A Royal Visit
The Prince of Wales in Montreal in 1860

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2. The construction of the Victoria Bridge was one of the greatest feats of its time. James Hodges, the Montreal engineer in charge of the project, specified twenty-four piers of limestone of gigantic size to support the structure. When completed, the bridge would be one of the longest in the world, running for nearly two miles and costing millions of dollars.

Constructed for the passage of the trains of the Grand Trunk Railway across the St. Lawrence River by one unbroken line of railway, it opened up transport throughout the year, denied previously due to the ice covering of the climate. Politically advantageous, the bridge connected and associated together the British dependencies in North America, bringing them all into direct communication with the United States and the best ports of the Atlantic. As well, the Bridge connected the city of Montreal with the south shore of the St. Lawrence after 1860.

An industry was in itself created through the making of the railway over the Bridge as well as the construction of the Bridge itself. Three thousand and forty men were employed. Temporary workmen's houses as well as workshops were set up upon the banks of the river. The risky, hazardous work lasted six years. Twenty-six men lost their lives, mostly through drowning. Ravages of cholera, typhus and frostbite affected workers. Strikes held back progress, and the river's rising, which caused the ice to pack and shove, carried away abutment scows and dams which constantly needed to be rebuilt.

The opening of the Bridge occasioned great festivity and jubilation. Popular tunes and dances were composed in its honor. The Prince of Wales' visit extended to the Maritimes, the Canadas, and to Washington to meet with the President of the United States. Factories in England created household articles of various types to commemorate the visit. Royal Worcester was requested to fill a part of the Prince's visit, and the motif of the feathers was added as an educational medium. William Notman, founder of the William Notman company, was spared. Rose commissioned new carpets, new furniture, curtains, and table linens. Rosemount was torn down in 1860. As well, five medals were struck in a limited series, one in gold, which became the property of the Prince, and four in silver.

It is very difficult to ascertain which of various items printed with the Prince of Wales' motif was indeed used by the Prince himself. Somewhat the belief persisted that the Worcester pieces printed with the Prince of Wales' feathers were used only by the Prince himself. This was due to the fact that the motto and services were used by many officials involved at the various functions. However, over the years many souvenirs of the visit were bought with this idea in mind. The water or wine glass carafe etched with encircled maple leaves would most probably have been used in a table setting with the Worcester porcelain as the designs seem to indicate a handmade distribution of medals.

The commemorative etched glass wine jug of which the MMFA has a matching goblet was probably used by dignitaries and guests celebrating the visit, probably at a banquet. They were likely produced by the new etched glass technique. This method of etching on glass had been unknown until 1853, when C. Breeze of London patented a process of printing a negative image on paper with printing ink and transferring this to glass to be etched. Some pieces of this type of work were exhibited at the Paris Exposition in 1855, and it is believed that these items were also produced in this manner. This would have been an advancement of technology over engraving, because the etching method could be adapted to mass production. Also used for banquet purposes would have been a host glass carafe. The collection of six represents a gift Prince of Wales' device of three feathers.

An occasional chair, of tiger maple, was likely made in England of imported Canadian maple for the Prince of Wales' visit, or could possibly have been made by an English cabinetmaker in Canada. English influence is noted in the use of the shield back, as well as the rush or clover matelassé, a bedside accoutrement. The refinement of the Prince of Wales' feathers contributes to the great charm of the piece. The seat upholstery, a matelassé, is thought to be a later addition.

A chamber candlestick of silver plate, an item of personal comfort owned by John Russell, would have been made in England. This would be one of the few items possibly used by the Prince personally, a bedside accoutrement.

Many of the items from the visit found their way to auction, then to collectors or dealers, later to museums. Distribution of goods by auction was common in Canada in the nineteenth century.

A Victorian curiosity was the selling off of what had been used at some special event. Royally, such as the Prince of Wales, though well received and welcomed enthusiastically, had scarcely to leave a city before everything purchased in anticipation of the visit, and imported for the occasion, was up for sale. Commemorative plates, glasses and flatware, many bearing the Prince of Wales' feathers as the decoration, were purchased and resold in prolific quantities. Probably the flatware in the museum's collection, silver plated with mother of pearl handles, would fall into the category of memorabilia, and be a precious possession by many as mementos of the visit, rather than used by the Prince and his associates for official purposes.

The Prince's visit was commemorated architecturally as well. The Prince of Wales Terrace between Peel and McTavish (now demolished) was built by architects William Footner and George Browne for Sir George Simpson, who was involved in several developments in Montreal. It was under construction at the time of the Prince's visit, and the motif of the feathers was added as an embellishment to the façade of the house. This row housing subsequently was named in honour of the Prince's visit, though construction was coincidental with his visit. The house on the extreme left of the row was occupied by the Prince's aides-de-camp while in residence in the city. The Prince himself. This was an impossibility due to the fact that dinnerware, silver plated with the Prince's bedchamber, the head and footboard were deeply carved with royal arms. Rosemount was torn down in 1860, and is now the site of the Percy F. Walters Park, on Dr. Penfield Avenue.

A ROYAL VISIT: THE PRINCE OF WALES IN MONTREAL IN 1860.

By Gloria LESSER

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stereoscopic views in 1859, in which he pictured construction details of Montreal's new Victoria Bridge. Victorians were soon able to enjoy three-dimensional views of this wonder of the world by looking through a stereoscopic viewer at a pair of slightly offset photographic prints. Since the engineering feat posed by the Bridge staggered public imagination, Notman photographed the Bridge from many angles. When the Prince of Wales made his famous tour of Canada, in the summer of 1860, Notman went with official photographer, Lieut. Monck, the Canadian governor-general, ordered stereoscopic and other photographic views of the tour as a memento for the Prince of Wales. Stereo prints were mounted on cardboard, nine pairs to a large sheet, some of which pictured the new Bridge, while others recorded the various towns and cities which the Prince visited. The collection was presented in two leather portfolios, one containing views of Canada East, the other containing views of Canada West. They were bound by William Lovell, a Montreal bookbinder, and housed in a beautiful bird's-eye maple box with silver mounts. A stereoscopic viewer accompanied the photographs. Notman made a replica of the gift for himself, now in the Notman archives, but unfortunately some views showing specific incidents are missing.

Henderson worked almost entirely in metal. During this period, Tom has been somewhat of a deterrent. He has not neglected to number or date his work for such lofty reasons, but rather because of a lack of organization and a feeling that it is more necessary to the growth of nearly all artists, show real maturity and to lead to better art. I worry when artists don't, or even worse, resist the process. Henderson tells me that he has plaques of the pieces he completes. This, of course, is not very helpful when trying to write about individual pieces. He does not title his works, not even with a pat idea. His new large drawings are transitional, but more than that, likely this for graphic style will be around. These drawings, like his latest sculpture, could be transitional, but more than that, likely this for graphic style will be around. Henderson tells me that he has no need to be stated in two, rather than three, dimensions. These drawings, like his latest sculpture, could be transitional, but more than that, likely this for graphic style will be around.

TOM HENDERSON: A MARITIME SCULPTOR

By Virgil G. HAMMOCK

Tom Henderson is a sculptor who lives in the Maritimes, and who speaks of himself as a realist. I guess this makes him a Maritime Realist, but I doubt that fans of this particular school of painting would find much in his work with which they could identify or like. Yet Tom Henderson is a realist, none the less, for what he is talking about is the reality of the piece of sculpture rather than the construction of a three-dimensional Alex Colville, or, as he says: "It looks like what it is." His new pieces in wood represent this kind of truth to the material. The wood is wood, mostly uncoloured, banged together in a rather direct way. Most of the wood is found on his own small farm in Point de Bute some eight miles from Mount Allison University in Sackville, New Brunswick, where Tom teaches sculpture.

I have known Tom since the early Sixties when we were both students at the San Francisco Art Institute. Since 1970 we have worked together, first at the University of Manitoba, and from 1975 at Mount Allison. In some ways this long friendship makes it more difficult for me to write. Tom was the ideal student for what I like to think of as a formative period of his career. He was not the kind of student who looked at work for the first time, but I know some of the things that make him tick and I have watched his work progress over the years to the point where I think that others in Canada should know about his art. Frankly, Tom has not been the best agent for his sculpture, spending far more time making it than making it known. Living in Winnipeg and now in Sackville has not been much help to the artist does not know at the outset what his finished work will look like. Art should start with the idea and not finish with it. Tom still uses this process while working, but because of his use of different materials, it is not the same. In his newest work, he is not as sure of himself as he was in the past. These new works represent a period of transition not only from one material to another, but from one mode of thinking to another. In my mind, such periods are necessary to the growth of nearly all artists, show real maturity and can lead to better art. I worry when artists don't, or even worse, resist the process.