

A detailed oil painting of an elderly man, Zacharie Vincent, wearing a silver crown with a red, white, and blue tassel. He has a serious expression and is wearing a green military-style jacket with a silver medal on a red ribbon. The background is dark and textured.

ZACHARIE VINCENT

Life & Work

By Louise Vigneault

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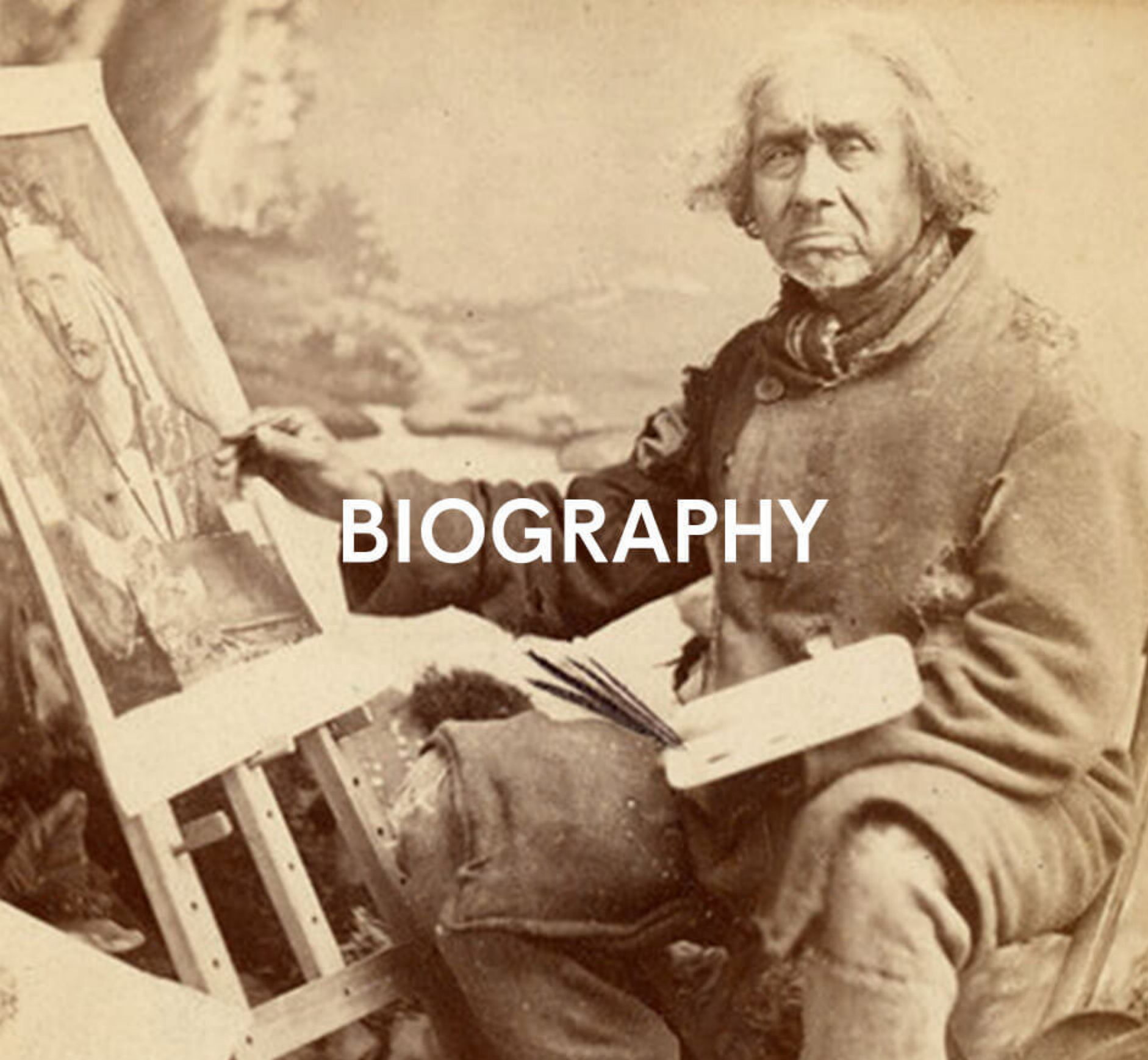
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Zacharie Vincent was born on January 28, 1815, in the Huron-Wendat village of Jeune-Lorette, about fifteen kilometres north of Quebec City in what is now the Wendake Reserve. His practice as an artist—particularly through his self-portraits—enabled him to overturn conventional ideas about Native-colonial relations, establish a dialogue between the two communities, and create a vital, actualized image of his own reality. He died in 1886 in the Marine and Emigrant Hospital in Quebec City.

THE HURON-WENDAT HERITAGE

The Huron-Wendat people originally occupied territories near the Great Lakes, but toward the end of the seventeenth century they migrated to Quebec under the protection of Jesuit missionaries.¹ Zacharie Vincent was the son of Chief Gabriel Vincent, a fervent traditionalist and defender of Huron-Wendat culture, and Marie Otis. He was the nephew of Grand Chief Nicolas Vincent and the uncle of Prosper Vincent, the first Huron to be ordained a priest. Zacharie Vincent was known in the nineteenth century as “the last pure-blooded Huron.”²



A Huron-Wendat group at Spencerwood, Quebec City, 1880, photographed by Jules-Ernest Livernois, McCord Museum, Montreal.

EDUCATION

It is not known whether Vincent received any formal education, but it is possible that he did not, given that few Native children attended school before 1830. Nineteenth-century commentators describe Vincent as gifted, with a natural talent; from his early childhood he showed a facility for drawing and painting, from life or secondary sources.³ They agree that he had been tutored or advised by various well-known artists.⁴ A study of his landscapes, genre scenes, and portraits confirms that Vincent likely drew inspiration from the works of William Henry Bartlett (1809-1854), Cornelius Krieghoff (1815-1872), Henry Daniel Thielcke (c. 1788-1874), Théophile Hamel (1817-1870), and Eugène Hamel (1845-1932), as he did from engravings in illustrated newspapers.

HURON CHIEF

When Vincent was thirty-three he married Marie Falardeau, a twenty-year-old Iroquois widow who had lost the two children from her first marriage. With Vincent she would go on to have four more children: Cyprien, Gabriel, Zacharie, and Marie. Only two survived into adulthood, Cyprien (1848-1895) and Marie (1854-1884),⁵ and neither left descendants.

Vincent was named war chief in 1845 and played an active part in the life of the Huron community. He devoted himself to painting, hunting, artisanal crafts (the manufacture of snowshoes in particular), and jewellery making. He also acted as a hunting guide for Quebec City residents, visitors, and soldiers from the British garrison.

“THE LAST OF THE HURONS”

Vincent’s decision to embark on an artistic career seems to have been inspired by a number of events, the most important of which was the painting of his portrait by Antoine Plamondon (1804-1895).⁶ Created in 1838, the painting shows Vincent as a young man and is titled *Portrait of Zacharie Vincent, Last of the Hurons*. The art historian François-Marc Gagnon explains that this work would have been seen at the time as allegorical. It was created in the immediate aftermath of the defeat of the nationalists in the Rebellion of Lower Canada in 1837, also known as the Patriots’ War. The portrait of “the last of the Hurons” was an indirect expression of anger at the fate of the French Canadians, whose society was also now threatened with dissolution and extinction.⁷ The Patriots saw themselves in their former Huron allies and held them up as models of cultural integrity.

Around this time the Huron nation was also experiencing serious political instability. The various measures the Hurons had undertaken since the eighteenth century to defend their territory had all ended in failure. The community was now looking to other strategies in their fight for survival: specifically, they were seeking to preserve their ethnic identity and revitalize their social and cultural life. As chief and “the last of the Hurons,” Zacharie Vincent was part of these efforts, both symbolically and actively, through his status as an example and role model and through the power of his artistic production.



Antoine Plamondon, *The Last of the Hurons (Zacharie Vincent)*, 1838, oil on canvas, 114.7 x 97 cm, National Gallery of Canada, Ottawa.

THE HURON REBEL

In 1838, while Plamondon was at work on his portrait of Zacharie Vincent, the artist Henry Daniel Thielcke completed a group portrait titled *Presentation of a Newly Elected Chief of the Huron Tribe*.

In this painting, the community has assembled to nominate Robert Symes as an honorary chief, in a symbolic ceremony of adoption reserved for the dignitaries of colonial society.⁸ Unlike his colleagues, who are dressed in the standard garb of officialdom and look directly at the viewer, Vincent (back row, to the left) wears an elaborate silver headdress decorated with feathers—a design he created—and looks to the side, showing his desire to express his individuality and to signal his position of cultural resistance.



Henry Daniel Thielcke, *Presentation of a Newly Elected Chief of the Huron Tribe*, 1838, oil on canvas, 125 x 99 cm, Château Ramezay, Montreal.

AN ARTISTIC DIALOGUE

Vincent's adoption of Western pictorial techniques such as perspective and drawing from photographs—particularly photographs of himself—allowed him to take back control of his own image and to offer a response to the depiction of Natives by artists such as Antoine Plamondon, Joseph Légaré (1795-1855), Cornelius Krieghoff, Henry Daniel Thielcke, and Théophile Hamel.

His body of work is estimated to include several hundred paintings and drawings.⁹ Vincent's intention was always to combat the image of the Aboriginal subject as fixed in the past, exotic, nostalgic, and backward-looking, and to replace it with images of a complex identity influenced by the pressures of assimilation and encompassing the transformations brought about by cultural contact and alliances extending back two hundred years. He succeeded in creating a narrative both to counter alarmist predictions of the disappearance of the Native subject and to portray the reality of his community's social and political life. By appropriating a Western pictorial medium and ensuring the wide distribution of his work, Vincent at the same time initiated a significant dialogue with the colonial population.



LEFT: Théophile Hamel, *Young Indian Girls in Lorette*, 1865, oil on canvas, 63.8 x 47.2 cm, Musée national des beaux-arts du Québec. Vincent's work offered a response to the depiction of Natives by artists such as Hamel and Krieghoff. RIGHT: Cornelius Krieghoff, *Huron-Wendat from Lorette*, c. 1855, oil on canvas, 28.3 x 23.2 cm, McCord Museum, Montreal.



During his lifetime the artist sold paintings to tourists, soldiers in the garrison in Quebec City, and visiting dignitaries such as Lord Durham, Lord Elgin, Lord Monck, and Princess Louise.¹⁰ Several commercial establishments in Quebec that specialized in exotic items, postcards, and photographs would also have been outlets for his work. Vincent is one of those rare artists who have sold self-portraits in their own lifetime. This achievement may be attributed to the public's enthusiasm for Native subjects and to the charisma he projected—as a chief, as “the last of the Hurons,” and as “the Huron artist,” a previously unknown category.

Over the years, he continued to adapt the tone of his work to boost its effectiveness with the audiences he wanted to reach. In this respect, the content of his art falls into three categories: cultural references that could be decoded only by members of the Huron community, typical or stereotypical elements that would be widely understood by the general public, and elements related to his own experience as an artist. By using well-known cultural references, Vincent attracted the interest of tourists and visitors, while at the same time conveying a subtle criticism of their complacent views and of the underlying dynamic of colonial power. These elements allow a richer and more complex reading of his work.



Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c. 1851, oil on canvas, 48.5 x 41.2 cm, Musée national des beaux-arts du Québec. This work is one of the first self-portraits created by Vincent.

LATER YEARS

In 1879, at the age of sixty-four, Vincent either resigned or was removed as chief,¹¹ and the position was taken over by his brother Philippe. He left the village of Jeune-Lorette and moved with his son Cyprien to Kahnawake, the Mohawk community, which was also associated with the Jesuits, on the river at Sault St. Louis, south of Montreal. This decision may have been prompted by the gradual encroachment on Huron hunting lands by colonial settlers and prospectors, the building of the railway, and the establishment of private hunting clubs.



Samuel de Champlain's map from 1611 of the Kentake Mohawk territory (renamed Kahnawake in 1676) on the St. Lawrence River; he named it Sault St. Louis after a crewman who drowned there. By the time Vincent moved to the area in 1879, the land was at least nominally under the control of the Mohawks, but the influence of the Jesuits, who had been its seigneurs from 1680 to 1762, was still felt, and it was the meeting place of the Federation of Seven Nations, which united the Christian First Nations.

Sault St. Louis was then the capital, or meeting place, of both the Iroquois League and the Federation of Seven Nations, an alliance that had been formed to unite the Christian First Nations of Lower Canada. The coalition served to strengthen the group and helped them negotiate with the government. Delegates from the different nations would assemble at the meeting place to discuss their claims and grievances. Zacharie Vincent may have attended such meetings as the ambassador of the Huron Council.

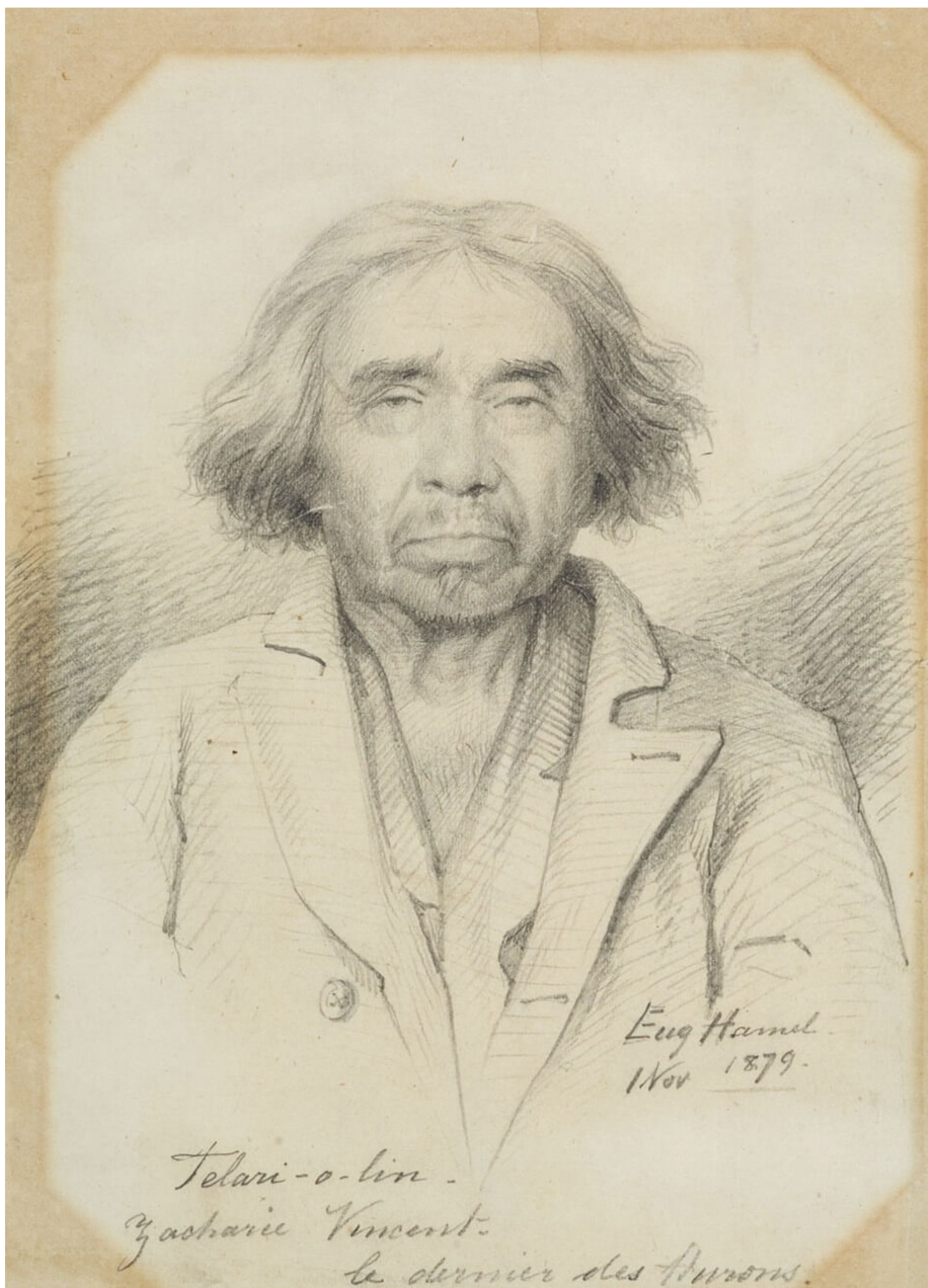
Vincent's departure for Kahnawake came not long after and may have been influenced by the

proclamation of the Indian Act of 1876, a statute that marked the culmination of the campaign to assimilate Aboriginal peoples, seize their lands, and move their communities into reserves.¹² When he left Jeune-Lorette, the artist may also have been seeking to explore new opportunities for the exhibition and sale of his artwork. He is known to have benefited from the support of a patron, William George Beers, a dentist and politician now recognized as the "father of modern lacrosse." At this time Beers offered to pay his train fare to Montreal; Vincent declined, preferring to pay his own travel costs.¹³ The journalist and art historian André-Napoléon Montpetit also reported that in 1879 Vincent was offered financial assistance for travel in Europe—an offer he refused without regret: "Such propositions only brought a smile to Cari's [Zacharie's] lips."¹⁴

His obituary states that he died in 1886, after a stroke, in the Marine and Emigrant Hospital in Quebec City.¹⁵



LEFT: Zacharie Vincent seated at his easel, at work on a self-portrait, photographed by Louis-Prudent Vallée, c. 1875-78, albumen print, 9.8 x 14.5 cm, Université de Montréal. RIGHT: Vincent's patron W.G. Beers, Montreal, 1868, photographed by William Notman, silver salts on paper mounted on paper, albumen process, 13.9 x 10 cm, McCord Museum, Montreal.



Eugène Hamel, *Telari-o-lin, the Last of the Hurons of Lorette*, 1879, graphite on paper, 17.5 x 13 cm, private collection. This work was a preparatory sketch for the painting of the same name, now in the collection of the Musée national des beaux-arts du Québec.



KEY WORKS

Over the course of his career Zacharie Vincent produced more than six hundred works, of which only around fifty are known to have survived. He produced paintings and drawings of all kinds, from self-portraits and portraits to landscapes and conventional genre scenes. The works reproduced here present an overview of most of the themes he treated and the techniques he employed. Many of Vincent's works are undated, which makes the task of establishing a chronology challenging.

ZACHARIE VINCENT AND HIS SON CYPRIEN C. 1851



Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c. 1851

Oil on canvas, 48.5 x 41.2 cm

Musée national des beaux-arts du Québec

In this self-portrait, and others from around this time, Vincent portrays himself with his eldest son, Cyprien, clearly offering evidence that his own line was in no danger of dying out, despite the early death of his two younger sons, Gabriel in 1850 and Zacharie in 1855. Zacharie Vincent's four children were born in the mid-nineteenth century, when the community of Jeune-Lorette was experiencing a regeneration, culturally and demographically, thanks to the prosperity of the village's artisanal industries. This painting can be understood as a conscious response to those who had predicted the disappearance of the Hurons.



LEFT: Théophile Hamel, *Madame René-Édouard Caron, Née Josephine de Blois, and Her Daughter Ozine*, 1846, oil on canvas, 123 x 99.7 cm, Musée national des beaux-arts du Québec. For his self-portrait with his son, Vincent may have sought inspiration in Hamel's portraits. RIGHT: Théophile Hamel, *Adolphe, Auguste, Eugène and Alphonse Hamel, the Artist's Nephews*, 1847, oil on canvas, 68.3 x 84.2 cm, Musée national des beaux-arts du Québec.

The portrait presents certain problems of scale: the boy is extremely small, and his arms are disproportionate to the rest of his body. This awkwardness seems to be intentional, the result of the artist's decision to use different styles of representation. The viewer's eye is drawn to the details of the facial features, which are rendered with careful attention to accuracy, while the clothing and ornaments are represented in a freer style, symbolically rather than realistically.

The treatment, which moves from a flattened to a more modelled effect, seems to divide the work into two dimensions: one is marked by the realism inherent in a portrait of a specific subject, taken from life; in the other, symbol transcends reality. The father's face, seen as if in close-up, in contrast to the reduced scale of the boy's arms and hands, draws the viewer's attention not only to the details of costume and ornament but also to the face and eyes of the subjects. The intensity of their gaze and the richness of their dress create a *repoussoir* effect against the dark, monotone backdrop. The metal ornaments (the medal and the armband) present a muted, opaque surface, without reflections, once again allowing the artist to depart from strict realism while effectively capturing the attention of the viewer.

For iconographic inspiration Vincent may have looked to the family portraits that had begun to appear at mid-century with the rise of the bourgeoisie, as society began to place a higher value on the mother, the education of children, and the comforts of home.¹ Before the democratizing effect of photography became widespread, the painted family portrait was a mark of pride in a family's lineage. The paintings *Madame René-Édouard Caron, Née Joséphine de Blois, and Her Daughter Ozine*, 1846, and *Adolphe, Auguste, Eugène and Alphonse Hamel, the Artist's Nephews*, 1847, both by Théophile Hamel (1817-1870), offer images of family members united by bonds of duty and affection, in relationships that are at once social and private.² But as the art historian and curator Mario Béland remarks, children are usually portrayed together in a small group, or with their mother; fathers rarely appear.³

Vincent is thought to have frequented the Quebec City studio of Théophile Hamel, whose paintings *Self-Portrait in the Studio*, c. 1849-50, and *Self-Portrait in the Landscape*, c. 1841-43,⁴ propose a self-reflective and rhetorical play on the status of the artist and his work. Since the Renaissance, self-portraits have been used by artists to mark significant stages in their lives. In the early years of his career Vincent used the genre to define his identity, both professional and individual, and to document his status as a father and an artist.



Théophile Hamel, *Self-Portrait in the Studio*, c. 1849-50, oil on canvas, 53.5 x 41.6 cm, Musée national des beaux-arts du Québec. Vincent may have been inspired by Hamel's setting, which shows the artist at work.

HEAD OF A MOOSE, FROM NATURE C. 1855



Zacharie Vincent, *Head of a Moose, from Nature*, c. 1855
Watercolour and graphite on paper mounted on cardboard, 16 x 18.1 cm
Musée national des beaux-arts du Québec

In *Head of a Moose* Vincent demonstrates his close observation of nature and his skill in conveying a powerful sense of the animal. The modelling of the moose's head and the detail with which the antlers are rendered reflect Vincent's development as an artist.

Head of a Moose can also be understood as an expression of the animist, totemic principles that are of great importance in Native cultures. According to



this worldview every human being is symbolically linked to and identified with the totemic animal associated with his clan.

This work evokes the creation myth of the chiefs, which tells the story of the twins Tsestah (Made of Fire) and Tawiskaron (Made of Flint). Tsestah was the first to take up the task of creation, and to protect humanity from hunger, labour, and pain he made the plains, the forests, the rivers, fruit-bearing trees, and fish without scales. Tawiskaron, to prevent humanity from becoming too comfortable, then sowed disorder and difficulty, creating mountains, swamps, rapids, the north wind, ferocious animals, and fish covered with scales. Each brother had the power to modify the other's work, but not to reverse it completely; thus the principles of Good and Evil were not antithetical but complementary.

Tsestah, the wily protector, was able to save humanity from the disorder engendered by the destroyer Tawiskaron. When Tsestah discovered that Tawiskaron was frightened by deer's antlers, he created antlers throughout the land and used them to stab his brother. Tawiskaron's blood flowed, and it was transformed into flint. Tsestah then created the Wendat civilization, which lived on Great Turtle Island.

In his role as benefactor and protector, the one who created and preserved order, Tsestah thus proved himself to be the mythic forerunner of all the chiefs. From then on deer would be associated with chieftdom: in speaking of a deposed chief, for example, a Huron would say "He lost his antlers." When Vincent created *Head of a Moose* he was evoking the mythic symbolism of antlers and associating it with the political and religious power of the Huron chiefs.

LAKE SAINT-CHARLES C. 1860



Zacharie Vincent, *Lake Saint-Charles*, c. 1860
Oil on canvas, 45 x 76.2 cm
Musée national des beaux-arts du Québec

This painting reflects the changes that were taking place on the outskirts of the village of Jeune-Lorette from the mid-nineteenth century onward, as city people from Quebec began to establish country homes and hunting camps in the area.¹ The figures grouped in the boats, the steamboat, the house and boathouses, the jetties, and the tree trunks lying on the riverbank—all of these elements demonstrate the rapid progress of settlement and the arrival of tourists. In a commentary on the painting, the historian Véronique Rozon notes that “the Kabir Kouba or Saint-Charles River had seen an influx of Whites into an area that had been hunted and fished by Hurons ever since their arrival in the seventeenth century. Boatloads of tourists are seen here



Cornelius Krieghoff, *The Narrows on Lake St. Charles*, 1859, oil on canvas, 36 x 53 cm, Art Gallery of Ontario, Toronto. Like Vincent, Krieghoff also painted Lake St. Charles, and Vincent may have served as Krieghoff's guide when he visited the area.



instead of the canoes of Amerindians, and a house, possibly belonging to a Quebec bourgeois, stands on the shore.”²

This landscape is reminiscent of the background in *Zacharie Vincent Telari-o-lin*, c. 1875-78. All is in correct perspective—the view from the riverbank, the boats, and the house in the distance—except the steamboat, which appears miniaturized. The reflections in the water are accurately depicted.

Cornelius Krieghoff (1815-1872) also painted this region of Quebec, and there is evidence that Vincent may have served as Krieghoff’s guide when he and his friends fished the lake. Krieghoff’s *Narrows on Lake St. Charles*, 1859, shows the artist in a canoe with his back to the viewer; his fishing companions were identified by the anthropologist Marius Barbeau as John Budden, a man known only as Gibb, and Gabriel Teoriolen.³ Other sources—such as an anonymous article in *La Presse* from June 6, 1936—mention “Tehariolen, a Huron of Lorette.” In 1859 Zacharie Vincent was in his forties, as the guide in the stern of the canoe in the painting appears to be. There were other Hurons called Teharolin—the name was spelled various ways but has the same meaning—though only Vincent knew the artistic community. He could well have been the guide pictured in Krieghoff’s painting.

LORETTE FALLS C. 1860



Zacharie Vincent, *Lorette Falls*, c. 1860
Oil on cardboard, 48 x 60.6 cm
Musée de la civilisation, Quebec City

Vincent no doubt drew his inspiration for this painting from one of the numerous photographs, lithographs, and other prints of Jeune-Lorette that were sold in the 1860s, many of which showed the falls from the same vantage point.

The scene in *Lorette Falls* seems to have been patched together from these widely circulated images and also from Vincent's memory. Vincent divides the painting into two parts. On the left-hand side the paint is applied in a heavy impasto, and the principal subject of the work is depicted: nature in movement, the waterfall tumultuous under a dark sky with brighter sections where the clouds have parted. The right-hand side of the painting, which is rendered in a more graphic style, shows buildings and various picturesque details: a British flag flying over the roof of the mill, a weathervane, a church spire, a bridge in the distance. The architectural elements are rendered in a simplified way, from an ambiguous perspective; the artist makes use of several different viewpoints to create the scene.



W.H. Bartlett, *Village of Lorette, near Quebec*, 1840, steel engraving on chine collé, 27.3 x 34.2 cm, National Gallery of Canada, Ottawa. Lorette was a popular subject of lithographs in the late nineteenth century and was often featured in engravings like this one, which shows the falls from a different vantage point. First published in N.P. Willis's *Canadian Scenery* in 1842, this was one of many images of Lorette that circulated widely over the next few decades and that Vincent would have drawn from in creating his own compositions.

FIRE AT THE PAPER MILL IN LORETTE C. 1862



Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c. 1862

Oil on cardboard, 44.4 x 59.4 cm

Musée de la civilisation, Quebec City

Here Vincent depicts the fire that broke out on June 10, 1862, at the Smith paper mill on the Kabir Kouba River and spread to the church of Notre-Dame de la Jeune-Lorette. Thanks to the quick action of Abbé Prosper Vincent (the artist's nephew, who was on holiday in the village) and several other citizens, most of the church furnishings and sacred objects were saved.¹ Zacharie Vincent immortalized the event in two oil paintings and a drawing, choosing to portray in all three works not the landscape in ruins but instead the height of the blaze.

Like Vincent's works, three paintings by Joseph Légaré (1795–1855) bear witness to tragic events that shook the community: *Cholera Plague, Quebec*, c. 1832; *The Fire in the Saint-Jean Quarter, Seen Looking Westward*, 1848;² and *The Fire in the Saint-Roch Quarter, Seen from Côte-à-Coton Looking Westward*, 1845. But Légaré creates dramatic effects with a generous use of red and chiaroscuro, emphasizing the panic and agitation of the crowd, whereas Vincent uses no exaggeration to create drama or emotion; at most, he lengthens the shadows in the light of the flames, as sparks and thick smoke waft

upward. In the foreground, people stand in frieze-like groupings with their backs to the viewer and observe the scene in a calm and orderly way. Also in 1862 there was a fire in the Quebec City studio of Théophile Hamel (1817–1870), which destroyed the building and the artist's work.³ These events suggest that when Vincent painted *Fire at the Paper Mill in Lorette*, he was not simply documenting a historical event but creating a composite image that represented the conditions of precariousness and irremediable loss.



Joseph Légaré, *The Fire in the Saint-Jean Quarter, Seen Looking Westward*, 1848, oil on canvas, 151.1 x 220.3 cm, Art Gallery of Ontario, Toronto. Légaré enhances dramatic tension by using chiaroscuro, an artistic technique not used in Vincent's *Fire at the Paper Mill in Lorette*.

SELF-PORTRAIT N.D.



Zacharie Vincent, *Self-Portrait*, n.d.
Oil on paper, 62.5 x 53 cm
Musée de la civilisation, Quebec City

In this striking self-portrait Vincent presents himself in a regal pose against a dark background, creating an almost theatrical impression. His clothing and ornaments are emblematic of his status as chief. The silver headdress with the Maltese cross is decorated with bright reddish-pink feathers, which draw the viewer's eye to the face, rendered in realistic detail. The artist adds some new ceremonial objects and more elaborate decoration: a tricolour cockade is attached to the crown, in his right hand Vincent holds a ceremonial peace pipe with a tricolour stem decorated with pearls, and red ribbons decorate the silver armbands and bracelets.

The silver bands, earrings, medal, and disc-shaped brooch shine against the dark clothing and background. The brooch is unusually large, harking back to traditional circular ornaments of white shell. Here Vincent employs traditional ceremonial objects, borrows status objects from the colonial power, and adapts both to create a powerful image of himself.

The silver headdress, Queen Victoria medal, silver armbands, wampum belt across his chest, brooch, arrow sash, and pipe tomahawk reflect the Hurons' long history of adaptation and acculturation, the treaties with the European colonists, and the cultural and commercial exchanges since First Contact. Vincent's display of these objects in his self-portraits marks the transformation that was taking place in the image of the Native: the figure who previously had been naked or dressed in animal skins is now resplendent with ceremonial insignia.¹ The gradual adaptation of European customs added a layer of complexity to relations between the Hurons and the colonial population, based as these relations were on a political dynamic of negotiation.²

The Huron political leaders thought of the British authorities as their allies and equals, and their adoption of certain European modes of dress reflected that relationship. Vincent presents himself as one in a long line of chiefs. His headdress, with its ostrich feathers and Maltese cross, bears a striking resemblance to the heraldic badge of the Prince of Wales. In view of the centuries-long alliance between the Huron nation and the British Crown, Vincent may have intended this painting to pay homage to the heir to the British throne, the young prince who had toured Canada in 1860 and would later be crowned Edward VII. At the same time, with this painting he inserts himself into the hagiographic tradition of the political and cultural heroes of North America, which had recently begun to include portraits of exemplary Native leaders, such as Joseph Brant and Tecumseh.³

This work was sold to the Seminary of Quebec on December 2, 1878, for five dollars. The sale was no doubt meant to help defray the expenses of the artist's planned trip to Montreal that was to take place a few weeks later, in January 1879.⁴



The heraldic badge of the Prince of Wales, also known as the three feathers. The headdress in Vincent's *Self-Portrait*, with its ostrich feathers and Maltese cross, bears a striking resemblance to the royal insignia.

HURON CHIEF ZACHARIE VINCENT TELARIOLIN PAINTING A SELF- PORTRAIT C. 1875



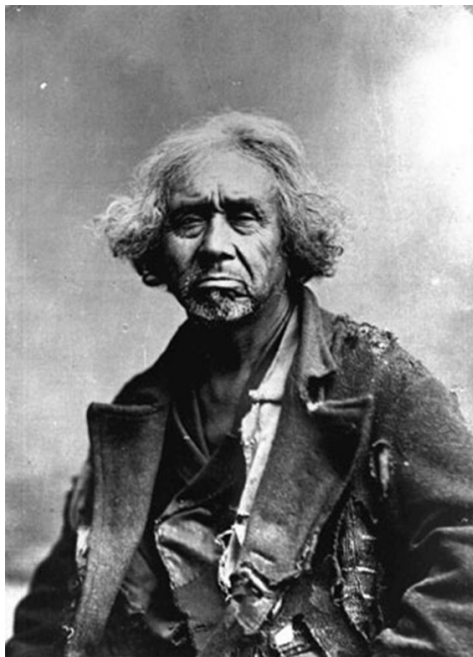
Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875

Charcoal on paper, 65.4 x 49.6 cm

Musée national des beaux-arts du Québec, Centre de conservation du Québec

In this charcoal drawing, Vincent portrays himself painting at an easel set up outdoors. He is seated on a block of wood, holding a palette and a brush, which he extends toward the canvas. His feet rest on sparse tufts of grass. Directly behind him is a small building drawn in simple perspective. By combining a self-portrait with a view of the artist's studio, Vincent creates a scene that traditionally emphasizes a painter's professional status by showing him at work.¹ Here, though, the workspace has been moved outdoors.

This full-length self-portrait is undoubtedly based on a photograph from the studio of the photographer Louis-Prudent Vallée (1837–1905) in Quebec City. For the head in particular Vincent seems to refer to another Vallée photograph, a half-length studio portrait; the facial features, the modelling, and the shadows are similar. He may also have used tracing paper, placing it over the photograph. The head is drawn more realistically than the body, which is interpreted with a freer hand. Vincent's position before his easel likewise resembles his pose in the Vallée photographs, but the artist depicts himself in a more elaborate costume.



LEFT: Zacharie Vincent, photographed by Louis-Prudent Vallée, c. 1875–78, negative, 10.2 x 12.7 cm, Canadian Museum of History. This photograph was likely a source for some of Vincent's self-portraits. RIGHT: Zacharie Vincent seated at his easel, at work on a self-portrait, photographed by Louis-Prudent Vallée, c. 1875–78, albumen print, 9.8 x 14.5 cm, Université de Montréal.



A comparison of this self-portrait with the Vallée photographs offers some clues to the meaning that Vincent may have intended. The charcoal work represents a hybridization of his double identity as a Huron and an artist, as the inscription at the bottom of the composition indicates: "... Chief of the Hurons and his portrait painted by himself." This unusual combination of identities destabilizes the conventional representation of the Native subject, affirming that Vincent is both the subject and the creator of the portrait. Other Huron artists had made copies of Vincent's work for sale, but here the inscription certifies the work as Vincent's own, and thereby assigns it a higher value.

ZACHARIE VINCENT TELARI-O-LIN, HURON CHIEF AND PAINTER
C. 1875–78



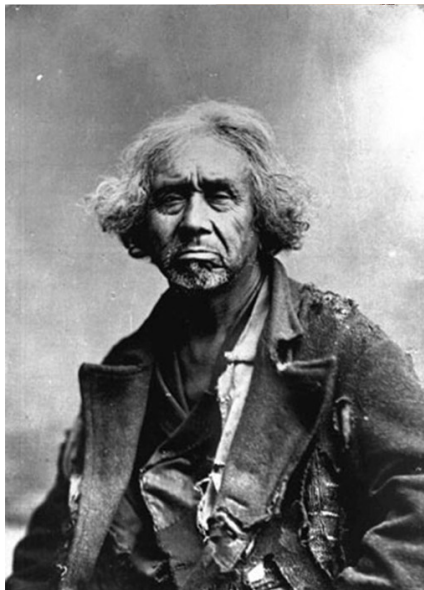
Zacharie Vincent, *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*, c. 1875–78
Oil and graphite on paper, 92.7 x 70.8 cm
Château Ramezay, Montreal

Based on the detailed rendering of the facial features, the shadows, and the volume of the hair, this self-portrait appears to have been painted from a photograph by Louis-Prudent Vallée (1837–1905), a half-length studio portrait that was also likely used by Vincent to model *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875. Vincent takes care to authenticate his work by including an inscription, in French and English: “ZACHARIE VINCENT TELARI-O-LIN CHEF HURON ET PEINTRE / Son Portrait Peint Par lui Même / ZACHARIE VINCENT TELARI-O-LIN INDIAN HURON CHIEF HIS PORTRAIT PAINTED / By Himself.” The bilingual title suggests that this work was intended for the tourist market.

In this tightly framed half-length self-portrait, Vincent looks directly at the viewer. He holds a pipe tomahawk in his right hand and a staff in his left. In contrast to the powerful modelling of the facial features, the hands are simply executed. The wampum belt across his chest and the red and blue arrow sash around his waist are noticeably flattened, without shadows or modelling. Vincent captures the bulk of the shirt, but the folds in the cloth are not painted realistically.

The forested background, unique among Vincent’s self-portraits, is dominated by sunlit hills under a bright blue sky—a panorama quite unlike the darkly shadowed horizon in *Portrait of Zacharie Vincent, Last of the Hurons*, 1838, by Antoine Plamondon (1804–1895). The fusion of portrait and landscape is part of the Romantic tradition, a new dialogue with nature that European civilization had opened: in the protoindustrial context of the time, both nature and the Native subject were considered under threat of extinction.

The parallel that Vincent draws here between the flamboyant chief and the radiant hills was no doubt intended to strike a blow against the defeatist tales being told of his people’s decline. As for the motif of the figure in the landscape, that too can be taken two ways: to the colonial population of Lower Canada it might represent the conquest of the wilderness,¹ while to Native eyes the wilderness would represent a reminder of their claims and a freedom that needed defending.



LEFT: Zacharie Vincent, photographed by Louis-Prudent Vallée, c. 1875–78, negative, 10.2 x 12.7 cm, Canadian Museum of History. This photograph was likely a source for *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*. It is one of thousands that the ethnographer Marius Barbeau collected while doing fieldwork in the Huron-Wendat community. RIGHT: Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838, oil on canvas, 114.3 x 96.5 cm, private collection. Unlike the setting sun and dark shadows in the Plamondon painting, the background in Vincent’s self-portrait shows a sunlit forest under a clear blue sky.

TECUMSEH, HURON N.D.



Zacharie Vincent, *Tecumseh, Huron*, n.d.
Charcoal on paper, 42.5 x 36.1 cm
Château Ramezay, Montreal



This charcoal drawing uses the fixed pose and tight framing of the self-portraits; it also presents problems, as in *Zacharie Vincent and His Son Cyprien*, c. 1851, of proportion and the relative size of the body parts, which here too have the effect of making the head and the ornaments stand out. Vincent probably found the inspiration for this drawing in the many portraits of Tecumseh (1768-1813) that were published throughout the nineteenth century, along with romantic fictional treatments and biographies. No portrait was made of Tecumseh during his lifetime, however, and this heroic character was not a Huron—the title of Vincent’s drawing notwithstanding—but a member of the Shawnee community from Ohio, a sister nation of the Wyandots that also came from Wendake and the Great Lakes, the historic Huron homeland.

Like Vincent, Tecumseh was a chief who played a diplomatic role, defending the interests of a Native federation. His fame rests on his campaign to persuade his people to abandon the practice of torture and on his resistance to the invasion and settling of Ohio.

The parallel between the two chiefs leads to another analogy: the identity of the “tragic hero”¹ who experiences both triumph and adversity.² Vincent here expresses his sense of identity with a heroic Native figure, apparently finding a significant kinship in the historical experiences and mythic stature of Tecumseh, just as he is said to have done with the Prince of Wales.

The feeling of solidarity and brotherhood among the communities of the Seven Nations was undoubtedly a contributing factor in Vincent’s homage to the Shawnee chief; another was the parallel he was able to draw between the fate of the Shawnee community and that of Jeune-Lorette, as Anne-Marie (Blouin) Sioui suggests:

Vincent’s revival of the figure of Tecumseh is interesting: it suggests that the artist felt a certain empathy with the famous chief, whose anxieties and destiny bore a resemblance to those of the Huron community in his village, who were themselves in the midst of an all-out struggle to keep or reclaim their territory and yet, at the same time, fought beside the British at such engagements as the Battle of the Chateauguay in 1813.³

CAMP AT THE FOOT OF THE MOUNTAIN N.D.



Zacharie Vincent, *Camp at the Foot of the Mountain*, n.d.

Ink on paper, 25 x 31.7 cm

Château Ramezay, Montreal

The use of ink rather than graphite in this work allows for sharper contrasts and subtler effects of relief and shadow. The schematic rendering of the mountains, the tipis, and the human figures is similar to that of the engravings and drawings that were plentiful in contemporary illustrated papers. The mountainous landscape, arid and steep, recalls the land around Rocmont, north of the village of Jeune-Lorette.

Camp at the Foot of the Mountain is one of a series of ten landscapes by Zacharie Vincent in the collection of the Château Ramezay, in Montreal. Grouped together, they compose a kind of narrative sequence drawn from Huron-Wendat history, from myths or historical events of the pre-colonial period. Such scenes no doubt delighted the public, who were avid for "exotic" cultures, and the artist may have created them to attract an audience for his other works.



Zacharie Vincent, *Campsite on Escarpment*, n.d., graphite and ink on paper, 23.7 x 30 cm, Château Ramezay, Montreal.



SNOWSHOE MAKER N.D.



Zacharie Vincent, *Snowshoe Maker*, n.d.
Graphite and wash on paper, 23 x 30 cm
Château Ramezay, Montreal

Vincent's *Snowshoe Maker* shows an artisan at work. Seated in a cane chair, the man weaves the head of a snowshoe. A roll of hide strips, an awl, and a knife are at his feet. Images like this, of Native craftsmen in a domestic setting, were a powerful counter-argument to the assumption that Native people lived exclusively in nature.

These images also capture scenes that photography at the time was unable to record: except in professional studios, interior lighting was usually inadequate. Photographers were often obliged to move their subjects outdoors. Vincent's work, by bearing witness to the actual conditions of working people, becomes part of an important documentary tradition.

Snowshoe Maker is part of a series in which Vincent illustrates the various stages in the manufacture of snowshoes. This occupation had been practised for centuries by the nomadic and semi-nomadic peoples of the North, who lived in territories criss-crossed by a vast network of lakes and waterways.¹ The snowshoe became a symbolic object, representing not only the deep territorial roots of Native culture but also the adoption of Native customs by the European colonists.

Throughout the nineteenth century snowshoes were an indispensable part of the equipment of soldiers, prospectors, surveyors, and railway builders.² After 1840 they experienced a burst of new popularity³ thanks to the appearance of snowshoers' clubs.⁴ Native snowshoe makers did their best to keep up with the rising demand, but what had been a small artisanal trade practised by individual craftsmen who made and sold their own goods now developed into an industry, with specialization of tasks.⁵ The artisans of Jeune-Lorette had a large share of this market.⁶

Adapting traditional methods to the new realities, they began to work with new, more sophisticated tools, in the comfort of their own homes.



William Notman & Son, *The Bounce, Montreal Snowshoe Club*, 1886, composite, silver salts on glass, gelatin dry plate process, 25 x 20 cm, McCord Museum. In the mid-nineteenth century snowshoeing became popular among Montreal's European settlers. In this composite photo, Lord Stanley Preston, Governor General of Canada, is bounced into the air by members of Montreal's Showshoe Club, a gesture of respect and celebration reserved for race winners and honoured guests.

TWO WOMEN WITH FIGURE IN AN INFANT CARRIER N.D.



Zacharie Vincent, *Two Women with Figure in an Infant Carrier*, n.d.
Charcoal on paper, 28.5 x 39.5 cm
Château Ramezay, Montreal

The upright figure in the centre of this composition, strapped to a cradleboard, is the size of an adult. Two women, one on either side, offer him unidentified objects. This staging appears to show the initiation rite for the accession of a new chief.

The man in the infant carrier is propped against a tree—probably a tamarack, the symbol of immortality owing to its needles that fall every winter and reappear in the spring. All of the imagery in this drawing seems to relate to the ancestral bonds that unite the community with the Tree of Life, or Tree of Peace, a central symbol in Huron culture and an important part of the ceremonies marking the succession of a new chief. Just as the expression “the mast has fallen”¹



traditionally meant the death of a chief, to “raise the tree” meant the installation of a new chief in his place.²

The tree that supports the infant carrier in Vincent’s work may also symbolize the ritual rebirth of the candidate and thus his transformation, in accordance with the underlying religious philosophy of the initiation. It could even be suggested that this work belongs with the self-portraits, and that the artist was seeking to affirm his own spiritual immortality as a chief—a status he kept even after he no longer held the position.

INDIAN SKIRMISH N.D.



Zacharie Vincent, *Indian Skirmish*, n.d.
Graphite on paper, 30 x 49.2 cm
Château Ramezay, Montreal

In *Indian Skirmish* the Native archers on the left project an image of unity and order that completely contradicts the reputation for poor discipline they had acquired during the colonial period.¹ The community of Jeune-Lorette is known to have given displays of its prowess in archery to tourists and visiting dignitaries, in performances inspired by military exercises like these.

Marius Barbeau, the Canadian anthropologist known primarily for his studies of indigenous peoples in the first half of the twentieth century, quotes a Huron informant who told this story about the games played on such occasions: "While the delegates were here, part of the entertainment was a contest of skill with the bow and arrow. The best among the delegates was chosen to compete against the best Huron. Bets of 25 to 50 sous would then be placed. Generally, we Hurons were the winners. Nobody lost much money on those wagers."²

The children to the right, carrying bows and arrows, seem to be playing a similar game, challenging the visitors, standing in the middle, to bet on their skills. This staging of the scene offers a synthesis of the complex transformation the Huron community was undergoing as they negotiated a changing power relationship with the dominant culture; while the Huron-Wendat wanted to collaborate, they



also wanted to claim their own identity, and they needed to find a way to stop their political and territorial losses.

CAMP SITE (MAN WITH LONG COAT) N.D.



Zacharie Vincent, *Camp Site (Man with Long Coat)*, n.d.
Ink on paper (wash), 37.5 x 44 cm
Château Ramezay, Montreal

This composition presents two groupings of figures, several tipis, and a building in the centre background that could be a hunting cabin or perhaps a chapel. A silhouetted figure on the right stands apart: he seems to be an outsider, observing the others. The long shadows cast by the tipis accentuate the sense that the living area is enclosed within a soft protective circle, and the branches of a bush in front of the building appear to form a cross. In this context the isolated figure could be a black-robed missionary, suggesting a historical scene



showing the first European contact with the Huron-Wendat people of the Great Lakes, before their migration to Quebec.

The entire scene is treated schematically, reduced to essentials. The shadows heighten the impression that the elements of the composition are anchored to the ground, to the surface of the earth, but that they also exist in time, at a particular moment of the day. Referring to this work and the others in his campsite series, the art historian Anne-Marie (Blouin) Sioui notes that “in each of these compositions ... Zacharie Vincent to all appearances has sought to create an atmosphere in which man is in balance with his environment. As in works by Cornelius Krieghoff ... the Amerindians have been reduced in size in order to be shown in a vast landscape, into which they melt completely.”¹

Although the parallels with Cornelius Krieghoff (1815-1872) are convincing and corroborate the romantic vision of the mythic Indian, Vincent’s treatment of the theme lends an abstract quality to the scenes, emphasizing their unreal or invented character, or suggesting interpretations drawn from Huron-Wendat mythology. The prominence given to the long shadows adds a deeper perspective, effectively conveying the emotional and spiritual experiences associated with the scenes.



SIGNIFICANCE & CRITICAL ISSUES

An examination of Vincent's work focuses attention on several areas of interest, including the representation of one culture by another, intercultural relations, the re-actualization of Native culture, and the use of images to achieve strategic and symbolic ends. His oeuvre also raises questions about the categorization, conservation, and preservation for posterity of works of Native artists.

THE ORIGINALITY OF THE WORK

The significance of Zacharie Vincent's work rests primarily on the fact that he was among the first Native Canadian artists to express himself through the medium of easel painting, which he adapted to his own purposes in an original way.

His work bears witness to the Huron-Wendat community of the nineteenth century: its geopolitical condition, its gradual acculturation, the reciprocal agreements it established with the colonial power, and the strategies it adopted to ensure its survival. Finally, his work leads to debate on colonial and post-colonial relations, on the tensions inherent in globalization that are still affecting Native communities, and on strategies for the reappropriation of identity.

THE REPRESENTATION OF THE NATIVE SUBJECT

Vincent's oeuvre invites reflection on the representation of the Native subject, on Indianness, and on the changes in intercultural dialogue in both colonial and post-colonial contexts. A study of works by Native artists, viewed from their creators' perspective and taking into consideration their concepts and beliefs, allows a reversal of the angle of analysis and a better understanding of these complex relationships.

Since the late 1970s, Native artworks have been the object of study in the fields of history (Robert Berkhofer, Denys Delâge, Donald Smith, Gilles Thérien), anthropology (Olive Patricia Dickason), art history (Anne-Marie Blouin, Daniel Francis, François-Marc Gagnon, Louise Vigneault), sociology (Guy Sioui Durand), and literary studies (Hélène Destrempes, Réal Ouellet). This research has developed tools to deepen our understanding of the contributions of Native peoples to the creation of the imaginary in the Americas, and the contributions they continue to make to a precise redefinition of national identities as identities of resistance.



Louis-Philippe Hébert, *The Last Indian*, 1901, terracotta, 19.7 x 20.2 x 15.6 cm, National Gallery of Canada, Ottawa. Vincent's oeuvre invites reflection on the representation of the Native subject, as depicted in such works as this sculpture.

THE ROLE OF THE SELF-PORTRAIT

Taken as a whole, Vincent's self-portraits in their own time manifested a project of reflection on the artist's condition and that of his community, on the tensions the community suffered, and on the process of its transformation. The self-portraits allowed him to chart the contours of his culture and his life and to establish a dialogue, a face-to-face communication with the spectator, who is included in the artist's insistent gaze—which is itself a reflection of his own status and his creative engagement.

He is at once the observed and the observer, the artist speaking directly to the public about his desire to be seen and recognized. The self-portrait legitimates his social standing and differentiates him from the anonymous traditional artisan, allowing him to be recognized as an artist whose work is defined not only by technical skill but also by intellectual struggle.¹ Despite the respected place of the artisan in Huron culture, Vincent surely sought to exchange his anonymous status—as a maker of snowshoes and jewellery—for that of a professional artist, and to mark his production as distinct from the Native arts that, although anchored in tradition, remained narrow, specialized, and at the mercy of market forces.



Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875, charcoal on paper, 65.4 x 49.6 cm, Musée national des beaux-arts du Québec. In works like this self-portrait, the painter depicts himself as being at once the observed and the observer.

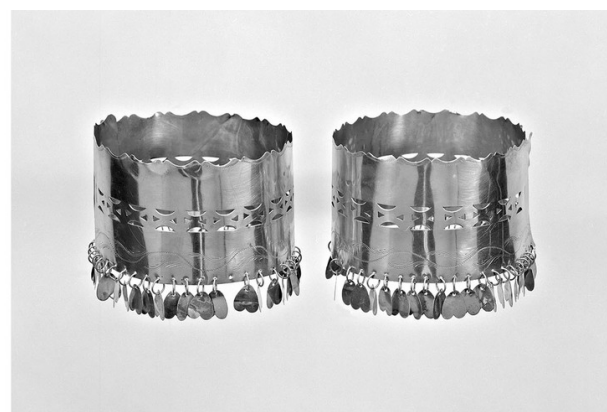
CLASSIFICATION AND CONSERVATION OF NATIVE ARTWORKS

In the 1980s the first research into Vincent and his oeuvre was initiated by the art historians Marie-Dominic Labelle, Sylvie Thivierge, and Anne-Marie Blouin, with the object of investigating his status as “the last of the Hurons” and developing an iconographic analysis of the works in their relation to the assimilation of the Native community.²

Labelle and Thivierge conclude that “the oeuvre of Zacharie Vincent dit Télariolin cannot be approached through the evaluative criteria generally used by art history, because the value and interest of his work are in their ethnological and sociological content rather than their contribution to the pictorial arts.”³ This ethnographic categorization has in the past resulted in the isolation of works by Native artists, which has had the effect of partially obscuring their importance as works of art. The tendency to separate the disciplines of ethnology and art history has since been challenged by many museum authorities and specialists in art criticism.



LEFT: Zacharie Vincent, *Self-Portrait*, n.d., oil on paper, 62.5 x 53 cm, Musée de la civilisation, Quebec City. RIGHT: An early nineteenth-century silver Iroquois armband, McCord Museum, Montreal. The tradition of Native silverwork is deeply entwined with the history of colonialism, dependent as it was on trade with the Europeans for metals. In his self-portraits Vincent typically depicts himself with armbands on his wrists and upper arms, in addition to medals and brooches.

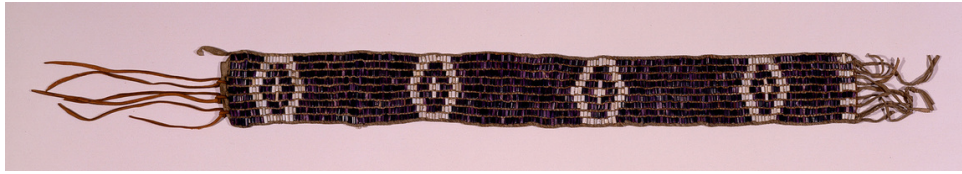


NATIVE CREATIVITY

In contrast to the vision of modern non-Native artists, who tend to restrict the practice of their art to the sphere of aesthetic contemplation, Native artists conceive of art as a pursuit that integrates practical, aesthetic, symbolic, and ritual concerns in a single activity. In this view art shows itself to be both the vehicle and the road taken. Vincent's mode of distributing his art through a wide and diverse network of outlets was characteristic of a long-established Native cultural tradition: just as the exchange of treaty objects took on symbolic meaning in diplomatic relations in the seventeenth and eighteenth centuries, his paintings and other productions were part of a market in cultural goods, inscribed within the context of commercial exchange and political negotiation that ensured a prosperous and harmonious coexistence with the colonial powers.

Thus, the symbols of exchange and alliance—the treaty medal, silver armbands, wampum belt, and arrow sash that figure in Vincent's self-portraits—contribute to a rejection of the dominant image of the Native subject frozen in an idealized past. The paintings evoke a society in the throes of change, capable of transcending its internal tensions through creative and critical expression.⁴ Vincent's project breaks down categories of representation and proposes an autonomous mode of expression.

The self-portraits and the studio photographs, taken together, reveal a complex image, bringing to the fore his status as "the last of the Hurons," chief, and artist, while the ceremonial ornaments combine Native and colonial insignia, symbolizing the dynamic of exchange operating between the two communities. The heroic double image that the artist projects is part cultural survivor, part political leader, but it also contains an element of the modern artist willing to sacrifice himself in order to perpetuate his own memory and that of his people.



An Eastern Woodlands wampum belt made of wampum (shell) beads, hide, and fibre, from the eighteenth or nineteenth century, McCord Museum, Montreal. Wampum strings and belts were an important element in Aboriginal diplomacy, used to initiate discussions, deliver messages, and record decisions and treaties. They were a powerful symbol of cultural exchange.

Over the past several decades Vincent's pioneering artistic example has been an inspiration for many Native artists. The strategies he employed still offer effective ways for an artist to initiate and support a dialogue with the general public and the ruling institutions of society. Rebecca Belmore's *Rising to the Occasion*, created in response to the 1987 royal visit to Thunder Bay by the Duke and Duchess of York, is a mixed-media work that incorporates Native and non-Native regalia. This piece aligns itself with the spirit of dialogue and relationship proposed by Vincent in his self-portraits, particularly those that draw a parallel between him and the Prince of Wales.



LEFT: Rebecca Belmore, *Rising to the Occasion*, 1987-91, mixed-media sculpture, Art Gallery of Ontario, Toronto. The dress, which combines elements of Native regalia with aristocratic European dress, is an artifact from a performance piece occasioned by the Duke and Duchess of York's official visit to Thunder Bay in 1987 and explores the fraught history of exchange between Native and European cultures. RIGHT: Pierre Sioui, *Tehariolui in the Land of Spirits*, 1985, serigraph, 55 x 41 cm, Musée amérindien de Mashteuiatsh, Quebec.



In the same way, prints by the contemporary Huron artist Pierre Sioui, such as *Tehariolui in the Land of Spirits*, 1985, refer directly to Vincent's oeuvre and reveal the unspoken forces that isolate individuals and communities from their heritage. New generations of creative artists who assert their sense of belonging to a Native tradition continue to explore a language that will express their aspirations, develop strategies of affirmation, and communicate their concerns. They are mapping new territories in which their visions of the future will draw on a strong foundation of Native traditions and the work of pioneering artists such as Zacharie Vincent.



STYLE & TECHNIQUE

Zacharie Vincent adapted genres, materials, and media as he needed them. For his self-portraits, there is some evidence that he often traced facial features from photographs of himself. He carried out complicated experiments with different materials, sometimes to the detriment of the durability of his own productions, particularly the works on paper.

SPEAKING IN IMAGES

In 1879 the journalist and historian André-Napoléon Montpetit reported, in an article, a revealing fact: Vincent suffered from a speech impediment.¹ He stammered, an unusual handicap in a leader. This dysfunction could partially explain his attraction to a pictorial medium. Suffering from this difficulty in speaking while being the focus of constant observation as chief, Vincent may have spontaneously adopted a language of pictures to express his ideas, his social condition, and that of his community. This transfer of communication from an oral to a visual form would not have been unfamiliar to his community: the missionaries had often used images in their campaign to convert Native peoples, and images had also proved to be effective tools for the transmission and exchange of information.²

INFLUENCES

Art historians assert, without offering any documentary proof, that the portrait of Vincent painted by Antoine Plamondon (1804-1895) was the catalyst for his subsequent artistic career, and that he took lessons from respected artists of the time.³ However, the Plamondon portrait and Vincent's first self-portraits are separated by an interval of fifteen years—though he may have produced other work that has been lost or remains unattributed. In the 1980s Marie-Dominic Labelle and Sylvie Thivierge, two of the authors of the entry on Vincent in the *Dictionary of Canadian Biography*, took up this theme again, hypothesizing that Vincent was the artistic heir of Plamondon. But they concede that "opinion is so divided on the matter of Vincent's visual education that it is a practical impossibility to speak with any certainty on the subject. However, it is our belief that (at the very least) professional contacts existed between Plamondon and his model, and that these contacts could certainly have led to conversations that included artistic advice."⁴

The art historian Mario Béland is likewise circumspect, finding only that a correlation exists between Plamondon's work and Vincent's artistic enterprise: "Plamondon's canvas was undoubtedly a major factor influencing Vincent's choice of an artistic career."⁵ His colleague Pierre Landry also asserts that Vincent benefited from the advice of Henry Daniel Thielcke (c. 1788-1874), Antoine Plamondon, and Cornelius Krieghoff (1815-1872).⁶ These hypotheses rest on the stylistic, thematic, and compositional parallels between Vincent's work and that of his contemporaries. Paintings by these artists, which followed the current tastes of the British, French, or Italian academy, certainly had some impact on Vincent, but he retained from their pictorial language only their power to represent, to evoke, and to reproduce. With his self-portraits Vincent seems to declare himself the equal of colonial artists of the time, despite his lack of formal training, by reproducing some of their academic methods; the photographs showing him at work appear to confirm this.



The journalist and historian André-Napoléon Montpetit, dressed as Honorary Huron Chief, photographed by George William Ellisson, 1878, albumen silver print, Musée national des beaux-arts du Québec.



ZACHARIE VINCENT

Life & Work by Louise Vigneault



Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838, oil on canvas, 114.3 x 96.5 cm, private collection. Professional contacts likely existed between Plamondon and Vincent, who posed for this portrait.

TECHNICAL EXPERIMENTATION

Vincent experimented with media as different as oil paint, graphite, charcoal, ink, and watercolour. Some witnesses claim that he created religious works for the church of Notre-Dame de la Jeune-Lorette and that he also sculpted in wood.⁷ He used a wide range of materials: canvas, paper, paper mounted on cardboard, cardboard, and wood fibreboard panels. He is also said to have used plant-based pigments or dyes to colour his artisanal products.⁸



LEFT: Religious works on display in the church of Notre-Dame de la Jeune-Lorette, Wendake, 1927, photographed by Edgar Gariépy, glass negative, 17.7 x 12.7 cm, Musée national des beaux-arts du Québec. Vincent may have created religious works, including wood carvings, for what is now the church of Notre-Dame-de-Lorette; however, these have not been identified. RIGHT: The altarpiece in the church of Notre-Dame-de-Lorette, Wendake, 1927, photographed by Edgar Gariépy, glass negative, 17.7 x 12.7 cm, Musée national des beaux-arts du Québec.

Vincent in all probability used whatever materials he could afford and whatever was available, and yet he still showed remarkably bold techniques. The precariousness of his position and the difficulty of obtaining good-quality materials may also explain why his application of oil pigments varies from one picture to another, from a heavy impasto to a more graphic style, in which traces of the underlying drawing in charcoal can be seen through the thin layer of paint.



Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c. 1862, oil on cardboard, 44.4 x 59.4 cm, Musée de la civilisation, Quebec City.

He tried various methods of reproducing certain details more rapidly: stencils, tracing paper, and even painting on photographs. Vincent's self-portraits are said to have been created with the aid of a mirror or from studio photographs, such as those taken by Louis-Prudent Vallée (1837–1905).

THE ROLE OF PHOTOGRAPHY

During the 1860s and 1870s the photography studios of Livernois and Vallée in Quebec City and William Notman (1826–1891) in Montreal, Halifax, and Toronto were becoming increasingly popular. Photographic images were essentially documentary in nature, so the medium was not in direct competition with painting, and it provided artists with some useful tools, both technical and commercial.

Painters often made use of photographs as visual sources for portraits and landscapes. For his painting *Lorette Falls*, c. 1860, for example, Vincent presumably drew inspiration from a photograph or a print based on a photograph of this picturesque site. Engravers used photographs as models to create images for illustrated newspapers, magazines, and books. Similar pictorial designs were even reproduced on serving platters and other earthenware.

The ease with which photography-based images could be created and distributed offered clear commercial advantages. Many artists used photography as a tool to promote their professional interests. Cartes-de-visite (calling cards) adorned with photographic images were a popular craze in the 1870s.

Vincent undoubtedly sought to benefit from the medium of photography, both to reach a wide audience and to enhance his artistic image to maximum effect. He also made use of photography for his own artistic purposes. He used the Louis-Prudent Vallée studio portraits to authenticate his personal claim to the status of artist, offering evidence to the public that he was in truth the creator of his own self-portraits. This use is most clearly seen in Vincent's *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875.

Over the stereotype of the Native as a passive victim, fated to disappear, Vincent superimposed another image—that of an active, creative, and highly individual personality. The self-portraits allowed the artist to portray his subjective reality, creating a lasting image that would endure through time and space; they reclaimed the authority of the Native subject to define his own community as he saw it, and they opened a dialogue with the public. Photography completed this process of affirmation by recording the objective, concrete reality of Vincent's life.

AUTHENTICATION OF THE WORKS

The works that have survived are not in good condition; they have been either stored in unsafe environments or made with poor-quality or fragile materials, or else the artist used vegetable dyes that have deteriorated.

Vincent's works are not signed, and the artist left no written record or other evidence that sheds light on his creative process. The absence of any signature or identifying labels on his works would have presented problems of attribution at the time; a further complication was the fact that other artists had painted portraits of Vincent and his eldest son, and that these paintings were also in circulation.⁹ Later, to dispel any doubts the public might have, and to increase the market value of his self-portraits, Vincent often included an inscription with his self-portraits and went so far as to have photographs taken showing him at work on the paintings, to prove that he was indeed their creator.



A late nineteenth-century calling card from the Halifax photography studio of William Notman, private collection. These cards, patented by A.A.E. Disdéri in France in 1854, became a craze in the 1870s, and Notman, with his studios in Montreal, Toronto, and Halifax, helped to popularize them across Canada.



ZACHARIE VINCENT

Life & Work by Louise Vigneault



Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875, charcoal on paper, 65.4 x 49.6 cm, Musée national des beaux-arts du Québec. Many works by Vincent, including this one, are in poor condition, having been either stored in unsafe environments or made with poor-quality or fragile materials, or because the artist used vegetable dyes that have deteriorated.



WHERE TO SEE

Zacharie Vincent's surviving work is both rare and fragile. It can be found in collections in Quebec, including the Château Ramezay, Musée de la civilisation, and Musée national des beaux-arts du Québec. Although the works listed below are held by the following institutions, they may not always be on view.



CHÂTEAU RAMEZAY

Historic Site and Museum of Montréal
280 Notre Dame Street East
Montreal, Quebec, Canada
514-861-3708
chateauramezay.qc.ca/en



Zacharie Vincent, *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*, c. 1875-78

Oil and graphite on paper
92.7 x 70.8 cm

MUSÉE DE LA CIVILISATION

85 Dalhousie Street
Quebec City, Quebec, Canada
418-643-2158 or 1-866-710-8031
mcq.org/en



Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c. 1862

oil on cardboard
44.4 x 59.4 cm



Zacharie Vincent, *Self-Portrait*, n.d.

oil on cardboard
62.5 x 53 cm



MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

National Battlefields Park
Quebec City, Quebec, Canada
1-866-220-2150 or 418-643-2150
mnbaq.org/en



**Zacharie Vincent,
*Zacharie Vincent and
His Son Cyprien*,
c. 1851**

Oil on canvas
48.5 x 41.2 cm



**Zacharie Vincent, *Head
of a Moose, From
Nature*, c. 1855**

Watercolour and
graphite on paper
mounted on cardboard
16 x 18.1 cm



**Zacharie Vincent, *Lake
Saint-Charles*, c. 1860**

Oil on canvas
45 x 76.2 cm



**Zacharie Vincent, *Huron
Chief Zacharie Vincent
Telariolin Painting a
Self-Portrait*, c. 1875**

Charcoal on paper
65.4 x 49.6 cm



NOTES

BIOGRAPHY

1. See especially Bruce G. Trigger, *The Children of Aataentsic: A History of the Huron People to 1660*, Carleton Library Series (Montreal & Kingston: McGill-Queens University Press, 1987); and Georges Sioui, *Huron-Wendat: The Heritage of the Circle*, trans. Jane Brierley (Vancouver: UBC Press, 1999).
2. Obituary of Gabriel Vincent, *Quebec Star*, April 8, 1829; Council of the Huron-Wendat Nations fonds, G-2-45, Vincent family record, Register of Saint-Ambroise de Loretteville.
3. *Journal de Québec*, December 21, 1878; William G. Beers, "The Huron Indian Artist," *Gazette*, February 1, 1887, 5.
4. A.-N. Montpetit (Ahatsistari), "Mort d'un artiste huron," *Le Canadien*, December 2, 1886.
5. National Archives of Quebec, Montreal, Drouin fonds, Register of Deaths, Church of Saint-Ambroise de la Jeune-Lorette; Archives of the Musée de l'Amérique française.
6. John R. Porter and Mario Béland, *Antoine Plamondon, 1804-1895: Milestones of an Artistic Journey* (Quebec: Musée national des beaux-arts du Québec, 2005), 69.
7. François-Marc Gagnon, "Antoine Plamondon, *Le dernier des Hurons* (1838)," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 12, no. 1 (1989): 72-73.
8. Marguerite Vincent Tehariolina has explained this practice: "It became customary to award the title of honorary chief, along with an appropriate name or image, to benefactors of the nation or to notable personalities who had honoured the village with a visit." *La nation huronne: Son histoire, sa culture, son esprit*, in collaboration with Pierre H. Savignac (Montreal: Éditions du Pélican, 1984), 314.
9. Karel, Marie-Dominic Labelle, and Sylvie Thivierge, "Vincent, Zacharie," in *Dictionary of Canadian Biography*, vol. 11, University of Toronto / Université Laval, 2003-, accessed January 24, 2014, http://www.biographi.ca/en/bio/vincent_zacharie_11E.html.
10. A.-N. Montpetit (Ahatsistari), "Mort d'un artiste huron," *Le Canadien*, December 2, 1886.
11. Discussed in Jonathan Lainey, *La "Monnaie des sauvages": Les colliers de wampum d'hier à aujourd'hui* (Sillery, QC: Septentrion, 2004), 262.
12. The Act to Encourage the Gradual Civilization of the Indian Tribes was proclaimed in the Province of Canada in 1857.



13. William G. Beers, "The Huron Indian Artist," *Gazette* (Montreal), February 1, 1887, 5; Beers, "The Folk-Lore Society: Story of the Life and Work of a Huron Artist," *Gazette*, November 15, 1895, 2.

14. A.-N. Montpetit (Ahatsistari), "La Jeune Lorette (pour faire suite à Tahourenché)," *L'Opinion publique*, May 29, 1879.

15. A.-N. Montpetit (Ahatsistari), "Mort d'un artiste huron," *Le Canadien*, December 2, 1886; Quebec City Archives, Registry of the Marine and Emigrant Hospital, burial records.

KEY WORKS: ZACHARIE VINCENT AND HIS SON CYPRIEN

1. Paul Bourassa, "A Look at Likeness: Portraiture in Lower Canada," in *Painting in Quebec, 1820-1850: New Views, New Perspectives*, edited by Mario Béland (Quebec: Musée du Québec, 1992), 36, 40.

2. Paul Bourassa, "A Look at Likeness: Portraiture in Lower Canada," in *Painting in Quebec, 1820-1850: New Views, New Perspectives*, edited by Mario Béland (Quebec: Musée du Québec, 1991), 40-41.

3. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives* (Quebec: Musée du Québec, 1992), 318.

4. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives* (Quebec: Musée du Québec, 1992), 99.

KEY WORKS: LAKE SAINT-CHARLES

1. Dennis Reid, *Krieghoff: Images of Canada* (Toronto: Art Gallery of Ontario, 1999), 77.

2. Véronique Rozon, "Pour une réflexion sur l'identité huronne au XIXe siècle: Une analyse de la thématique du 'dernier des Hurons' sous l'éclairage des théories de l'ethnicité," in *La recherche relative aux Autochtones: Perspectives historiques et contemporaines*, edited by Alain Beaulieu and Maxime Gohier (Montreal: UQAM/CREQTA, 2007), 251.

3. Dennis Reid, *Krieghoff: Images of Canada* (Toronto: Art Gallery of Ontario, 1999), 77n125; Archives of the Canadian Museum of History, Gatineau, QC, Marius Barbeau fonds, box 294, file 6, interview transcriptions, 70-71; Archives of the Canadian Museum of History, Gatineau, QC, Cornelius Krieghoff file, box 295, file 1.

KEY WORKS: FIRE AT THE PAPER MILL IN LORETTE

1. Lionel Lindsay, *Notre-Dame de la Jeune-Lorette en la Nouvelle-France: Étude historique* (Montreal: Cie de publication de la Revue canadienne, 1900), 1415; Jonathan Lainey, *La "Monnaie des sauvages": Le collier de wampum d'hier à aujourd'hui* (Sillery, QC: Septentrion, 2004), 66-68.

2. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives* (Quebec: Musée du Québec, 1992), 358, 377.



3. David Karel, *Dictionnaire des artistes de langue française en Amérique du Nord: Peintres, sculpteurs, dessinateurs, graveurs, photographes et orfèvres* (Quebec: Musée du Québec / Presses de l'Université Laval, 1992), 381.

KEY WORKS: SELF-PORTRAIT

1. Ruth B. Phillips, *Trading Identities, The Souvenir in Native North American Art from the Northeast, 1700-1900* (Seattle & London: University of Washington Press; Montreal & Kingston: McGill-Queen's University Press, 1998), 137.

2. Nadine Charron, "La politisation de la culture à travers l'industrie touristique: Performances et revitalisation des traditions chez les Hurons-Wendat" (master's thesis, Université de Montréal, 2006), 102.

3. Archives of the Musée de l'Amérique française, Quebec City, cataloguing record 1933, no. 711, 1991.102.

4. Mario Béland, "Un autoportrait unique," *Cap-aux-Diamants*, no. 77 (Spring 2004): 63. See Philippe Junod, "L'atelier comme autoportrait," in *Images de l'artiste / Künstlerbilder*, edited by Pascal Griener and Peter J. Schneemann, 84-91 (Bern & New York: International Committee of the History of Art [CIHA] / P. Lang, 1998).

KEY WORKS: HURON CHIEF ZACHARIE VINCENT TELARIOLIN PAINTING A SELF-PORTRAIT

1. Mario Béland, "Un autoportrait unique," *Cap-aux-Diamants*, no. 77 (Spring 2004): 63. See Philippe Junod, "L'atelier comme autoportrait," in *Images de l'artiste / Künstlerbilder*, edited by Pascal Griener and Peter J. Schneemann, 84-91 (Bern & New York: International Committee of the History of Art [CIHA] / P. Lang, 1998).;

KEY WORKS: ZACHARIE VINCENT TELARI-O-LIN, HURON CHIEF AND PAINTER

1. Didier Prioul, "British Landscape Artists in Quebec: From Documentary Views to a Poetic Vision," in *Painting in Quebec 1820-1850: New Views, New Perspectives*, edited by Mario Béland, 50-59 (Quebec: Musée du Québec, 1992).

KEY WORKS: TECUMSEH, HURON

1. See Gordon Mitchell Sayre, *The Indian Chief as Tragic Hero: Native Resistance and the Literatures of America, from Moctezuma to Tecumseh* (Chapel Hill: University of North Carolina Press, 2005).

2. Louise Vigneault and Isabelle Masse, "Les autoreprésentations de l'artiste huron-wendat Zacharie Vincent (1815-1886): Icônes d'une gloire politique et spirituelle," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 32, no. 2 (2011): 50.

3. Anne-Marie (Blouin) Sioui, "Histoire et iconographie des Hurons de Lorette du 17^e au 19^e siècle" (PhD diss., Université de Montréal, 1987), 440-41.

KEY WORKS: SNOWSHOE MAKER

1. Paul Carpentier, *La raquette à neige* (Sillery, QC: Éditions du Boréal Express, 1976), 91-92.



2. Thomas Drummond, "The Canadian Snowshoe," *Transactions of the Royal Society of Canada*, section 2, series 3, vol. 10, 1916, 316-19.

3. Paul Carpentier, *La raquette à neige* (Sillery, QC: Éditions du Boréal Express, 1976), 96.

4. William Osgood and Leslie Hurley, *La raquette* (Montreal: Éditions de l'Homme, 1974), 24.

5. Paul Carpentier, *La raquette à neige* (Sillery, QC: Éditions du Boréal Express, 1976), 43.

6. Lionel Lindsay, *Notre-Dame de la Jeune-Lorette en la Nouvelle-France: Étude historique* (Montreal: Cie de publication de la Revue canadienne, 1900), 245-56.

KEY WORKS: TWO WOMEN WITH FIGURE IN AN INFANT CARRIER

1. Anne-Marie (Blouin) Sioui, "Zacharie Vincent: Un oeuvre engagé?," *Recherches amérindiennes au Québec* 11, no. 4 (1981): 256.

2. Lionel Lindsay, *Notre-Dame de la Jeune-Lorette en la Nouvelle-France: Étude historique* (Montreal: Cie de publication de la Revue canadienne, 1900), 131; Anne-Marie (Blouin) Sioui, "Zacharie Vincent: Un oeuvre engagé?," *Recherches amérindiennes au Québec* 11, no. 4 (1981): 256; Marguerite Vincent Tehariolina, *La nation huronne: Son histoire, sa culture, son esprit*, in collaboration with Pierre H. Savignac (Montreal: Éditions du Pélican, 1984), 82.

KEY WORKS: INDIAN SKIRMISH

1. See Bruce Trigger's discussion of Samuel de Champlain's complaint that the battles fought by the Hurons and Algonquins against the Iroquois in July 1609 descended into chaos. *The Children of Aataentsic: A History of the Huron People to 1660*, Carleton Library Series (Montreal & Kingston: McGill-Queens University Press, 1987), 247-57.

2. Archives of the Canadian Museum of History, Gatineau, QC, Marius Barbeau fonds, B-G-13.1.

KEY WORKS: CAMP SITE (MAN WITH LONG COAT)

1. Anne-Marie Blouin (Sioui), "Histoire et iconographie des Hurons de Lorette du 17^e au 19^e siècle" (PhD diss., Université de Montréal, 1987), 444.

SIGNIFICANCE & CRITICAL ISSUES

1. Omar Calabrese, *L'art de l'autoportrait: Histoire et théorie d'un genre pictural* (Paris: Citadelles & Mazenod, 2006), 249; Quentin Bajac and Denis Canguilhem, eds., *Le photographe photographié: L'autoportrait en France, 1850-1914* (Paris: Paris musées / Maison européenne de la photographie, 2004), 16.

2. Marie-Dominic Labelle and Sylvie Thivierge, "Un peintre huron du XIX^e siècle: Zacharie Vincent," *Recherches amérindiennes au Québec* 11, no. 4 (1981): 325-33; Anne-Marie (Blouin) Sioui, "Zacharie Vincent: Un oeuvre engagé?," *Recherches amérindiennes au Québec* 11, no. 4 (1981): 335-37; Anne-Marie



(Blouin) Sioui, "Histoire et iconographie des Hurons de Lorette du 17^e au 19^e siècle" (PhD diss., Université de Montréal, 1987).

3. Marie-Dominic Labelle et Sylvie Thivierge, "Un peintre huron du XIX^e siècle: Zacharie Vincent," *Recherches amérindiennes au Québec* 11, no. 4 (1981): 333.

4. See Michel Lavoie, "'C'est ma seigneurie que je réclame': La lutte des Hurons de Lorette pour la seigneurie de Sillery, 1760-1888" (PhD diss., Université Laval, 2006), 372; and Michel Lavoie, "Politique des représentations: Les représentations sociales bureaucratiques et la politique de l'éducation indienne au Canada, 1828-1996," *Recherches amérindiennes au Québec* 34, no. 3 (2004): 95n4.

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5. Mario Béland, ed., *Painting in Quebec, 1820-1850: New Views, New Perspectives* (Quebec: Musée du Québec, 1992), 429.

6. Pierre Landry, in Yves Lacasse and John R. Porter, eds., *La collection du Musée national des beaux-arts du Québec: Une histoire de l'art du Québec* (Quebec: Musée national des beaux-arts du Québec, 2004), 59. See also Anne Newlands, *Canadian Art: From Its Beginnings to 2000* (Willowdale, ON: Firefly Books, 2000), 327.

7. Lionel Lindsay, *Notre-Dame de la Jeune-Lorette en la Nouvelle-France: Étude historique* (Montreal: Cie de publication de la Revue canadienne, 1900), 14-15; "Death of a Huron Artist," *Le Canadien*, December 2, 1886; William G. Beers, "The Huron Indian Artist," *Gazette*, February 1, 1887, 5; Archives of the Canadian Museum of History, Gatineau, QC, Marius Barbeau fonds, B-G-219.6, informant: François Gros-Louis.



8. Marguerite Vincent Tehariolina, *La nation huronne: Son histoire, sa culture, son esprit*, in collaboration with Pierre H. Savignac (Montreal: Éditions du Pélican, 1984), 161.

9. See also the anonymous *Indian Portrait*, oil on canvas, 43.3 x 35.8 cm, Art Gallery of Ontario, Toronto, NC 3302.



GLOSSARY

Bartlett, William Henry (British, 1809–1854)

A British illustrator who travelled extensively in North America from the 1830s to 1850s, making landscape drawings for various illustrated volumes. Bartlett contributed 120 drawings to *Canadian Scenery Illustrated* (1842), a project of the eminent American writer and editor Nathaniel Parker Willis.

chiaroscuro

A term that refers, at its most general, to an artist's use of light and dark and the visual effects thus produced in a painting, engraving, or drawing. Chiaroscuro can serve to create atmosphere, describe volume, and imitate natural light effects. From the Italian *chiaro* (light) and *scuro* (dark).

engraving

The name applied to both a type of print and the process used in its production. Engravings are made by cutting into a metal or plastic plate with specialized tools and then inking the incised lines. The ink is transferred to paper under the immense pressure of a printing press.

Hamel, Eugène (Canadian, 1845–1932)

A painter and designer, Hamel studied for five years with his uncle, the celebrated Quebec portraitist Théophile Hamel, and later trained in Antwerp, Brussels, and Italy. He returned to Canada just after the elder Hamel's death and assumed his post as pre-eminent painter of Quebec politicians.

Hamel, Théophile (Canadian, 1817–1870)

Hamel rose from humble beginnings to become the most important painter in mid-nineteenth-century Canada. At sixteen he was apprenticed to Antoine Plamondon, a Quebec master of European-style painting, and he later spent three years in Italy, France, and England. He was appointed official portraitist of the United Canadas in 1853.

impasto

Paint applied so thickly that it stands out in relief and retains the marks of the brush or palette knife.

Krieghoff, Cornelius (Dutch/Canadian, 1815–1872)

A painter who emigrated to the United States from Europe in 1837 and then moved to Canada. Krieghoff was drawn to First Nations peoples and environments as subjects; he also painted landscapes and scenes of everyday Canadian life.

Légaré, Joseph (Canadian, 1795–1855)

An important figure in pre-Confederation Canadian art history, whose corpus includes portraits of First Nations peoples and distinctly Canadian landscapes. Légaré was influenced by European romantic and baroque painting, and he collected and restored numerous seventeenth-century canvases from the Continent. He opened Quebec's first art gallery in 1833.



lithograph

A type of print invented in 1798 in Germany by Aloys Senefelder. Like other planographic methods of image reproduction, lithography relies on the fact that grease and water do not mix. Placed in a press, the moistened and inked lithographic stone will print only those areas previously designed with greasy lithographic ink.

Notman, William (Scottish/Canadian, 1826–1891)

After immigrating to Canada in 1856, Notman soon became Montreal's most prominent photographer. He specialized in portraits and developed innovative techniques to portray many people in a single photograph (known as a composite photograph) and to recreate outdoor scenes inside the studio. Thanks to his exceptional technical and promotional skills, he was the first Canadian photographer to build an international reputation. (See *William Notman: Life & Work* by Sarah Parsons.)

picturesque

A term developed in late eighteenth-century Britain that refers to a particular variety of landscape and to a style of painting and design. The wilder areas of the British Isles, for example, were understood as perfectly "picturesque." It draws from contemporary notions of the sublime and the beautiful.

Plamondon, Antoine (Canadian, 1804–1895)

A painter of religious and secular subjects, trained in the Neoclassical style in Paris by the court painter Jean-Baptiste Paulin Guérin, himself a pupil of the celebrated Neoclassicist Jacques-Louis David. Plamondon was the leading Quebec portraitist of his day and was patronized by members the city's rising bourgeoisie.

Renaissance

The term used since the nineteenth century to refer to the Western art historical period from approximately 1400 to 1600. The Renaissance is associated with the return to classical style in art and architecture, following the medieval period.

repoussoir

A strongly defined element in the left or right foreground of a painting to create or enhance the illusion of depth. From the French *repousser* (to push back).

Romantic tradition

A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

Thielcke, Henry Daniel (British, c. 1788–1874)

A painter and engraver who spent the latter half of his life in the United States and Canada. Thielcke produced history paintings and portrait miniatures in addition to the large-scale painted portraits fashionable in early nineteenth-century England, which he helped popularize in Lower Canada.



Vallée, Louis-Prudent (1837–1905)

A significant figure in early Canadian photography, Vallée trained in New York and opened his first studio in Quebec in 1867. His business, Vallée and Labelle (with his partner, François-Xavier Labelle), produced views of Quebec landmarks and landscapes. It lasted for almost forty years, becoming particularly well known for its stereographs.

A portrait of a Native American man, likely a historical figure, wearing a light-colored fur-trimmed coat over a blue and white patterned shirt. He has dark hair and is looking upwards and to the right. The background is dark with some foliage on the right side. The text "SOURCES & RESOURCES" is overlaid in white, bold, sans-serif font.

SOURCES & RESOURCES

Vincent left no record in his own hand of his intentions or methods, but hypotheses have been formulated on the basis of the first-hand testimony of such contemporaries as André-Napoléon Montpetit and William George Beers. Stories have also been passed down in the historical studies of Abbé Lionel Lindsay (1900) and in the ethnographic research of Marius Barbeau.

KEY EXHIBITIONS

Few exhibitions have been devoted solely to Zacharie Vincent. In 1887 William George Beers organized a posthumous show of his work in Montreal at St. Paul's Presbyterian Church, and in 1987 a retrospective was mounted at the Château Ramezay, Montreal. Among the works on permanent view are *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*, c. 1875-78, at the Château Ramezay; and *Zacharie Vincent and His Son Cyprien*, c. 1851, at the Huron-Wendat Museum in Wendake (on permanent loan from the Musée national des beaux-arts du Québec).

CRITICAL INTERPRETATIONS

Since the 1980s Vincent and his oeuvre have attracted the attention of researchers who were interested in his image, the context surrounding the production of his work, and the discourse on identity. For an in-depth analysis of Vincent's works, see Louise Vigneault, *Zacharie Vincent: Une autohistoire artistique* (forthcoming).

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Pierre Sioui, *Regard intérieur*, 1985, serigraph, height 54.6 cm, private collection, in *About Face: Self-Portraits by Native American, First Nations, and Inuit Artists* (2006). The authors, Zena Pearlstone and Allan J. Ryan, explore Sioui's work, in which the artist's self-portrait is superimposed on Vincent's.

CONTEMPORARY WITNESSES

During the 1870s André-Napoléon Montpetit published a series of articles detailing the history of the community of Jeune-Lorette, including some the earliest recorded stories of Vincent's legendary persona. William George Beers was a patron of the artist.

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HISTORIOGRAPHY AND HURON-WENDAT CULTURE

The volume of historiographical and ethnological data on the Huron-Wendat has continued to grow, enriching our understanding of the community's political, social, and cultural issues.

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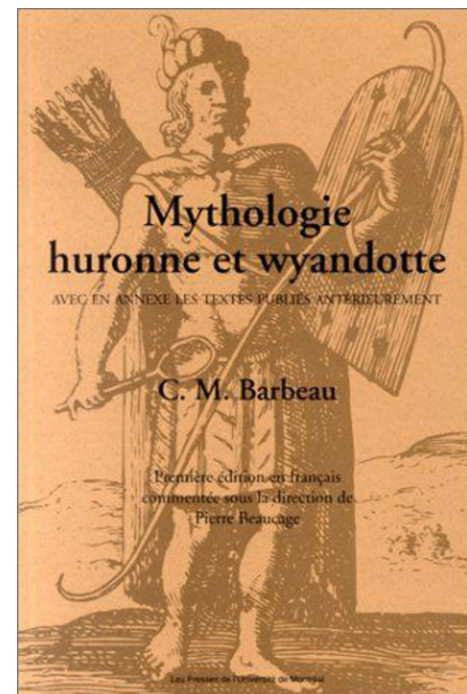
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ABOUT THE AUTHOR

LOUISE VIGNEAULT

Louise Vigneault is Professor of Art History at the Université de Montréal, specializing in North American art, with a particular focus on questions of the collective imaginary, mythologies, and cultural constructions, and strategies for the representation of identity.

Vigneault holds a PhD in the History of Art from McGill University (2000) and an MA from the Université de Montréal (1994). In 2001 she was appointed to the Université de Montréal to support the teachings and research of François-Marc Gagnon. She published *Identité et modernité dans l'art au Québec: Borduas, Sullivan, Riopelle* (Éditions Hurtubise, 2002); and *Espace artistique et modèle pionnier: Tom Thomson et Jean-Paul Riopelle* (Éditions Hurtubise, 2011), for which she was awarded the Canada Prize in the Humanities and the Victor-Barbeau prize conferred by the Académie des lettres du Québec, both in 2012.

Since 2007 Vigneault has been studying the life and work of the Huron-Wendat artist Zacharie Vincent (1815-1886), the subject of her forthcoming book (Éditions Hannenorak). This research is the first stage in a wider study of the languages of representation and the strategies employed by Native artists in Quebec.



"A few years ago I had the good fortune to be a student in one of François-Marc Gagnon's classes at the Université de Montréal. During a discussion about perceptions of the Native subject in the nineteenth century, he showed us the portrait of Zacharie Vincent by Antoine Plamondon. At the time, I wondered what Vincent himself would have thought. I later decided to focus my studies on the artist and his work."



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ACKNOWLEDGEMENTS

From the Author

This project was made possible by the financial backing of the Social Sciences and Humanities Research Council (SSHRC) and by the support and participation of Mario Béland (Musée national des beaux-arts du Québec), Christine Brisson (Château Ramezay, Montreal), Maxime Gohier (Canada Research Chair in the Aboriginal Land Question, Université du Québec à Montréal), Jonathan Lainey (Library and Archives Canada, Ottawa), Guislaine Lemay (McCord Museum, Montreal), Marie Pelletier (Séminaire de Nicolet), Stéphane Picard (Council of the Huron-Wendat Nation), Louis-Karl Picard-Sioui and Marie-Paule Robitaille (Musée de la civilisation, Quebec City), Michel Teharihulen Savard (Huron-Wendat Museum, Wendake), Guy Sioui Durand (sociologist and curator), Marcel Taillon (photographer), Benoît Thériault (Canadian Museum of History, Gatineau), and the archivists of the Centre de référence de l'Amérique française, Quebec City. Sandrine Garon, Gabrielle Marcoux, Isabelle Masse, David Nadeau, and Gabrielle Roberge, student research assistants at the Université de Montréal, were also important to the project. I want finally to thank the entire team at the Art Canada Institute for their generosity and professionalism. I am honoured to be part of this adventure and to have contributed to an increased public awareness of the work of Zacharie Vincent and his community.

From the Art Canada Institute

This online art book was made possible thanks to the generosity of its Title Sponsor, The Hal Jackman Foundation, and the Lead Sponsor, BMO Financial Group, as well as the Online Art Book Sponsors for the 2013-14 Season: Aimia; Gluskin Sheff + Associates Inc.; The McLean Foundation; TD Bank Group; Partners in Art; Rosamond Ivey; and Rosenthal Zaretsky Niman & Co., LLP. Thanks also to the Art Canada Institute Founding Patrons: Sara and Michael Angel, Jalynn H. Bennett, The Butterfield Family Foundation, David and Vivian Campbell, Albert E. Cummings, Kiki and Ian Delaney, The Fleck Family, Roger and Kevin Garland, Michelle Koerner and Kevin Doyle, Phil Lind, Sarah and Tom Milroy, Charles Pachter, Gerald Sheff and Shanitha Kachan, Sandra L. Simpson, and Robin and David Young; as well as its Founding Partner Patrons: The Pierre Elliott Trudeau Foundation and Partners in Art.

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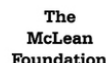
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ZACHARIE VINCENT

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Zacharie Vincent, *Self-Portrait*, n.d. (See below for details.)

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Biography: Louis-Prudent Vallée, *Zacharie Tehar-i-olin Vincent*, c. 1875-78. (See below for details.)



Key Works: Zacharie Vincent, *Lake Saint-Charles*, c. 1860. (See below for details.)



Significance & Critical Issues: Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c. 1862. (See below for details.)



Style & Technique: Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c. 1875. (See below for details.)



Sources & Resources: Antoine Plamondon, *The Last of the Hurons (Zacharie Vincent)*, 1838. (See below for details.)



Where to See: Zacharie Vincent's *Zacharie Vincent Telari-o-lin, Huron Chief and Painter* on display at Château Ramezay, Château Ramezay, Montreal.

Credits for Works by Zacharie Vincent



Camp at the Foot of the Mountain, n.d. Château Ramezay, Montreal.



Camp Site (Man with Long Coat), n.d. Château Ramezay, Montreal.



Campsite on Escarpment, n.d. Château Ramezay, Montreal.



Fire at the Paper Mill in Lorette, c. 1862. Musée de la civilisation, Quebec City.



Head of a Moose, From Nature, c. 1855. Musée national des beaux-arts du Québec (1992.56).



Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait, c. 1875. Musée national des beaux-arts du Québec (1934. 529).



Indian Skirmish, n.d. Château Ramezay, Montreal.



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Lake Saint-Charles, c. 1860. Musée national des beaux-arts du Québec (1974.03).



Lorette Falls, c. 1860. Musée de la civilisation, Quebec City (1958.545).



Self-Portrait, n.d. Musée de la civilisation, Quebec City (1991.102).



Snowshoe Maker, n.d. Château Ramezay, Montreal.



Tecumseh, Huron, n.d. Château Ramezay, Montreal.



Two Women with Figure in an Infant Carrier, n.d. Château Ramezay, Montreal.



Zacharie Vincent and His Son Cyprien, c. 1851. Musée national des beaux-arts du Québec (1947.156).



Zacharie Vincent Telari-o-lin, Huron Chief and Painter, c. 1875-78. Château Ramezay, Montreal.

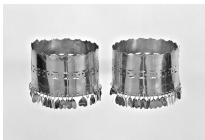
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Adolphe, Auguste, Eugène and Alphonse Hamel, the Artist's Nephews, 1847, by Théophile Hamel. Musée national des beaux-arts du Québec (1967.05).



The Bounce, Montreal Snowshoe Club, 1886, by William Notman & Son. McCord Museum, Montreal, purchase from Associated Screen News Ltd., VIEW-2425. © McCord Museum.



An early nineteenth-century silver Iroquois armband. McCord Museum, Montreal, gift of Mr. David Ross McCord, M173.1-2. © McCord Museum.



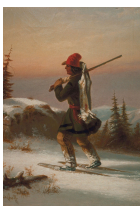
An Eastern Woodlands wampum belt, eighteenth or nineteenth century. McCord Museum, Montreal, gift of Mr. David Ross McCord, M1909. © McCord Museum.



The Fire in the St.-Jean Quarter, Seen Looking Westward, 1848, by Joseph Légaré. Art Gallery of Ontario, Toronto.



The heraldic badge of Edward, Prince of Wales, also known as the three feathers (detail). princeofwales.gov.uk.



Huron-Wendat from Lorette, c. 1855, by Cornelius Krieghoff. McCord Museum, Montreal, bequest of Mr. Arnold Wainwright, M967-100-9. © McCord Museum.



A Huron-Wendat group at Spencerwood, Quebec City, 1880, photographed by Jules-Ernest Livernois. McCord Museum, Montreal, gift of Mr. Warren Barker, MP-1985.65.2. © McCord Museum.



The journalist and historian André-Napoléon Montpetit, dressed as Honorary Huron Chief, photographed by George William Ellisson, 1878. Musée national des beaux-arts du Québec (2006.1211).



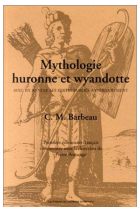
The Last Indian, 1901, by Louis-Philippe Hébert. National Gallery of Canada, Ottawa (3139).



A late nineteenth-century calling card from the Halifax studio of William Notman, 1876. Private collection.



Madame René-Édouard Caron, Née Josephine de Blois, and Her Daughter Ozine, 1846, by Théophile Hamel. Musée national des beaux-arts du Québec (1947.129).



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The Narrows on Lake St. Charles, 1859, by Cornelius Krieghoff. Art Gallery of Ontario, Toronto.



The Last of the Hurons (Zacharie Vincent), 1838, by Antoine Plamondon. Collection of the National Gallery of Canada, Ottawa, Gift of the Schaeffer family, Thornhill, Ontario, 2018 (48622).



Presentation of a Newly Elected Chief of the Huron Tribe, 1838, by Henry Daniel Thielcke. Château Ramezay, Montreal.



Regard intérieur, by Pierre Sioui, 1985. Collection of Rae and Allan J. Ryan. In Zena Pearlstone and Allan J. Ryan, *About Face: Self-Portraits by Native American, First Nations, and Inuit Artists* (Santa Fe: Wheelwright Museum of the American Indian, 2006).



Religious works on display in the church of Notre-Dame-de-Lorette, Wendake, 1927, photographed by Edgar Gariépy. Musée national des beaux-arts du Québec (P136, S182, P1 / P136, S182, P3).



Religious works on display in the church of Notre-Dame-de-Lorette, Wendake, 1927, photographed by Edgar Gariépy. Musée national des beaux-arts du Québec (P136, S182, P1 / P136, S182, P3).



Rising to the Occasion, 1987-91, by Rebecca Belmore. Art Gallery of Ontario, Toronto.



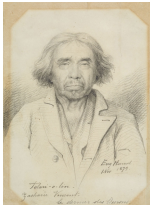
Samuel de Champlain's map from 1611 of the Kahnawake Mohawk territory on the St. Lawrence River. Ville de Montréal, section des archives (VM66S1P005 11).



Self-Portrait in the Studio, c. 1849-50, by Théophile Hamel. Musée national des beaux-arts du Québec (1934.237).



Tehariolui in the Land of Spirits, 1985, by Pierre Sioui. Musée amérindien de Mashteuiatsh, Quebec.



Telari-o-lin, the Last of the Hurons of Lorette, 1879, by Eugène Hamel. Private collection, photo courtesy of Musée national des beaux-arts du Québec.



Village of Lorette, near Quebec, 1840, by W.H. Bartlett. National Gallery of Canada, Ottawa (39305).



Vincent's patron William George Beers, Montreal, 1868, photographed by William Notman. McCord Museum, Montreal, purchase from Associated Screen News Ltd., I-30326. © McCord Museum.



Young Indian Girls in Lorette, 1865, by Théophile Hamel. Musée national des beaux-arts du Québec (1977.28).

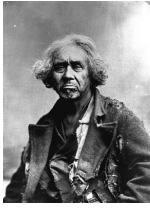


Zacharie Tehar-i-olin Vincent, c. 1875-78, by Louis-Prudent Vallée. Bibliothèque et archives nationales du Québec (P1000, S4, D83, PV19-2).



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Zacharie Vincent, photographed by Louis-Prudent Vallée, c. 1875-78. Marius Barbeau fonds, Canadian Museum of History (9408).



Zacharie Vincent seated at his easel, at work on a self-portrait, photographed by Louis-Prudent Vallée, c. 1875-78. Special Collections and Rare Books, Université de Montréal.

BOOK CREDITS

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Design Template

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ISBN 978-1-4871-0021-6

Art Canada Institute

Massey College, University of Toronto

4 Devonshire Place

Toronto, ON M5S 2E1

Library and Archives Canada Cataloguing in Publication

Vigneault, Louise, 1965-

[Zacharie Vincent. English]

Zacharie Vincent : life & work / Louise Vigneault ; translator, Doris Cowan.

Translation of: Zacharie Vincent. Includes bibliographical references.

Contents: Biography – Key works – Significance & critical issues – Style & technique – Where to see – Notes – Glossary – Sources & resources – About the author – Credits.

Electronic monograph.

ISBN 978-1-4871-0022-3 (pdf).—ISBN 978-1-4871-0024-7 (epub)

1. Vincent, Zacharie, 1815-1886. 2. Vincent, Zacharie, 1815-1886—Criticism and interpretation. 3. Indian artists—Canada—Biography. 4. Native art—Canada—19th century. 5. Art, Canadian—19th century. I. Cowan, Doris, translator II. Art Canada Institute III. Title. IV. Title: Zacharie Vincent. English.

N6549.V55V5413 2014

709.2

C2014-902495-9