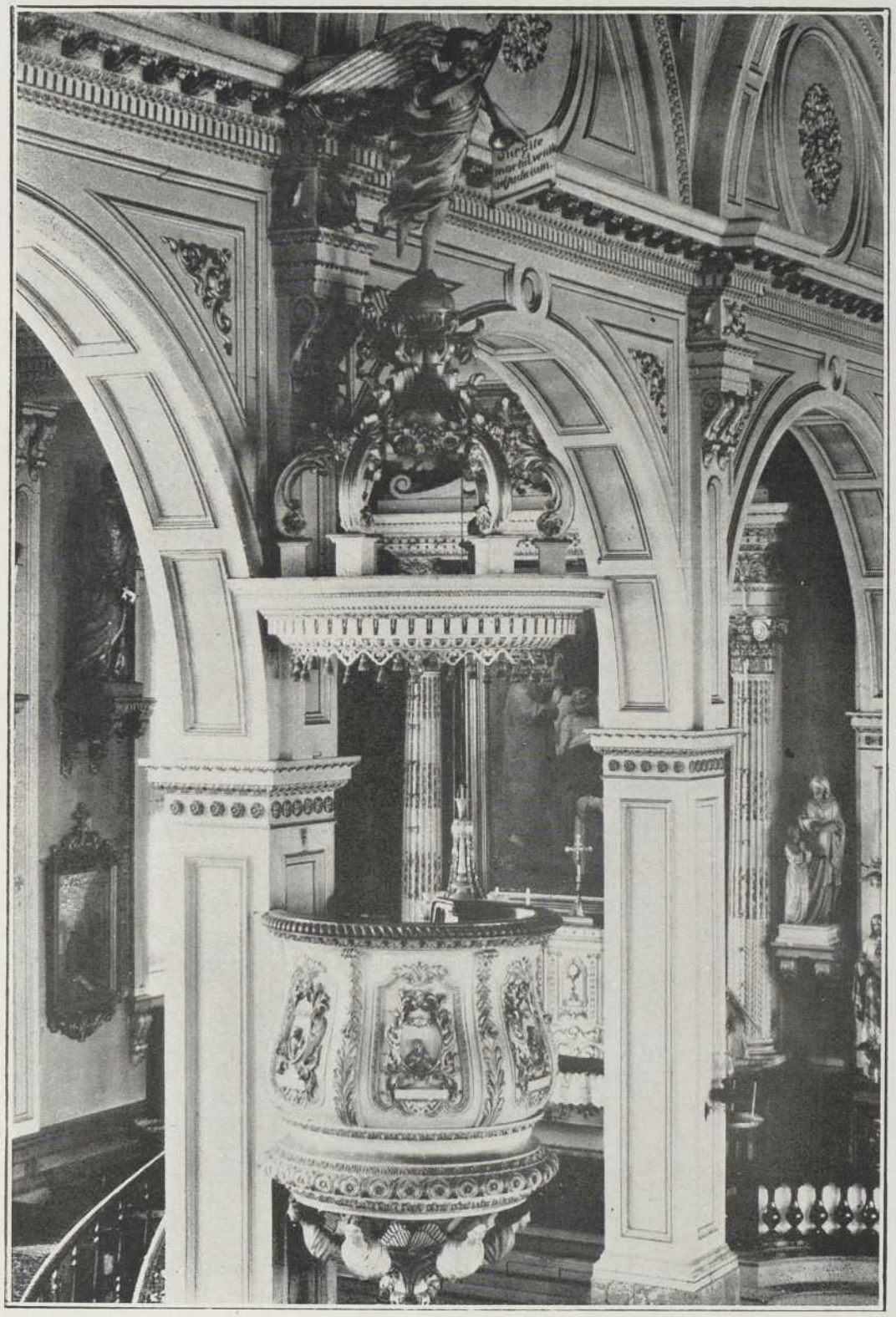
At first an unpretentious wooden chapel was erected, replaced in 1750 by a stone church.

We find, as one author relates, in the parish registers the inscription which was on the first stone of the church. It is worth quoting in its entirety. Translated into English it reads: "In the year of Grace 1750, on the 23rd of June, in the pontificate of Benedict XIV, in the reign of Louis XV, *illustrissime et révérendissime* Henri Du Breuil de Pontbriand, Bishop of Quebec, governing the Canadian Church, *Ecclesiam Canadensem regente*, Marquis de La Jonquière being Governor-General of New France, François Bigot, Intendant of police, Charles de Longueuil, Governor of Montreal, Jacques Degeay, Curé of this parish, this first stone of the church dedicated to St. Peter, Prince of the Apostles, was laid by Rev. Louis Normand, superior of the Montreal Seminary. This church served until 1820 when it received extensions rendered necessary by the growth of the population."

Side chapels were added, and, the church was finally completed under the supervision of Rev. Curé Ferréol Dorval, by enlarging the nave and erecting the portal as it exists today. This work dates back to 1864. This information we get from the voluminous work entitled : *Le diocèse de Montréal à la fin du XIXe siècle.*



CHURCH OF L'ASSOMPTION



CHURCH OF L'ASSOMPTION: PULPIT

CHURCH OF L'ASSOMPTION: THE BLESSED VIRGIN'S ALTAR

THE CHURCH OF SAULT AU RÉCOLLET

THE church of the Visitation at Sault au Récollet is one of the few churches which date back to French rule. In its long existence, however, its exterior and interior have undergone certain marked but necessary changes.

The exterior:—Its cut-stone façade with classic pediment, surmounted by a cross commemorating the jubilee of 1875, its two towers also of cut-stone each surmounted by a belfry with double lanterns of wood covered in sheet-iron, flanked by two alcoves, also of cut-stone, constitute an extension made to the church in 1850 and 1851 from the plans of the architect Ostelle and cost about 41,434 livres. The body of the church building with its slender roofing and the sacristy leaning against it, having a chimney and hearth, were built between 1749 and 1751 of rough stone, under the supervision of Charles Guilbault, contractor, master-mason and farmer, living in the parish; by the artisans Joseph Valade, Asselin Valade, Boutin, Lécuyer, Langlois and others for the price of 11,656 livres (or francs) and 10 sols.

The sacristy also received a double extension: the first in 1844 by the construction of the sacristy in rough stone to the roof, and the second in 1852 by the construction in red brick of the sacristy for confessing the deaf, who were apparently numerous.

The interior of the church was decorated in wood, twice: a first time, partly at least, from 1764 to 1775, by a sculptor named Hébert, for the sum of 5,150 livres (or francs) about; a second time, almost entirely, from 1816 to 1827, by the architect and sculptor David Fleury-David, " residing in this parish ", for the sum of 46,000 livres. The style of the present interior appears to be Roman composite Louis XVI. The vault, semi-circular in the sanctuary, and semi-elliptical in the transept and nave, is painted white and decorated everywhere with vegetable arabesques in gilded wood, veneered, placed as rosettes, medallions and panels. The round apse of the main altar is adorned like the vault of the sanctuary. The straight walled apses of the

side altars are each decorated with a cornucopia overflowing with clusters of grapes and an arabesque foliage with human heads which also girdles the vault of the sanctuary and apse of the main altar. This vault or rather these two vaults and the three apses rest on an entablature, painted white, whose frieze is decorated with gilded foliage and its cornice sculptured and gilded. The entablature which extends around the church as far as the jube, rests on white columns, with gilded composite capitals, cylindrical near the main altar, and polygonal everywhere else. Between the flat columns appear gilded full semicircular arches on the white coloured wooden wall, and around the coloured windows. The corona placed on the entablature over the main altar is an outwork dating from the end of the XIX century.

Of the first decoration there remain only the two canopies over the Curé's seat and over the choristers' bench in the sanctuary, the original two carved and stained-glass doors on each side of the main altar, and the five large paintings over the altars and the two sacristy doors. The door on the Gospel side represents above, Samson killing the lion and below a priest reciting the breviary near his church; the door on the Epistle side represents, above, Samson carrying the gates of Gaza and below a priest going to see a sick person in his village. The painting of the Visitation, a copy of one of the two painters Nicolas or Pierre Mignard, was bought in Paris and paid for by Rev. Guillaume Chambon, P.S.S., second Curé of Sault au Récollet from 1736 to 1756, as well as the paintings of St. Catherine and of St. Agnes, the former placed on the Gospel side and the latter on the Epistle side. The painting of St. Anne which is at the side of the pulpit, and that of St. Michael, copied from the original of Guido Reni, which is on the opposite side, are the gift of the parishioners before 1760.

Between the first and second decoration, there were built, in 1763, the tabernacle of the main altar, very likely by the sculptor Hébert; in 1802, the tabernacles of St. Anne and St. Michael's altars, by Louis Quevillon, founder of the art school of Les Ecorres.

The latter, in 1806, fashioned and sculptured in Roman style, white and gold, the three altars for the sum of 2,330 livres.

The reredoses of the three altars with small columns in

composite style like that of the church were carved about 1820 by David Fleury-David.

The present pulpit of carved wood, white and gold, with its sounding-board with an angel over it bearing a light, is the work of the sculptor Vincent Chartrand, of St. Vincent de Paul, Isle Jesus, who made it in 1836 for about 2,000 francs.

Except the three sanctuary candlesticks, souvenirs of the parish retreat of 1846, the statuary comprising angels and saints and the coloured windows are of comparatively recent date.

The old statue of the main altar dating from 1818 and costing 15 Spanish dollars, the Virgin and her Child, Louis XV style, of carved wood, as well as a magnificent paschal candlestick of carved wood, white and gold, for which 446 livres were paid in 1798, a work attributed to sculptor Hébert, are to be seen in the sacristy.

This old Canadian church thus offers so much interest from an artistic and historical point of view that it deserves to be most carefully preserved as one of our dearest religious and national relics (1).

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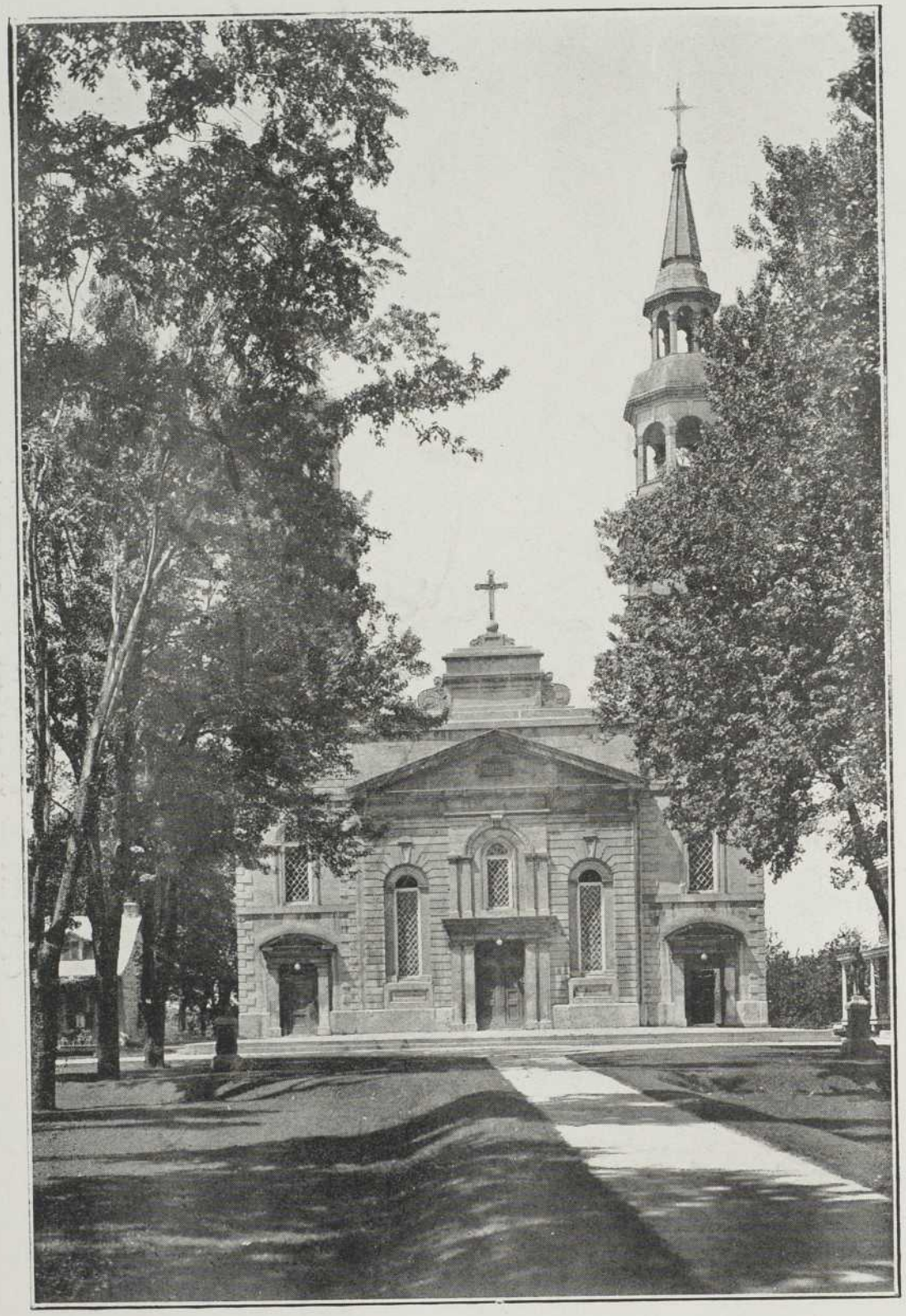
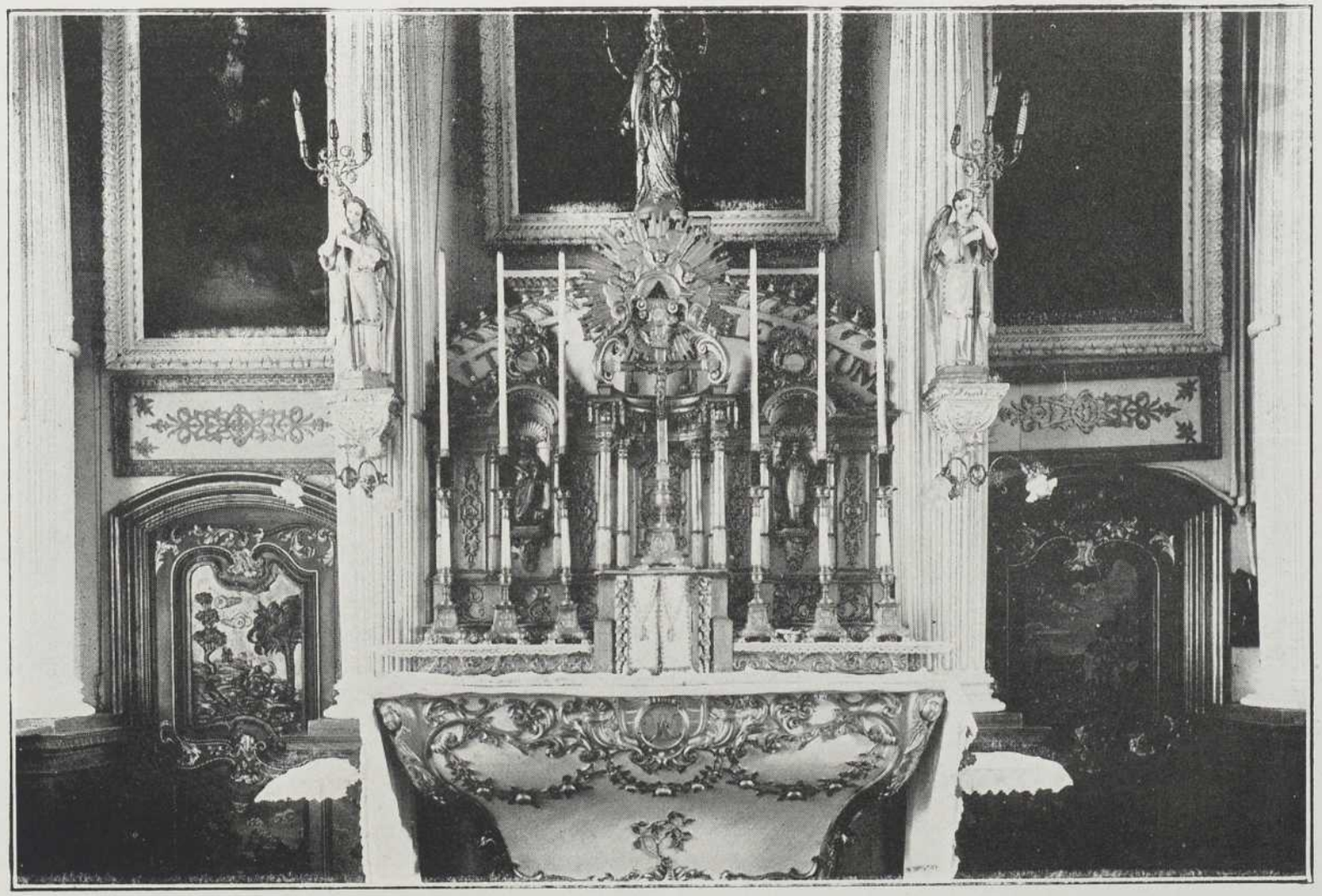
(1) We owe the foregoing notes to Rev. Laurent Charron, curate at Sault au Récollet.



CHURCH OF SAULT AU RÉCOLLET

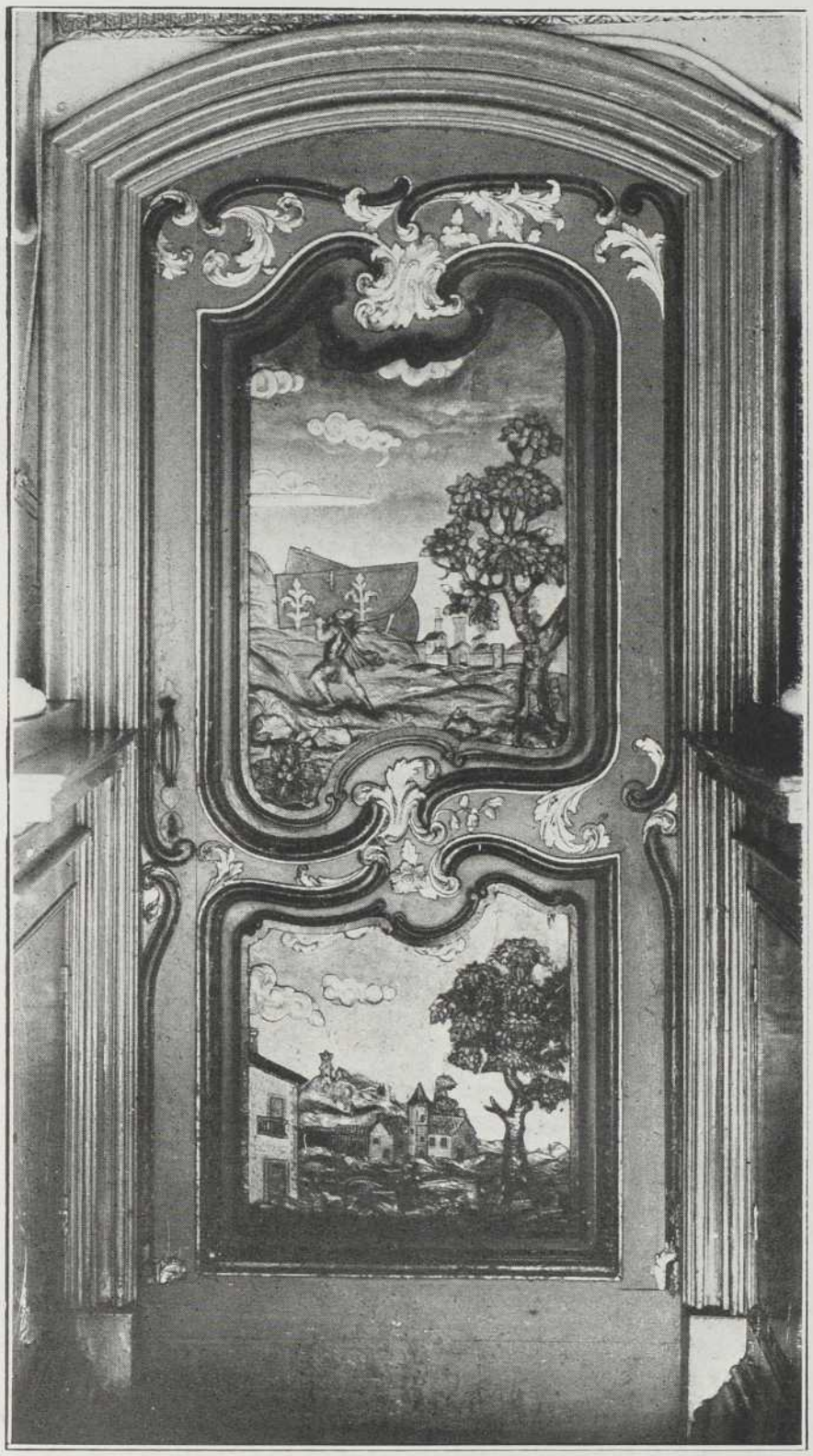
CHURCH OF SAULT AU RÉCOLLET: INTERIOR

CHURCH OF SAULT AU RÉCOLLET: SANCTUARY



CHURCH OF SAULT AU RÉCOLLET: MAIN ALTAR. THE REREDOS DATES FROM 1775, THE WOODEN STATUES OF ST. JOHN AND OF ST. STEPHEN FROM THE SAME YEAR, AND THE ALTAR TOMB FROM 1751

CHURCH OF SAULT AU RÉCOLLET: ANOTHER VIEW OF THE MAIN ALTAR



CHUCRH OF SAULT AU RÉCOLLET: SACRISTY DOOR TO THE RIGHT.
CARVED WOOD, PAINTED AND GILDED

CHURCH OF SAULT AU RÉCOLLET: SACRISTY DOOR, TO THE LEFT.
CARVED WOOD, PAINTED AND GILDED

CHURCH OF SAULT AU RÉCOLLET: PULPIT

CHURCH OF SAULT AU RÉCOLLET: CARVED AND GILDED WOODEN STATUE FORMERLY OVER THE MAIN ALTAR

THE CUTHBERT CHAPEL AT UPPER BERTHIER

In 1765, Colonel, afterwards the Honourable James Cuthbert, bought the seigniory of Upper Berthier from Pierre Noël Courthiau, who went to live at Bayonne in France.

Seignior Cuthbert was originally of Castle Hill, near Aberdeen, Scotland. His family was very ancient. He traced his origin back to the Norman conquest, to the time of the introduction of Christianity into that country.

Cuthbert brought a minister from Scotland with him who acted as chaplain as well as teacher for his children and later on he had a chapel built on his property.

As to what year and on what occasion this chapel was erected the answers are to be found in a book which Rev. S. A. Moreau wrote describing the parish of Berthier. We quote from it with slight alterations.

" This chapel is the first Protestant temple built in Canada. An inscription engraved on the wall of the south side states this fact and Mr. Wm. McLennan brought this out in a lecture at the Archeological and Numismatic Society of Montreal, reproduced in the journal of that Society of April, 1877. We quote extracts from that lecture.

' About a quarter of a mile from the manor of Upper Berthier there rises a small stone chapel, quite unpretentious, without any claim to beauty, either in itself or because of its site, and upon which the ordinary visitor scarcely casts an indifferent glance. . .

Its little steeple covered in tin still surmounts its empty belfry. The windows are partly closed with masonry, and a coarse wooden side-door now forms its only entrance.

A marble tablet placed high up on the west wall gives most of its history in a coarsely carved inscription.'

The tablet is no longer on the west side of the temple. It is now to be found outside and at the top of the wall facing the East.

The text of it has been reproduced several times, but in a

more or less garbled version, but it was copied out this summer (1925), and reads as follows :—

"THIS CHAPEL WAS ERECTED FOR DIVINE WORSHIP BY THE HONBLE JAMES CUTHBERT, ESQR., LORD OF THE MANOR OF BERTHIER, LANORAI, DAUTRY, NEW-YORK, MASKINONGÉ, ETC AND THE FIRST BUILT SINCE THE CONQUEST OF NEW
FRANCE, 1760
AND IN MEMORY
OF CATHERINE CUTHBERT HIS SPOUSE, WHO DIED MARCH THE 7TH, 1785, AGE 40 YEARS. MOTHER OF 3 SONS AND
7 DAUGHTERS: 19 YEARS MARRIED.
CAROLINE ONE OF HER DAUGHTERS IS INTERRED IN THE WEST END OF THIS CHAPEL NEAR HER MOTHER. SHE WAS A GOOD WIFE A TENDER MOTHER, HER DEATH WAS MUCH LAMENTED BY HER FAMILY AND ACQUAINTANCE.
ANNO DOMINI 1786."

The chapel of the Cuthbert family is in a deplorable state. All the woodwork of the interior has disappeared.

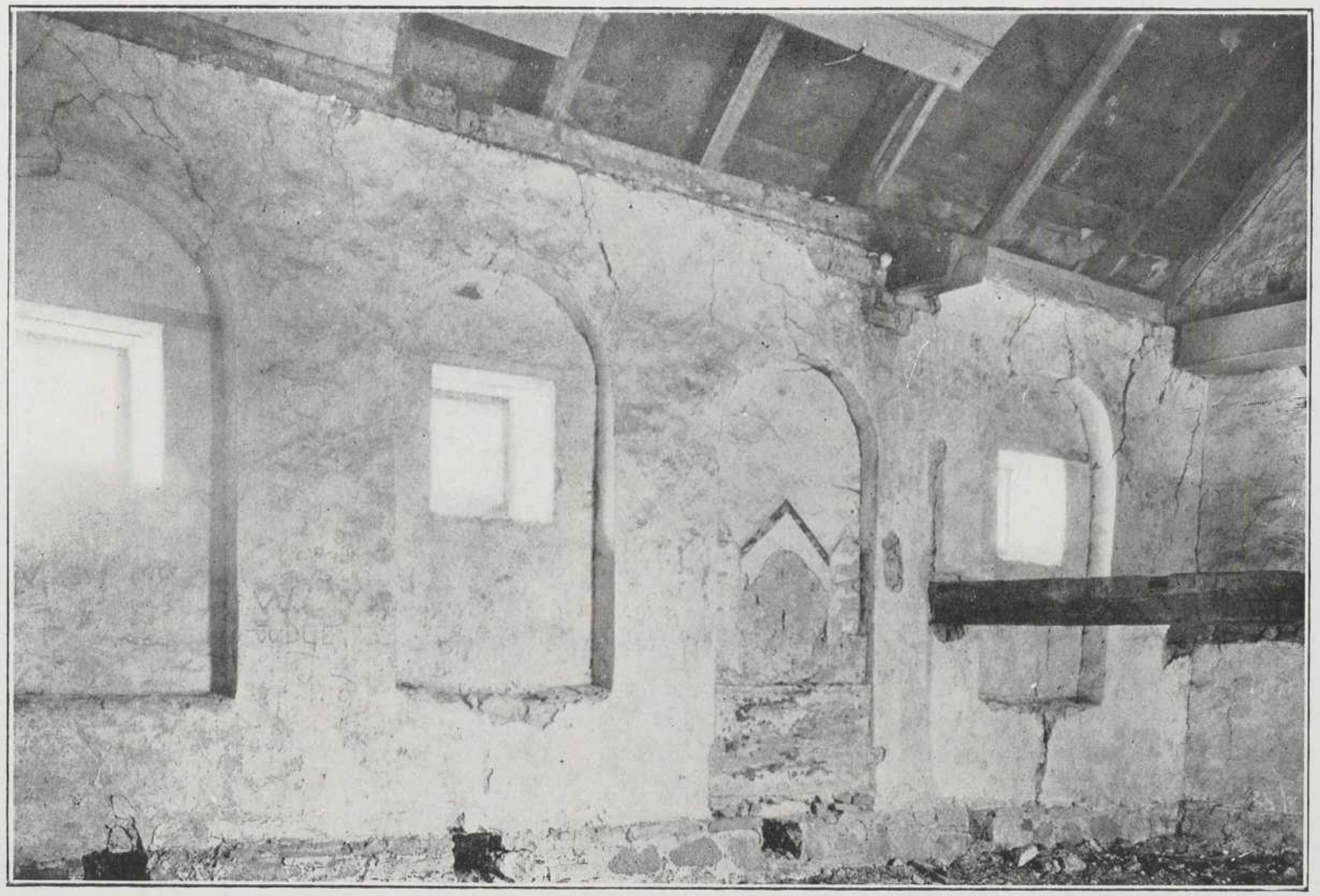
Two old engravings show us first a pulpit supported against the north wall of the temple and a tablet fixed to the east wall. The wall still bears the mark of the pulpit; as for the sounding-board it lies in a corner. The mark of the tablet is also to be seen, but it appears that it has been removed to another chapel recently erected by the Protestant families of the place.

The text of this tablet reads as follows:

"JAMES CUTHBERT ESQ. ONLY SON OF THE HON. ROSS CUTHBERT, SEIGNEUR OF LANORAIE AND DAUTRIE, DIED 30th MARCH 1842
AGED 42 YEARS
BLESSED ARE THE MERCIFUL
FOR THEY SHALL OBTAIN MERCY
BLESSED ARE THE PURE IN HEART
FOR THEY SHALL SEE GOD."

In short of the Cuthbert chapel there remain only the four walls and the roof which seems to be in fairly good condition, and it would be possible to restore it at small cost.

CHAPEL OF THE CUTHBERT FAMILY AT UPPER BERTHIER: SOUTHEAST SIDE



CHAPEL OF THE CUTHBERT FAMILY AT UPPER BERTHIER: INTERIOR, SOUTHEAST SIDE

L'ISLET CHURCH

The present parish of L'Islet is contained within the limits of two seigniories. The first, three miles in front by six miles in depth, bounded on the northeast by the Port Joly seigniory was conceded on May 17th, 1677, to Geneviève Couillard, widow of Mr. du Tertre. In certain notarial deeds this seigniory is called L'Islet St. Jean; others called it simply St. Jean. The other seigniory bounded on the northwest by the seigniory of Vincelotte (Cap St. Ignace) was granted by Intendant Duchesneau to Jean François Bélanger, on July 1st, 1677. It was about four miles and a half in front by six miles in depth. The Bélanger seigniory was designated under the name of Bonsecours.

The favourable situation and the fertility of these two seigniories drew many settlers. In 1701, there were already some twenty families on the du Tertre and Bélanger lands, including Bélangers, Rouleaus, Cloutiers, Larouches, Marchands, Langeliers, Lavergnes, Fortins, Lessards, Carons, Leclercs, etc.

The first church at L'Islet was built in 1700 on the present site of the mortuary chapel, at the entrance to the cemetery. It was only twenty-five feet by twenty and contained but eleven pews. Rev. Louis Mathieu, first parish priest of Cap St. Ignace and serving at Bonsecours, had this church built.

In 1721-1722, the second church of L'Islet was built on the very site of the present one. It was seventy-two feet by twenty-five and contained forty-one pews.

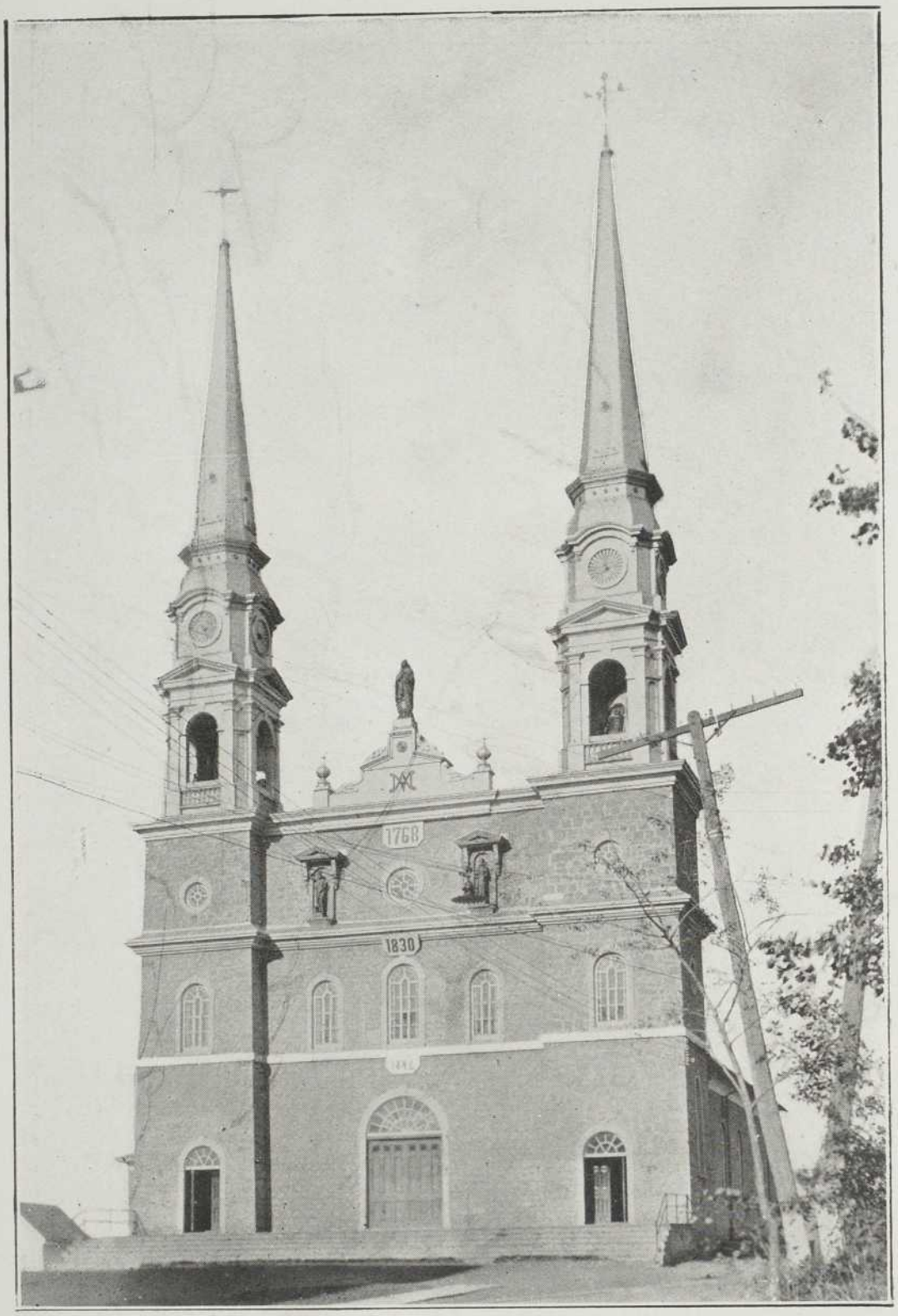
In 1768 the second church of L'Islet was demolished to make room for the present one built by Curé Hingan. It was one hundred and twenty feet by fifty-six.

In 1836, Curé Bélanger enlarged this church by forty feet. He erected two towers jutting out on the façade and sides and tapering into rather handsome steeples. The little belfry still surmounting the apse was also built at that time.

The rather narrow façade of 1830 was considerably enlarged and embellished in 1884 and the tower steeples entirely renewed.

In 1898 side galleries were put in and the church was redecorated both inside and out.

On the whole, L'Islet church has undergone several transformations, but its parishioners have a right to say that they preserved the temple raised in 1768. Unfortunately few old parishes in the Province of Quebec can make a like boast.



CHURCH OF L'ISLET

CHURCH OF L'ISLET: INTERIOR

CHURCH OF L'ISLET: MAIN ALTAR

THE CHURCH OF CAP SANTÉ

IN 1752, Rev. Joseph Fillion was named curé of the parish of Cap Santé. He at once proceeded to replace the church which was too small for the population and too badly constructed to be repaired.

The new church was begun in 1755. We find in *l'Histoire du Cap-Santé* by Father Gatien, the contract made between Father Fillion and one Renaud, a mason, for the construction of the new temple.

" By this contract Renaud undertakes to build the church solidly and is responsible for its solidity, in consideration of the sum of twelve livres, the livre of twenty sous, per running toise, that is placed in its thickness, the empty space to be toised as well as that filled, including in this sum of twelve livres, the mortar and plaster. The said Renaud undertakes to complete the building as soon as possible, as circumstances permit.

" Father Fillion, on his part, undertakes to supply him on the spot all necessary materials, the labour he may need not to lose time; undertakes to make every effort not to have the building delayed, which would affect the solidness of the walls; lastly Father Fillion promises to have the said building completed in the year 1758, unless prevented by irresistible causes; to pay the workmen as the work advances, and to make full payment for all the work, the year after its termination."

Then, the author explains how it was that this church which was to be finished in 1758, was completed only five years later, in 1763:

" Father Fillion hoped to finish his church in the space of three or four years; however, it was only in 1763 that the rest of the masonry was done, that is, eight years after commencing to lay the foundations of the church.

" We know this principally from another writing from Renaud, the mason, contractor for the church, and signed by him, dated the 17th of May, 1763, in which, considering the delay in the building of the church he agrees that Father Fillion have his church continued by anyone he pleases, on condition that

when the work is terminated, the toising of the part done by him being made, he be paid for that part according to his agreement, deducting the cost of mortar and plaster.

" The circumstances which so retarded the building of the church were first and mainly, without doubt, the little means that Father Fillion found in the parish, despite the good will of the inhabitants who, with the exception of three or four, displayed the greatest zeal in helping him in his plans. Even the three or four, who, at first, appeared opposed to the goodwill of the others, were soon ashamed of their conduct, and it was pleasant to see them join with the others in the common work and in giving their labour for the advancement of the work; but money was needed above all, and the Fabrique was poor and the people not rich. That was the first cause of the delay in the work, but it was not the only one. The war which followed, the call to arms and to the defence of the country issued to the inhabitants of the country-places, the siege and taking of Quebec in 1759, the invasion of the country by the enemy, the fears and uncertainties about the future till peace was declared, and the cession of the country in 1763; all these, as may easily be conceived, were more than sufficient reasons to delay the completion of the building.

" However, in spite of all these obstacles, the work on the building was interrupted only during the year of the Siege and the year following. In 1762, Father Fillion had the work continued. In the year of the Siege, the long panes, the apse and the sacristy were already done; as for the walls only the portal and the towers remained to make, which, when the work had to be interrupted, were as high as the large door. When work on the building was interrupted, the coping had been put on the walls, but not covered; the apse alone was covered with boards and shingles, and already supported the belfry which it had been decided to place there.

" The masonry work remaining to be done was resumed in 1762, as we have just said. The plastering and coating of the finished part of the walls of the church and sacristy were then done. In 1763, the towers and portal were finished. One Décarreau, master mason of La Pointe aux Trembles did this work."

The interior of the Cap Santé church was not terminated immediately, however. In 1773, work was done on the vault but the remainder was untouched and several years passed for want of means to complete it.

"As soon as the new church was in a state to hold Divine service", adds Father Gatien, "it was blessed. Afterwards the ancient or old church was demolished, the rubbish from it serving to raise the ground around the new one.

"Finally the greatest expenses for the new church seem to have ended in 1779, when the painted and gilded pulpit was placed; it cost 350 livres. The first jube in the church, costing 1,023 livres, was built in 1783.

It was Curé Dubord who saw to completing Cap Santé church.

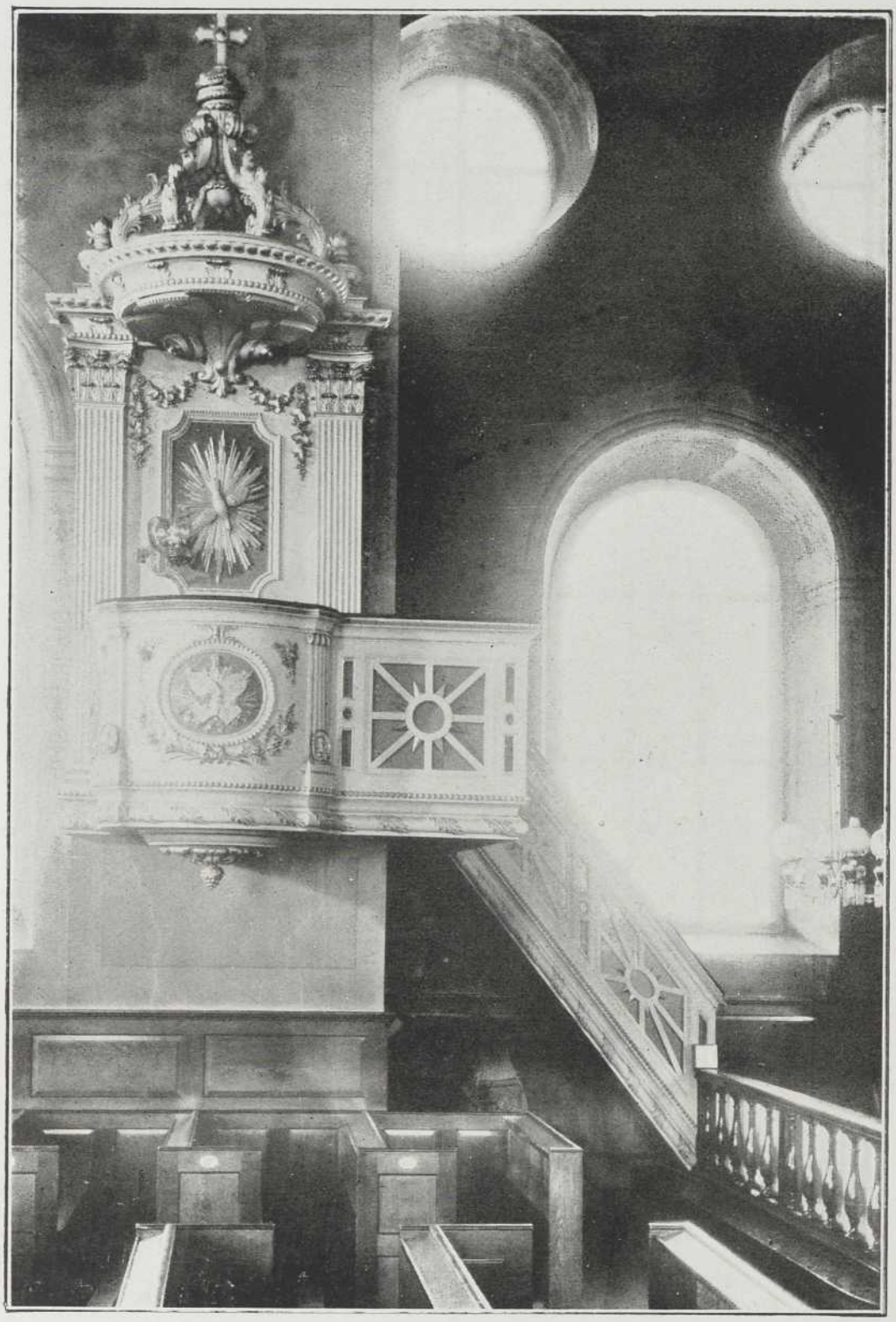
"However, in the year 1803 and following up to 1807, Father Dubord had work done for the ornamentation of the interior of the church. During those years, the reredoses of the main altar and of the two chapels were made. The vault was entirely renewed and painted; the tabernacle of the main altar was made, the small altars were marbled, the small tabernacles of the chapels were put in as we now see them, the square main altar which Father Fillion had erected was replaced by an altar in Roman style. The part of the church beyond the railing was also then divided into choir and sanctuary... The interior of the church, as to adornment, was then as it still is in 1830, with the exception of the paintings of the main altar and of the chapels. Besides, all this work, which was rather poor, cost very dear. In 1809, the windows of the church were renewed, being then constructed in the convenient way now noticeable. As for the round windows, they were renewed only some years after. The first were surcharged with wood and had too many divisions for glass.

"It was also during these years that the three belfries on the church were removed. The one over the apse was removed for ever as it overloaded the church roof. The belfries on the towers were changed for those to be seen there now, as in better taste, so it was claimed, and also as putting less strain on the walls."

CHURCH OF CAP SANTÉ

CHURCH OF CAP SANTÉ: INTERIOR

CHURCH OF CAP SANTÉ: MAIN ALTAR



CHURCH OF CAP SANTÉ: PULPIT

CHURCH OF ST. JOACHIM, CHÂTEAUGUAY

St. Joachim is the oldest parish of the seigniory of Châteauguay. It is six miles from Caughnawaga, from which it was served at first.

In 1735, Hilaire Girardi (1) made a gift to the Fabrique of a land on which a church was to be built and it is probable that the work on the building was begun immediately, for the parish of St. Joachim possesses its registers of civil status from 1735, which are signed from 1736 to 1740 by the missionary, Luc François Nau.

The first curé was Jean Baptiste Bruquier-Bélair and his appointment dates back to 1789.

On the façade of the church which exists to this day at St. Joachim of Châteauguay several dates are inscribed, which the Curé, Rev. J. N. Bourbonnais explains as follows:

1683, refers to a chapel built at the basin a little to this side of the present railway station.

1735, is in memory of the founding of the parish because the registers begin in that year.

1775, is the date of the construction of the present church. It was finished only in 1779.

1840, the building was lengthened.

1894, the interior repaired.

1914, further repairs to interior.

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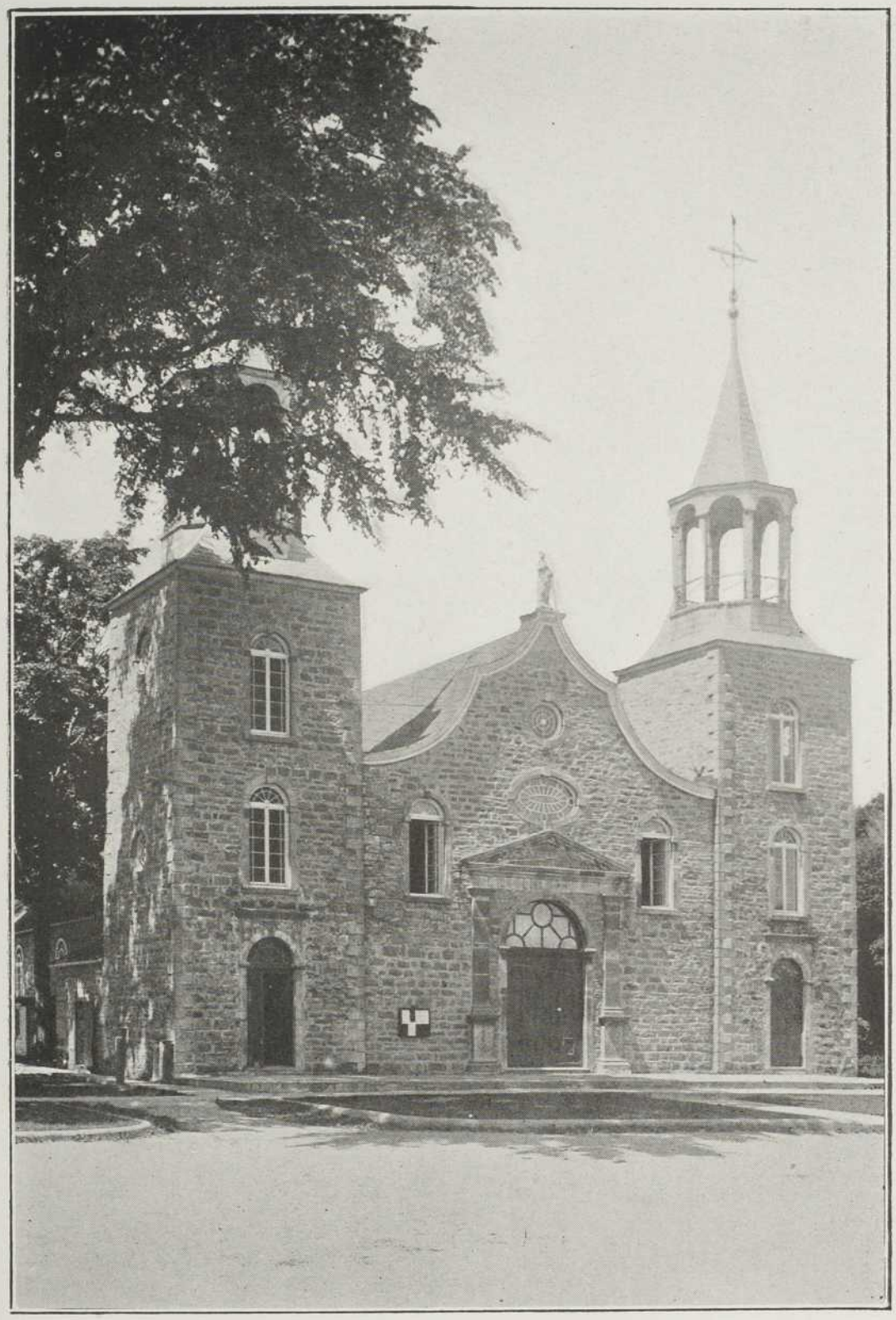
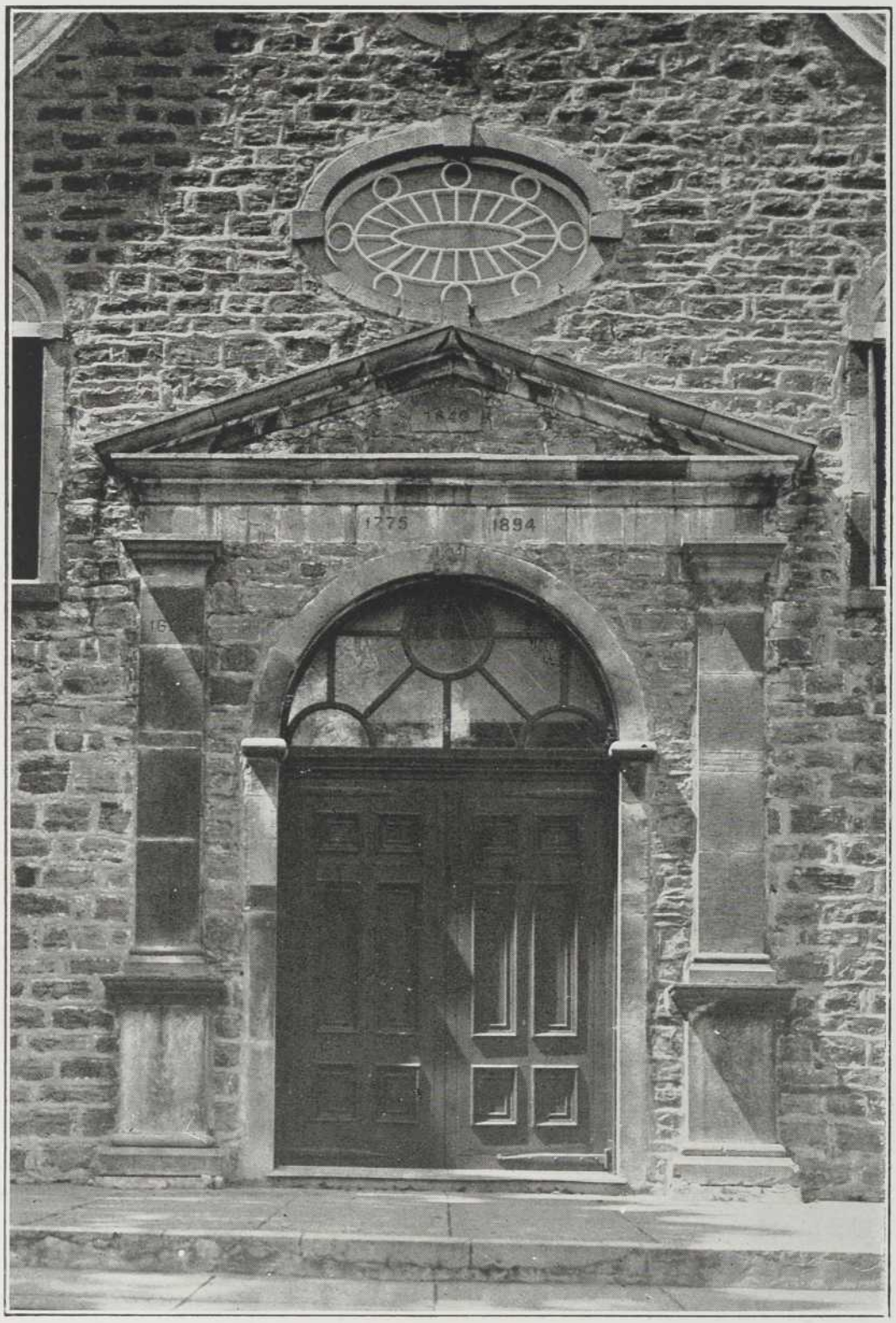
(1) Office of G. Barette, 6th February, 1735.



CHURCH OF CHÂTEAUGUAY: FRONT



CHURCH OF CHATEAUGUAY: MAIN DOOR

THE CHURCH OF ST. JOACHIM, MONTMORENCY

THE first church of St. Joachim, begun in the summer of 1685, was blessed on the 7th of July, 1686. It was burned by the English and completely destroyed in the summer of 1759.

According to the manuscript notes of Mgr. Amédée Gosselin, the construction of the present church was commenced after 1770. The new temple was blessed on the 8th of July, 1779. Following is the act of the blessing:

" On the 8th of July, 1779, by Father Gravé, priest, superior of the Quebec Seminary, the church of this parish was blessed under the name of St. Joachim. The blessing was solemnly imparted in the presence of the Illustrious, Reverend Bishop of Quebec, of Father Hubert, Curé of Château-Richer, of Father Derôme, Curé of St. Anne, and of us, the undersigned, Curé of the said parish, and of a large gathering of people assembled for the said ceremony."

J. B. CORBIN, Curé."

The exterior alone was finished; the means were wanting to complete the interior. Mgr. Gosselin says that the pulpit was made in 1780. The altar dates from 1782 or 1783, and is probably the work of the Baillairgés.

Father Corbin, who died in 1811, left a considerable sum which, by the wishes expressed in his will, was to be employed in paying for the cost of decorating the interior of the church.

On the 12th of December, 1815, Fathers Robert, priest, vicar-general and procurator of the Seminary, Ranvoysé, Curé of St. Joachim, and the three churchwardens in office, met together in the rectory of the place and entered into the following bargain with François Baillairgé:

" I, François Baillairgé, of this town, architect, for myself and my son Thomas Baillairgé, my partner:

" Propose to well and duly make under the inspection of the said Fathers Robert and Ranvoysé, priests, and according to the plans, models and specifications presented showing the said

work, in good wood and workmanlike manner, and put them in place, etc., the architectural panelling and all their various ornaments, for and in consideration of the sums set opposite each of them hereunder by the Fabrique of St. Joachim aforesaid, paying the costs of transportation both of the work and of the workmen, feeding the said workmen during such transportation and the placing of said works; supplying some extra men and materials for scaffolding for the setters, the cord or tackle needed, the ironwork to hold them to the walls, and the foundation walls around and in the middle under the altar for everything to be most solid and durable.

"NAMELY:	£	s.	d.
"An altar, convex in the Roman style, but with a single face, and its two extremities showing....	30	"	"
"A circular base at each end of same, the wood and joinery.....	20		
"Twelve ornamental panels.....	18		
"Twelve ornamental pendants.....	6		
Over			
"Four pedestals, composite order, wood and joiner-work.....	20		
"Eight sculptured panels for same.....	16		
"Carving of their bases and cornices.....	6		
"Four statues of the Evangelists seated between said pedestals, with their attributes and 6 ft. high.....	60		
"Four triumphal columns, on said pedestals, wood and joinery.....	16		
"Twenty-four bands in the form of garlands around their shafts.....	25		
"Four chisel-moulded bases for same.....	9		
"Four amortizements over the capitals.....	12		
"Four capitals.....	12		
"Four festoons of flowers, connecting them with each other, with the cross in the middle....	12		
"A large crown over the picture composed of a halo around the Holy Ghost and a carved ornament on the top of the frame of said			

picture, a large cross supporting said frame, having in the centre of the cross a crown of thorns, the nails, the reed, etc., behind the said cross a large halo with far-diverging rays, with heads of cherubim around its centre, and showing only two angles of the mysterious triangle, and a large drapery of artificial cloth, starched and coloured, making the wood.....	12		
" For plans and drawings, ditto.....	12		
" For putting up the whole.....	4		
	£ 290		
" From one chapel to the other on the wall of the window and apse.....	"		
" Eighty-three feet of base, with socles on the pilasters, plinths below, supports to said windows. For the wood.....	10		
" Straight and curved joiner-work, one with the other, at 1¾ per foot.....	55	6	8
" Carved panels in the socles of the pilasters, under the windows, to the mouldings.....	30		
" Eighty-three running feet by fourteen feet high, of lining from the socles to the entablature, forming piers at the back of the pilasters, ailettes near or in recess and backs to the large niches—Wood for joinery.....	30		
" Joinery-work, straight and curved together, at 36 a foot.....	14	9	8
" Two curved linings for the arches of the windows, kept level by the frame over the fan-light ditto to give more height to the entablature, etc., and lining the reveals of same.....	12		
" The sacristy door, its jambs and lintel, etc.....	5		
" Ten composite pilasters, fluted with rudentures and their chiseled bases.....	25		
" Ten capitals on ditto.....	20		
" Fourteen chisel-moulded imposts, connected to the ailettes of the large square niches.....	11	10	
" Seven archivolts with chiseled mouldings resting on the imposts in same.....	10		

" Seven circumference mouldings cut at the projecting corners of the ailettes of the large square niches	10	10	
" Five round frames with carved mouldings, placed concentrically under the curves of the archivolts	10		
" Fourteen heads of cherubim in the corners of the archivolts, under the entablature	9		
" Five arches and ten bases with moderate, flat niches, under the round frames	15		
" Five bas-reliefs representing as many incidents of the infancy of the Saviour, in the round frames	30		
" Five trophies or upright bas-relief figures in the medium niches ditto	25		
" Five carved festoons or garlands of leaves over the round frames and descending to the imposts	10		
" Fourteen pots of flowers on the supports of the medium niches above described	21		
" Eighty-three running feet of composite entablature, with modillioned mutule under the corona, with denticles underneath and three chiselled mouldings in its cornice.—Foliage frieze of ancient leaves, and centre-piece above each pilaster, in its frieze.—Two chiselled mouldings in its architrave, at 35 per running foot, wood, joinery and carving included	145	5	
Drawings	5		
Putting up	6		
Amount in present currency £	934	19	8

" Equal to 22,216 francs, former French currency."

The agreement was made on the 22nd of March, 1816, with the two Baillairgés, father and son, and Fathers Robert, Ranvoysé and the three churchwardens, Guillaume Gosselin, Zacharie Bolduc, Jean Marie Pou'in and several residents of St. Joachim, signed the above described contract.

" It is sufficient, says Mgr. Gosselin, to see the pretty church of St. Joachim to be convinced that the plan was followed to the letter. Everything is there: the four triumphal columns; the four Evangelists seated between the pedestals of these columns; the

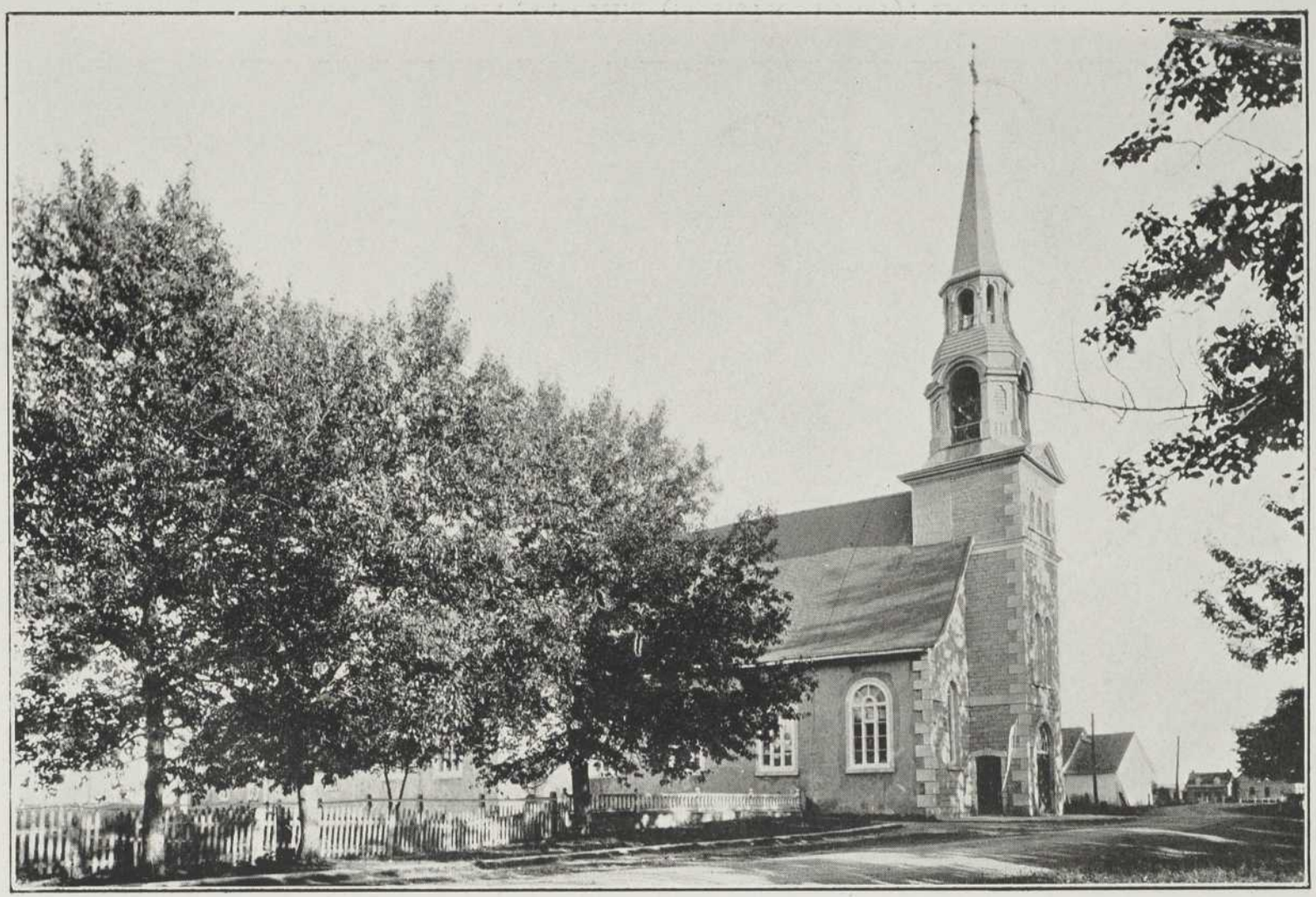
bas-reliefs representing scenes from the infancy of the Saviour, etc.

The two Baillairgés continued a business which probably gave them good profits. In the summer of 1823 they placed reredoses in the two chapels of the church. In 1824, they put up the ornaments for the vault, made the cornices of the nave and chapels and gilded the reredos of the sanctuary.

We see from a petition preserved at the Archbishopric of Quebec that, in 1857, the parishioners of St. Joachim asked for permission to make certain repairs to the church. The construction of a new belfry is mentioned, the need of rebuilding the outer walls in places, to lengthen the church 15 to 20 feet. This aroused much opposition and it was only after long discussions that the repairs to the belfry and walls were made. The church which measured 130 x 39 feet was not lengthened.

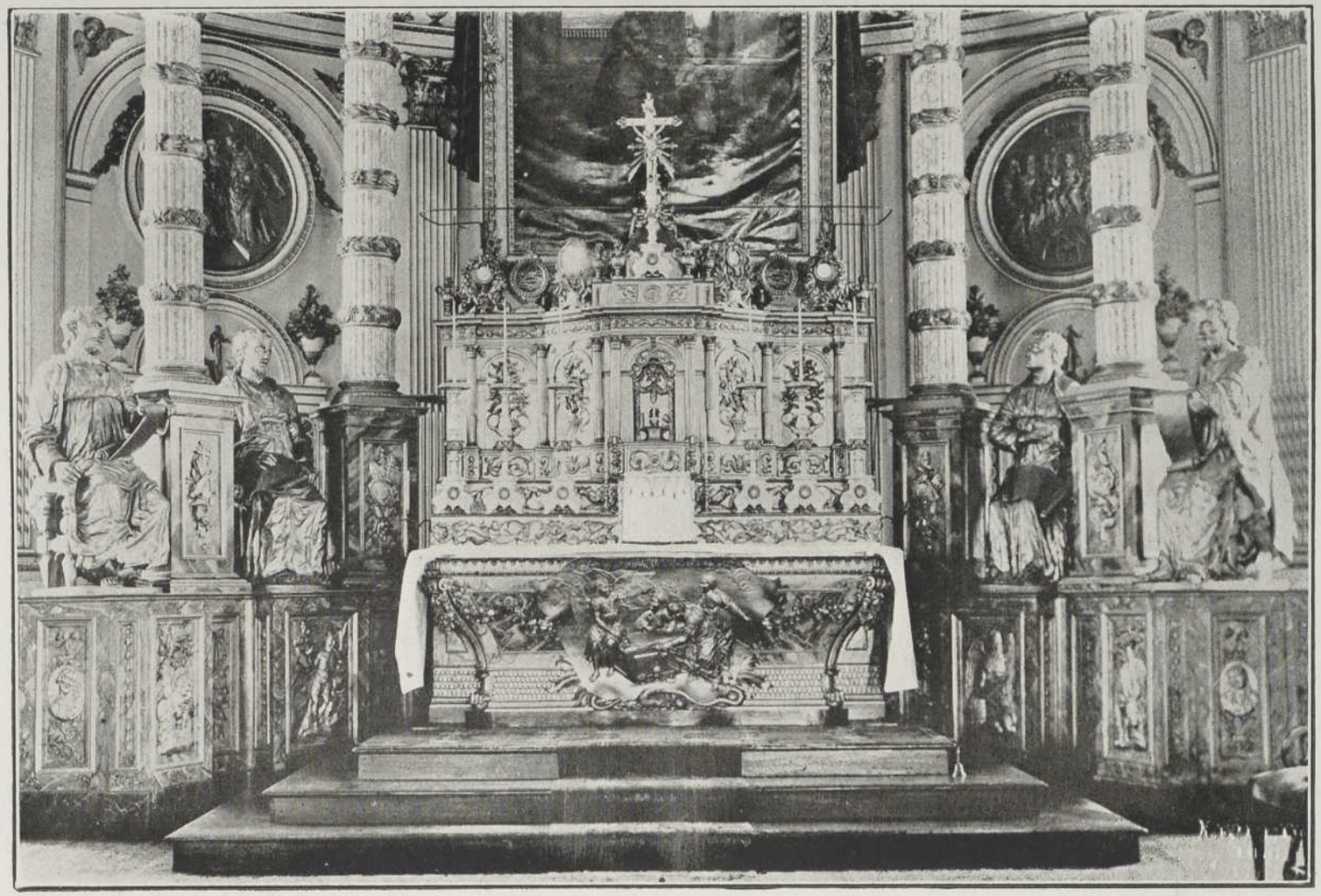
A new sacristy was built in 1876, measuring 40 x 36 feet. The former one was only 20 x 20 feet.

Finally the sanctuary and the two chapels were again regilded in 1873 and 1880.



CHURCH OF ST. JOACHIM (MONTMORENCY)

CHURCH OF ST. JOACHIM (MONTMORENCY): INTERIOR



CHURCH OF ST. JOACHIM (MONTMORENCY): MAIN ALTAR

THE CHURCH OF ST. JEAN PORT JOLI

On the 25th of May, 1677, Governor Frontenac granted Noël Langlois as a fief and seigniory, six miles of land fronting on the St. Lawrence River, on the south side, " starting from the lands belonging to Madame La Combe, ascending the river as far as the concession to Geneviève Couillard, by six miles in depth. " According to the concession deed signed by Frontenac, Noël Langlois had been working for three years on his grant. He even had it bounded by Jean Lerouge, a sworn surveyor.

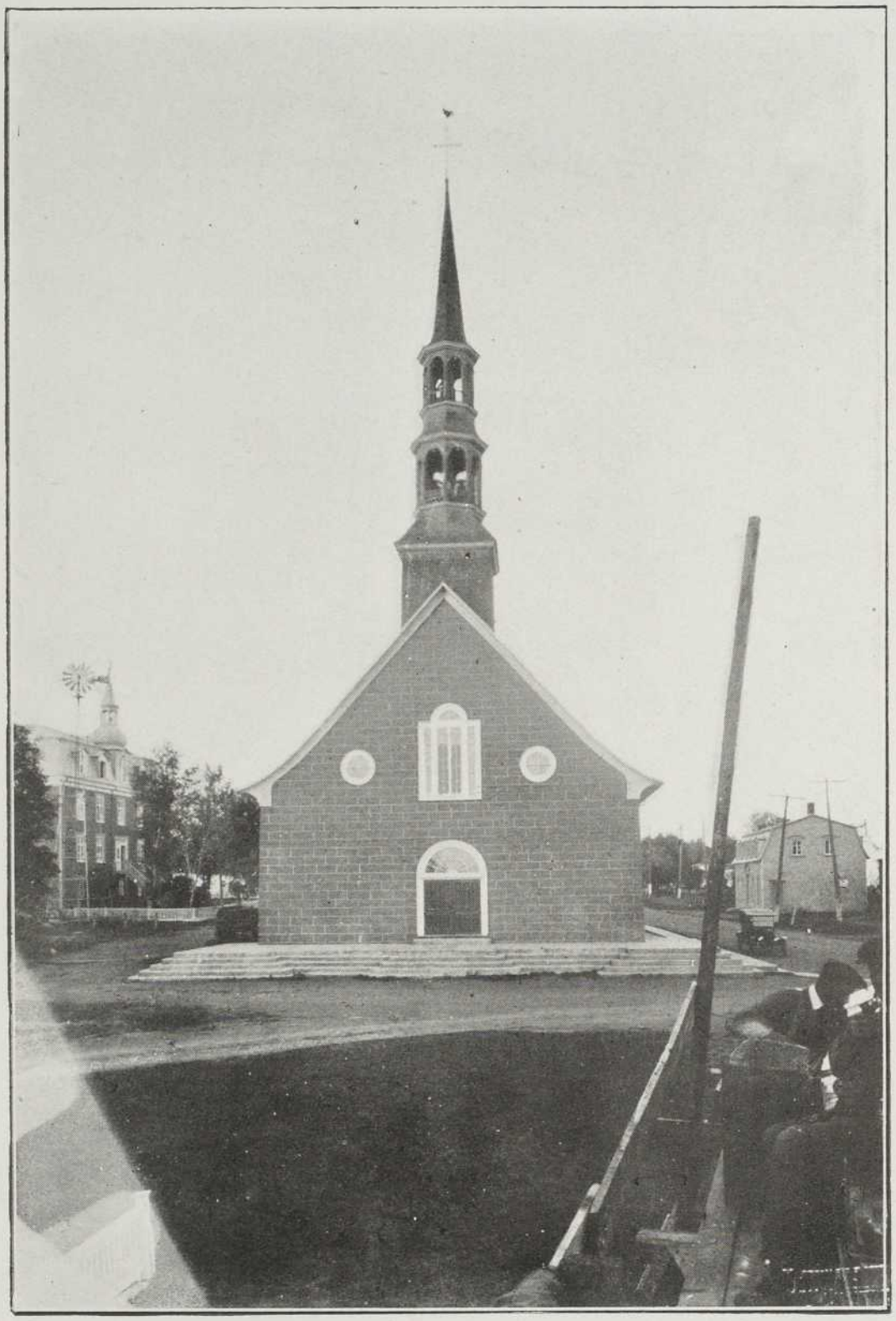
In 1686, Noël Langlois sold the seigniory which he had received in 1677 to Charles Aubert de la Chesnaye, reputed to be the richest man in New France. The purchase price was 1160 livres with a 40 livres coat thrown in.

Charles Aubert de la Chesnaye was interested in so many matters that he never bothered about the seigniory of Port Joli. The same with his son, Pierre Aubert de Gaspé, who lived more in the seigniory of Tilly.

By an inquiry held in 1721 by Attorney-General Collet for organizing the parishes, we find that at that time the seigniory of Port Joli had only eight resident heads of families. Not a single land had been taken yet in the concessions.

The first seignior of Port Joli to interest himself in settling and developing his seigniory was Ignace Philippe Aubert de Gaspé. In 1756, he gave a land for the erection of a church. The missionary, Father Dolbec, had a small wooden chapel built which was placed under the patronage of St. John the Baptist. This chapel was replaced in 1779 by the present church, which thus has existed nearly a century and a half.

In the church of St. Jean Port Joli is buried Philippe Joseph Aubert de Gaspé, the celebrated author of *Les Anciens Canadiens* (CANADIANS OF OLD) and of the *Mémoires*.



CHURCH OF ST. JEAN PORT JOLI

CHURCH OF ST. JEAN PORT JOLI: INTERIOR

CHURCH OF ST. JEAN PORT JOLI: MAIN ALTAR

THE CHAPEL OF PETIT CAP AT ST. JOACHIM

FROM the manuscript notes of Mgr. Amédée Gosselin, the Quebec Seminary priests' house at Petit Cap, St. Joachim, was finished in 1780. The main door was on the river side and there was engraved above this door in 1781 the inscription which is still to be read there:

" Eia age, nunc salte non ita musa diu.

" Alumnorum Sem. Queb. induciarum domus 1779. "

In order to enable the priests and pupils on holidays to more readily attend their religious duties, the erection of a chapel was immediately thought of. Its construction was begun in the spring of 1780, but it was finished only in 1785 or 1786.

The body of the building has not changed, it was as we see it today. In the interior there was only the main altar, probably surmounted with the painting of St. Aloysius Gonzaga, patron of the chapel. About 1850, as a single altar was no longer sufficient for worship, two others were erected, one dedicated to the Blessed Virgin, the other to St. Augustine, and a small exterior sacristy was built.

In 1870, a new sacristy was built and the two altars of St. Joseph and St. Vincent de Paul added.

The paintings over the altars of the Blessed Virgin and St. Augustine are the work of the painter Plamondon.

As to that over the main altar, its history is recorded in l'*Abeille* (1). In 1759, this picture was in the chapel of the Grande-Ferme, which was then the parish church of St. Joachim. We read in *l'Abeille:* " One day tears flowed from the eyes of the saint. This was taken to be a warning of great misfortune and, in fact, a short time after the English put everything in the parish to fire and sword and destroyed the college's future, whose beginnings seemed to promise a long existence. "

Mgr. Gosselin, quoting this passage in his notes, adds: " It is hardly necessary to remark that the English had nothing to do with the destruction of the college of St. Joachim which had not existed for forty-five years ".

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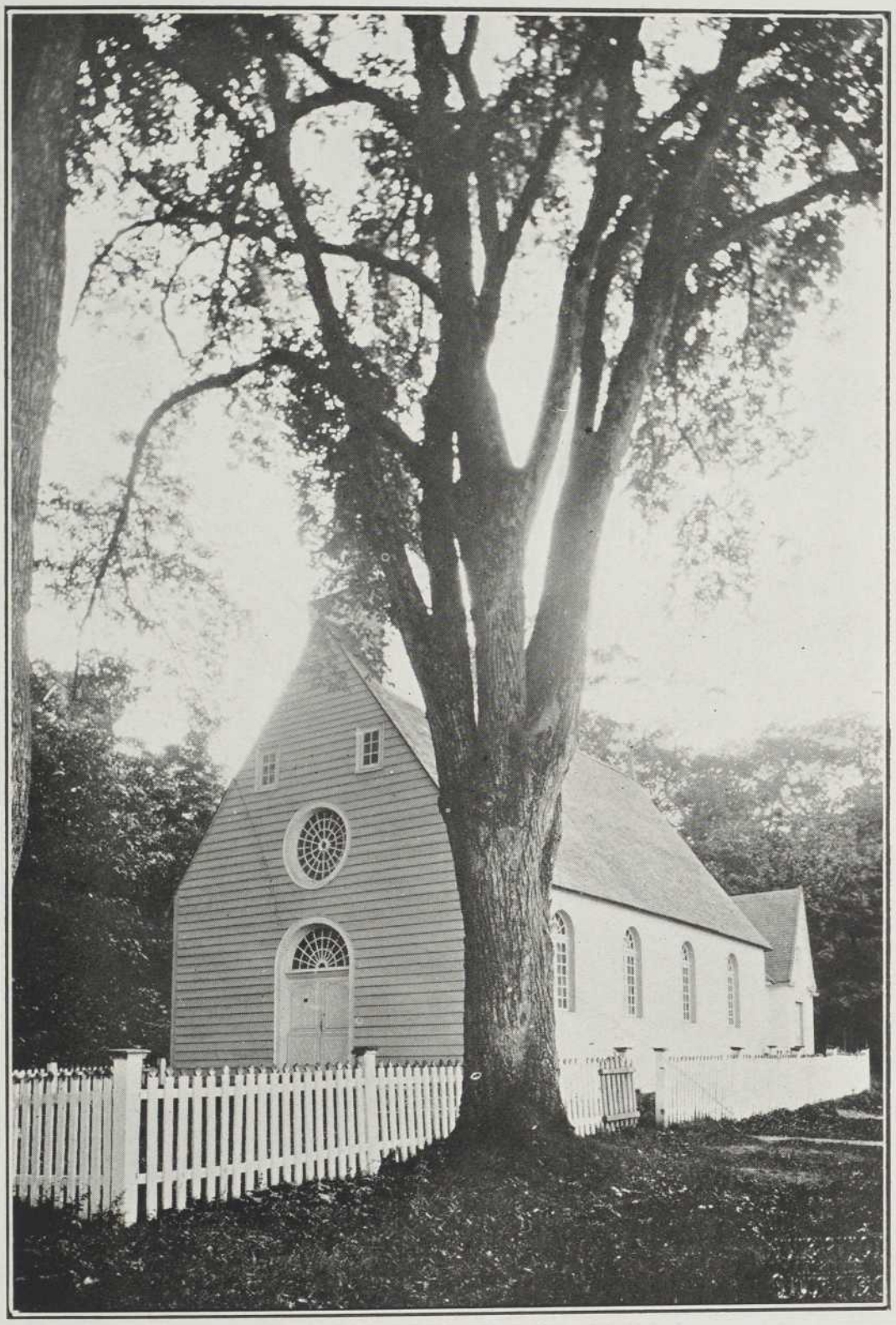
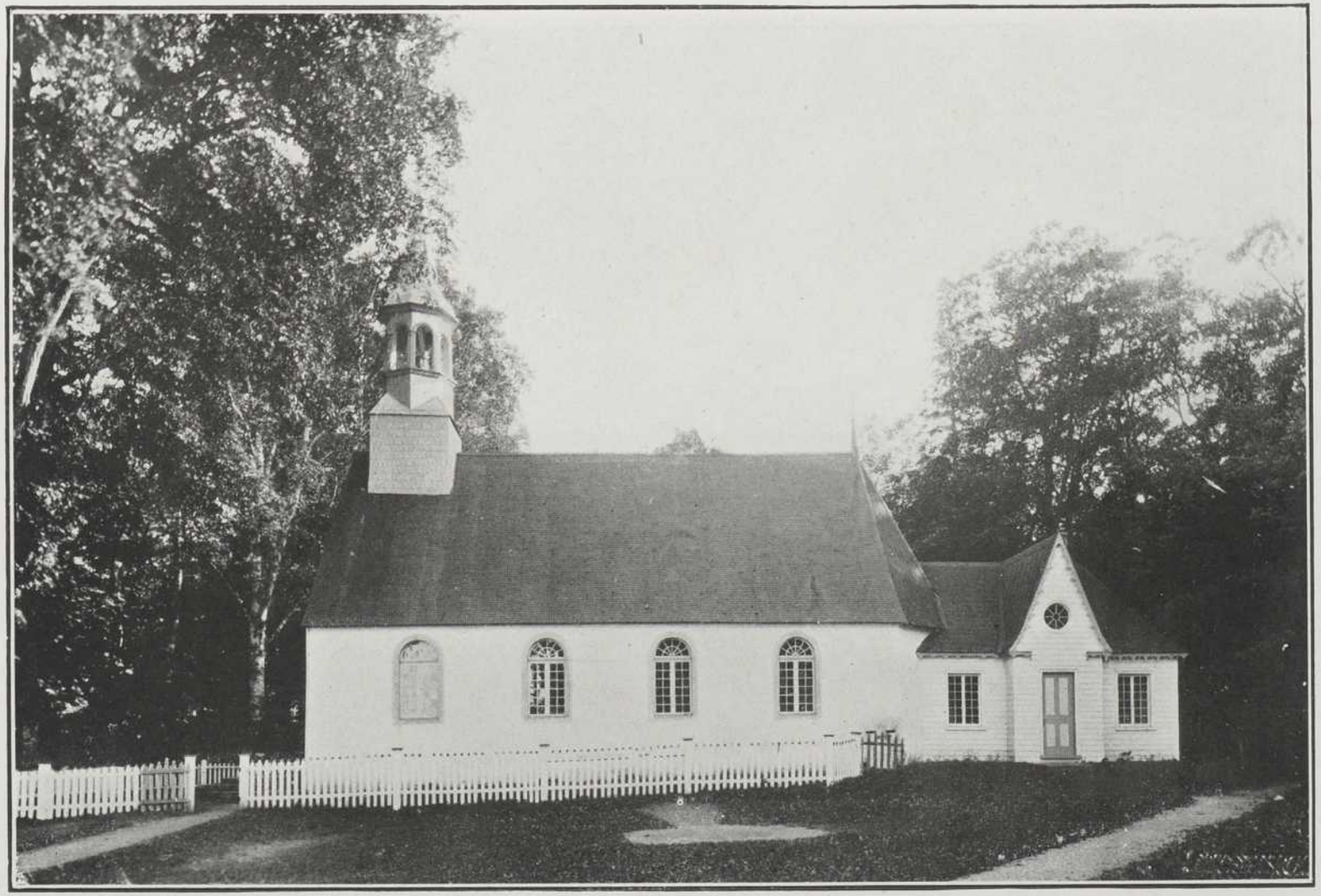
(1) Vol. XIII, P. 104.



CHAPEL OF PETIT CAP AT ST. JOACHIM (MONTMORENCY)



CHAPEL OF PETIT CAP AT ST. JOACHIM (MONTMORENCY)

CHAPEL OF PETIT CAP AT ST. JOACHIN (MONTMORENCY): INTERIOR

INTERIOR CHAPEL OF THE QUEBEC SEMINARY

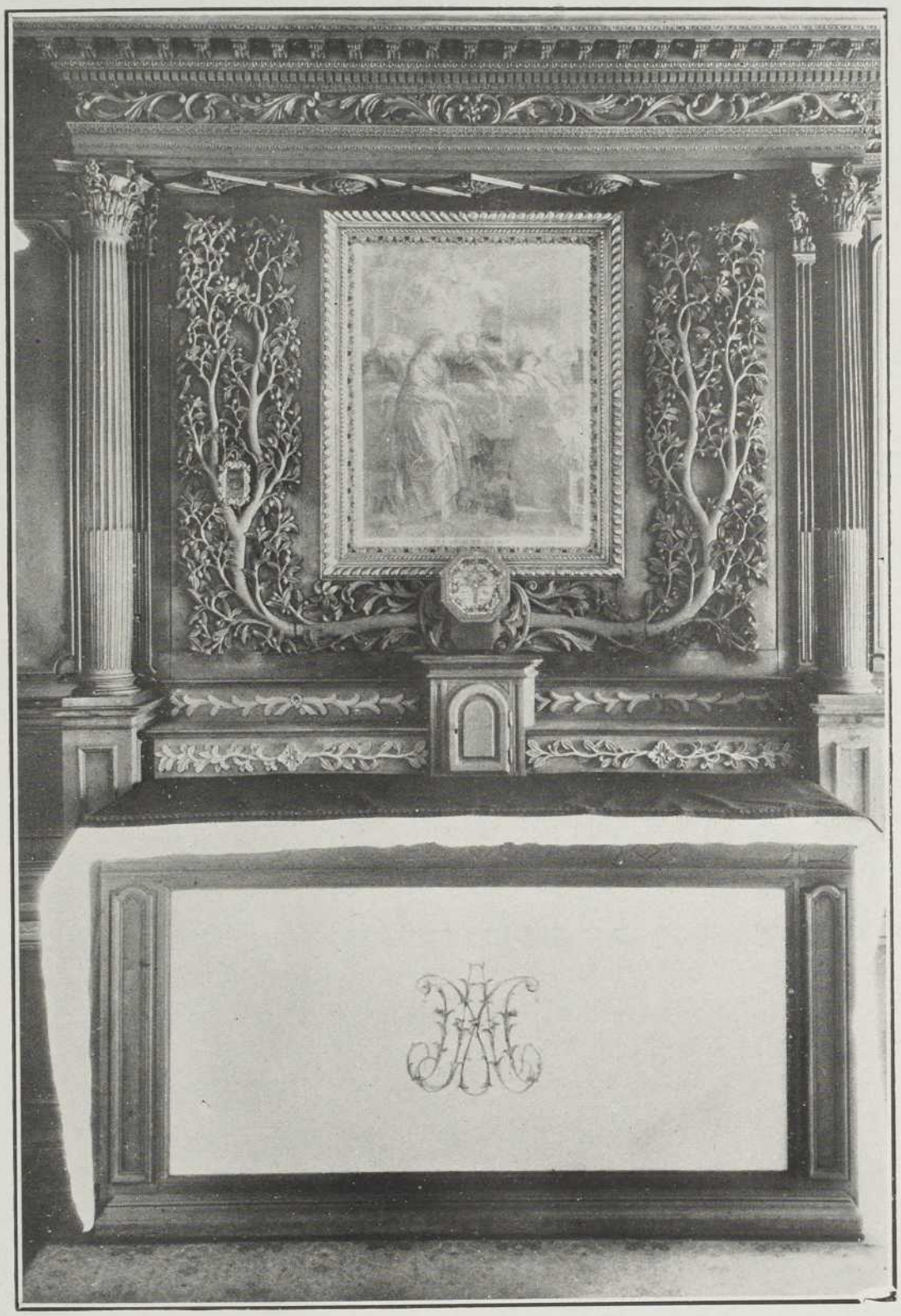
When Mgr. Briand resigned as Bishop of Quebec in 1784, he installed, at his own cost, a small chapel in the room next to that he occupied in the Seminary.

This chapel still exists and has been preserved in the state in which it was found at the death of Mgr. Briand, in 1794.

An inventory made by Father Gravé, superior of the Seminary, gives us a list of the articles which were in it then and which are there still: an altar and its reredos, a painting representing the marriage of the Blessed Virgin, six brass candlesticks silver plated, a brass bracket on each side of the altar, artificial flowers, a statue of the Blessed Virgin, another of St. Joseph, a third of the Infant Jesus (the latter is mentioned as very old), a small reliquary containing a cross made from the wood of the coffin of St. Jane de Chantal, another containing blood from St. Francis of Sales, a small gilded frame containing an image which had touched the shrine of the same saint, an image of St. John the Baptist, a small frame inside of which is gilt paper, several cupboards and a stove.

The joinery work was done by François Létourneau, in the winter of 1784 and 1785. He made a new ceiling, the cupboards, and pierced a door connecting the chapel with the Bishop's apartment.

The altar reredos made in the spring of 1786, by Pierre Emond, a remarkable carver of the time, is decorated with wood carvings depicting olive branches with the leaves and fruit. It would seem that the artist wished to mark in an unmistakeable manner the memory of Mgr. Briand, whose Christian name was Olivier.



QUEBEC SEMINARY: INTERIOR CHAPEL

THE CHURCH OF STE. JEANNE, ILE PERROT

THE parish of Ile Perrot, for nearly a century, was served by the priests of the neighbouring parishes who came, from time to time, to hold missions in the house of the captain of the militia (1).

In 1740, a chapel and a rectory were built on the island on land given by Françoise Cuillerier, widow of Jean Quenet and seignioress of the island.

In 1753, the seignior, J. B. Leduc took back the site of the chapel and substituted for it that of the present church. The latter was begun in the same year, with the permission of Mgr. de Pontbriand, but through wars and the change of rule it took thirty-three years to complete.

The church was dedicated to religion in 1786 and placed under the patronage of St. Jane Frances de Chantal who had been canonized a few years before, but the parish had no resident Curé until 1789 because it had no habitable rectory until then.

In 1789, under Curé F. J. Cazeneuve, the Fabrique purchased from Father Desjardins the painting of St. Jane and probably two other paintings also: The Flight into Egypt, and: S. Anthony of Padua.

Between 1812 and 1814 the church was provided with new pews and some carving work was done by a Mr. Turcaut.

In 1843, Father Huot had repairs made to the interior of the temple by F. X. Poitras as well as an extension to the sacristy. This work cost 15,700 francs.

In the month of June 1849, the solemn translation of the statue of Notre Dame de la Garde, given to the parish of Ile Perrot by Notre Dame de Bon Secours church, Montreal, took place. Mgr. Bourget, Mgr. Prince, Mgr. Guigues and over twenty-five priests attended this ceremony.

This famous statue is still venerated at Ile Perrot; it is placed over the left side altar. Its author is unknown.

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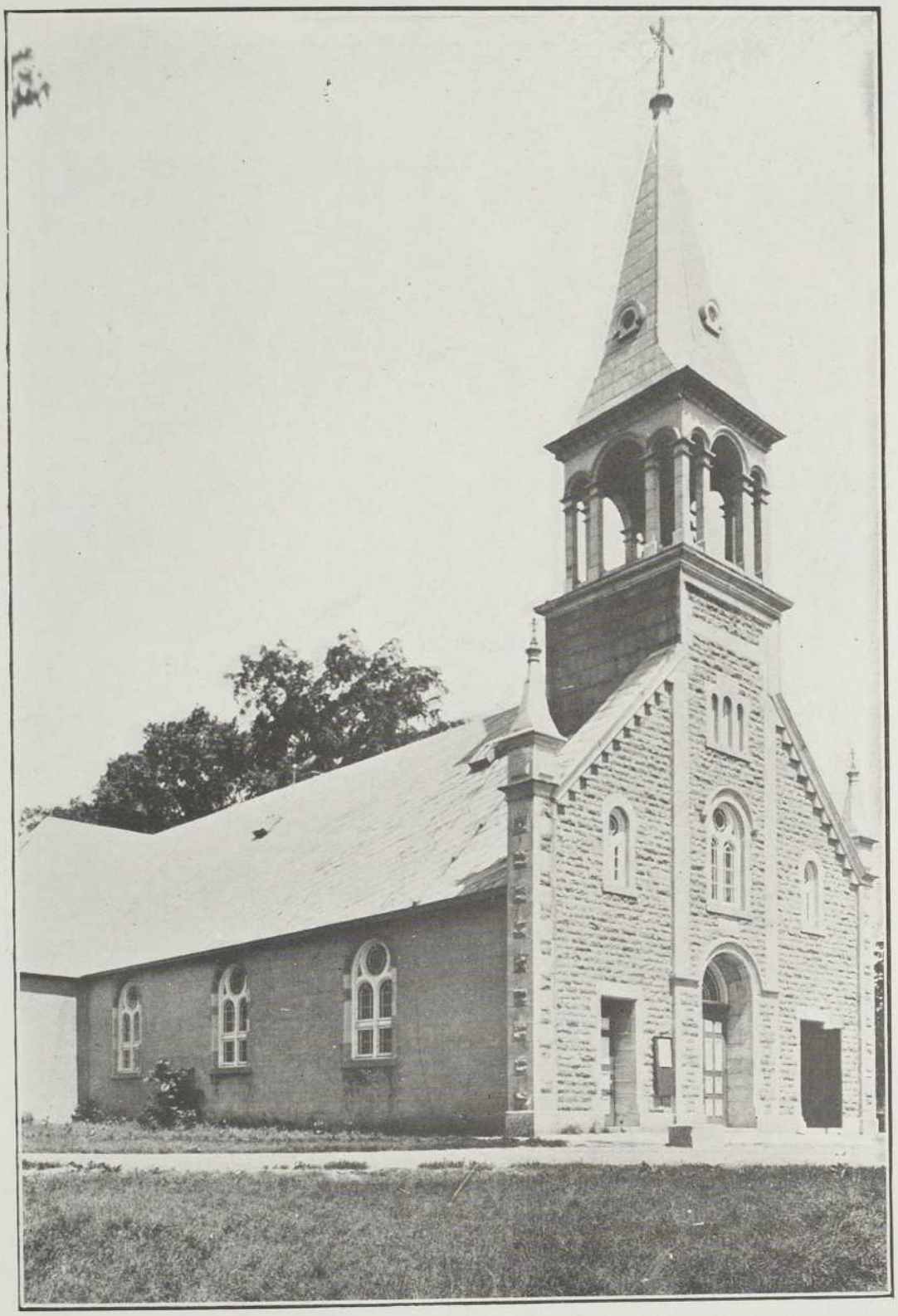
(1) This information, as well as what follows, is taken from an article published in 1882, intituled *L'île Perrot et ses environs*, by Rev. T. N. Le Moyne.

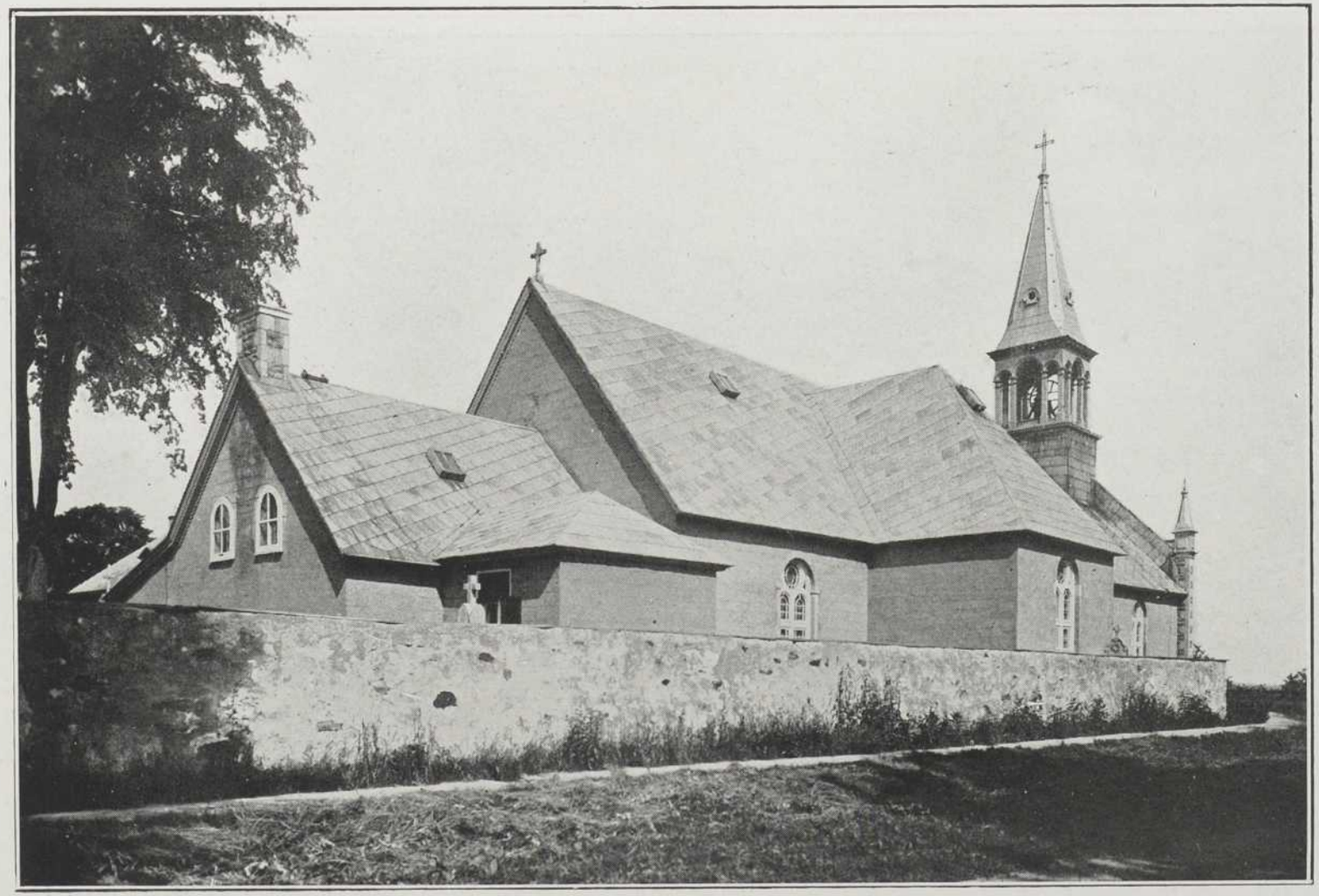
Three years later, in the month of January, 1852, fire destroyed part of the sacristy and on the 8th of March following, flames consumed the rectory and what remained of the sacristy.

In the year 1864, the parish decided to replace the church belfry, which had been burned and overthrown by lightning on the 6th of November, 1863.

We may add that in 1900, the present Curé, Father Duhamel, had a new façade made with three doors. Until that time the old church had only one door.



CHURCH OF ILE PERROT

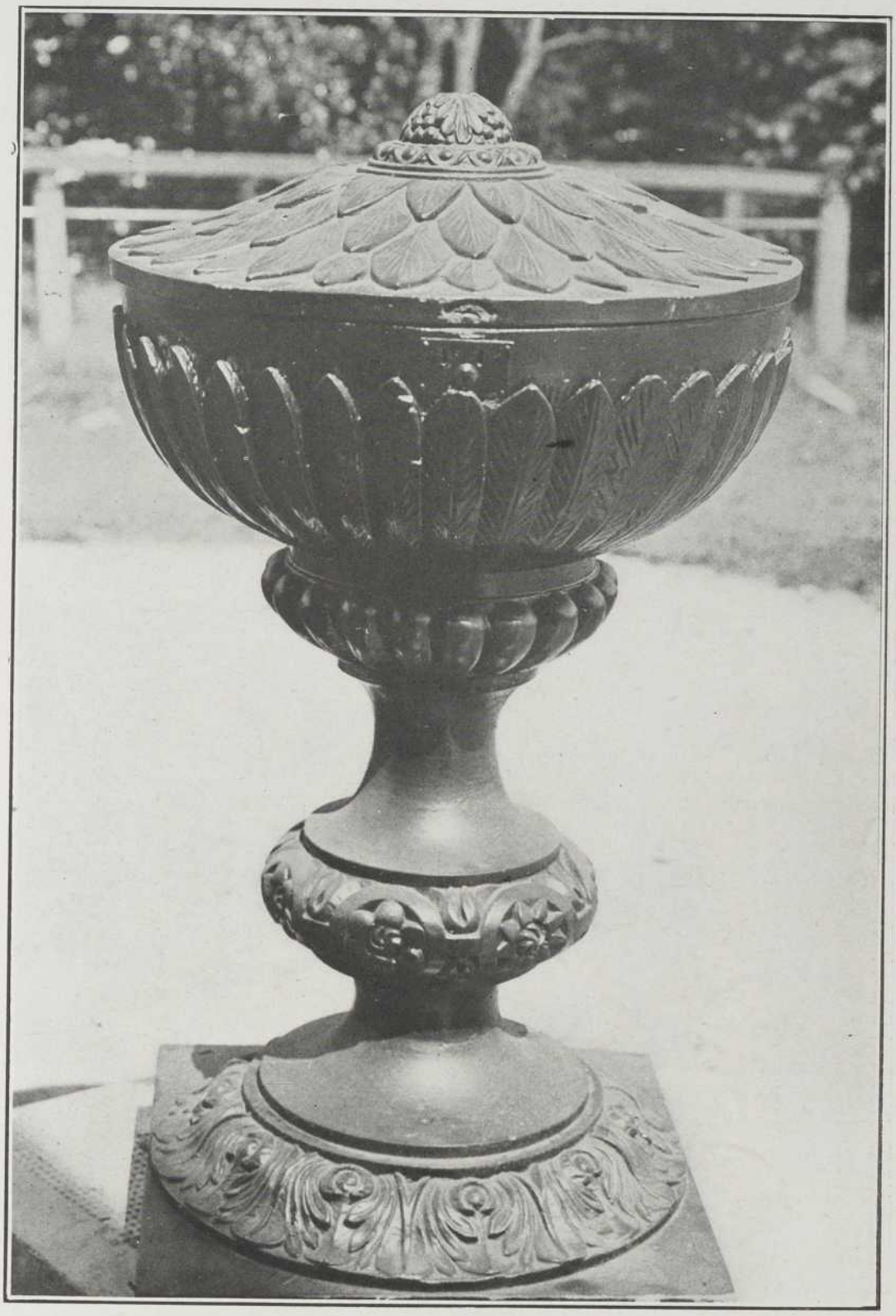


CHURCH OF ILE PERROT: SIDE VIEW

CHURCH OF ILE PERROT: SANCTUARY

CHURCH OF ILE PERROT: MAIN ALTAR

CHURCH OF ILE PERROT: MAIN ALTAR OF THE SACRED HEART



CHURCH OF ILE PERROT: BAPTISMAL FONT IN CARVED WOOD

CHURCH OF ILE PERROT: PAPIER-MACHÉ STATUE OF NOTRE DAME DE LA GARDE

CHURCH OF ILE PERROT: OLD ALTAR

THE CHURCH OF UPPER BERTHIER

FROM 1672 to 1704, the faithful living at Berthier were served from Sorel; from 1704 to 1727, by the Curés of Ile Dupas; then from 1727 to 1745, by the Curés of Lanoraie, a place which was then called Dautray.

To Father Michel Levasseur, a Récollet, fell the honour of being the first resident Curé. He lived at Berthier from 1745 to 1751.

Between 1722 and 1724, Seignior Pierre de l'Estage, had a first small stone church built, Rev. S. A. Moreau states in his *Précis de l'histoire de la seigneurie de la paroisse et du comté de Berthier*. This author supplies us with the following information: " It was only 134 feet from the river and contained on'y 44 pews besides the captain's (militia)... At that time... the site of the church and cemetery was not safe from floods and the bishop of Quebec agreed to place it four arpents back of its most natural site"...

" As to the present church, Rev. J. B. Noël Pouget, who was Curé of Berthier from 1777 until 1818, began agitating for it as soon as he arrived in the parish. Thus we see in the accounts purchases of building timber, stone, etc., from 1781.

" This church was at first only 54 feet wide by 90 in the nave, and about 36 deep in the apse with two side chapels, 18 feet deep each, forming a cross with the body of the church. It also had a belfry over the centre of the entrance.

" It would be difficult to state with precision what it cost, there having been several donations by the parishioners and food given at the Christmas collection for the poor having been in large portion employed to feed the workmen...

" It was blessed in 1787 and the first baptism in it took place on the 23rd of August of the same year.

" In 1812, Curé Pouget had the belfry taken down from the middle and towers built, above each of which there is a cross and a cock.

" In the fronton, over the portal, and in place of the base

of the former belfry, Father Pouget had a statue of St. Genevieve placed, the patron saint of the parish.

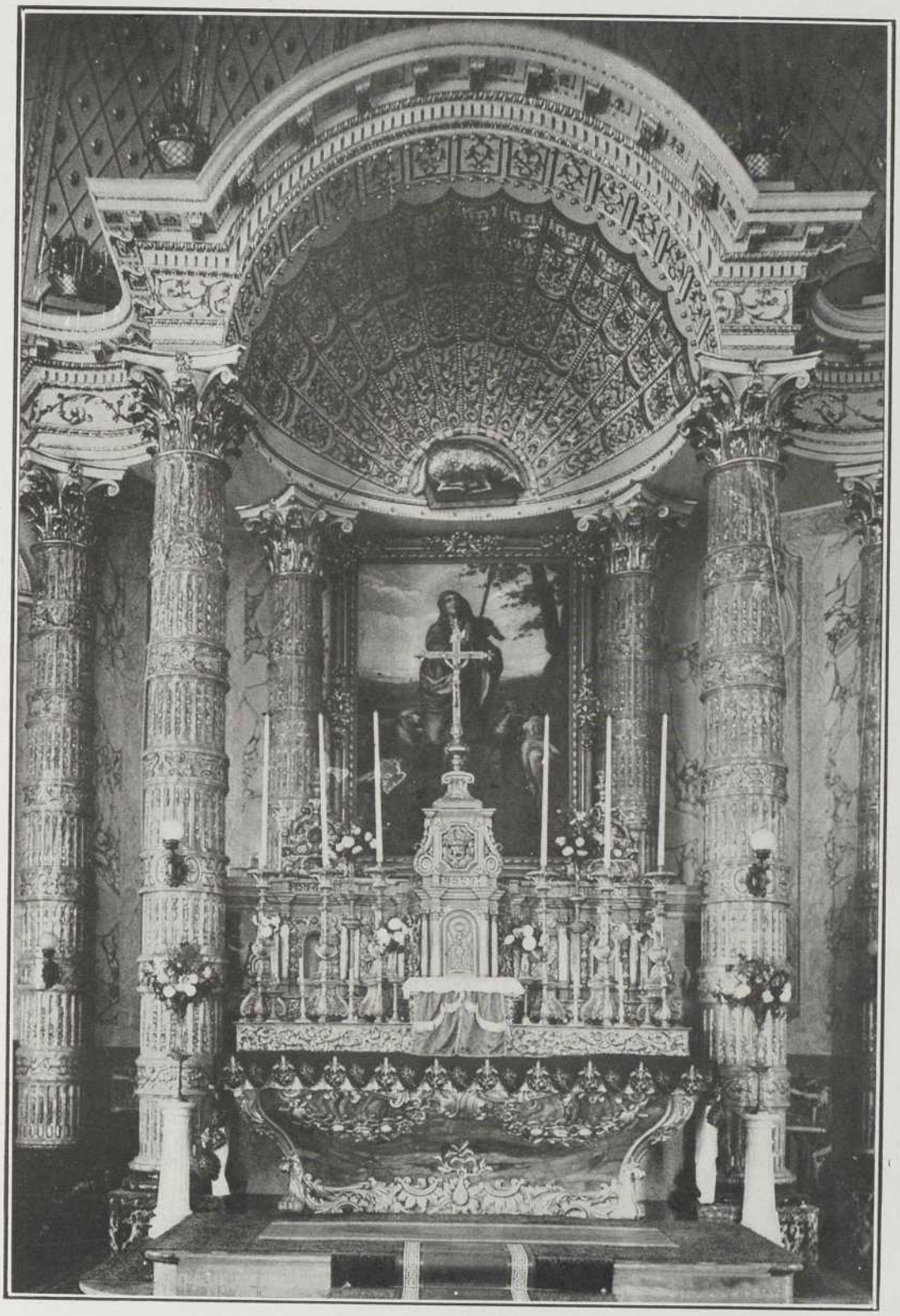
" The carving and gilding of the interior of the church were largely executed in the time of Rev. Louis Lamotte, Curé of Berthier from 1819 to 1835.

" In 1844, his successor, Rev. J. F. R. Gagnon had the church enlarged by 18 feet on each side, so as to connect the exterior of the side chapels and of the towers and make side galleries.

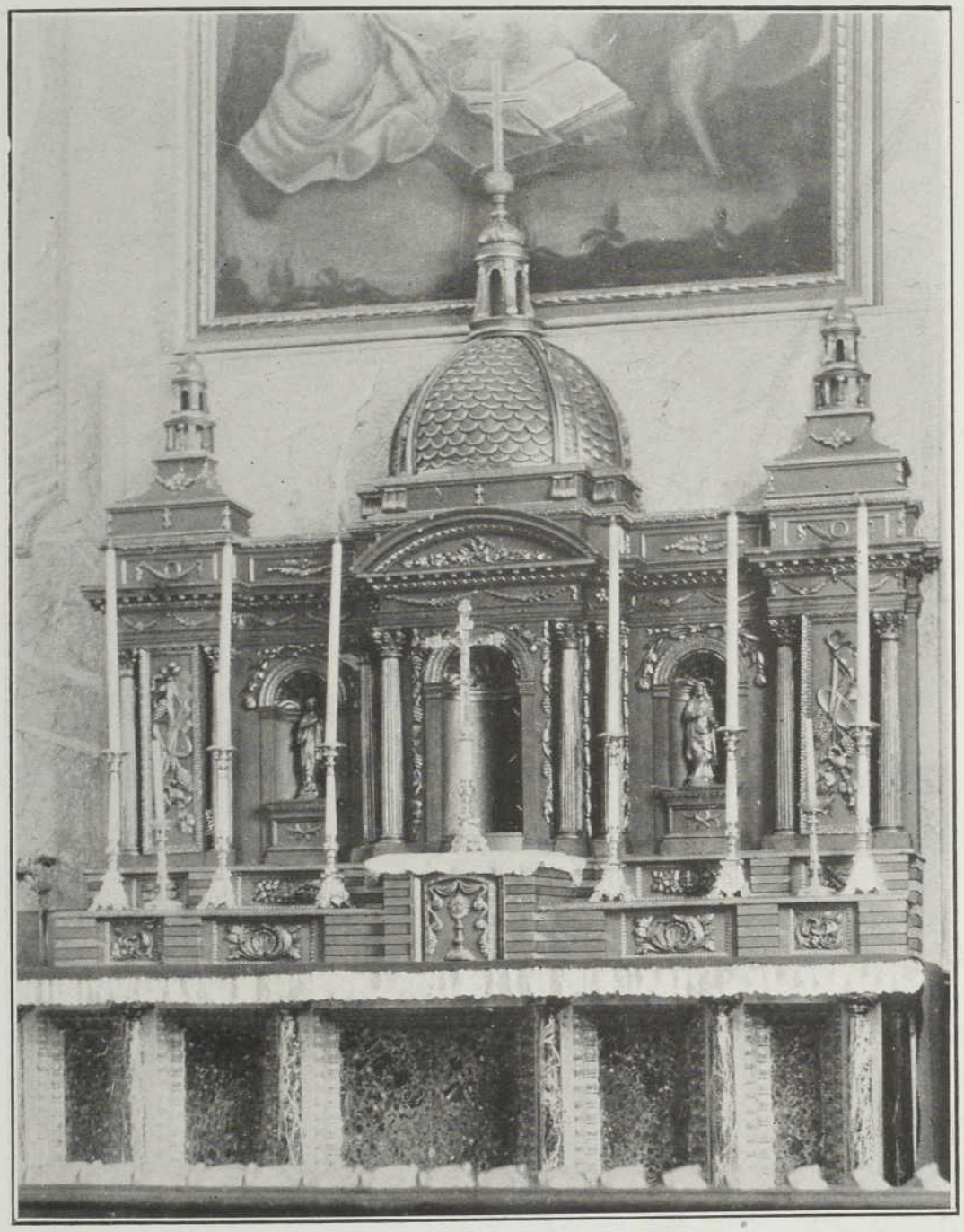
" Finally, Father Gagnon had the sacristy again lengthened by thirty feet, which brought it to 50 and gave the church and sacristy their present dimensions.

" The exterior of the church has no pretension to architecture of any kind; but the interior is Corinthian, the columns being well-proportioned and the capitals surmounting them, all adorned in acanthus leaves. Four Corinthian columns also support a baldachin over the main altar, containing at the back the painting of St. Genevieve, patroness of Paris and of this parish... This painting, we believe, is very ancient. It is not improbable that it even served for the first church, for the accounts since the 1st of April, 1750, make no mention of it."

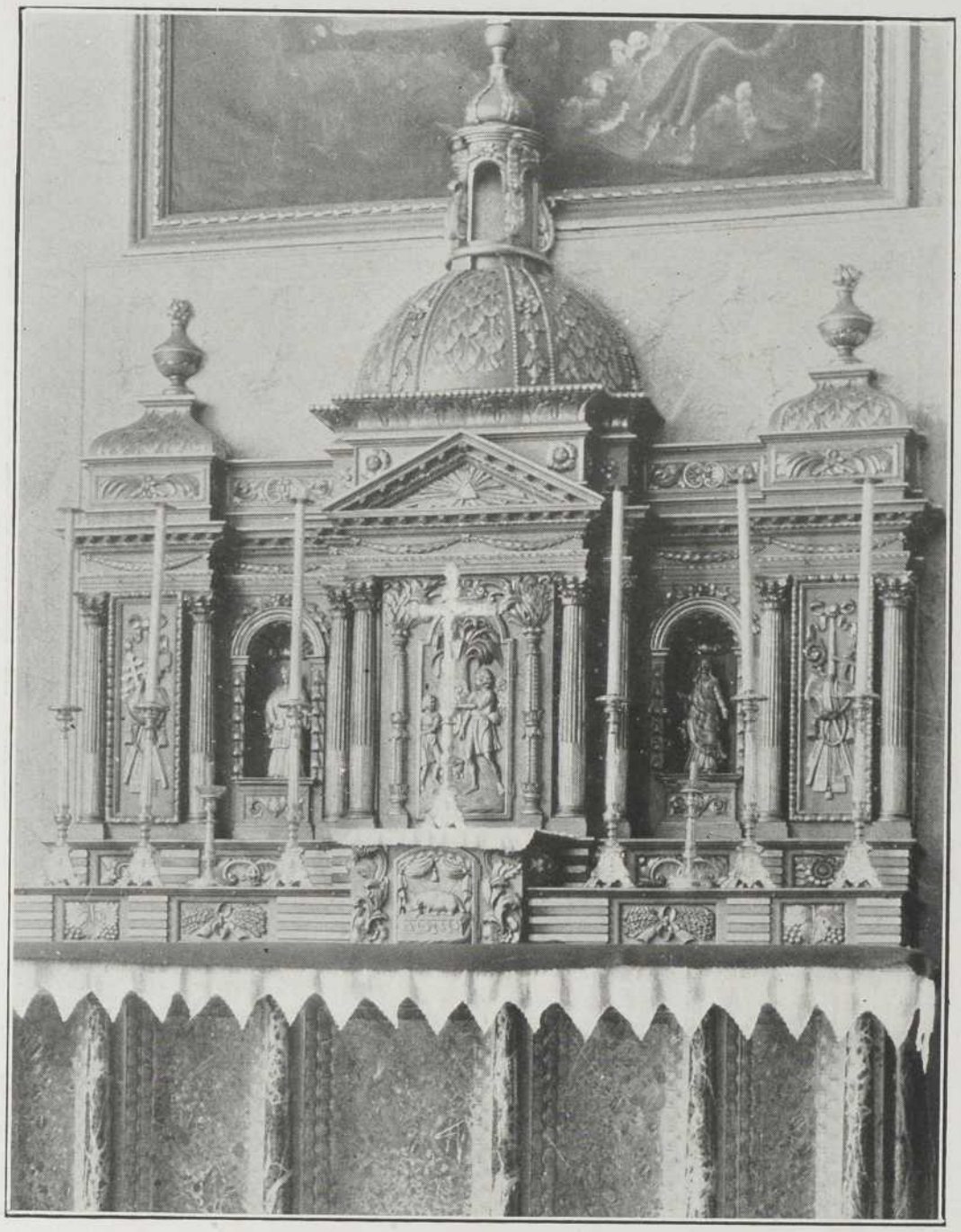
CHURCH OF UPPER BERTHIER: INTERIOR



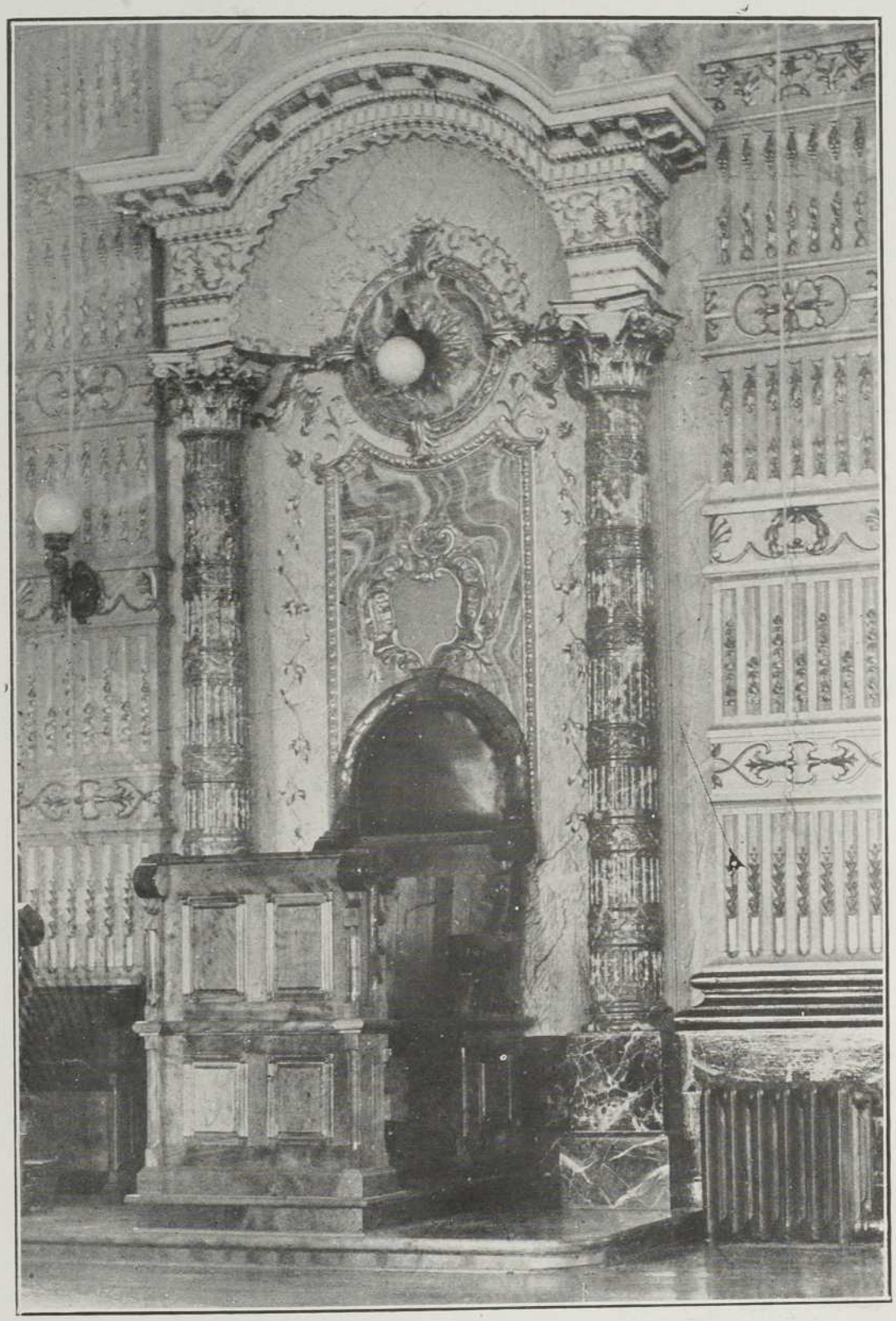
CHURCH OF UPPER BERTHIER: MAIN ALTAR



CHURCH OF UPPER BERTHIER: SIDE ALTAR (RIGHT)



CHURCH OF UPPER BERTHIER: SIDE ALTAR (LEFT)



CHURCH OF UPPER BERTHIER: BISHOP'S THRONE, EPISTLE SIDE

THE CHURCH OF ST. MICHEL DE VAUDREUIL

THE parish of St. Michel de Vaudreuil dates from 1773 and its first priest, in 1775, was Rev. Pierre Denaut who, twenty years later, became bishop of Quebec.

The first Curé, Rev. Jean Baptiste Deguire dit Larose, administered the parish from 1780 to 1815. Under this Curé the church, which still exists, dating from 1787, was built.

Its façade however has been changed. Having been demolished by lightning in 1859, it was reconstructed on a different plan from the old one.

The interior of the temple has likewise been changed, for three galleries have been added: one at the back of the building for the organ and the choir, and two others in the side chapels.

The chapel on the right is dedicated to St. Louis, King of France, and a large painting is to be seen there, representing the saintly king praying. On the wall opposite the altar, four plates are fixed with the following inscriptions:

CY GIT
DAME MARIE JOSEPH GODEFROY DE TONNANCOUR
ÉPOUSE DE L'HONORABLE M. E. G. A. CHARTIER DE LOTBINIÈRE
ÉCUIER M.C.L. & SEIGR DE LOTBINIÈRE, VAUDREUIL & RIGAUT
NÉE AUX TROIS-RIVIÈRES LE 3 9BRE 1742
DÉCÉDÉE À VAUDREUIL LE 28 JUILLET 1799.
CETTE MÈRE DES PAUVRES SUT RÉUNIR
ET FAIRE AIMER TOUTES LES VERTUS
PLEUREZ SUR SA TOMBE
HONOREZ SA MÉMOIRE
PRIEZ DIEU POUR ELLE.

IN MEMORIAM
MICHEL EUSTACHE
GASPARD CHARTIER DE LOTBINIÈRE
CHEVALIER DE ST-LOUIS, MARQUIS DE LOTBINIÈRE
NÉ EN 1723, MORT À NEW-YORK 1799,
EUSTACHE GASPARD
MICHEL ALAIN CHARTIER DE LOTBINIÈRE
MARQUIS DE LOTBINIÈRE
SEIGNEUR DE VAUDREUIL, RIGAUD ET LOTBINIÈRE
ORATEUR DE LA CHAMBRE D'ASSEMBLÉE À
QUÉBEC EN 1793, MORT EN 1821,
DAME CORNÉLIE MUNRO
SON ÉPOUSE, MORTE EN 1834

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PLEUREZ SUR SA TOMBE
HONOREZ SA MÉMOIRE
PRIEZ DIEU POUR ELLE.

IN MEMORIAM
MICHEL EUSTACHE
GASPARD CHARTIER DE LOTBINIÈRE
CHEVALIER DE ST-LOUIS, MARQUIS DE LOTBINIÈRE
NÉ EN 1723, MORT À NEW-YORK 1799,
EUSTACHE GASPARD
MICHEL ALAIN CHARTIER DE LOTBINIÈRE
MARQUIS DE LOTBINIÈRE
SEIGNEUR DE VAUDREUIL, RIGAUD ET LOTBINIÈRE
ORATEUR DE LA CHAMBRE D'ASSEMBLÉE À
QUÉBEC EN 1793, MORT EN 1821,
DAME CORNÉLIE MUNRO
SON ÉPOUSE, MORTE EN 1834

DAME MARIE LOUISE
JOSEPHTE DE LOTBINIÈRE
SEIGNEURESSE DE VAUDREUIL, VEUVE DE
L'HON. ROBERT UNWIN HARWOOD,
CONSEILLER LÉGISLATIF &C, NÉE LE 14 DÉCEMBRE 1803
MORTE À VAUDREUIL, 6 OCT. 1869
VIVEMENT REGRETTÉE DES PAUVRES ET DES SIENS
REQUIESCANT IN PACE

CI GIT
DAME LOUISE MADELEINE
CHAUSSE-GROS DE LÉRY
ÉPOUSE DE MICHEL CHARTIER CHEV'R
SEIGNEUR DE LOTBINIÈRE
LIEUT. COLONEL DES INGÉNIEURS ROYAUX
CHEVALIER DE ST-LOUIS
ET SGR DE BEAUHARNOIS, HOCQUART, ALLAINVILLE
NÉE À QUÉBEC LE 7 JUIN 1726
DÉCÉDÉE À VAUDREUIL, LE 1ER D'AVRIL 1807
PRIEZ DIEU POUR ELLE.

LA FEMME SAGE RELÈVE LA MAISON: PROV. 14.
ELLE OUVRE SA MAIN À L'INDIGENT
ET TEND LES BRAS AU PAUVRE. PROV. 31
LA FORCE ET LA DIGNITÉ FONT SA PARURE

ON AMASSE DES BÉNÉDICTIONS QUAND ON
HONORE AINSI SA MÈRE. ECCLÉ. C.3.V.5

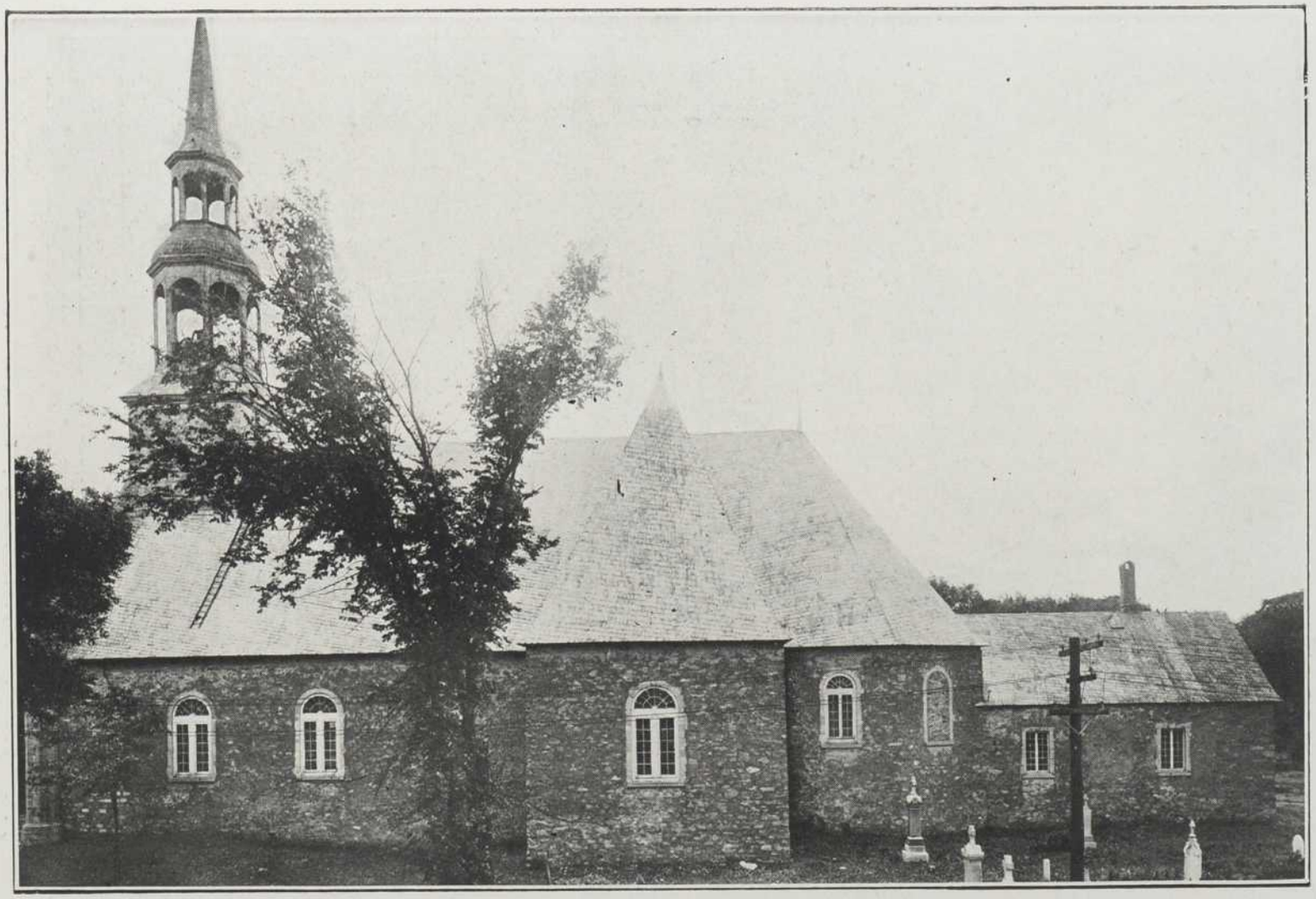
ICI REPOSENT
ANTOINE CHARTIER
DE LOTBINIÈRE HARWOOD
SEIGNEUR DE VAUDREUIL & CAVAGNAL
LT. COL. DE MILICE
DÉPUTÉ-ADJUDANT-GÉNÉRAL
DU 6ÈME DISTRICT MILITAIRE
ANCIEN REPRÉSENTANT DE VAUDREUIL
NÉ LE 23 AVRIL 1825
DÉCÉDÉ LE 26 AOUT 1891
SON ÉPOUSE
JOSÉPHINE MARGUERITE ANGÉLIQUE
LE FEVRE DE BELLEFEUILLLE
SEIGNEURESSE DES MILLE ISLES
ET DE L'AUGMENTATION
NÉE LE 26 OCTOBRE 1824
DÉCÉDÉE LE 17 SEPTEMBRE 1916
R.I.P.
DOMINUS MIHI ADJUTOR

Near St. Louis' chapel is the Seignior's pew, decorated with the arms of the Chartier de Lotbinière family.

Near the chapel on the left, there is a tablet to the memory of Madame Henri Elzéar Taschereau, née Marie Antoinette de Lotbinière Harwood. The inscription reads as follows:

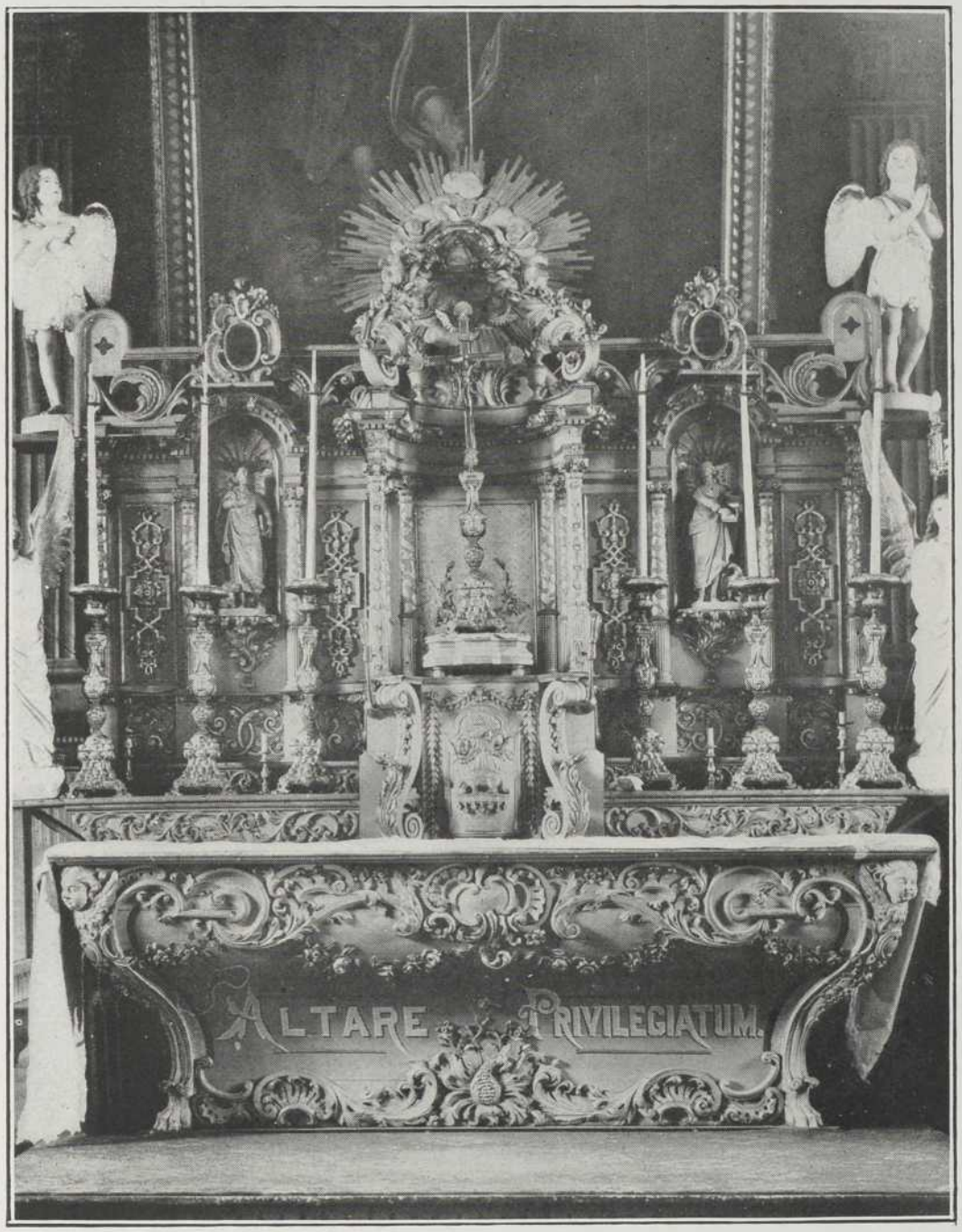
A MA MÈRE
MARIE-ANTOINETTE HARWOOD
DÉCÉDÉE 2 JUIN 1896
ELZÉAR-R.-A. TASCHEREAU

CHURCH OF VAUDREUIL: FRONT AND EAST SIDE



CHURCH OF VAUDREUIL: WEST SIDE

CHURCH OF VAUDREUIL: INTERIOR



CHURCH OF VAUDREUIL: MAIN ALTAR

CHURCH OF VAUDREUIL: SIDE ALTAR, GOSPEL SIDE

CHURCH OF VAUDREUIL: SIDE ALTAR DEDICATED TO ST. LOUIS, EPISTLE SIDE

CHURCH OF ST. ANTOINE DE TILLY

On the 29th of October, 1672, Intendant Talon granted to de Villieu, lieutenant of the Berthier company in the Carignan regiment, "the extent of land on the St. Lawrence River between the boundaries of the seigniory of Lauzon as far as the little river Talley called de Villieu, inclusive, for a depth of four miles and a half".

Mr. de Villieu took little interest in his seigniory for, eight years after the grant only five settlers, Adrien Hayot, Nicolas Delahaye, Pierre Lambert, Pierre Bourgoin and Benoit Boucher, had taken up lands there.

In 1683, the population of Villieu far from increasing had diminished by five souls. This is what Mgr. de Saint-Vallier tells us in his *Plan général de l'état présent des missions du Canada fait en l'année 1683.*

Mr. de Villieu left his seigniory to his two sons, Claude Sébastien de Villieu and Pierre de Villieu.

On the 31st of August, 1700, Claude Sébastien de Villieu, who had acquired his brother's rights, sold the de Villieu seigniory to Pierre Noël Le Gardeur de Tilly, a lieutenant in the troops of the marine detachment, for the sum of three thousand livres.

The de Villieu seigniory then took the name of de Tilly, and the new seignior started resolutely to work to settle his fine domain. He began by erecting a chapel. Services were held there in 1702. The site of this chapel is not absolutely certain. Some claim that it was built at the foot of the cliff, a few arpents from the present church; others maintain that it was erected at Point Aubin.

Under the energetic action of Seignior Le Gardeur de Tilly the population of Tilly did not take long to increase. It was soon found that the little wooden church was not sufficient for the needs of the parish. Rebuilding elsewhere had then to be considered.

On the 30th of June, 1712, Seignior Le Gardeur de Tilly and his wife Madeleine Boucher gave to the Fabrique of St. Antoine

de Tilly a land, one arpent in front " by the depth of the seigniory ", to build a church and rectory on it.

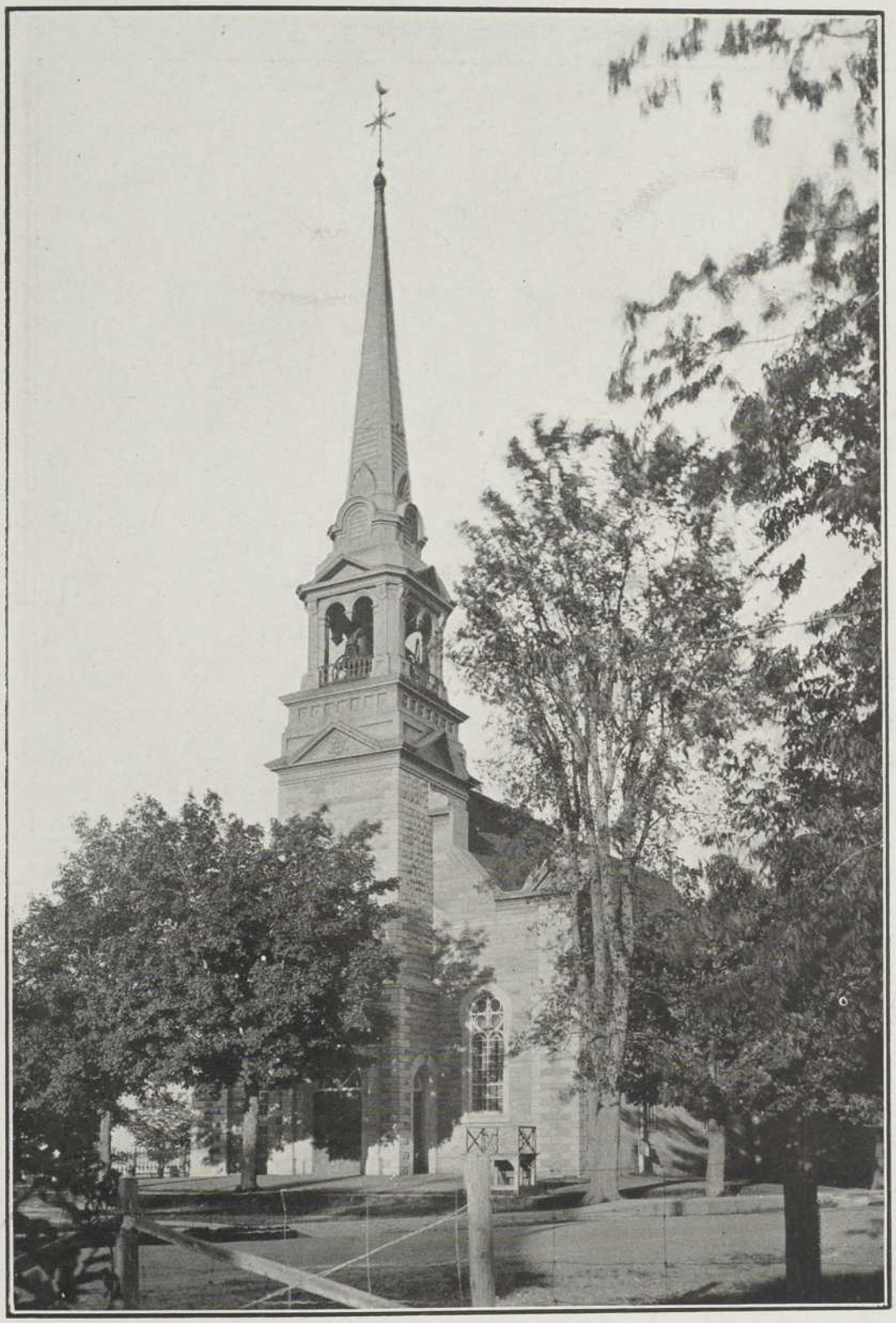
Several years elapsed before the Fabrique could utilise the generous gift of Seignior Le Gardeur de Tilly and his wife.

However, in 1721, the small chapel literally fell into ruins. The churchwardens and Fabrique at last decided to rebuild the church and erect a rectory. After permission was obtained from the Intendant, the parishioners met and decided to rebuild in stone on the land given by Seignior Le Gardeur de Tilly, a few feet to the north of the present church. Begun in the summer of 1721, the work was finished in the autumn of the same year. This church was to serve for Divine worship for seventy-seven years only.

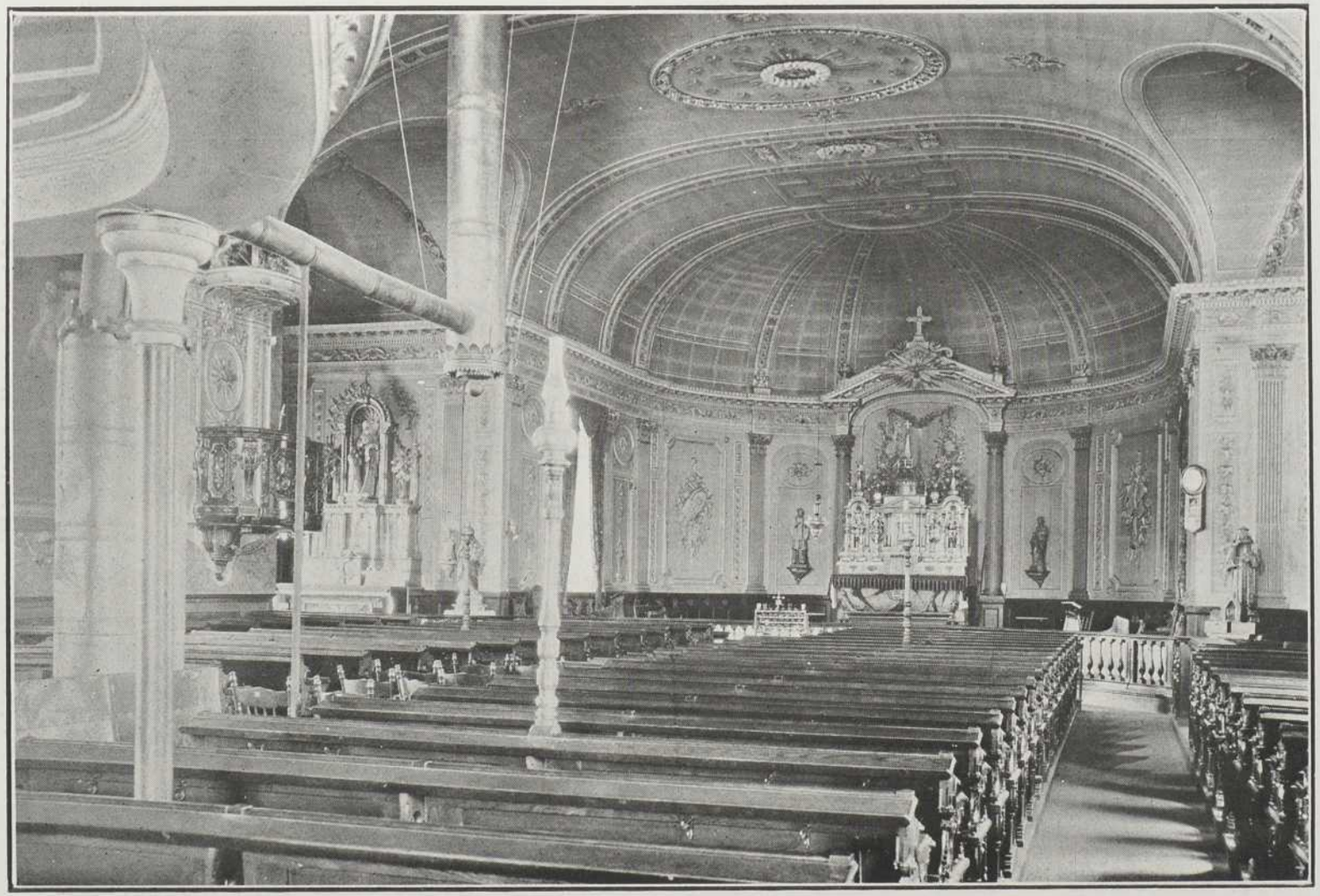
The present church of St. Antoine de Tilly was built in 1788. It was blessed on the 24th of September, 1788, by the Curé, Father Noël, in presence of Mgr. Bailly de Messein, Bishop of Capse and coadjutor of Mgr. Hubert, and of Fathers Hubert, Curé of Quebec, Renauld, Curé of Beauport, Jean, Curé of Les Ecureuils, Chauret, Curé of Lotbinière, Prevost, Curé of St. Nicolas, Hubert, Curate of Pointe aux Trembles, Father de Berrey, provincial commissioner of the Récollets, Jean Baptiste Noël, seignior of Tilly, and a large gathering of parishioners.

Since 1788, the church of St. Antoine de Tilly has several times undergone important repairs but its original form has always been preserved, except however the façade.

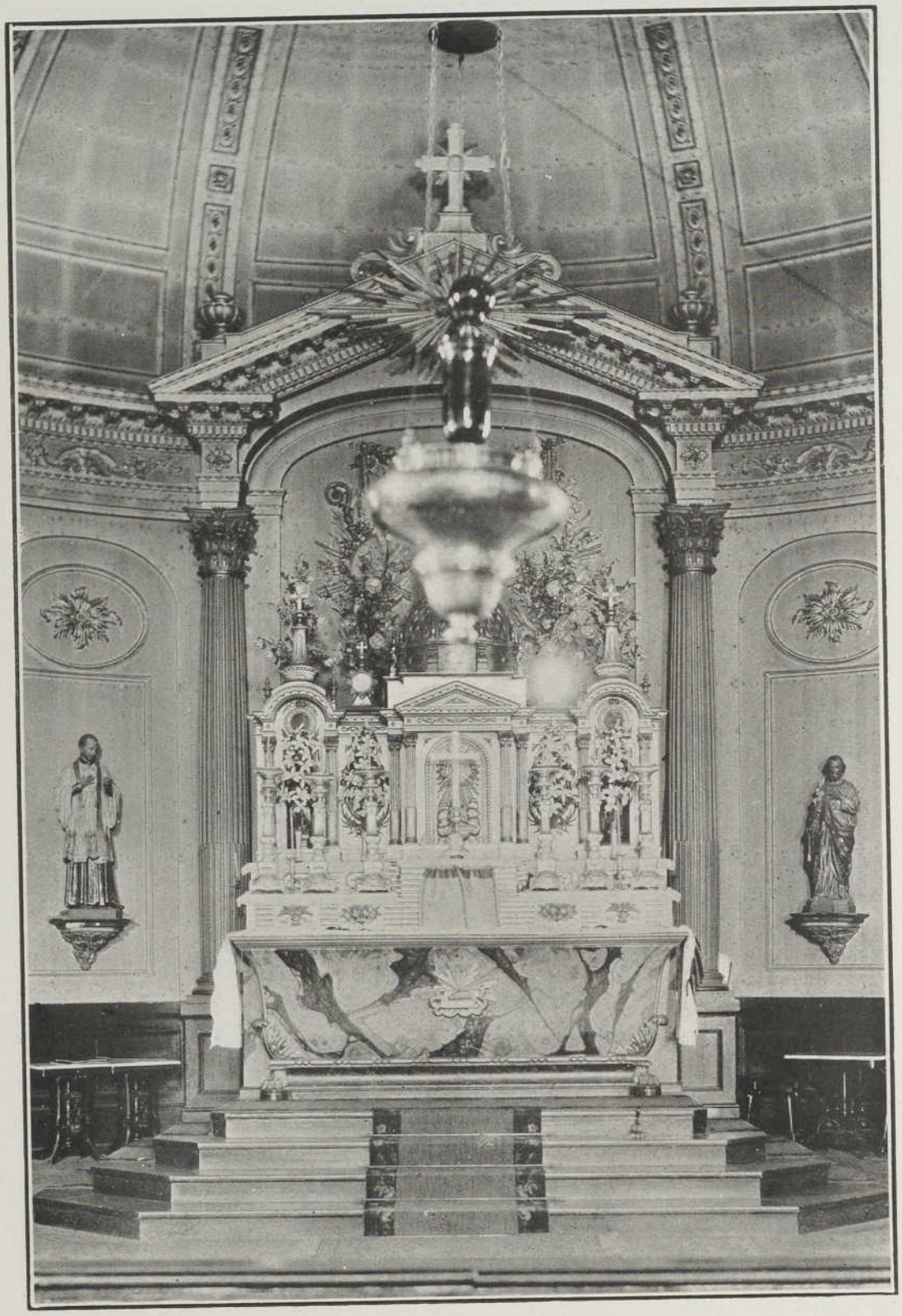
Several paintings of Father Desjardins' collection are to be admired in the church of St. Antoine de Tilly. These are: St. Anthony of Padua, The Interior of Nazareth, The Stigmata of St. Francis of Assisi, The Visitation by A. Audry and Jesus amid the Doctors, copied by S. Masse.



CHURCH OF ST. ANTOINE DE TILLY



CHURCH OF ST. ANTOINE DE TILLY: INTERIOR



CHURCH OF ST. ANTOINE DE TILLY: MAIN ALTAR

CHURCH OF ST. ANTOINE DE TILLY: PULPIT

CHURCH OF ST. RÉGIS, HUNTINGDON

THE parish of St. Régis is at the southwestern extremity of the Province of Quebec and forms part of three dioceses. It has 560 families, all Iroquois.

Father Jean Baptiste Billard founded this mission in 1752. The first Curé of the place, Rev. Joachim Rodrigue McDonell, resided there from 1789 to 1806. Since then, the Curés of St. Régis have always been French-Canadians and the one in charge of the parish at present is Canon J. B. Bourget.

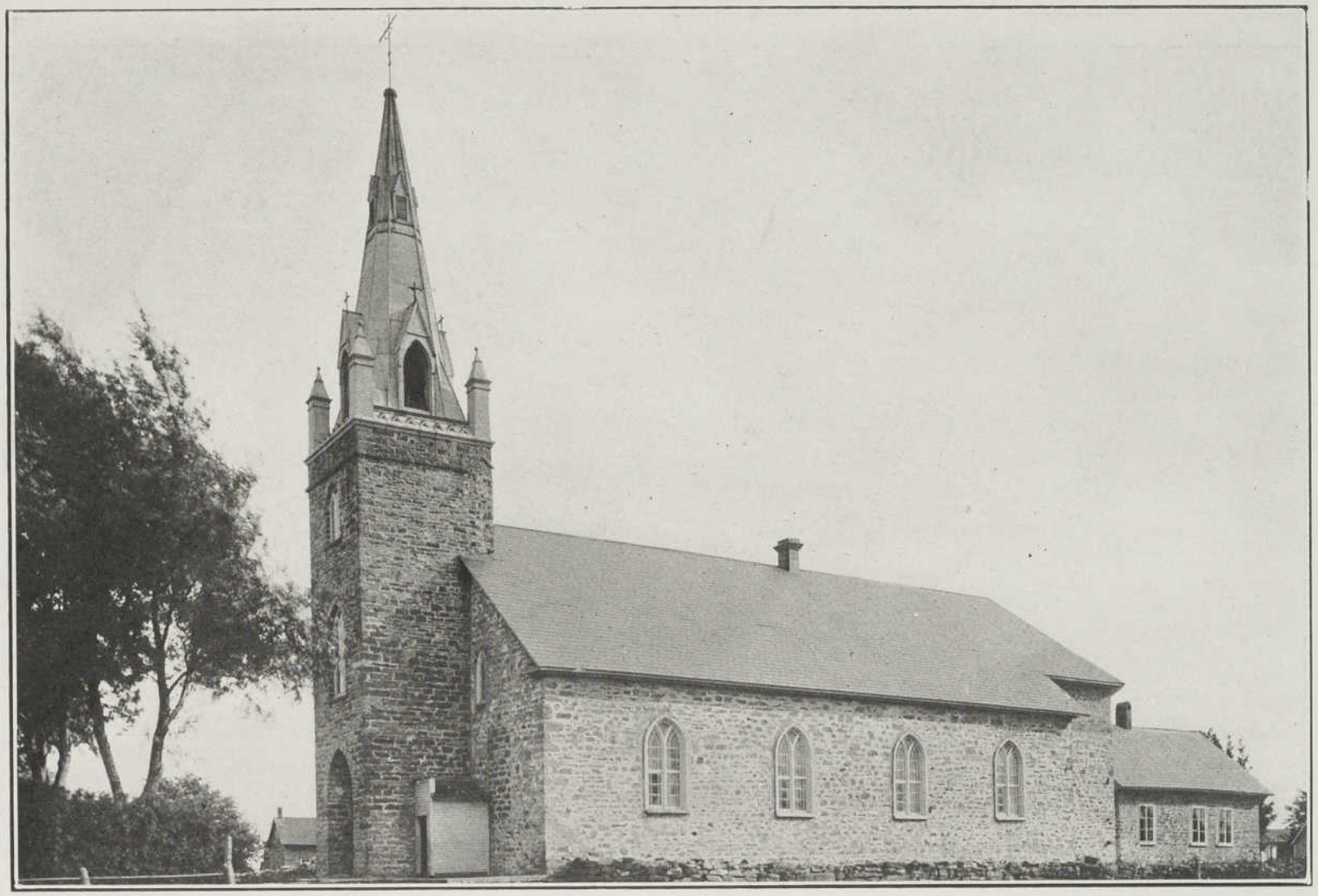
Under Father McDonell's administration, were erected: a stone church in the year 1793, and a rectory in 1799. This house still exists, but the church was almost entirely destroyed by fire sixty years ago.

Only the reredos of the main altar, a large, carved wooden crucifix, about thirty-six inches high, and the wrought-iron cross, surmounted by the symbolical cock which was over the steeple of the old sanctuary, were saved.

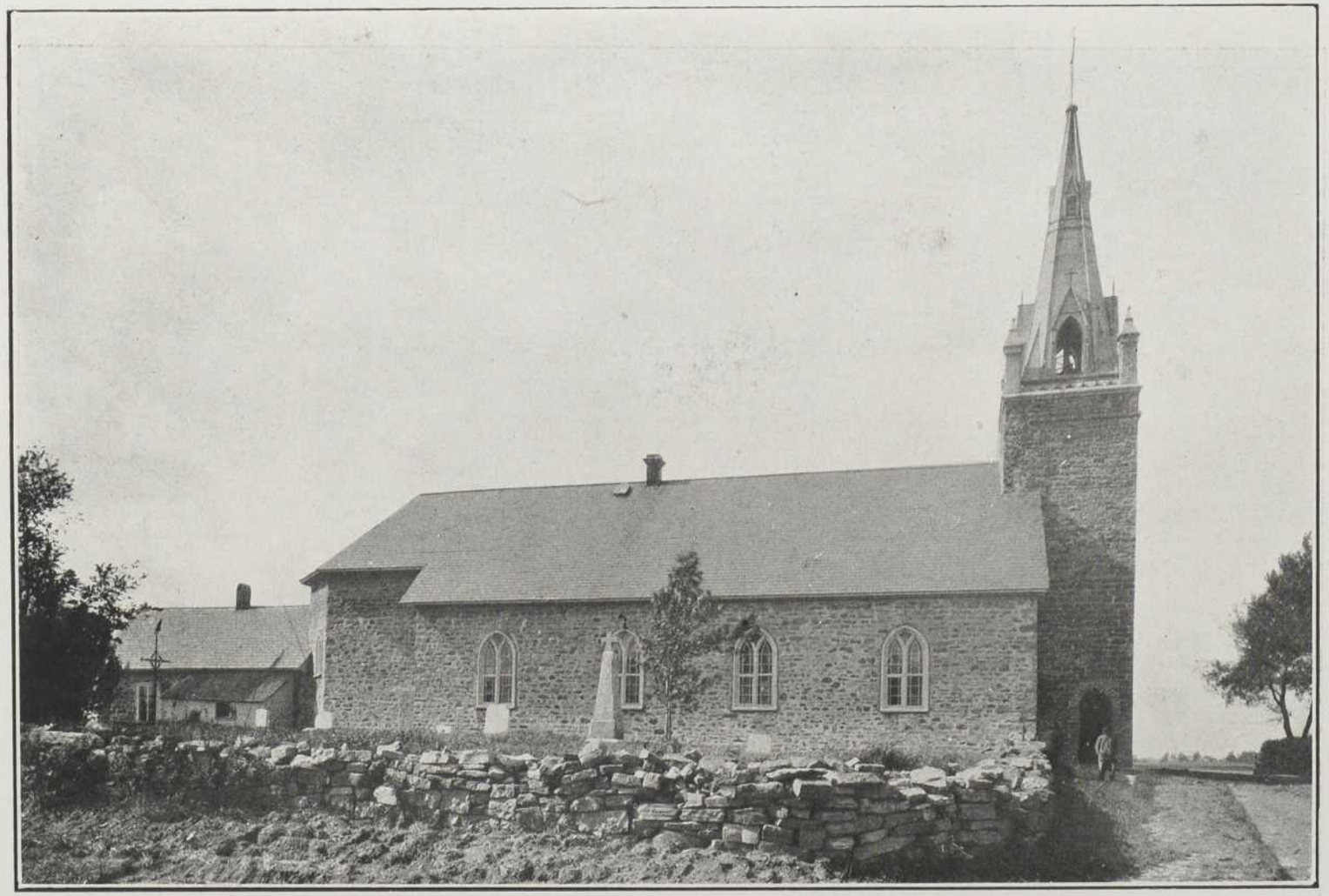
This cross, which stood twelve feet high is now in the cemetery.

The present church was rebuilt by using the walls of the former one which the fire had respected. About 1886, the temple was adorned anew and, in 1903, it was completed by the addition of a belfry.

The church of St. Régis measures about one hundred feet by fifty and greatly resembles that of Caughnawaga.

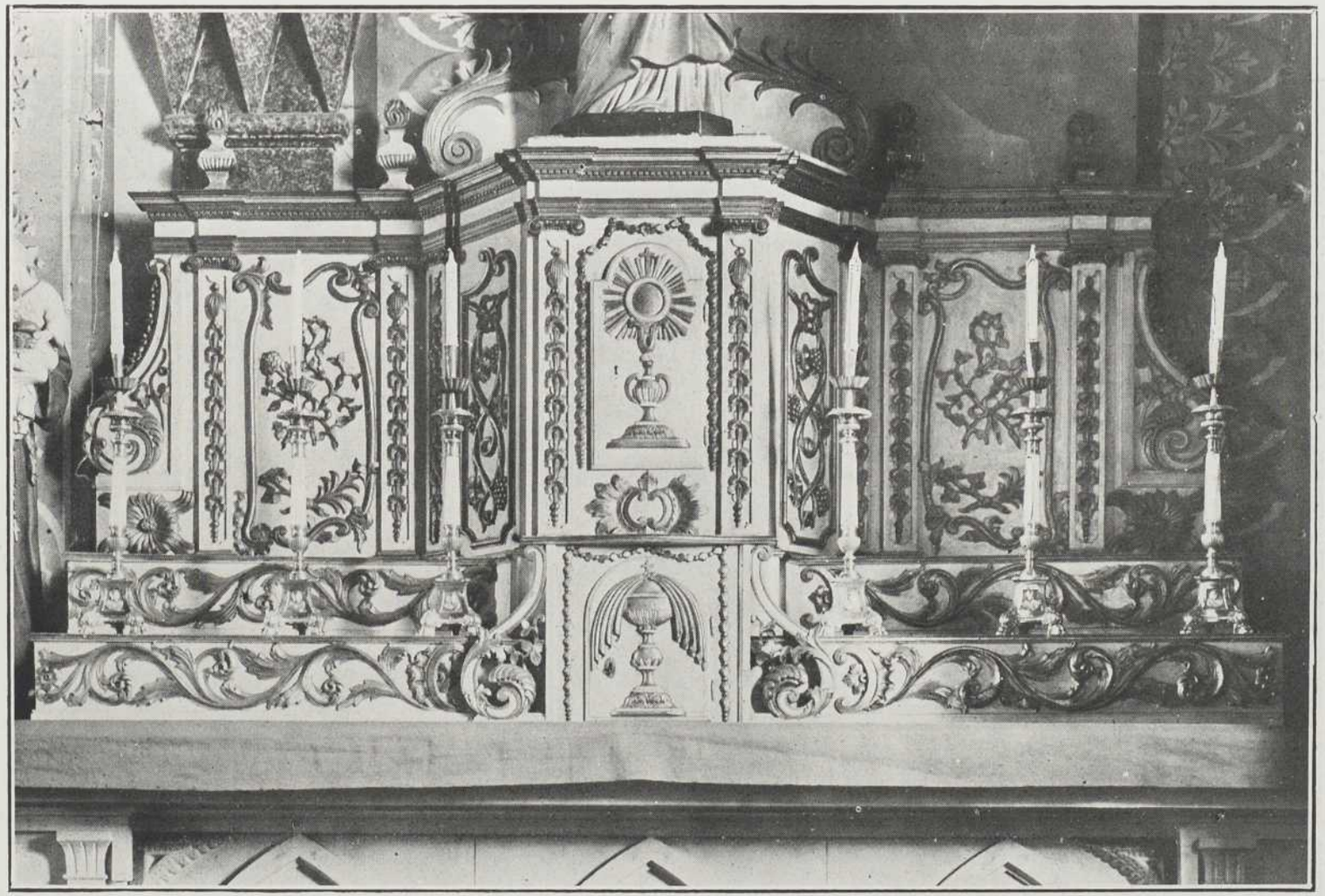


CHURCH OF ST. RÉGIS: WEST SIDE

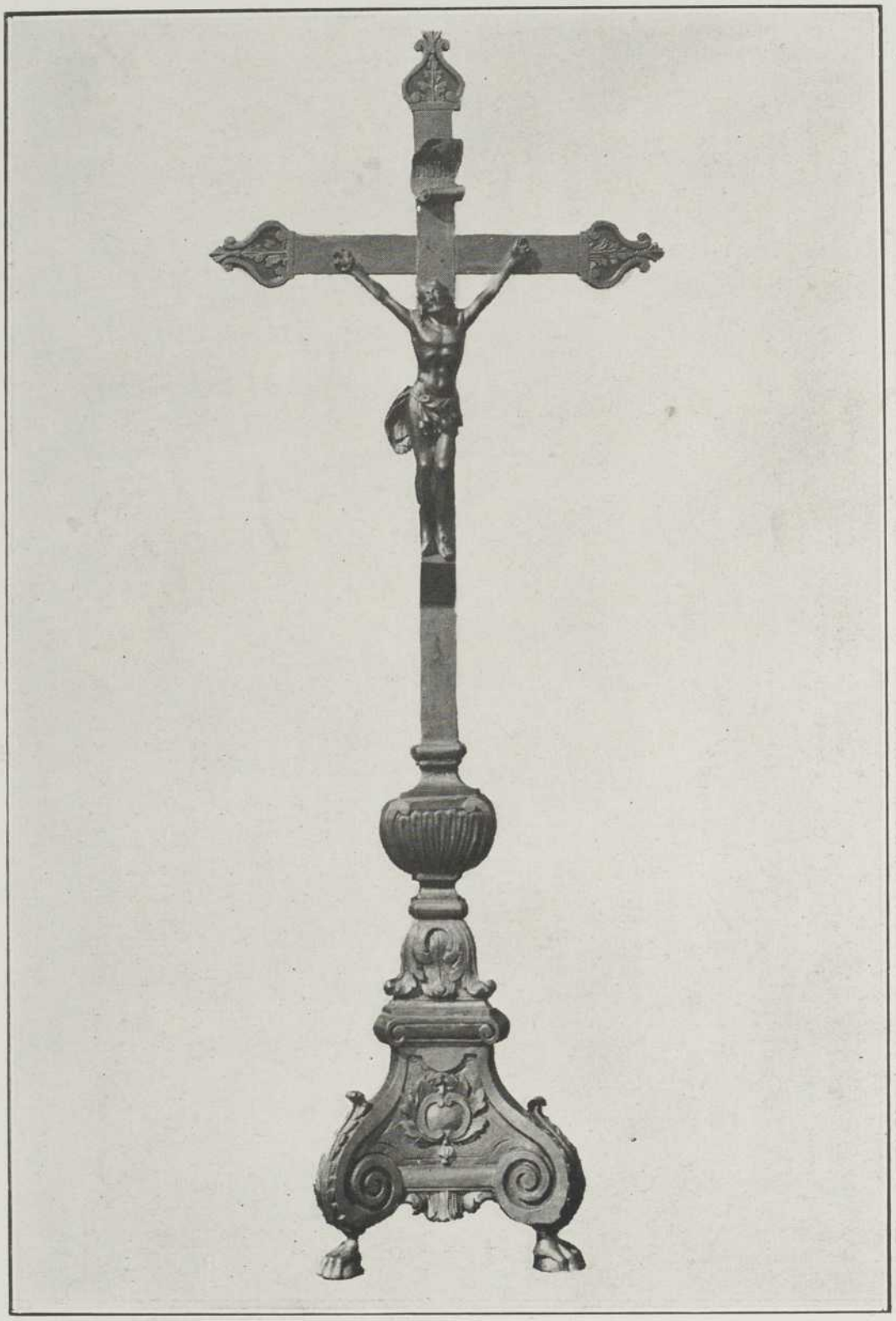


CHURCH OF ST. RÉGIS: EAST SIDE

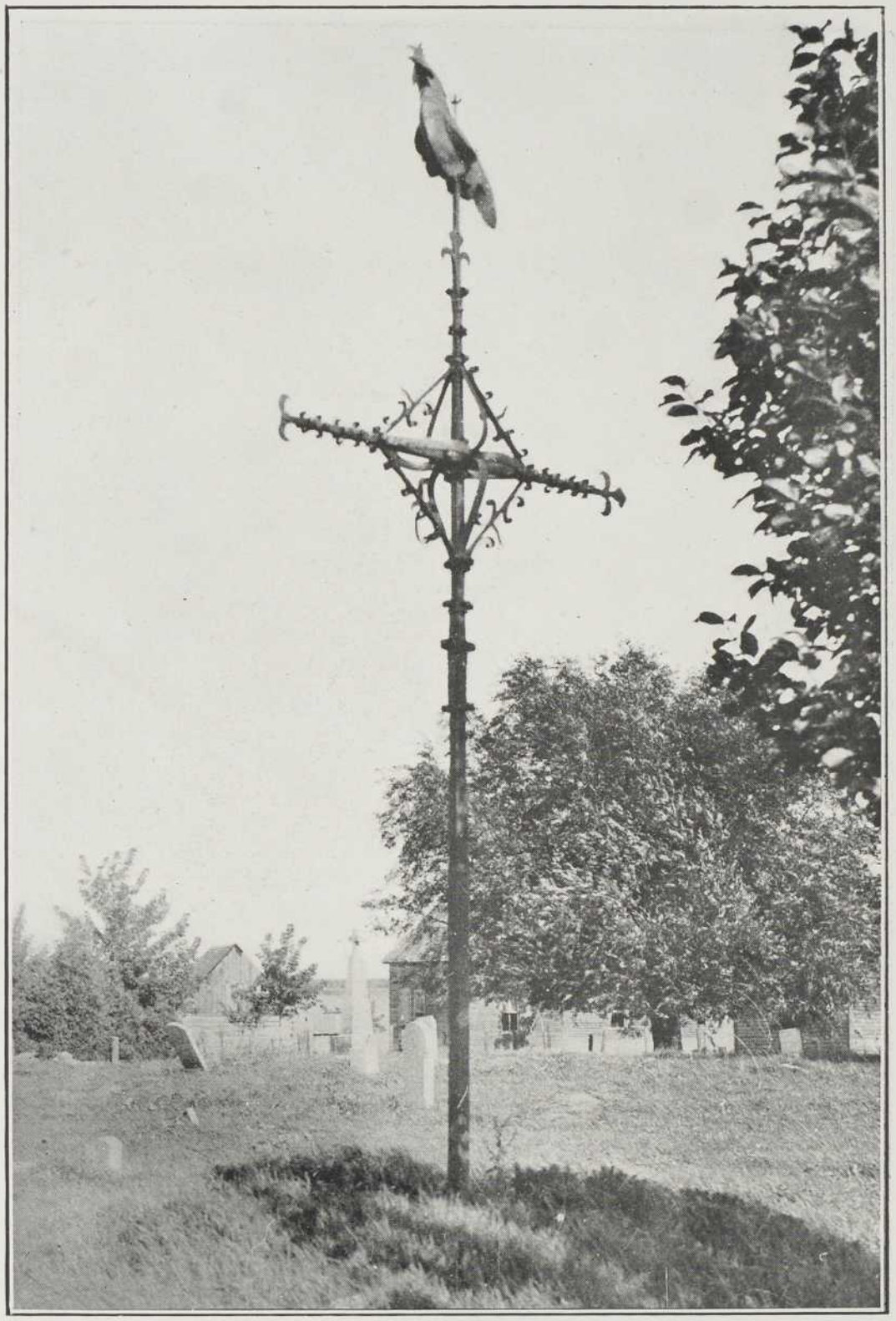
CHURCH OF ST. RÉGIS: SANCTUARY



CHURCH OF ST. RÉGIS: REREDOS OF MAIN ALTAR OF FORMER CHURCH, NOW PLACED OVER THE SIDE ALTAR ON THE RIGHT



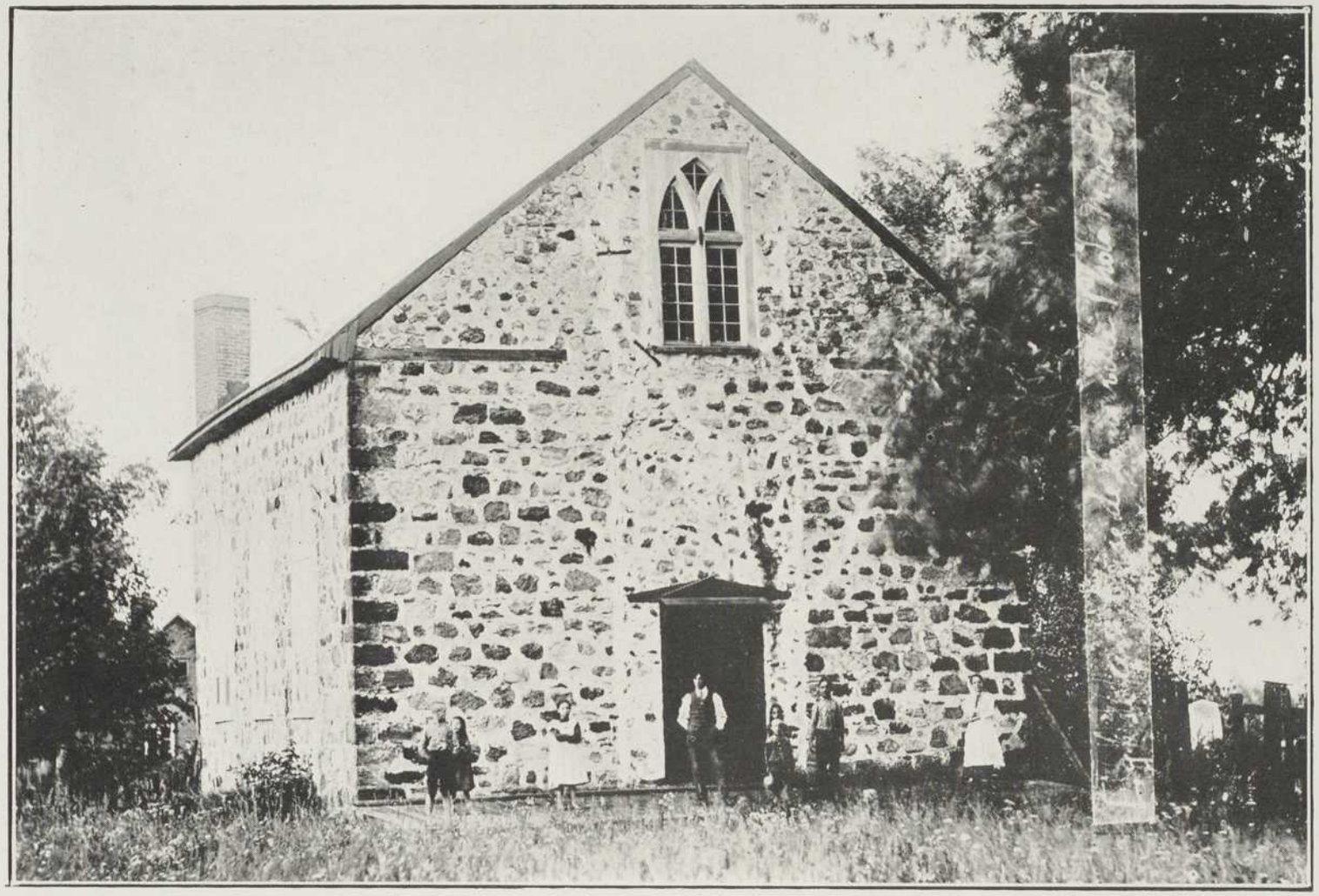
OLD CARVED WOODEN CRUCIFIX FROM THE FORMER ST. RÉGIS CHURCH



ANTIQUE CROSS AND WEATHERCOCK FROM THE FORMER CHURCH OF ST. RÉGIS

ANGLICAN CHURCH OF LOUISEVILLE

THE Anglican church of Louiseville was built in 1795, and named after St. James. It was erected on land that today belongs to the Shepperd family. The building, which has not been used for Divine worship for some years, is now falling into ruin and the cemetery which is near the place of worship is not cared for.



ANGLICAN CHURCH, LOUISEVILLE. BUILT IN 1795. THE STEEPLE HAS DISAPPEARED

LES ÉBOULEMENTS CHURCH

REV. H. R. Casgrain wrote in 1870:

" Do you love nature, the mountains and wide horizons? Are you fond of old souvenirs, the sight of the patriarchal manners of the old Canadians? Would you like to enjoy ancient French hospitality in one of those seigniorial manors in which still survives some of the feudal life of a past age? Then follow me. I will take you into the picturesque mountains of Les Éboulements, to my venerable friend the Honourable Marc Pascal de Sales Laterrière ".

Then, having described the ancient manor of Les Éboulements and having introduced his readers to the hearty hospitality of his hosts, Father Casgrain mentions the parish church of Les Éboulements:

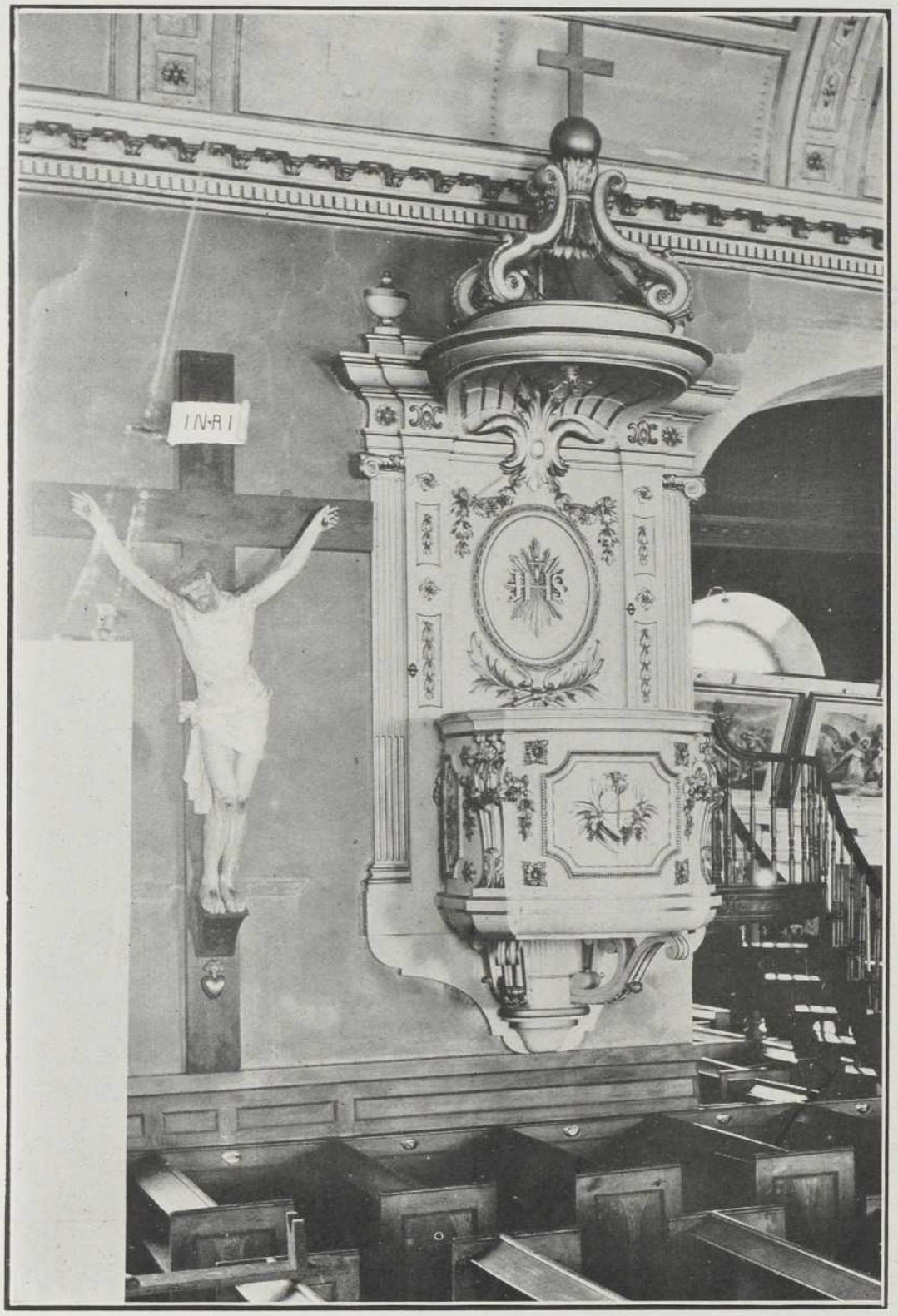
" Built in 1797, it occupies a plateau 1,500 feet above the river, and resembles, with its Moorish steeple, all our churches of the period. From the entrance, the view embraces an immense horizon from Cap Tourmente to the islands of Kamouraska. The carefully kept interior has a fresh and agreeable appearance. Near the sanctuary, on the Epistle side, are seen on the wall, over the seigniorial pew, several marble epitaphs, on which may be read the names of members of the Laterrière family, buried in the church ".

Nearly fifty-five years have passed since Father Casgrain visited Les Éboulements. The parish church is still in the same state. The Curés and parishioners of Les Éboulements have been wise to preserve their old temple as their ancestors had made and loved it. We congratulate them on their good taste and hope that they will long preserve their church, the oldest and certainly the most devotional in the diocese of Chicoutimi.

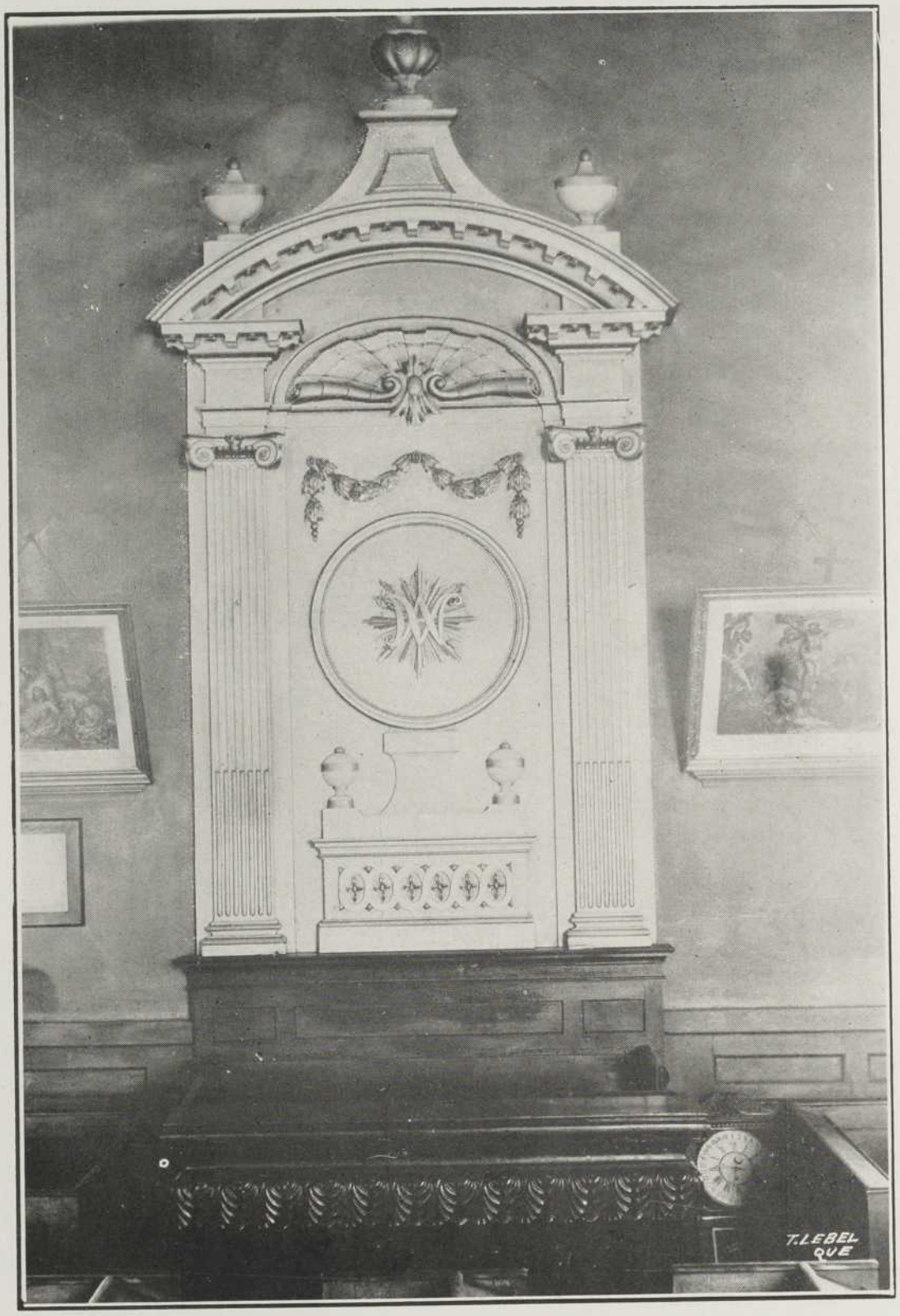
CHURCH OF LES ÉBOULEMENTS

CHURCH OF LES ÉBOULEMENTS: INTERIOR

CHURCH OF LES ÉBOULEMENTS: MAIN ALTAR



CHURCH OF LES ÉBOULEMENTS: PULPIT



CHURCH OF LES ÉBOULEMENTS: CHURCHWARDENS' PEW

THE COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ

St. Anne de Beaupré was known at first as Petit Cap. The first grants at Petit Cap were made in 1650 and 1651.

On the 8th of March, 1658, Etienne Lessard, an inhabitant of Petit Cap, gave a land of two arpents frontage by four miles and a half in depth on condition that there be built immediately on this ground a chapel in honour of St. Anne. On March 13th, 1658, Father Vignal blessed the first stone of this chapel, in presence of d'Ailleboust, governor of New France, and himself laid it in the foundations.

This chapel, however, remained unfinished because the tide destroyed the groundwork. In 1661, Etienne Lessard gave a new site at the foot of the big hill. A church was immediately built there, forty feet long, to replace the first chapel.

In 1676, a new church was built at St. Anne de Beaupré. This one was of stone and measured eighty feet long and twenty-eight wide.

In 1683, the census gave St. Anne de Beaupré 38 families and 1167 souls.

In 1688-1689, the church which the dampness of the ground had deteriorated was completely renovated and in 1693-1694, lengthened by twenty feet as it was too small.

It is known that Montgomery's Rangers ravaged the Beaupré coast in 1759. At St. Anne de Beaupré only the church and four houses escaped the fire.

In 1787-1788, the St. Anne de Beaupré church was entirely rebuilt. This church existed for a little less than a century.

On the 28th of October, 1871, it was decided to rebuild St. Anne de Beaupré church and, on the 12th of May, 1872, a joint pastoral of the bishops of the Province of Quebec made an appeal to the generosity of the faithful for the erection of this temple.

The corner stone of the new church was blessed on the 22nd of August, 1872. The church itself was blessed on the 17th of October, 1876. On the same day, were carried there the relic

of St. Anne, the miraculous Painting, the votive-offerings and the crutches.

Two years later, on the 2nd of October, 1878, the blessing of the commemorative chapel of St. Anne de Beaupré took place.

Let us state what this commemorative chapel is. It was entirely built of the materials from the parish church erected in 1787-1788 and pulled down to make room for the basilica destroyed by the conflagration of the 29th of March, 1922. The walls, roof, woodwork, belfry, altars, pulpit, etc., absolutely every thing in this chapel comes from the old parish church. It is therefore entitled to its place here as, correctly speaking, it dates from 1787-1788.

COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ

COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ: INTERIOR

COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ: MAIN ALTAR

COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ: SIDE ALTAR (LEFT)

COMMEMORATIVE CHAPEL OF ST. ANNE DE BEAUPRÉ: ROSACE OF THE VAULT

TABLE OF CONTENTS

APPENDIX

HOW TO HELP THE HISTORIC MONUMENTS COMMISSION

The Historic Monuments Commission of the Province of Quebec is above all a *preservation* commission.

Throughout the Province of Quebec there do not remain a score of churches dating from the French Régime.

Forts built before 1759 can be counted on one's fingers.

How many of the graceful old windmills are still extant?

Our old houses are disappearing one after the other.

We have destroyed with inconceivable thoughtlessness.

Is it not time to react in order to preserve the few *old monuments* still remaining?

Every one can help in this patriotic work.

How?

You have but to draw the attention of some member of the Historic Monuments Commission to any interesting *old monument* in your neighbourhood.