

1864-1887

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Paris
1863 -
1882

A CONVERSAZIONE
OF THE
FINE ARTS ASSOCIATION
OF MONTREAL.
WILL BE HELD AT THE
Mechanics' Hall,
ON
Thursday Evening, the 11th inst.,
AT EIGHT O'CLOCK,
For which Complimentary Tickets will be issued.

THE Committee will be thankful for the loan of any Works of Art for the Evening. Every article will be fully insured against loss by Fire, and every possible care will be taken of them during their transit, and whilst under the charge of the Association. The Council pledge themselves to be in attendance during the time of the Conversazione, and on the two following days,—when it is purposed to open the Exhibition to the Public at the rate of 25 cents to each person,—in order to protect any Paintings, Statuary, Bronzes, &c., that may be entrusted to their care.

The President of the Association, THE LORD BISHOP OF MONTREAL, will, upon the night of the Conversazione, give a short Address explanatory of the objects of the Association.

Suitable Cloak and Retiring Rooms for Ladies and Gentlemen will be provided.

By order of the Committee,
THOS. D. KING,
Chairman,
February 3. 23

"Art Association of Montreal." 1864

Feby. 1883.

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[Herald (1882)]

- List of original subscribers
- List of members of the Art Ass. of Montreal

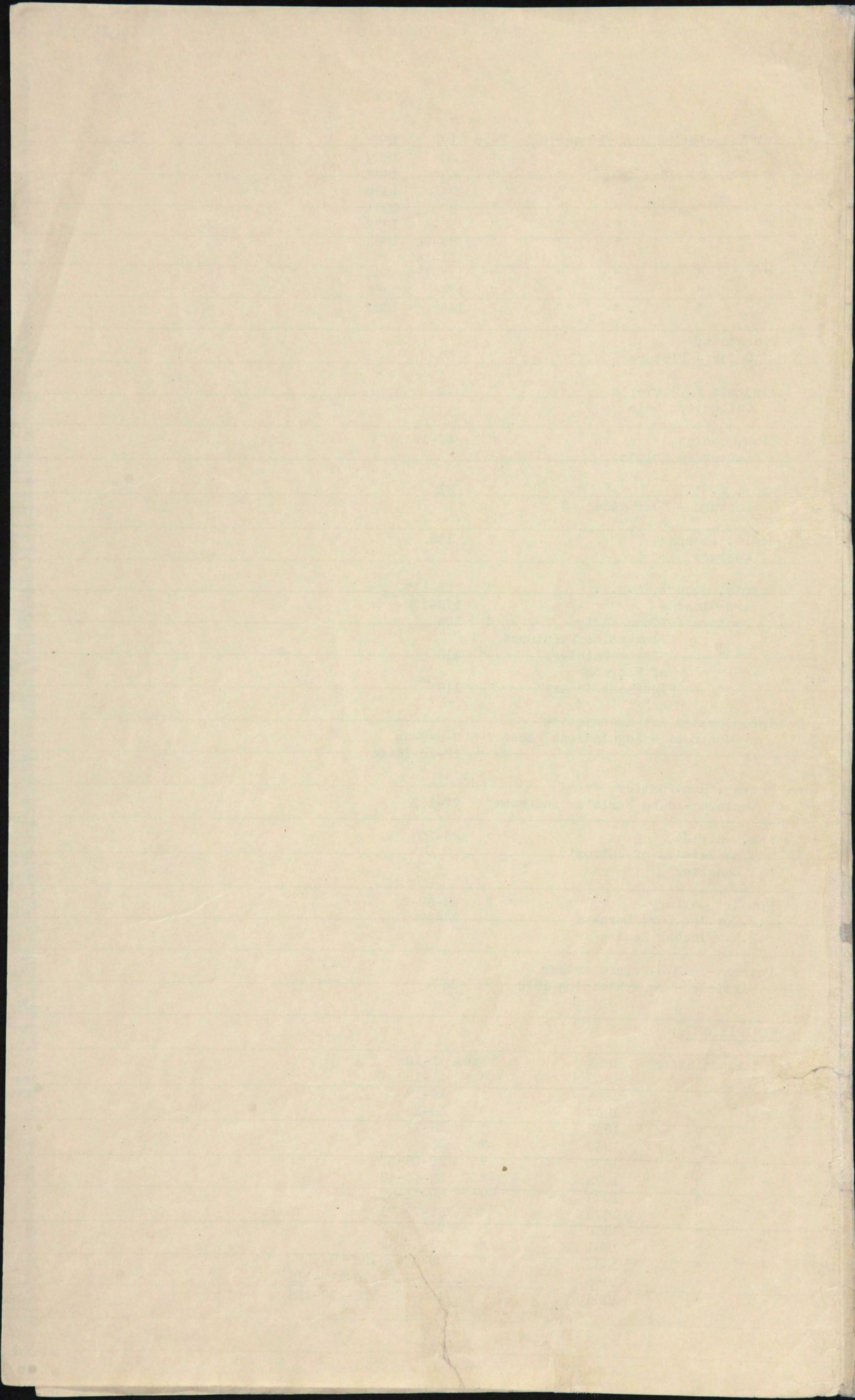
Voir archives permanentes du musée

Art Association Annual Meeting	Page	17	1865
" " " "	"	28	1867
" " " "	"	48	1877
" " " "	"	74	1880
" " " "	"	80	1881
" " " "	"	85-6	1882
" " " "	"	89-90	1883
		91-102	
" " " "	"	113-115	1884
" " " "	"	136	1886
" " " "	"	149	1887

Bierstadt, Offer - Picture	"	57	
Benjamin F. Carver's Collection Sale	"	73	
Gibb, Beniah, Letter Re Estate	"	46-49	
Gray, J. W. Lecture - "Ceramics"	"	81	
Gould, Joseph Lecture	"	125	
Harris, Robert, R.C.A. Art Classes	"	95-117	118-138
Lecture - "Some Early Florentine Painters"	"	104	
" "Three Painters of Florence	"	116	
" "Judgment in Art"	"	118	
Incorporated Art Association of Montreal - Regulations 1864	"	2-8-9-8a	13-15-16-46
Mackay, Hon. Justice Lecture - "The World's Judgment"	"	77-103	
Max, Gabriel, "The Raising of Jairus' Daughter"	"	75-108	
New Art Gallery H.E.Gov.Gen.Lord Lorne & H.R.H.Princess Louise	"	68-69-70	76-97
Patron - H.R.H.Prince Arthur Article - re Exhibition 1870	"	35	

EXHIBITIONS :

Art Association	1864	Pages	1-10
" "	1865	"	11-15
" "	1866	"	16-17
" "	1867	"	18-25
" "	1868	"	26-31
" "	1869	"	32
" "	1870	"	35-36-37
" "	1872	"	38-40-43
" "	1878	"	50-51-52
" "	1879	"	69-70-71
" "	1880	"	76
" "	1881	"	81-83-84
" "	1883	"	89-92-98-99
" "	1885	"	113-114-115-117-118
" "	1886	"	120-125-126-127-128



EXHIBITIONS (Cont'd)

Royal Canadian Academy 1882-4 Pages 87-88-105-106-107-112-121

R C A Banquet 1863 " 181

ALBANY (1850)

THE ALBANY ACADEMY

ALBANY, N. Y.

ART ASSOCIATION OF MONTREAL.—All lovers of the fine arts will rejoice that this association is giving such evidence of new life and increasing vigor, as the preparations for this evening's *conversazione* indicate. It remains for the people of Montreal to show whether the hopes of the Association are based on the sure foundation of popular demand. It would be a severe com-

MONTREAL HERALD

mentary on our acknowledged prosperity if we were to show the world that we know how to make money without being conscious of one of the most refining uses to which it can be applied. The love of that which is beautiful is inherent in human nature; but, like other human affections, it needs cultivation and direction towards legitimate objects. The ideal of an artist may be beautiful as an angel, but while his hand has not learned to trace the lines, it will remain an ideal. It is thus with cultivated taste in the discernment of merit in works of art. To strengthen this love of the beautiful, by presenting works of merit, and to cultivate native artistic talent by supplying worthy subjects for study, are the two primary objects of the Art Association. That it will be successful, we cannot doubt. Among nations, refinement and intelligence are in a manner indicated by the extent to which the fine arts are cultivated; and it may be said that the grandest period in the history of many nations of Europe, was also the period during which art was most liberally patronized and produced many of its most lasting works. We will not, however, acknowledge the nineteenth century to be inferior in this respect to any period in history. The productions of the schools of art to day, will find in the future centuries hence as many admirers as the works of centuries ago find now. Art, which can never die, looks backward over the ground already trodden, and compares the works of various periods collected in the innumerable galleries of her votaries. Never were the facilities for such a retrospective glance greater than in the age we live in; when patrons, the most liberal and intelligent, devote fabulous sums to the collection of works of all periods, and readily recognize and encourage every indication of true genius.

ART ASSOCIATION CONVERSAZIONE.—Any subscriber to the Art Association not having through any inadvertence received his tickets to the *Conversazione* this evening, can obtain them, on application at the office of the Association, Mechanics' Hall, at any time before six o'clock, P. M.

CITY ITEMS.

ART ASSOCIATION CONVERSAZIONE.—Any subscriber to the Art Association not having, through any inadvertence, received his tickets to the *Conversazione* this evening, can obtain them on application at the office of the Association, Mechanics' Hall, at any time before six o'clock this P. M.

ART CONVERSAZIONE.—A very great treat for all, and a great surprise for many, is in store for the members of the Art Association and their friends this evening. A collection of about a hundred pictures, besides a large collection of prints, photographs, *objets de vertu*, &c., will be on exhibition. Such a loan collection has, we believe, never been brought together in Montreal before. It will mark an amount of progress in the taste for the Fine Arts among the citizens of Montreal, hitherto many, even of themselves, were prepared to take credit for. We are glad, therefore, that the Council of the Association have decided to open the exhibition to the public to-morrow and Saturday evening at a trifling charge. This will enable those who are not subscribers to the Association to enjoy the collection, and members also for a small fee to study it more at leisure. The lighting of the room will not, unfortunately, allow of the proper exhibition of the collection during the day.

- Doublepage tapée Liste de noms, d'expositions, etc *Index*
- 2nd conversazione, catalogue incomplet
- 2 cartes d'invitations conversazione art ass mtl.

Voir archives permanentes du musée

Art Association of Montreal.

EXHIBITION OF PAINTINGS AND OBJECTS DE VERTU.

THE LOAN COLLECTION of WORKS of ART exhibited at the CONVERSAZIONE of the ART ASSOCIATION on THURSDAY EVENING, the 11th instant, will be OPEN to the PUBLIC

On Friday and Saturday next,

From 6 to 10 o'clock, P.M.

Admission 25 cents.

February 11.

ART ASSOCIATION OF MONTREAL.
EXHIBITION OF PAINTINGS AND OBJECTS DE VERTU.

The LOAN COLLECTION of WORKS of ART exhibited at the CONVERSAZIONE of the ART ASSOCIATION on THURSDAY EVENING, the 11th inst., will be open to the Public

On FRIDAY and SATURDAY NEXT,
From 3 to 10 o'clock, P. M.

ADMISSION.....25 cents

Conversations of the Art Association of Montreal, took place last night in the new room of the Mechanics' Institute. There was a large gathering of the best society in Montreal. In truth, the hall was even crowded to excess.

There was a good display of pictures and other works of art,—very much better than at the last exhibition of the Society.

A band, of which Dr. James Peck was the conductor, lent suitable strains of music during the evening. We are glad to see at last a well-directed attempt to organize here, a proper orchestral band.

The President of the Society, the most Reverend the Lord Bishop of Montreal and Metropolitan, made the following remarks:—

Ladies and Gentlemen.—We are met here this evening, according to the invitations sent out, at a "Conversazione of the Art Association of Montreal." I am unwilling to take off your attention from what must be the more interesting, as well as legitimate, occupation of the evening, viz: the inspection of the works of art which are collected here; but as I find it has been advertised that, as President, I am to "give a short address explanatory of the objects of the Association," I must ask your indulgence while I endeavor, as best I can, to fulfil the engagement made in my name. It was in the latter part of the year 1859 and the spring of 1860, that the first movements were made for the formation of this Association by a few individuals, who felt an interest in the cultivation of Art. Some of you may perhaps remember a speech made at Edinburgh by the much lamented late Prince Consort, on the occasion of his laying the first stone of a National Gallery, in the course of which he stated, that the work they were engaged in "exhibited the picture of a most healthy national progress; the ruder arts, connected with the necessities of life first gaining strength; then education and science supervening and directing further exertions; and lastly the Arts, which adorn life, becoming longed for by a prosperous and educated people." Now the inhabitants of Montreal have long since emerged from that first stage, to which H. R. H. alluded, when the ruder arts are called forth to provide the necessities of life; and though we cannot for a moment pretend to compare ourselves with the high excellence which has been attained in all branches of science and literature in Edinburgh, which has often been denominated the Athens of modern times, yet in these departments there has been a marked progress made of late years, and such as gives encouraging promise of further advancement. This being so, and considering the manifest great and increasing material prosperity of this, the acknowledged commercial capital of Canada,—it is not unreasonable to hope that the time is come when the cultivation of the Arts, which adorn life, will be longed for by a prosperous and educated people. On the same occasion, to which I have already alluded, the Prince spoke of "the Fine Arts as having so important an influence upon the development of the mind and feeling of a people, and as being so generally taken as the type of the degree and character of that development, that it is on the fragments of works of Art, come down to us from bygone nations, that we are wont to form our estimate of the state of their civilization, manners, customs, and religion." As well, then, from their own appreciation of works of Art, as also being influenced by the belief of the wholesome effect produced by their development and cultivation, the few individuals who were the originators of this Association joined in establishing it in the spring of 1860; and I attended, as its President, at a meeting held on the 25th of February in that year. Upwards of two hundred members were soon enrolled as subscribers. We also obtained, through the able assistance of Mr. Dunkin, the member for Brome, an Act of Incorporation from the Provincial Legislature, bearing date the 23rd April. On the 10th of May we had a Conversazione and Exhibition, on the same plan as this at which we are now assembled, which, while at the time it was calculated to excite the interest of the public and test the value and nature of any works of Art in the possession of our citizens, and was for these purposes considered very successful and encouraging, has now this further very important use, that, by comparing what was then exhibited with what we have now before us, we can see at once the great advance that has been made in the course of even three years, which have intervened. And I am sure we are all exceedingly obliged to those persons who have so freely entrusted any works of Art to the Council for the present Exhibition; and I think it due to the Council to say that every possible care has been taken to secure them from any damage,—while a large amount of insurance has been effected on the Collection. But what was from the first urgently required in order to carry out successfully the purposes of the Association, was a suitable building of its own, or, at least, a gallery or portion of some building, where we might not only be able to hold our exhibitions of such pictures and works of Art as might at any time be lent to us for that purpose, but gradually to form a permanent Collection belonging to the Association, which might be also an honor and credit to the city. Of course, to fill such a Gallery would be a work of time; but all great and useful undertakings must have a beginning, and if such a be-

ginning was once well made, there is every reason to believe it would be enriched by frequent liberal gifts or bequests from private individuals. Why, I well remember myself the commencement of the National Gallery of London. It was the private collection of Mr. Angerstein, consisting of no large number of pictures, which the Government purchased; and for a long time they were exhibited in a private house in Pall Mall. But independent of what have been purchased since by the Government, what magnificent donations and bequests have since been added to it! The Vernon and Turner collections, besides many of less value, to which we may add the Sheepshanks, now at Kensington, make the English National Collection of Paintings one of the most valuable in the world. About the time of the formation of our Association the Great Exhibition Building, in St. Catherine's street, was in course of erection, in expectation of the arrival of the Prince of Wales; and there was some encouragement held out to us, that arrangements might be made to let the Art Association have the use of a portion of it. It was, however, afterwards found that it would be impossible for us to avail ourselves of it, for any permanent occupancy. We had, nevertheless, an Exhibition of Pictures in

the basement of the building, which was separated off for that purpose, while the Prince of Wales was at Montreal. H. R. H. with his suite, inspected them, on the day of the opening of the Exhibition, and he was graciously pleased to accept from the Association a Picture by Mr. C. J. Way, representing the first arrival of the Royal Squadron in Canadian waters, off Gaspe. Disappointed in the expectations of obtaining the accommodation they had hoped for, the interest hitherto manifested by the members in the success of the Association seemed to cool down; and in consequence of the absence from Montreal of some of the principal promoters and other causes, the whole scheme was in danger of proving a failure. Our Treasurer, however, had upwards of 500 dollars in his hands, and our Act of Incorporation, under which we had never yet been formally organized, was in existence; and consequently, in conjunction with two or three other members, I determined to make an attempt this winter, either to revive the Association, and bring it into active operation, or at once to dissolve it and decide upon the appropriation of the remaining funds. Accordingly public notice was given that a meeting would be held, at which all the original members were invited to attend, to receive the Treasurer's report, and decide upon the acceptance of the Act of Incorporation. This meeting was, I believe, only attended by Mr. Davies, Mr. Chamberlin, Mr. King, myself and my son. We adjourned for a fortnight, and having sent a circular note of invitation to each of the old members, at length, by dint of perseverance, secured a tolerable attendance, and were able to enter upon business. We accepted the Act of Incorporation, elected the officers of the Association, decided upon the Bye-Laws, and in every way became fully organized under the law, all the particulars of which are given in the printed documents, which I believe are in the hands of most of you; from which you will also see that it is our purpose, if possible, to add a scheme for an Art Union. The present exhibition is intended as an advertisement, as well as a means for immediate gratification. Whether the Association shall henceforth be a success or a failure, must depend on the support it receives. I have been anxious to see it well started; the details of its working I must leave to others; and I am happy to believe that there are those now holding office in it, who are every way qualified to superintend it; and it was with much satisfaction that we secured Mr. B. Gibb as our Vice-President, who himself possesses the finest collection of pictures in Montreal, some of which are now on the walls of this room. I wish we had a better place in which to exhibit them. It has been said to be a disgrace to Montreal that there is no public library in the city. Some discussion has lately taken place on this subject in the public newspapers. Is it not possible that we may have amongst us some citizen who, if not to the full extent of what Mr. Astor did for New York, or Mr. Browne for Liverpool, might yet so materially assist in supplying this want, as justly to earn the gratitude of the present and future generations? To such an institution a gallery of art might be appropriately added; where social gatherings, such as the present, might take place under certain regulations, with occasional short lectures or explanations of any works exhibited. A lady who was visiting, this Winter, told me the other day that she had been writing to her friends in the States, and expatiating most strongly on the kindness and hospitality she had experienced, but that she saw very little evidence of any intellectual pursuits being attended to. Now we may not have too much to boast of, but I know that there are many amongst us who, fully alive to the pleasures of social intercourse, are glad of every opportunity to combine such pleasures with the cultivation of the intellect, the acquisition of interesting and useful knowledge, and the improvement of taste. It so happened that the evening of the day when I had this conversation with this lady, I was going to the Conversazione given by the Natural History Society, and I asked her to accompany me. But she could not, because she was engaged to go to some ball; and I found upon enquiry that while she had attended a succession of such entertainments, she had never heard of any of the few literary institutions we do possess. Now, I cannot but think that such an exhibition, as this at which we are assembled, would be a more creditable way of presenting Montreal and its society to our neighbors, than a crowded ball-room or sumptuous feast. But this is an extraordinary occasion, and as at present arranged can but seldom occur. I would wish to see the like, or something of the kind brought within our reach at all times. Many people, however, may ask in reference to the specific objects of an Art Association, what is the use after all of these attempts to cultivate the fine arts and improve the public taste? In answer to this I cannot do better than reply in the words of my friend Mr. Gladstone, perhaps the most eloquent of living orators, extracted from a speech he made last October, when pronouncing his most just but magnificent eulogy on the late Josiah Wedgwood, on the occasion of laying the first stone of the Wedgwood Institute, at Burslem. I shall only read a short extract, and with this close my present address; but I much wish the whole could be reprinted in our Montreal papers, as most useful for all to read, and most applicable to our present purpose, in connection with this Association:—"We come, then, to the last of the heads which I have named—the association of wants with utility, each of them taken according to their largest sense in the business of industrial production. And it is on this department that I conceive we are to look for the peculiar pre-eminence—I would not scruple to say the peculiar greatness of Wedgwood. Do not let us suppose that when we speak of this association of beauty with convenience, we speak either of a matter which is light and fanciful, or one of those which, like some of those I have named, be left to take care of itself. Beauty is not an accident of things. It pertains to their essence; it pervades the wide range of creation, (cheers) and wherever it is impaired or banished we have in this the proof of the moral disorder which pervades the world. (Cheers.) Reject, therefore, the false philosophy of those who will ask, 'What does it matter, provided a thing be useful whether it be beautiful or not?' and say in reply that we will take our lesson from Almighty God, who, in his works, hath shown us and in his word also hath told us that 'he hath made everything, not one thing or another thing, but everything beautiful in his time.' (Cheers.) Among all the decrees of creation there is not one more wonderful, whether it be the movement of the heavenly bodies or the succession of the seasons of the years, or the adaptation of the world and its phenomena to the conditions of human life, or the structure of the eye or hand, or any other part of the frame of man—not one of these is more wonderful than the profuseness with which the mighty Maker had shed over the works of his hands an endless and boundless beauty." (The remarks of

the bishop were throughout listened to with the greatest attention. He was at times interrupted with cheering and expressions of approbation; and concluded amid general cheers.) On either side of the Hall were ranged of paintings hung on screens, and lighted by rows of jets let down from the ceiling, for the purpose. Thus a very excellent light was obtained. Upon the stage were hung also on screens erected for the purpose, the very fine collection of water colours. Along the centre of the room were placed tables with coins and medals, bronzes, books of engravings, portfolios of Chromo lithographs, photographs, &c., &c. Here also were the four state swords presented to Gen. Williams, kindly lent for the occasion. The collection of paintings was by far the finest ever got together in Montreal. The Association and their visitors have with great reason to thank the possessors of the art treasures loaned for the occasion for their kindness.

Mr. D. L. Macdougall had lent six pictures—all deserving of notice, his "Kill in the Fog," (No. 11) a hunting piece by "Luytens," was one of the best as it was one of the most conspicuous in the collection. His Venice, by Pritchett, (No. 12) and the Companion, (No. 13), by Pritchett, and a Marine piece, (No. 15), by Campbell, were very fine.

Mr. James Law sent five pictures. (No. 115) an Italian view, with Rome in the distance—has a very carefully well painted group of Italian peasants in the foreground, with Imperial Rome, St. Peter's towering over all, in the distance. But the two landscapes "Welsh Mountains," by S. R. Percy, (No. 116) and Balchulish, by Houston, (No. 117) were among the finest things exhibited, works of art of very marked merit.

Mr. B. Gibb, Vice-President, sent four pieces, all of the Flemish style, of very careful painting. "The pinch of snuff," (No. 78) by Verheyden, is a gem. A group of a grandmother, mother, daughters and boy, at the porch of the house,—the grown-up daughter essays a pinch from her grandam's box, and is in the very act of an effort to sneeze, while the others regard her with a quizzical expression. (No. 75) "A Sportsman" by Grips represents a young game-keeper come in to the cottage

of his lady-love to light his pipe. His eager and her coy look are admirably rendered, and all the accessories most carefully done. In fact the finish of these pictures is something marvellous.

Mr. A. Wilson shows a Hering (No. 2) Cattle and Horses, and an interior by Van Meulen, deserving of notice, as is a Firuit piece by Jones, exhibited by Mr. Palsgrave. A painting, Cupid disarmed while sleeping, by an old master unnamed, exhibited by Mr. Lambe, (No. 23) is a very fine painting. Mr. W. A. Townsend exhibits a large collection. A Ziem (No. 27) and a Vanderpoel (No. 29), deserve special notice and praise. Among Mr. Geo. W. Frothingham's pictures (No. 42) sheep feeding, attracted a deserved notice.—Our readers should not fail to see (No. 46) a Roadside Inn, by John Ritchie, exhibited by Mr. R. Morris. The trees in the foreground remind us of Constable. A Boddington, which belonged to the late Mr. Airken, "The Storm" (No. 56) was decidedly one of the gems of the exhibition. Several of Mr. Jacobi's pictures were exhibited, that of the Splügen pass, in the Tyrol the best. Another (No. 52), we think, among his best. Besides there were a Sidney Cooper, (No. 55), sent by Mr. J. Moran, a Gerard Douw, (No. 105), a Sir Peter Lely, (No. 104), a Pietro Peugino, (No. 98), and a Turner, (No. 83), worthy of regard if only as specimens of the masters apart from their own great merit. We have but glanced at the principal pictures. We must defer further notice till another day.

The collection will be open to the public this and to-morrow evening.

THE RECENT ART EXHIBITION.

THIRD NOTICE.

We return once more to complete our notice of this exhibition, although it is already closed, since the event is one which we must be destined to have a permanent effect on art culture in Montreal. An engraving exhibited by Mr. Rimmer deserves special notice. Of the present poet laureate, whom all lovers of modern literature delight to honor as their chief, few good portraits have been given to the public. Woolner, the sculptor, a friend of his, and a prae-Raphaelite in his department of art, has given to the world a very admirable, though boardless, portrait bust. Watts, the portrait-maker in crayons—a man who only consents to labour on portraits of men whom he considers worthy of a great artist's pencil—has given us another portrait destined to live. This, Stephenson has very exquisitely engraved; and Mr. Rimmer lent to the Art Exhibition a copy of the engraving. The London Times speaks of Mr. Watts as the most worthy to do great heads, among the portrait painters of Britain.

In the studio, wherein the painter of the famous "Death of Chatterton" which at the great exhibition of Art Treasures at Manchester ranked among the very foremost of English pictures, Watts now consecrates the beautiful Villa Life of Kensington to the grandest poetry of English art. The glory which gilded the political life of Holland House, lent one brilliant ray to that pleasant, quiet, country house, where Watts painted when we last looked upon it. This portrait is one which the poet and his friends may well be proud of, one fit to hang beside those of the greater men—Shakespeare and Bacon—who ages ago placed the English foremost among the literatures of the world.

Some antique bronzes, sent by Mr. Lawford, added much to the wealth of the art collection, and among modern attempts at classical subjects Mr. Gibbs' "Aeneas bearing off Father Anchises from the flames of Troy," and

Michael Angelo's "Lorenzo di Medici," were most worthy of praise.

Mr. Jos. McKay lent a little bust of "Love," a pretty thing by an Italian sculptor, and Messrs. Mavor & Co sent a statue of "Silence," finished as we understand by Mr. Reid—the only piece of Canadian Statuary worthy of notice exhibited. There were several exquisite reduced copies of celebrated works.

To the water colours hung upon the stage was added by Mr. F. B. Matthews a portfolio full of very beautiful specimens, some of them we believe, by local artists. Books of engravings, &c., added to the interest.

Besides some examples sent by Dawson Bros., the wonders of chromo-lithography were beautifully illustrated by a magnificent collection of prints from Mr. Horne, St. Francois Xavier Street, taken from works by Turner, Stansfield, Mulready, Lanel, Richardson, Topham and others. Really, it seems, that this almost mechanical art so imitates the excellence of artists in water colours, as very nearly to defy their own criticism to discern the difference between their own works of highest genius, and these mechanical copies. The "Chromos" which Mr. Horne and Mr. Matthews sent were marvellously excellent.

One marked feature in the display is the modest good taste presiding over the choice of these pictures for the adornment of quiet homes. They are, almost without exception, genre pictures or landscapes. Fuselli or poor Haydon would have gone mad to see such an absence of the classical and magnificent.—There was a copy of Guido's Aurora, indeed, and one or two other classical subjects, but no grand themes treated, such as are becoming adornments of great churches, palaces, Senate Houses and public galleries, but not so befitting the merchant's quiet villa. We regard this absence of pretentiousness as a merit.—But we hope the time is not far off when we shall have some genuine high art enshrined in a public gallery, or ornamenting some of our public edifices.

We have, however, one striking specimen of the religious style of an old master, which we fear very few examined carefully.

Come we back to it. Here is a Pietro Perugino—a Madonna and child Jesus—picked up by lucky chance by one of our art collectors—Mr. G. D. Ferrier. Look at this painting of the divine Raffaele's master! How strained the posture of this awkward girl, with bent knees and folded hands in meek supplicating attitude. Look at the awful wisdom of the babe lying at her feet with the "Gloria" of sanctity around its head. Look, too, at the almost impossible flowers growing in the fence just behind them, and the strange trees which grow in the back-ground. Here is a true Prae-Raphaelite. Of the new English school, bearing that name, we had no perfect example in the collection. One we however called such.—Let us analyze. The true modern Prae-Raphaelite of the Ruskin—Millais—Holman Hunt school is not represented. But Graham's picture,—"Life in the Harem," has some of its characteristics. This school laid down certain canons, and they outraged preconceived and educated taste to enforce them. The first was "Conscientiousness." "All things in nature," said the founder of the school, "were alike beautiful, if seen and studied

right." If nature were always faithfully and honestly copied, you must have good and praiseworthy pictures. The aim of the Prae-Raphaelites had been to make painting the hand-maid of religion, and these new enthusiasts found in the strange, rigid, outlines and angular postures of the older masters, the subordination of the sensual to the intellectual and spiritual. If they idealized, it was not in the direction of physical beauty, but to give to things mean and homely in outward guise, a spiritual glory. These men of the new English school denounced Raffaele and his successors, because they too much worshipped physical beauty and corporeal grace, and made these stand as symbols even in their religious pictures for the inward purity of sainthood. They sought to carry art back to the sterner ideal. Humanity was painted with its physical defects, even where the highest ideal was sought, and nature rendered very literally. English painters had come to seek in a picture but a single effect; all things else were subordinated to it—and this subordination was made the excuse for slovenliness and carelessness in all the accessories. The Flemish painters were sneered at for their minute faithfulness in trivial things. This last English school, choosing higher subjects and despising the homely topics which a Teniers or a Douw, a Hogarth or a Wilkie would delight in, yet for honesty's sake left no accessory of a picture uncared for and finished. Out of these canons grew the "conscientious" painting of toe-nails and finger joints, of stems of flowers and of blades of grass. All were set down with such prosaic exactness that the poetry of painting was well nigh lost. The flight of a bird in the air was so rendered that you might count the feathers in its plumage, as if it were lying dead and still before you—not in rapid motion, rendering minute examination utterly impossible to mortal eye. But there came also with this, hard coloring. All things being "alike beautiful in nature" those meant by nature to be blended into the beautiful by distance—that airy distance which "lends enchantment to the view" are painted close at hand with all their harshness and incongruity. Little girls in very white muslin dresses are laid down amid the blooms on the green grass of an apple-orchard—(Vide Millais)—and harsh contrasts of colour are painted in because in nature (or such violations of nature as these) they actually exist. This is "conscientious" painting, regardless of imaginary sensuous beauty such as Raffaele introduced and his successors thought fit to copy. We have these hard contrasts and crudity of color—so to speak—in this school, shared in common with such men as Maclise, Egg and others, who are more noted for their vigorous handling and strong effects. We have an overloading of the subject with a supererogatory care in detail and accessories, such as we find in Gerard Douw and other Flemish painters, in Wilkie and other English. We have a minute honest finish of detail such as is shown in this example of Pietro Perugino, neglected by English artists till the Millais-Ruskin-Hunt school arose to reform them. By two of these peculiarities, the "Life in the Harem" by young Graham, of Edinburgh, is marked. We have the hard crudity of colour and the "conscientious" rendering alike of the harem woman (not too fresh and beautiful as a Raffaele would have painted her,) but worn with her life, with sensuality, opium smoking and mere laziness—coupled with such consummate skill in managing and exquisite care in painting the drapery as might have aroused the envy of the most pottering Fleming of them all.

We must have done with this, however.

Notman showed some of his very excellent photographs. Others were shown of Story's, Spence's, and Miss Hosmer's statues in the late great International Exhibition—arousing vivid regret at the absence of the statues by Spence, owned and being in Montreal now.

One more photograph cannot be passed over,—that of the fresco of the Last Supper, by Leonardo da Vinci, (showing its present much-injured condition,) brought over by Miss Lyman as a memento of her recent visit to Italy—at once a treat and a regret to all true lovers of art, causing them to bless the Arundel Society for devoting so much pains to the preservation of a memory of these great works in their primitive beauty.

We pause here,—there was much more that was worthy of much more minute and careful notice, which we lack space to comment on. That fine head by Greuze, which Mrs. Lambe sent, we may not stop now to dwell upon. This exhibition was a truly great and honorable one to the taste of the citizens of Montreal. Next year at this time will doubtless see it much surpassed. Honor then to the men who brought together this treat for the delectation of Montrealeis! We have named the kind contributors of works of art. After them the chief praise is due to Mr. T. D. King, Honorary Curator, &c., to the Art Association, and the Committee of which he was Chairman. Some weeks ago Mr. King, Mr. George A. Drummond and Mr. John Popham undertook this work for the Association. Later the Permanent Exhibition Committee, his Lordship the President, the Vice-President, (Mr. B. Gibb) Dr. T. Sterry Hunt, and Mr. F. B. Matthews were added, and Mr. T. Rimmer and Mr. D. A. P. Watt, from the Finance Committee, labored as if members of the Ex-

hibition Committee also. To these men belong the honor of one of the most pleasant and successful entertainments Montreal has ever known. We are happy to learn that all the works of arts have been returned to their owners without loss or damage. Financially the undertaking was, of course, unsuccessful. It was not undertaken with a view to add to the funds of the Association, but to bring together once more the old subscribers of the Association and the possessors of work of art, to start anew in their labor of love.

FINE ARTS—DUNNISON'S LAND OF THE LOTUS EATERS.—This great picture from Alfred Tennyson's lovely poem of the same name, dear to every lover of pure English poetry, unmarred by affectation, or deformed by that transparent struggling to produce startling effects,—the peculiar characteristic of some of our modern poems,—has been photographed by Notman, and is surely one of the best which we have seen from that prolific retailer of representative skill; and we have no hesitation in pronouncing it a perfect triumph of photographic art. In the foreground of the picture is the "gleaming river, with its—

seaward flow
From the inner land," where
"The mild-eyed melancholy lotos eaters
Sat them down upon the yellow sand,
Between the sun and noon, upon the shore,"
Whilst through the translucent water some of the crew
Bear the "enchanted stem,
Laden with flower and fruit.
The middle distance, where
The charmed sunset lingered so low down
In the red West; though mountain clefts
In the "far isle d," make the imaginative spectator
Almost feel as in "a house
In which it seemed always afternoon."

"Three silent pinnacles of agid snow, sunset flushed," in the "far off" distance, is beautifully rendered; and the aerial perspective, so difficult of attainment, is given with perfect truth and fine artistic feeling, giving one who has read the poem—and who has not?—the most graphic idea of the

"languid air,
Breathing like one who hath a weary dream."
The artist has sent one of the proof photographs to England, which has brought the following grateful acknowledgment through an autograph letter from the Laureate.

"Farringford, Freshwater,
Isle of Wight.
"Sir,—I have a special pleasure in receiving a remembrance from one of my Canadian kinsmen, true and loyal as I believe them to be, in spite of their tariff.
"Come whence it may, your landscape is delightful; and though not quite my lotos land, is a land in which one loves to wander and linger.
"Accept my thanks, and believe me,
Truly yours,
A. TENNYSON."

The enterprize is creditable to the good taste of Mr. Pell, the publisher. He has selected Mr. J. Fraser as the agent, who has commenced an active canvass, which cannot fail of success. It ought to find a place in the collection of every family of literary or pictorial taste.

(SECOND NOTICE.)

We were compelled to content ourselves yesterday with the briefest possible sketch of this great festival. We were the better content to do it, since the Exhibition continued open yesterday and will be again open to-day, and we have had more ample opportunity to study the works of art on view.

Altogether the show of this year as compared with the attempt made four years ago by the same Association is a success, of which Montrealers may be somewhat proud. Then a very few pictures eked out with sketches, photographs, engravings, &c., &c., made up the show. Now there is a fine array, nearly two hundred of good pictures. And we know also that this is not the half of what might have been shown. Knowing the limited space at the disposal of the Committee, several contributors did not send nearly all they might have been induced to do. Others, doubting, perhaps, of the power of an Association which had been apparently for some time defunct to get together a successful exhibition, did not lend anything at all. Generally, however, the owners of good pictures met the Association in the most generous spirit.

Beginning our re-examination of the works of art to-day, with the water colours on the stage, the attention is first arrested by a picture "Just Awake," by Mrs. Murray. It represents a beautiful boy just awakened from his slumbers, rosy and beautiful as a young god. The figure is nearly life-size; and of such high merit that it obtained for the lady admission as a member of one of the great Societies of Water-Colour Artists in London. It is sent for exhibition by Messrs. Dawson. A portrait of Garibaldi on his sick bed, lithographed in colours from a drawing by the same lady, is also exhibited by the Messrs. Dawson. The place of honour on the stage has been given to a very fine Marine piece, "Taken Aback," by Mr. Duncan, (England) and lent by Mr. Reynolds, of the G. T. R. It is worthy of its place and the repute of its painter. Beside it are some wonderful drawings by Hunt, Nos. 19, 20, 21, 22, owned and exhibited by Mr. T. Rimmer. The wondrous power and mastery over colours in these pieces deserve special notice as typical of the new English school which is foremost in all the world. An interior—a Turkish bazaar—by Drummond, lent by Mr. S. English, also deserves notice, as marked by great firmness and power.

Mr. Way's pictures we took occasion to notice some time ago when all were collected and shown in the Messrs. Dawson's gallery. The best of them were lent by Mr. Rimmer, Mr. Lambe, and the other owners, to grace the present occasion, as were Mr. Belfield's very vigorous drawings. Mr. Jacobi also shews some clever water color drawings, the first of his we have ever seen. Mr. English showed two water-color paintings on ivory, by Mr. R. Parker, formerly of St. John, N.B., and Montreal, and now of London, (one of the founders of the Association,) very beautiful reduced copies from paintings by old masters. There are two pieces by Montreal ladies, some Maple Leaves by Miss Ross, and a group of Flowers by Mrs. Cunningham, deserving of very great praise. Mr. Prentice sends a Bartholomew Fair, by Shepherd, (No. 36) very clever, and two Sepia sketches by Wright, of London, perfect marvels of this kind of work.

Returning to the oil paintings, we come first to a picture not in the catalogue—a moonlit scene at the lock of a canal, by Duncan, of London, lent by Mr. Reynolds. A barge is moored at the entrance to the lock; the moonlight streams along the water beside it, while the red light from its stern gleams fiercely out by contrast—one spot of fiery red reflected by another spot in the water, beside the long, expanding stream of silver light from the moon. The effects are very fine. Near it is another picture which loses much by gas light—which another examination yesterday by daylight gave us a new idea of. We allude to the Quinaux (No. 47) shown by Mr. English. No one should judge of this by gas light. Its beauties only come out by day. The little Gerard Douw (No. 105) deserves very careful notice, as does 107, Junken's Philosopher. Only study will bring out their great merits. The little Turner too has now been assigned a better place. There is no doubt, we believe, of its authenticity. Its tone is that of the master; its style that of his many sketches for engravers; and it was sold as his among poor Etty's effects after his decease.

A little head—Pleasant Thoughts by Rossetti is a pretty specimen of the handwork of the great New York artist.

One picture of the decided prae-Raphaelite school we have reserved for special notice. It is one we specially detest and specially admire. We refer to No. 80, "Life in the Harem," by Graham. Finer painting was perhaps never more unworthily bestowed. Here is a sallow, almost ugly woman, surrounded by drapery most admirably painted; but full of strong contrasts of colour of an unpleasant sort. It is a wonderful picture which all who appreciate art will admire—but few will like.

Beyond a hasty glance at some of Mr. Jacobi's pictures, we took no notice of the works of our resident artists yesterday. Besides those of Mr. Jacobi's already noticed, we should refer to a clever study of a girl's head (No. 96) as very clever. Mr. Duncan's "Lotus Eaters," we have already noticed, and lately published the flattering praise of it by the Poet Laureate himself. He also exhibits a new and as yet unfinished picture, Lake St. Charles, near Quebec, which is marked by the same excellence as his now famous picture.

Mr. Duncan, one of the oldest of Montreal artists, has several works of merit exhibited.

Mr. Raphael has two: one a large piece belonging to Mr. Richer, depicts a scene in St. Paul Street, opposite the Bonsecours Market. The market itself is well painted, and the lights very cleverly managed indeed, but there is much that is faulty in the street scene.

Several pieces by Kilbourn of Stanstead, exhibited by Dawson Bros., have very considerable merit—his placid lake water is very excellent, and altogether his Loon Lake good as a composition. A young painter named Fraser, now at work here—a pupil of the South Kensington School—has shown evidence of a good deal of ability, though there are marks of hurry and task-work in most that he exhibits. He seems nowhere to have done what he is capable of.

Mr. Hancock is also represented by several pictures, of which La Diviseuse after an engraving from a picture by Douw, is the best. It is in fact a wonderful little picture, deserving very great praise.

Mr. Sawyer exhibited his portrait of the

Hon. J. A. Macdonald, (No. 77), and (No. 78) a copy from Vandyke's Gervartius—the most famous of all portraits we ever saw. The copy is very well done, deserving careful examination. In referring in terms of praise to the portrait of Mr. Macdonald, we spoke of some of the darker shadows as too dark. It should be explained in justice to the artist that it is painted to be hung in the town hall at Kingston with the strong light from off the lake streaming in on it. It is hung now a good deal in shade, and therefore cannot be seen to advantage.

We must leave our task still unfinished. There are other things yet worthy of notice, which we cannot reach to-day. There are bronzes, books, engravings and photographs which cannot be passed over altogether. We must crave our readers' indulgence for another day.

Between 200 and 300 people visited the exhibition yesterday, and the great interest shewn on Thursday evening was kept up. In order to enable ladies and young people (especially young people at schools, who to-day will have holiday,) to see the collection, it will be opened at an earlier hour to-day, and remain open till 10 P.M., when it will finally close. We subjoin a corrected list of the works exhibited, several errors having crept into the hastily prepared catalogue:—

If such should ever be obtained, an art gallery might be added to it. His Lordship alluded to our proverbial, social and festal proclivities during the winter season, and thought that gatherings like the present would be a more creditable way of presenting Montreal and its society to our neighbours than a crowded ball or a sumptuous feast. The peroration of the address was the reading of the magnificent eulogy pronounced by Mr. Gladstone, on the late Josiah Wedgwood,—himself perhaps the most successful blender of the useful with the beautiful,—on the occasion of the laying of the first stone of the Wedgwood Institute at Burslem.

FRIDAY FEB. 12, 1864.

CONVERSAZIONE OF THE MONTREAL ART ASSOCIATION.

The Conversazione of the Montreal Art Association took place last night in the new hall of the Mechanics' Institution, with the most gratifying success. The hall was filled, even to crowding, with some of the most intelligent and refined of the society of this city; and a collection of paintings in oil and water colors, sculpture, bronzes, coins, and *objets de vertu*, was gathered together, and displayed in such a manner that, though small and incomplete, in comparison with what is done in older and larger communities, may well redeem us from the stigma of indifference to the works of genius and the arts, which are both the effect and the cause of refinement. And yet the display of high-class pictures, and of other works of art and objects of interest, last night in the Mechanics' Hall, was not more than a tithe of what is possessed by the city in its private collections, no longer to be numbered by one or two, but counted by many, and still increasing in richness, both from European and native sources. Of course, at present, the former bear away the palm both of merit and of number; but we confidently predict that, at the end of a decade beginning with this exhibition, the proportion will be very differently adjusted. We are now, we believe, entering upon an art-era full of hope; we have countless landscapes, that, for the artist's pencil, are perfectly virgin; we have wealth to repay, and retain in the country, the genius and talent which the country may produce, or attract to itself from foreign, and hitherto, in this respect, more favored, shores; and it yet remains to be seen, that a community, composed of races, who have achieved some of the highest triumphs of art, as well as of commercial effort and industrial skill, shall fail to appreciate and encourage in its midst the growth of art,—a plant which, whether having its root in Italy, Greece, or Egypt, should in civilized lands be now nowhere an exotic, and least of all, where nature has done so much for us, in Canada.

The Conversazione, then, last night was a worthy movement in this direction,—the first im-

portant step in what, it may be trusted, will be an annual series towards the distant goal of perfection, never to be attained, yet always to be held in view. All that could be done for the comfort and convenience of visitors, was performed by the few gentlemen who have had this matter in hand, and who have proved, and are proving, that a genuine love of art is always associated with a desire to spread, and share with others, its benefits, and that in this respect, as well as in a higher, and yet more sacred sense, it is more blessed to give than to receive. During the evening an effective band, under the direction of Dr. Pech, played choice airs; and though the room was a little more crowded than was compatible with a satisfactory or critical view of the pictures, &c., the whole was evidently felt to be one of the most pleasant re-unions; and when, at about eleven o'clock, the National Anthem sounded the signal of departure, it was with a feeling of regret, that moments so pleasant, and withal so aesthetically profitable, should, of necessity, be so brief.

After a sufficient time had been allowed for the visitors to be acquainted with the objects before them, the President of the Society, his Lordship the Anglican Bishop of Montreal, delivered an address, giving a history of the operations and vicissitudes of the Association from its inception, a little more than three years ago, to the present time. An act of incorporation had been obtained, and on the 10th of May, 1861, a Conversazione and exhibition on the plan of the present one had taken place. The want of a suitable building, or gallery in some building, for the exhibition of contributed pictures, and of eventually forming a permanent collection belonging to the Association, was much felt. To such a collection once begun, there was little doubt constant additions would be made by gift or bequest from private individuals.

In great measure, for want of such accommodation, the early ardor of many of the members of the Association had cooled down, and the whole scheme was in danger of proving a failure, when his Lordship determined to make an attempt this winter either to revive the Association, and bring it into active operation, or at once dissolve it, and decide upon the appropriation of the remaining funds. Meetings of the members were held, officers elected, by-laws enacted, and the society fully organized to carry out its original purpose. The result was the present Conversazione and exhibition. Much had been said at our want of a public

(Harry Seymour's)
Montreal Fine Arts Society

Voir archives permanentes du Musée

MODERN CABINET PICTURES.—An important collection of modern cabinet pictures, including beautiful examples of many of the most eminent artists, is now being disposed of by Messrs. Foster, at their gallery in Pall-mall. The collection has been uniformly framed in a novel and pleasing manner, with a view of removing the difficulty that has been felt in hanging water-colour drawings and oil paintings in the same room. There was a very large assemblage of amateurs present. The following were the more valuable examples of the first day's sale (yesterday):—Lot 47. J. Linnell, sen.—A View in Surrey; a cabinet example of the very highest quality; size, 14½ in. by 9 in.—220 guineas (Millar). 50 and 51. R. Ansdell, A.R.A.—The Retriever and Black Cock, and the companion picture; very splendid works, size of each 19 inches by 13—140 guineas (Agnew). 54. Clarkson Stanfield, R.A.—View off the French Coast; a cabinet gem; size 14 inches by 9—140 guineas (Pearce). 55 and 56. David Cox.—The Hayfield, Vale of Conway; a grand example of the artist's most vigorous period; and The Flock, an admirable pendant and equally fine; size of each 21 inches by 13—238 guineas (Crofts). 68. C. R. Leslie, R.A.—Juliet's Reverie; an exquisite work; size 12 inches by 10—200 guineas (Morgan). 60. Edouard Frere.—Choice Scraps; a beautiful rustic interior, with two children carefully examining the debris of a *réchauffé*; a *chef d'œuvre* of the great French artist; size, 16 inches by 12—195 guineas (Leggatt). 71. Frederick Goodall, A.R.A.—The Children in the Wood; the celebrated engraved picture; size, 15½ inches by 12—145 guineas (Lawson). 72. J. C. Hook, R.A.—Rustic Courtship, in a magnificent landscape; a *chef d'œuvre* of the great artist; exhibited; size, 29½ inches by 20—385 guineas (Leggatt). 73. Sir Edwin Landseer, R.A.—The Sentinel; the hound painted by Sir Edwin, the background by H. Bright; very brilliant; size, 23½ inches by 17½—240 guineas (Eaton). The 75 pictures in the first day's sale realized upwards of 3,600*l*.

Times Feb. 25. 1864

ART UNION.

THE ART ASSOCIATION OF MONTREAL
 Having obtained the necessary powers in the last
 session of the Provincial Parliament, are now about
 to put into active operation that portion of their
 general plan for the advancement of Art in this
 Province, viz.:—an ART UNION, according to the
 general practice and rules of the British Art Unions.

For the season 1864-'65, the following scheme
 has been prepared, which it is thought will be
 favourably received by the public.

Each subscriber of *Five Dollars* to the Association
 will receive

Firstly,—A season ticket to all the Exhibitions of
 pictures and works of art, Conversaziones, &c., that
 may be held under the auspices of the Association.

Secondly,—A share in the ballot for paintings and
 other works of art, which will take place immediately
 after the close of the Exhibition in February 1865.

Thirdly,—Two photographs to be selected from six
 Canadian Scenes by a well known amateur of this
 city. The copyright of these views is secured to the
 Association, consequently none but subscribers can
 obtain a copy of them. The photographs are of a
 high order, and such as will commend themselves to
 all lovers of the beautiful in Art or Nature.

Names of Subscribers to the Art Association of
 Montreal up to Dec. 30, 1864:

- | | |
|--------------------|--------------------|
| F Montreal | Jas McCulloch |
| Andrew Allan | W P McLaren |
| A Amos | A McElbbon |
| E F Ames | Jno McArthur |
| G Baccorini | Thos MacDuff |
| S Bethune | Henry McKay |
| G B Burland | D Lorn Macdougall |
| A Barinet | John McLennan |
| G W W Beattie | R L Macdonnell, MD |
| Alex Buntin | E Lyman Mills |
| Wm Brown | Wm Molson |
| S C Baeg | Robt Morris |
| Chas Blackwell | Murdoch Morison |
| R A Brooke | Otto Meves |
| J J Browne | Thos Mussen |
| George Browne | R Mowatt |
| J Clayton | James Moir |
| Mrs Clayton | Hugh Mathewson |
| Wm Clendinning | J L Mathewson |
| Thos Cramp | F B Matthews |
| A Christophersen | D Masson |
| Edwd Carter | James Muir |
| J D Crawford | A Milroy |
| B Chamberlin | Wm Murray |
| Henry Chapman | G Moffatt |
| J A Converse | G Moffatt, jr |
| Hugh A Camp, N Y | W Nivin |
| Peter Clarke, jr | W Notman, senr |
| C E Colson | W Notman |
| N B Corso | R Notman |
| M H Cochrane | J S Notman |
| K Campbell | H A Nelson |
| F Cundill | A W Ogilvie |
| Charles C Davie | E H Parsons |
| J J Day | A D Parker |
| W Dickson | E A Prentice |
| S E Dawson | C O Perrault |
| Jas Doran, jr | F P Pominville |
| Geo A Drummond | Henry Prince |
| L A Dessaulles | Dr James Pech |
| Fred Dettmers | Alfred Perry |
| C Dion | E G Penny |
| R T Duncanson | A S Powers |
| S C Delmers | John Popham |
| James Dakers | John Penner |
| George Donholm | Chas Phillips |
| Thomas Davidson | W E Phillips |
| Christopher Dunkin | A J Pell |
| W H A Davies | T K Ramsay |
| J A Evans | Alex Ramsay |
| S English | Peter Redpath |
| J G Falkiner | Alfred Rimmer |
| G D Ferrier | Thomas Rimmer |
| E S Fraer | W Reid |
| John Fraser | Andrew Robertson |
| W Fraser, MD | P Robertson |
| J A Gravello | G Ringland |
| B Gibb | W M Ramsay |
| F Gould | Robt Reid |
| H J Gear | W Osborne Smith |
| G G Geddes | George Smith |
| Jas Gordon | James Smith |
| F Griffin | W Scott, M D |
| J N Hall | Gilbert Scott |
| N Hughes | W Scott |
| J G Hearie | Henry Stuart |
| Alex Henderson | G Starke |
| J Hingston, M D | C C Snowden |
| J Hardman | G W Simpson |
| E M Hopkins | A Savage |
| T Storry Hunt | C F Smithers |
| J A Hewlett, N Y | W Sacho |
| W Hilton | W H Stanlay |
| J W Hopkins | D Sinclair |
| Benj Holmes | Hugh Taylor |
| Benj Hill | W A Townsend |
| James Hutton | J Tiffin |
| Alex O Hutchison | S H Thompson |
| James Johnston | H Verrance, N Y |
| F W Kay | Henry Thomas |
| Thos D King | Henry Vennor |
| F Lawford | Thomas Workman |
| G Latham | Wm Wood |
| T Lyman | D Wheeler |
| Chas Legge | A Walker |
| Matthew Longmoore | J B Winn |
| D Lewis | Joseph Walker |
| G H Low | D A Y Watt |
| John Lowe | Thos Wilson |
| W B Lamb | Andrew Wilson |
| R A Lindsay | E Wright |
| Mr Justice McCord | |

Subscriptions will be received at the office of the
 Art Association, MECHANICS' HALL, or at DAWSON
 BROTHERS, where copies of the photographs may be
 seen.

— Circular for the Art ass. of Mtl.
 Janvier 16 - 1865

— Programme of music (by septette)

Voir archives permanentes du Musée

The pleasures of the Eye and the Ear are the cheapest and the sweetest of our luxuries; and when they shall be equally appreciated by the classes of our community whom no common sympathy blend, society will be welded together by more enduring bonds. We have already devoted much space in our columns to Music, and have urged upon the public its claims and the necessity for the establishment of an Academy of Music.

It will perhaps not be out of our province, as public journalists, if we take a review of what has been done by our citizens during the past year for the improvement of our University, the extension of higher education and the fostering a taste for the fine arts.

First in order was the Montreal Literary Club; it was ushered into existence without the flourish of trumpets, and has steadily pursued its onward course. It now numbers nearly two hundred members.—It has a respectable "local habitation" at the corner of Cathcart and University Streets.—It is furnished with a comfortable reading room, and chiefly through the munificence of its members, it has acquired a library numbering over 500 volumes that will put to blush, considering the short space of time the club has been in existence, the other libraries of Montreal. The reason of its success is obvious, the ordinary members as well as the directorate have felt an individual interest in their own work. It further has a regular monthly session for the reading and discussion of papers or lectures. Some already read, have possessed great literary merits.—One of the fellows has recently given to the world a poem "Jephthah's Daughter," which we have already reviewed. There is a vitality in the CLUB, and we hope like Shakspeare's LANCE it will be brandished at the eyes of ignorance.

In April last under the influence of Shakspeare, many of our citizens, with a laudable desire to save the celebration of his tercentenary from the desecration of mere fire works and pageantry, founded a gold medal to be given annually at the McGill College for proficiency in English literature from the time of Shakspeare to Addison; a medal for the express object of preserving the purity and force of our noble mother tongue, and of restoring its monosyllabic character, that distinctive character which enables us to express more meaning in a shorter compass than can be done in any other language; a medal, to save the students from the "Johnsonian" swelling and expansion, which has turned the following sentence in Dryden's translation of Juvenal "Look round the world" into the following couplet of of bombast and tautology:

"Let observation, with extensive view,
Survey mankind from China to Peru."

which is, as much as to say, let observation with extensive observation observe mankind extensively.

Mrs. Anne Molson, with the characteristic "do good" of the Molson family, whose name will ever be associated with the noble founder of the McGill University, gave a gold medal for Mathematics and Physical Sciences. Then followed a gold medal for Geology and Natural Science, given by Sir Wm. Logan whose effigies and name it will bear, a name, that will, as long as Geology is a science, go forth to the ends of the world; a name that Canada may be as proud of as England is of Murchison, and Germany of Humboldt. Subsequently and lastly has been provided for, though not yet formally announced (or the fund handed over) a gold Medal "In memoriam" to do honour to a dear relative of one of the Professors in the faculty of Law: a medal, for what Hooker in his Ecclesiastical Polity so eloquently describes, when he says "of Law, her seat is the bosom of God, her voice the harmony of the world: all things in Heaven and Earth do her homage, the very least as feeling her care, and the greatest as not exempted from her power."

All thanks for these medals, gratitude for the spirit that prompted them,—but in order that these incitements to study be not inoperative; more is required to be done. The Library of McGill College must be increased—the same generosity that gave us the Molson wing, cannot be dead. Our citizens need only to be appealed to in order to remedy the present state of things; whether they arise from an apathy on the part of the college authorities, or for want of a properly organized machinery to procure the books that are absolutely needed by the students, we know not; we would respectfully suggest that a list of the books that are indispensable be made known, and we feel certain of the result.

We come now to the "Art Association," which gave its Conversazione and threw open its exhibition of oil and water colour paintings and other works of art to the public in February last, an exhibition none who saw will readily forget, one that has borne good fruit, if we may judge of the difficulty now found in selling pictures which ought only to be styled *tea tray or sign paintings*: and also by the number of good pictures that have since been purchased and now adorn the walls of our fellow-citizens. Further it has had its influence. Look at the collection of illus-

trated books recently imported by Dawson Brothers, the which, we have previously reviewed: again, at "Notman's selections," a work that would be a credit to any London publisher. It is a reproduction of many choice engravings and paintings by means of photography, and perhaps has thus given to that art its most important function. There has never been a work published in Canada better calculated to cultivate and elevate the taste in art; because it has put within the reach of the many, faithful translations of the works of the best masters, ancient and modern.—In no way can photography take a form so useful to the community, so useful to the many who have never seen, and may never have the opportunity of seeing the European Galleries, as by allowing the pictures to reach them in the form of a photograph; it secures the thought of the artist, and enables art to go hand in hand with literature—the cheap picture thus keeping pace with the cheap newspaper and the cheap book.

Look again at our furniture, and the carving and gilding; mark the increased beauty of design and quality of the carving in the productions of Thompson, Hilton and Pell—there is a mind in their work which increases its attractiveness. But how much more might be done if the "Art Association" could meet with sufficient encouragement to establish a school of Design; the promotion of such an object for the culture of Art would be supplying a real want; it would raise the value of our manufactures by the artistic excellency of their ornamentations.

This Art Association is needed: it is now about to appeal to the public for funds to establish an Art Union and to have another exhibition in February next, and if possible to erect a permanent gallery.—The extension of education, the improvement of our University, the advancement of Science, are all worthy objects, but it is not through them alone that we can refine and elevate and unite the various masses of our community. The depths of science are not to be sounded, nor the heights of philosophy attained even by the most favoured classes, and still less by the overworked, uneducated and neglected sections of society. Science and Philosophy therefore can afford no common ground of study, or of converse to the rich and poor. It is among the reproductions of ancient, and the achievements of modern art, and the sounds of good music that the eye and the ear are appealed to. It is only in the study of the beautiful, where the senses become our teachers, that we can expect to unite in a common pursuit all the dissevered classes of society.

EVENING TELEGRAPH

British bottom off the ocean. In order to do so they need only blockade one port, that would be sufficient, and follow Judge Bett's ruling. It remains to be seen, however, whether the British Foreign Office will accept his decision as a contribution to International Law.

EXHIBITION OF THE ART ASSOCIATION.

Yesterday we paid another visit to the collection of paintings shortly to be exhibited to the public under the auspices of the Art Association at the Mechanics' Hall, a notice of which was deferred in our account of the Conversazione.

One of the most prominent objects on entering the room, and that to which the point of honor is properly assigned, is the large and characteristic portrait of His Lordship the Bishop of Montreal and Metropolitan, executed by Mr. J. Fraser, and presented to the Montreal Art Association by Mr. William Notman. We believe it is generally admitted on all sides that the portrait is a correct one, although we have heard some difference of opinion even among artists (who seldom agree) as to the general handling and accessories. We think, however, it will impress the unsophisticated public, upon the whole, as a noble portrait; and it is a matter of congratulation that the association possesses such an admirable likeness of their first president; at the same time we doubt not is their sincere wish that the revered original may preside over them for many years to come.

To continue with Canadian artists who have naturally a prior claim on the Association we must notice a picture which has already attracted considerable attention, namely the "Falls of the Chaudiere" by R. Duncanson. Water, whether still or in motion is at all times a subject which gives the widest scope at once for the most skilful execution and poetical treatment on the part of an artist. What wondrous depth and expression of solitude have we not seen given to a dark mountain tarn by a true artist's touch, by which the canvas seemed converted instinctively into a mirror reflecting the lights and shadows which such an aspect of nature had photographed upon the painter's own humanity like Poe's.

—"Dark tarn of Auber,
In the gloomy mid region of Weir."

The subject of the painting under consideration is one equally difficult—heavy volumes of water in motion. We fancy we almost hear it thunder into the abyss, and imagine ourselves wet with the spray as it rises in a hazy mist illumined by a rainbow formed by the sunlight which falls on the rapid current, and shews the white foam stained by the sullen mud raked from the bottom of the river as it tears along faster and faster to the fearful brink. There is a freshness and life about the whole scene, which we think would cool even the most captious and perspiring critic in the dog days:

"Motion and life did every part inspire,

Mr Duncanson also exhibits several other works, of which the Vale of Cashmere is a brilliant eastern scene, which has already been noticed in these columns. The colouring is exceedingly bright, and the mirroring lake in the centre of the lovely landscape is a fine example of still water—an element which, under all aspects indeed, Mr Duncanson seems to be successful in depicting. The poetical treatment of the piece is, we think, fully justified by the nature of the subject. These remarks and others which may follow are merely given as the impression of the writer's own mind, without any attempt to trespass on the awful office of the *genuine* critic, who ought only to relax his frowns over the smokiest of "old masters." We next turn our attention to 116, "Emigrants going West," by Jacobi. This, we believe, is generally acknowledged to be a fine painting, and the subject rendered in a most poetical manner, appeals alike to the feelings of the denizens of the New World and the old, for as the poet sang—

"The glory of the world moves West."

This idea the painter seems to have embodied in his composition, which represents a party of emigrants in the forests of the Far West, resting on the banks of a broad river which bars their further progress. The party, which comprises several generations from age to infancy, are arranged in picturesque and natural groups in the strong light of declining sunset, which streams down the river, and brings out, in strong relief, the figure of the Indian guide, who with outstretched arm points to the declining orb of day, and may be supposed to be delivering one of those poetical harangues which are only to be found genuinely translated in Hiawatha.

Another Canadian artist (Raphael) not unknown to fame, perhaps one of the most thoroughly educated historical painters in Canada, we see but slightly represented. His "dog and sleigh" is, however, a spirited little group, though we might have expected a second great work of local interest like that of his "Bonsecours Market," which did such credit to Canadian art in our first Exhibition. In referring to the works of younger and less experienced Canadian artists, we cannot help thinking of the quotation from Wordsworth, so aptly introduced by the Bishop in his opening speech on Monday evening—

"That of his scorn repenting soon, he drew
A juster judgment from a calmer view;
And with a spirit freed from discontent,
Thankfully took an effort that was meant
Not with God's bounty, nature's love to vie,
Or made with hope to please that inward eye,
Which ever strives in vain itself to satisfy,
But to recall the truth by some faint trace
Of power, ethereal and celestial grace,
That in the living creature find on earth a
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Mr Vogt contributes a landscape with a bull (No. 106), the composition of which appears to be exceedingly spirited, though it is not easy to judge of the execution from the peculiar light in which it is placed. Mr Hancock also contributes a creditably painted little head (No. 28) called "The Flower of the Flock," besides several landscapes. When the additional screens now in course of erection are completed, a large number of paintings and engravings will be added to the collection which have not yet appeared.

Among the productions of what may be called foreign artists, one of the gems of the collection is "Noel Liabod from Capel Craig," by Sidney Percy. No. 110, A Welsh landscape of remarkable depth and beauty of coloring. It is one of those dreamy, twilight scenes, in which the purple haze of evening enshrouds the darkening mountains in the background, from which meanders a winding river, its sleepy pools reflecting the last cold light of day in breathless repose, while in the foreground a group of cattle "crop their evening meal," about to be disturbed by the herdboys approaching through the dusk.

Another exquisite painting is No. 10, "A lady sealing a letter," by Haseler, the property of Captain Raynes. The lady is standing at a table in the act of melting the wax at a candle, the light from which is made to tell on her face and drapery in a wonderful manner.

No. 11—Sandy Mount Sands, by McElroy, the property of Dr. Scott, is another painting worthy of notice. The isolated pools reflecting the blue and fleecy morning sky in the foreground, and the misty outline of the city in the distance, are admirably rendered.

No. 18 is a group of sheep by an unknown modern artist, the property of Mrs. McCulloch. This painting has been called hard, and it is possible it is so in a slight degree, notwithstanding which it is undoubtedly a faithful piece of animal painting, the *sheepish* expression being most faithfully rendered, and the fleeces painted with almost pre-Raphaelite exactitude.

We propose to continue in future impressions.

← Montreal [01 03 1865]

ART ASSOCIATION EXHIBITION.

Yesterday was one of the most successful the Exhibition has yet seen, which, in a great measure, may doubtless be attributed to the fortunate alteration in the state of the weather. In the afternoon there was a very numerous and fashionable attendance, and in the evening a perfect cram. More than 500 people visited the collection, many of them, doubtless, surprised that they had so long delayed such an agreeable duty.

Continuing our notices, we come to No. 69, View at Cote St Antoine, possesses interest, as being a scene in the locality of Montreal, painted with considerable skill and fidelity by a local artist, Mr. Duncan. One special object of interest is the ancient elm recently cut down, which formerly stood by the road-side as "the oldest inhabitant."

No. 70, The Interior of Oxford Cathedral, by Mr. Nash, is a fine architectural piece, and calculated to convey to the denizens of the new world ideas concerning the ancient ecclesiastical edifices which are to be seen in all the old towns and villages in England.

Near the window at the right hand corner of the room we have rather a poor specimen of a Cleopatra. She has few pretensions either to beauty or character, although the subject has often been chosen by artists for the highest impersonation of both, at least of a voluptuous kind. She is certainly not the "Serpent of Old Nile," who obtained the greatest part of the Eastern Provinces of the Roman Empire, from Anthony, with a Roman Emperor thrown in to enhance the doubtful nature of the gift.

No. 80, "A Stormy Sunset" by C. J. Way. This is no doubt one of the most laboured of the works of this artist and the peculiar green tint of the sky in contrast with heavy clouds of fiery red, has certainly a very strong effect, and it were easy to imagine a hurricane lying in wait on speculation under the circumstances. The series of the works of this artist we have seen embracing some of the grandest scenery on the continent tend however rather to convey the impression of their being correct and carefully painted portraits of nature than nature herself; there is a stiffness even about his most magnificent solitudes, like those landscapes our grandmothers used to paint with a spice of the backboard in them. This may perhaps, in some measure, be attributed to the peculiar nature of water colours themselves.

No. 53, "A Tale of Love" by Unwins, R. A., will of course sufficiently explain itself; it is perhaps slightly highly coloured, as such tales ought to be.

No. 4, "One of the lesser Rapids at Sault Ste Marie," by W. M. Cresswell, is a beautiful and highly finished water colour.

No. 71 is an old picturesque Market Place, by J. Hardy, jun.

No. 3, a Headland near Spanish River, is another work of Cresswell's, representing bold cliffs rising directly from the sea. In the foreground a tent is pitched, and high over head hover a flock of noisy sea-birds, who are evidently disgusted with the morning call Civilization has made them, and still more so with the blue smoke arising therefrom, which indeed may be regarded as the banner of the pioneer all the world over.

No. 46 is a fine little moonlight coast scene, by John McPherson, in a sort of negative colour. The sky, with its fleecy, watery clouds, is in itself a picture; while the reflections streaming across the wet sands, and the atmosphere,

"Dusk yet clear, Mellow'd and mingling, yet distinctly seen," is a touch of nature. In the foreground is a stranded vessel, with horses and cart, probably engaged in the picturesque avocation of smuggling.

No. 59, On Lake Memphremagog, painted and contributed by Kate De Goulier, an artist of Montreal, is a small and very different picture. This is a soft idyllic scene, bathed in the warm and glowing purple tints of evening, as witnessed so often in Canada. It has, too, a triple interest; arising from the locality, the performance, and still more from the promise which it holds out of a yet higher attainment. We commend it to the attention of the visitor.

No. 62, Chagnon Mountain and Oxford Lake, are two pictures by R. S. Duncanson of this city. The warmth, beauty, and sense of repose in them are difficult to express. They have all the charm of this artist's style of treatment, besides being portraits of the scenes whose name they bear. As we have before referred to this we merely direct special attention to them now, and also once more to No. 64, Falls of the Chaudiere, by the same artist, and which by many connoisseurs, is deemed his finest production. No. 103, The vale of Cashmere has been already spoken of in high terms in this paper.

No. 75, Baptism of Christ, is set down in the catalogue as being one of Turner's. We respectfully submit that there must have been some mistake here, how it has occurred we say not.

The number of good paintings in oil is not yet half exhausted by us, and the exhibition is remarkably rich in water color paintings, as well as in engravings, photographs and other works of an artistic nature, to which reference may be made in a future issue.

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ART ASSOCIATION EXHIBITION.

We resume our notices of pictures and works of art at the above exhibition now open at the the Mechanics' Hall.

No. 36, Street Arabs, by J. G. Brown, contributed by Mr. Herrick, New York. This is a small but remarkable picture, and draws much attention. Its subject is calculated to do this, and the execution and finish increase the strange fascination which draw to it so many admirers. It is full of humor, and is a broad, though refined, protest against the unseemly practice of boys smoking. The central figure is a boy who seems to have been smoking for the first time. He is utterly nauseated, his face is ghastly white, his eyes are meaningless, but his face is full of woe, and he clings helplessly to the lamp-post. His companions are, however, better seasoned, and enjoy his condition amazingly. One of them offers him scornfully the stump of another cigar, whilst another throws a whiff of tobacco smoke in his face, and two others in the rear are lighting afresh.

No. 38, a River by Sunset; Bierstadt. This is a beautifully-placed picture. The sunset is dying the wooded cliffs in golden crimson. The evening light is finely broken in parts, and the whole is painted with great distinctness, and yet with the finest blending of tint and tone.

No. 55, Moonlight on the St. Lawrence, Gignon, is a skillfully wrought and interesting picture to Canadians.

No. 69, Interior of a Chapel, and No. 70, Rembrandt's Studio after Leys, and contributed by Mr. Gibb. There is a funeral taking place in the chapel, and the perspective of this picture attracts the attention of connoisseurs. If the spectator stands on one side of the picture, it will be found that the lines of perspective stretch towards the other side, and vice versa.

No. 105, On the River du Loup; Bellows; contributed by A. Wilson. In this picture is a torrent rushing over a rocky bed. The subject is treated with great breadth, and the bed of the stream is indicated by the color of the water in a very masterly manner. There is great simplicity and power in this picture.

No. 118, Jesus' Daughter; Rembrandt. This picture has the lights and shadows characteristic of the artist's style. The attitudes and grouping of the figures are good, but the four-post bedstead is scarcely in keeping with the manners of the East in the days of our Saviour.

No. 146, an Indian encampment, Kreighoff, contributed by E. Lyman Mills. This is a Canadian scene, and is a good specimen of the productions of this artist, so well known for his illustrations of Canadian scenes and manners.

No. 153, on the Thames, E. O. Williams, contributed by Alf Rimmer. There is great force in this picture. A stiff breeze is blowing and two barges are in the stream, one of them is going about, and the action of the water caused by this, along with the wind, is well portrayed. The apparent motion of the water is indeed a feature in this work.

No. 173, view on the sea coast, sent by the artist, H. B. Brown. This, though standing upon the floor, and altogether unobtrusive, we take to be one of the best paintings in the exhibition. The scene is in the rock girt Bay of Fundy, the home and theatre of fogs. Vast walls of cliff are on the right, and on the opposite side, and in the foreground are dark rocks, threatening danger, the whole seen through a mist, which give to the view a weird and spectral aspect. There is in the distance an opening in the fog, and through this comes the principal light, revealing the chilling prospect which elsewhere is half-hidden by the unmitigated volume of fog. Solitude seems here to have taken up her permanent home, and to sit listening to the splash of the waters, and the cry of the sea birds. The work is full of truth, and highly suggestive to the imagination.

No. 33, A winter scene, H. Lervens, sent by T. Cramp, is a good little picture, and improves upon acquaintance.

No. 50, Feeding the rabbits, Th. Gerard, contributed by J. Oaverhill. There is great softness and sweetness in this picture, and much skill in the grouping. The harmony of the cows too is very noticeable and deserves much praise.

No. 57, Passing storm, Shattuck, sent by Mr. Camp, New York. This is a work well worthy of attention. The seowling black sky and gathering thick darkness on the left, and ominous of the tempest, are very impressive. The trees appear like sombre and half indistinguishable spectres adding to the gloom, whilst the rain in the distance pours amain. There is equal solemnity and truth in this picture.

[Enc. Tel. (M.P.), 03 1865]

[Enc. Wtm., 08 03 1865]

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[MR. Wtm., 08 03 1865]

[Enc. Tel. (M.P.), 03 1865]



The

COMMERCIAL GAZETTE.

TUESDAY MORNING, FEBRUARY 28, 1865.



TUESDAY MORNING, FEB. 28, 1865

PUBLIC APPOINTMENTS THIS DAY
Fancy Dress Entertainment at Victoria Skating this evening, at Seven o'clock.

See First Page for Houses to

AUCTION SALES THIS DAY
BY JOHN LEEMING & CO.
Real Estate, at 244 Notre Dame street, at half Twelve o'clock.
BY WM. E. EASTTY.
Bankrupt Stock of Adams & Co., at 45 Great St Street, at Ten o'clock.

THE TEMPERATURE YESTER
State of the Thermometer (in the shade) at the Mr. McPherson, watchmaker and Jeweller, of St. Francois Xavier and Notre Dame St.
February 27.—9 A.M., 20 above zero. .
2 P.M. 24 "
5 P.M. 20 "

BY TELEGRAPH.
GENERAL PRESS DESPATCH

New York, Feb. 27.—The Herald's Western correspondent says a large number of prisoners were released by the capture of Peace. They were confined in camp about 1 mile from the City. Their treatment was of the most brutal character, and for days preceding the evacuation they had received a mouthful to eat. The citizen tried to feed them, but the food was taken by the officer in charge. They present most sickening spectacle many of them had been rendered idiotic and forgotten their names. By the Havana we have Havana to the 22nd Feb. There was no news Mexico. Arguelles had been sentenced to 8 in the prison chain gang.
Advices from New Orleans state that Louisiana Legislature ratified the constitutional amendment abolishing slavery on the 14th.
Kirby Smith's army still refuses to cross east side of the Mississippi. Two attempts were made to move the men; it is the third attempt will result in open mutiny.
Richmond papers are very indignant at failure of the bill to put slaves into the The bill was defeated by only one vote and Gulf States are charged with abandoning cause.

The Raleigh Confederate says the people Wilmington had fifteen thousand bales of cotton hidden away awaiting the arrival of the Federals.
The Richmond Whig says a very hard affair occurred one day last week in the vicinity of Barwell Bay, in which about 2500 men belonging to the celebrated naval brig were defeated and routed by a comparatively small force of Confederate scouts under command of Lieut Shelburn, assisted by a party of Independent Signal Corps, under command of Lieut. Woody. The enemy's force had been sent out to capture a secret expedition known to have been despatched in that direction. dead bodies were subsequently found, 6 lying on the roadside leading to Smithfield and 1 Smithfield. We did not learn whether any prisoners were taken, but a number of wounded Yankees were carried off.

New York, 27th.—Stocks are higher and very active. Money on call 6 per cent. Closed 199 1/2, fell to 199 1/4 and closed

LIFE AND GUARANTEE ASSURANCE.

THE EUROPEAN ASSURANCE SOCIETY.
Empowered by Special Acts of British and Canadian Parliaments.

HEAD OFFICE IN CANADA:
69 Great St. James Street, Montreal.

In addition to Life Assurance, this Society issues BONDS OF SECURITY for persons holding Government or other situations of trust.

LIFE DEPARTMENT.
Persons for whom this Society is Surety can assure their lives at considerably reduced rates. Life Policyholders in this Society can avail themselves of the Society's Suretyship to a proportionate amount at any time—FREE OF EXPENSE.
All Premiums received in Canada invested in the Province.
EDWARD RAWLINGS, Secretary.
January 7. ly 5

HOUSES & C. OFFICES.

TO LET.
Two or three DOUBLE OFFICES in the rear wing of the Union Buildings, with fire-proof Safes. Possession on first of May next.
Apply to
CHAS. TUGGIEY.
February 10. 34

Offices and Storage to Let.

TO LET.
The THREE UPPER FLOORS, in whole or in Flats, No. 87 Commissioner Street.
Apply to
L. B. ROSE,
30 Foundling Street.
February 22. d 44

TO LET.
TWO LARGE airy and well lighted ROOMS, fronting on McGill and St. Maurice Streets, suitable for Offices or Sample Rooms. Possession immediately.
Apply to
SCHNEIDER & BOND,
82 McGill Street.
February 17. 40

TO LET.
In Rev. A. Toupin's Building, Place d'Armes Those splendid OFFICES on the second flat, at present occupied by the Hudson's Bay Company. Also ONE or TWO OFFICES on the third flat.
Apply to
H. M. PERRAULT,
Architect,
65 St. Francois Xavier Street.
February 6. 30

MISCELLANEOUS.

TO LET,
A LARGE WOOD-YARD, 186 x 86, fronting on Campeau Street, between Lagachetiers and Dorchester Streets.
Rent moderate.
Apply to
W. WILSON,
299 Notre Dame Street.
February 21. r 44

TO LET.
THAT LOT at present occupied by J. W. McGovern as a Lumber Yard, fronting on Church

HOUSES, &c.

SHOPS AND DWELLINGS.

TO LET.

THAT LARGE SHOP (with immediate possession) 132 Craig street, underneath the Offices of the Subscriber, with Cellar and Galleries.
FOUR ROOMS above the Offices of the Subscriber.
TWO HOUSES in Wellington Terrace.
ONE HOUSE in Park Place.
Apply to the proprietor,
GEORGE BROWNE,
ARCHITECT,
No. 7 Wellington Terrace.
February 13. tl 1stM 36

STORES.

TO LET.

The PREMISES 239 St. Paul Street, occupied for the last 18 years by Wm. Darling, Esq., as a Wholesale Hardware Store.
These Premises are very extensive, 170 feet deep, and are suitable for either the Wholesale Hardware or Crockery Business.
Possession 1st May next.
Apply to
HUBERT PARE
January 10. tt 7

TO LET.

That commodious Three-story OUT-STONE WAREHOUSE, situated on Recollet Street, occupied for the last three years by Messrs. N. S. Whitney & Co. The premises are new and have all the modern improvements for a Wholesale Business.
Possession 1st January next.
Apply to
MOSS & BRO.,
303 St. Paul Street.
December 6. rts 291

TO LET.

The four-story OUT-STONE STORE, No. 295 St. Paul Street, adjoining the Subscribers. Immediate possession if required.
EDW. HAGAR & CO.,
Corner St. Peter & St. Paul Streets.
February 21. 43

TO LET

THAT three story STONE STORE and DWELLING No 115 Notre Dame Street East, next door to A. Brahadi, Esq., Furrier, well suited for a fancy retail business. Apply to
J. TIFFIN & SONS.
February 10. 34

TO LET.

The STONE STORE, 80 feet by 50 feet on Common Street, fronting the Lachine Canal, at present occupied by Messrs. J. F. McCuaig & Co.
Apply to
I. BUCHANAN, HARRIS & CO.
February 9. 33

STORE TO LET.

THAT first-class Four-Story CUT STONE STORE No. 53 College Street.
Apply to
MILES WILLIAMS, Jr.,
College Street, Brewery.
February 2. 27

TO LET.

From the 1st of May next,
THE STORE in St. Paul Street, at present occupied by Messrs. Kingan, Mair.

Thursday, and that on that day a complete catalogue will be for sale at the door. We notice in the hall a few very fine specimens of carving in marble by our young friend Mr. Robert Reed; the subjects consisting of "Children," and "Night and Morning," in companion medallions, the whole evidencing the possession by the artist of a talent of a very high character.

LIST OF OIL PAINTINGS.

- Scene on the Hudson, near West Point—Mignot—Jno Caverhill.
- Sheep—Carpenter—Mrs. McCulloch.
- Death of the Duke of Guise—E. Castin—Captain Raynes.
- My Mother's Grave—W. McDuff—Thos. McDuff.
- Street scene in Holland—Roberto Canaletto—Mrs. McCulloch.
- Do do do do do.
- Portrait—S. S. Powers—Artist.
- My Aun Fieside—W. McDuff—Thos. McDuff.
- Lady sealing a Letter—Baseler—Capt. Raynes.
- Sanoymount Sands—McElroy—Dr. Scott.
- The Adoration (15th Century)—Unknown—Captain Raynes.
- Group of Sheep—C. Jones—Jno. Caverhill.
- Child's Head—Greuze—Mrs. McCulloch.
- Owls' Head Mountain [Sketch]—J. Fraser—T. D. King.
- *Portrait of His Lordship the Bishop of Montreal and Metropoli—W. Fraser.
- Group of Sheep—Unknown—Mrs. McCulloch.
- Portrait of Lord Metcalfe [copy]—J. Fraser—C. A. Low.
- Sancho Panza and the Duchess—[after Leslie]—F. Lawford.
- Interior of a Welsh Cottage—Unknown—C. A. Low.
- A Cottage Interior—eo Anderson—J. Muir.
- Landscape—J Meadows—D Lora McDougall.
- Sheep—A S Cooper, R. A.—do.
- Sheep—do do.
- Landscape—Johann—do.
- Landscape—do do.
- Game and Fruit [after Wenix]—Geo Bacon—Artist.
- Portrait—J S Powers—Artist.
- Poultry—H Lemmens—T Cramp.
- A Winter Scene—T. Cramp.
- Fawns—Beard.
- Holy Family—Presented by Mrs. McCulloch.
- Street Arabs—J G Brown—J H Herrick [N.Y.]
- An Old Couple—Ge. Ellschap.
- Sunset—Biersludt—Artist.
- View on the Hudson—Fuschel.
- Marine View—Do How.
- Family Happiness—F Brackaleer.
- Card Players—E Johnson—H Cramp [N.Y.]
- Kitchen Interior—Noteman.
- Woodland View—W M Brown.
- Fox Hunter's Dream—N H Bean.
- A Sea Coast View—E C Williams—J Carus.
- Feeding the Rabbits—Th Gerard—J Caverhill.
- The Ramble—A F Bellows.
- Prairie Bess—W H Hays—H Camp N Y.
- Greenwood Lake—Cropps—do.
- Barnyard Scene—A F Tait—do.
- Moonlight on the St. Lawrence—Bourges—Do.
- Learning to Read—Gligio—Do.
- Passing Sto. m—Shattock—N Y.
- On Lake Memphremagog—Kate De Goulier—Artist.
- A Portrait (after Gerard Dow)—Breckelamp—James Muir.
- Do do do do do.
- Chagnon Mountain and Orford Lake—R S Duncanson—Artist.
- Boys on the Ice—Wm Raphael—Do.
- Walls of the Chaudiere—R S Duncanson—Do.
- River Ste. Anne (near Quebec)—Do—Do.
- Skating in Holland—F De Brackeleer—B Gibb.
- French Flower Girl—J H S Mann—Do.
- An Interior—A De Brackeleer—Do.
- Interior of a church—Do.
- Rembrandt's Studio—[after Leys]—Do.
- Portrait—J S Powers—E H Parsons.
- Evening on the Thames—Leslie—S English.
- View on the Androscoggin—A F Bellows—Do.
- The Nativity—after Correggio—T B Considine.
- Baptism of Christ—Do.
- St. Paul Cast Ashes—Do.
- Landscape—O Jacobi—F B Mathews.
- Do—E C Williams—A J Pell.
- The Misers (after Quintin Matsys)—C G Stewart—E Brimley, Boston.
- The Forge—Leys.
- In ant Jesus.
- Village Inn.
- Village School.
- Rissa—do and Armida. E Brimley, Boston.
- Batrice Uenci (copy). Do.
- St Catherine at Prayer. Do.
- Girl and Pitcher. Do.
- The Oasis in the Desert—Marilhat.
- Morning Prayer—Summias.
- Lion and Vulture—Gorome.
- Court Scene—Isabey.
- Taking the Herd to Water—Jadin.
- The Desert—Th Frere.
- The Happy Family—C Nanteuil.
- The Nuptial—Baron.
- Recollections of the Tropics—R S Duncanson—Artist.
- Scene on the Ottawa—Do—Do.
- Do do do do do.
- Landscape and Cattle—Do.
- The Morning after the Storm—John Ritchie—A Wilson.
- Fall on the Splugen—O Jacobi—Do.
- The Vale of Casme—R S Duncanson—O S Wood.
- Sketch—J M W Turner, R A—A Wilson.
- On the River du Loup—A F Bellows—Do.
- Landscape with Bull—Vogt—Vogt.
- Interior of Stable—Do—Do.
- Landscape and Cattle—Shayer—A J Pell.
- do—N C Kull.
- Noel Lladof from Capel Carig—Sidney Percy.
- Dutch Fishing Boats—Taylor.
- Landscape and Cattle—W Shayer, Jr.
- Fishing scene—N Bourassa—Artist.
- Christ in the Garden—do do.
- Misery—do do.
- Emigrants Going West—O Jacobi—do.
- The Dead Christ—Artist.
- Jairus's Daughter—do.
- Gen Wyde, North Wales—Ansdell.
- Sir Godfrey Kneeler.
- A sketch—J M W Turner, R A.
- Sunrise in Italy—W Havell—W Cunningham.
- Shakespeare—H Hancock—Artist.
- Landscape—A T Bellows—Mrs McArthur.
- Scene on the White Mountains—do.
- Mount Desert—W Hart—Mrs McArthur.
- Beating up the Thames—E C Williams—A J Pell.
- The Quail Family—A F Tait.
- Chickens—Do.
- Still Life—Mrs S Anderson.
- The Swing.
- The Locket.
- Gathering Grapes.
- The Pet Canary.
- Fruit.
- Scene of Flowers.
- Scene on the Hudson.
- Portrait—O Jacobi—A J Pell.
- Do do do do do.

the manner in which an artistic hand can confer picturesqueness upon the mere right lines of architectural elevations. Mr. W. Scott contributed these two pictures.

Two very pretty landscapes by Smith, of London, and O Pearson, were contributed by D. L. MacDougall, Esq; and Mr. W. Scott, contributed two very pleasing drawings of children, done in crayons, besides several other small pictures of scenery, &c.

A picture sent by Mr. Andrew Wilson, called a "Tale of Love," is by Uwins, and is one of the subjects of which that artist so frequently made choice,—a little bit of Italian scenery, partly architectural and partly arboreseque, with two figures sitting by a wall, the masculine whispering in the ear of the feminine. The picture is hardly more than a sketch, just washed in, but having the true ear mark of the Royal Academicians genius upon it.

One of the largest and finest of the water colour drawings is the Welsh picture of Beths-y-Loed, by McEwan, the property of Mr. Pell. This is a very elaborate composition, all the details being worked out in the most faithful manner, and the whole finished with a care which leaves nothing more to desire.

Mr. N. Bourassa contributes some crayon portraits exhibited in this department.

A fine picture of Cavaliers carousing, by Drummond, is contributed by Mr. W. Cunninghamham. This is almost the only picture of the same character in the water colour collection; but it is a very good one.

There are two or three pictures—all good ones—by the younger Hardy, and they exhibit the great versatility of power which has fallen to the lot of this artist. One of these represents a fine quaint street of Italy or Switzerland, with the houses inconveniently crowded together, it is true; but yet showing those characteristics of enduring strength and loving finish, which Mr. Ruskin says can never be obtained in houses run up as they are in England by builders, in rows, upon land which does not belong to the proprietor of the house, who for his part only erects it to let it to temporary tenants who will pay the most rent. The white market cross standing in relief to the dark mass of buildings is in the middle of the street, and the scene is enlivened by the figures of citizens, male and female. The other pictures by this artist are companions—filled with bright colour and active happy life. "In Wild Flowers," two girls with the rosiest of faces are collecting the blossoms from a hedge in which they are embowered, and which has a fresh verdure which few painters could venture to represent without incurring the danger of falling into a mere daub of Venetian green. The other picture is very much of the same general colour and character; but has even more life than the first. In this, one girl leans against the post of a low outhouse, smiling at the merry gobbling of a brood of ducklings which come to be fed by her sister. The scene in the City is the property of Mr. Henry Lyman; the others, that of Mr. Andrew Wilson. The latter gentleman has moreover contributed an historical painting of the assassination of King James of Scotland, by J N Paton, R A, A sunset drawing of Orag Miller Castle by Walter Paton, and a beach by moonlight, with a very clever effect of the light upon the pools in the sand in the foreground. The last is by McPherson.

Mr. Thos. Reynolds sends one of the most beautiful and finished drawings in the whole collection. This is a representation of Lincoln Cathedral, by McKenzie which is really wonderful for the harmony of the colouring and distinctness of every detail in the architectural lines of the venerable and romantic pile. We see not only the general landscape but every tree and every wall or building embraced within the foregrounds; and distinguish the ruins of the subsidiary buildings from the main church, to which they are united. Very similar in some characteristics is a smaller picture of the ruined Cathedral of Arques, painted by Dolby, and contributed by Mr. H. Lyman, jr, who has also sent a picture representing another French subject—this time a piece of well known history which tells its own mournful tale. The noble Queen Marie Antoinette stands in her miserable prison cell while a gang of brutal revolutionaries who do not deign to take off their hats as a mark of respect even to her deep grief, to say nothing of her sex and rank, read to her the act of her trial and condemnation—some of them apparently callously indifferent, others cynically curious as to how she will receive the fearful announcement. The Queen herself crowned with the hair which was once celebrated for its beauty, and has since been famous for the witness which it acquired by her sorrows, is erect, scornful; but evidently using the chair by her side to give that support to her body which is not required for the heroic spirit, that looks out defiance and contempt for her persecutors. This picture is a colored photograph after the original of Muller, who is celebrated for his choice of revolutionary subjects.

Mr. Thomas Reynolds besides the contributions already mentioned has sent two pictures by the eminent painter Topham. One of these is little more than a sketch, though a very pretty one of a mother seated by the side of a child, the other is a more finished picture of a woman seated in a landscape.

that, though there were a number of excellent and valuable paintings in it, both ancient and modern, still there was no attempt at any classification of them; and that many particular schools of painting had no place there at all, were only represented by some very inferior examples. Of course a great national gallery open as that is at all times to the public, maintained and replenished at the public expense ought to be something better than this; great pains have been taken of late years to remedy these defects. We however in Canada can aspire to nothing of this kind; either for an annual exhibition, or still less as a permanent gallery. Even if we had the money to expend, the precious treasures of ancient art rarely, if ever, to be obtained at any price. though the original pictures of the great masters may not be within our reach, engravings of their great master-pieces, and engravings themselves of the highest merit, and beautiful specimens of art, and giving in their measure some good idea of the spirit and composition of the originals, are not so unattainable. It is true we cannot thus realize the glowing colours of Rubens, or the delicate touch of Corregio, but we may have the beauty of expression and form, such as the painters themselves imagined, and which, though of colour falling far, very far short of their marvellous original creations, are yet often true to the ideal, in the impressions produced on the mind of those who study them. In this department that of engravings, we have endeavoured to produce as complete a collection as the material command admitted of. I fear that the crowded state of the Hall this evening will not allow of their being all put in their place yet. But Thursday the exhibition will be opened to the public for ten days; and then they will be able to have justice done them on another separate screen. There are amongst them engravings representing both ancient and modern schools of painting some of them from the most celebrated pictures and by engravers whose names stand highest on the roll of fame—such as Raphael, van Dyke, Jean G. Wille, Raphael Mengs, the Mullers, Edelinck, Desnoyer, Hamo Dupont, Calame, Schiavoni, Holloway, &c. There are also many pictures of much merit some of which are for sale others lent for exhibition; besides sundry other works of art which will be severally described in the catalogue. It is no small matter of congratulation to those who are acquainted with the valuable collection of pictures in the possession of our Vice President Mr B Gibb, to find that during the past year he has completed a suitable gallery at his own residence for their reception. There will, as far as I know, be nothing in British North America at all approaching in excellence to this gallery when it is all set on foot and the pictures hung up. And here I would mark how much he is to be commended instead of covering, I might say as in the case, encumbering his walls with pictures which are not, unfrequently, caricatures of some of the best pictures of the ancient masters, he has with much taste and judgment, from time to time, made purchases of the annual exhibitions in London, Antwerp, Brussels and elsewhere, of the best works of living artists then offered for sale. There are a few of his smaller pictures now here. There is also one picture here, painted by a resident artist, Mr. Fraser, which has been presented to the Association by Mr. Notman, who has been anxious to see it a success; but with the condition annexed that the Association shall within a few years have a gallery of their own, with not more than 25 pictures, as the nucleus of a permanent collection. As the first President of this Association, I feel no small gratification at the success we have thus far attained. I trust that the picture in question may survive long after it will find a local habitation and many companions, and partake in silent approval of the periodical meetings of the lovers of art in mutual enjoyment and mutual improvement. though there are higher aspirations and sublimer truths than appertain to these subjects, to love of which I am bound to try and win your hearts, yet I cannot but feel that what are termed the amusements and recreations of society might be sometimes improved; and to awaken better tastes and kindle aspirations connected with objects of high art, must have a tendency to strengthen the mind, and give it a relish for suits of a less frivolous kind. It may not be reasonable to expect that by these means, our Art Unions, or any kindred schemes, we can form any great masters of high art amongst our students, for that must depend on real natural genius and imaginative powers, as well as on the cultivation of talent. But we may do something to encourage art, and raise the general taste of a young country. Surely there are precedents already that the efforts that have been made and the discussions which have taken place have not been without results. Much has been (to adopt, in conclusion, the words of a writer in his "Notes on Art") of the part to be taken by men, to soften their manners, to make them less of wild beasts. Some thought it omnipotent for this; others given it as a sign of the decline and fall of a nation. The truth is, art, such as that which we are to have, is not a mere

Last evening the Conversations of this association took place in the Concert Room of the Mechanics' Hall, Great St. James Street. The Committee charged with the collection of works of arts and of their arrangement for the purposes of this soiree, had exerted themselves with much zeal and vigour, and the appearance of the room bore testimony to their good taste and the success of their endeavours to gratify and improve that of their constituents. They as well as the association at large are greatly indebted, as they have been on previous and similar occasions, for liberality with which the proprietors of fine pictures have placed them at their disposal. The result was that a very considerable number of good works were assembled,

We will not say that the Hall was as well supplied with works of art as it was on the last occasion, but we are happy to say there is in the present exhibition still much to invite attention,—to compensate the lovers of the beautiful for repeated visits during the "season" of this exhibition. The point of honor is assigned to Mr. J. Fraser's large and beautifully finished portrait of the Lord Bishop of Montreal. The late O. B. Leslie, one of our greatest British artists, in his hand-book for young painters, classes the treatment of a portrait under two heads, the "objective" and the "subjective." The painter who works in the first school endeavours with all his power to realize the object he paints from, without any attempt to idealise or elevate "A primrose by the river's brim,
A yellow primrose is to him,
And it is nothing more."

And supposing that he does his work well, the result, as direct imitation will be so far satisfactory; but the painter of the second class aims far higher. He endeavours to imitate as closely but in a broader and grander manner, seeing in the object the subject and striving to generalize as well as to idealise, to paint likeness combined with character and intellect, instead of mere uninteresting copying of lines and tints, giving us as the result a work which makes us think as well as look at it; in short an historical portrait. Judging from the picture under consideration we are happy to recognize in Mr. Fraser a painter of the latter class, one who aims at treading the highest walk of his art. We have watched him (the painter) with interest for some time; but were not prepared for so good a work from him. The likeness is harmoniously painted with the ease and elegance of a master. We now pass on to the accessories, which in a picture of this size are of great importance, and we must say they are chosen and composed with refined taste. The handling of the whole is bold and masterly; yet the effect of everything is so perfectly natural that the manner does not in any way intrude itself on our notice. We congratulate Mr. Fraser heartily on this his greatest work, and hope to see it soon eclipsed by something better. We have so far intruded upon our space with this first notice that we have only time to say this picture of the Rev. President is presented to the Association by Mr. W. Notman, and is truly a magnificent gift which we have every reason to believe is duly appreciated.

EMIGRANTS GOING WEST 116 JACOB.—This is a work of surpassing excellence and would in any country possess vast historic interest, but in this Canada of ours must have more than elsewhere. The artist has here thrown his whole heart and soul into his work. He had something to say and he has said it with a power and feeling, which no other local artist could touch, and we believe there is not one of them but will endorse the remark. To our mind this picture is a perfect poem. It represents a party of emigrants in search of a new home in the unproved forests of the far West, coming to a halt in the way intercepted by a vast expanse of water. The pioneer of the party is in consultation with the Indian guide, who with outstretched arm points across the water plain towards the setting sun. One of the party in patriarchal mood intently peruses a map of the outlying country, while the rest are arranged in groups such as the imagination can conceive though few hands can depict.

THE FALLS OF THE CHAUDIERE.—By Duncanson. —In this picture there is a freshness and sparkle in the water altogether charming and natural. Mr. Duncanson has also several other compositions on exhibition.

Mr. James Duncan exhibits three landscapes in water color, they are in Mr. Duncan's usual good style.

DOE AND SLEIGH.—Raphael. —Spirited, but not as good as might reasonably be expected from that quarter.

Having mentioned the above works of local artists, we content ourselves, at the late hour at which we write, with giving a list, as correctly as we could procure it, of the leading pictures which were hung on the walls of the Hall; venturing to make a few remarks only upon the collection of water colour drawings which will be found below. We may add here, however, that there were a large number of pictures from contributors both in New York and in this city, which the committee had no time to catalogue or to hang. We understand that this will be done to-day, and that the whole of the pictures will be ready for exhibition to the public on

Landscapes—J. Mulr.
Convergenzi Galante—D Teneris Jr.—J. Mulr.
Love and Tobacco—White
Portrait—White
Indian Encampment—E Lyman Mills.
Murray Bay—Duncan—Duncan.
Quebec from Montmorenci—Duncan—Duncan.
Ruined Temple at Baize—J B Pyne—John Popham.
Marin—J Meadows, Jr.—John Popham.
Peter the Great—G F
Group of Children—O R Jacobi—G F
On the Thames—E C Williams—Alfred Rimmer.
Landscape—Lee, H A—Lau de.
Italian Girl in Hammock—F Stephen.
The Blind Man—F Stephen.
The Chateau on the Rhine—F Stephen.
View at Naant—Hazelton—Boston.
Brant Lake—S W Griggs—Boston.
A Quiet Nook—F S Frost—Boston.
Contemplation—Haxman—Boston.
Moonlight on the Hudson—A T Britcher—Boston.
View at Brookline, Mass—S P Hodgson—Boston.
Strawberries in Shell—Geo H Hall, Boston.
Grapes—Geo H Hall—Boston.
Near Eagle Cliff, Franconia, N H—J A Codman—Boston.
View near Conway, N H—G F Higgins—Boston.
The Approaching Storm—G N Cross—Boston.
Lake Trou—S R Belburn.
View on the Sea Coast—H B Brown—John Rhynas.
Landscape by Grosby.
Pius—O Jacobi—Capt Raynes.
Landscape—E J Frost—E J F.

*Presented to the Montreal Art Association by Wm. Notman.

WATER COLOUR DRAWINGS.

There was a very pretty collection of Water Colour Drawings, some very good; others, of course, of various grades of excellence or inferiority, till the worst reach the point of good for nothing. There are four characteristic Canadian landscapes contributed by Mr. Armstrong, two by his own hand and two from that of Mr. Cresswell. These are all interesting as illustrations of the scenery of the Upper Lakes; but the only one which strikes us as possessing special excellence is No. 3, representing a Headland on Spanish River. This is a clever picture. The drawing is good—and the graceful form and bright colour of the spruce in the foreground is made to contrast admirably with the dark mountainous mass which rises up behind it, and throws itself out into the rippling and sparkling waters of the Lake.

Two groups of flowers contributed by Mr. T. King possess most of the beauties which belong to this species of artistic composition—good grouping so as to produce an harmonious effect of colours, with accurate, smooth, and bright representation.

There are a large number of landscapes by Way; of which we need only say that it would be difficult to surpass them for the strength and spirit of the execution. One or two of these pictures are in colours; and there is a splendid series of twelve Canadian views in Sepia. Of the coloured drawings the one which pleased us most was the Mouth of the Saguenay—the very ideal of stupendous tranquility, and of the solemn grandeur which is derived from massiveness. One feels as if he shrank to a pigmy when he stands before this image of illimitable solidity and eternal duration. This noble picture belongs to Mr. Thomas Rimmer. Another picture in colours represents a rock near Gaspe, and being a real portrait, is nevertheless very much in the style of the somewhat fancifully contorted rocks and caves of the elder Vernet. It is the property of Mr. Cunningham, and is a very favorable specimen of the abilities of the artist. Of the Sepia drawings, there are four which strike us as being remarkable for their beauty. One of these is called the Mountain Solitude—a huge desert lying in the bosom of a range of hills, which rise gradually on all sides, with hardly any break, either from trees or from inequalities in the regular swell of the ground. Another contrasts this repose of nature with the fierce fury of the elements, when stirred into a storm. In "A reminiscence of the Saguenay" we see the shadows of the mighty rocks which embank that river, looming through one of those flying mixtures of rain and fog which sailors describe as dirt. The squall is coming down heavily confusing the whole landscape, so that it is hard to distinguish the great blackness of the hills from the obscurity of the thick vapour, which partly veils them, and yet intensifies the gloom which they create; and then our human interest is raised by a couple of boats in the foreground, which are evidently just struck by the gale, and on board of which the sheets have been let go at the moment the strain became too great for them to bear. Here is a whole drama of wonderful contest between man in his littleness and yet in the greatness of his courage, and the vast forces of nature, which threaten to overwhelm him at the moment, but from which we see him snatching the victory. The other pictures of this series which we noticed particularly, were representations of Quebec, or rather the St. Lawrence at Quebec, and of Montreal. The first of these is full of life. The movement of appropriate figures on the shore and of the shipping being exceedingly agreeable. The second has all the brightness and clearness of one of our summer days when the lines of architecture on shore, and of the hulls and shipping at the wharf, come out distinctly and boldly. All these Sepias are the property of Mr. Notman and have been contributed by him.

Mr. A. A. Watt contributed some Scotch landscapes by Thos. Watt.

There were in this Water Color Department architectural drawings by Messrs. Lawford and Nelson, Mr. Hutchison and Mr. Thomas, representing works undertaken by themselves in Montreal, such as the new residence of Jas Johnson, Esq., Trinity Church, &c; but, while speaking of this style of art, we must not omit special notice of two works of J. Thomas, of London. These represent an interior of a Cathedral, and the residence of Sir Morton Peto, and the latter is a capital illustration of

whisper of the child within it. The other is a finished drawing of very considerable merit.

There were a very fine collection of photographs by Mr. Henderson, of various kinds of scenery and paintings, chiefly of the size of 8 inches by 10. We suppose that it is impossible to do anything in the way of photography, which for beauty of execution will exceed this series. Yet the most magnificent specimens of this art were two pictures of Roman subjects—one of the Coliseum, brought from Rome;—where they were executed—by Miss Lyman. Nor must we omit laudatory mention of a handsome photograph of Montreal from the hands of Mr. Scott—like Mr. Henderson's, a credit to the art as practiced in Montreal.

Among the curiosities of the exhibition is a portrait of Jacquard the celebrated inventor of the loom of the same name. This portrait has the appearance of being an ordinary but very fine etching; but is really woven on silk.

THE SOIREE.

The arrangements were made with taste and were complete in every particular. The pictures were, as in former years exhibited on a temporary wall under the light of a series of jets extending on each side and throughout the length of the Hall. The guests of the association of which the audience was entirely composed, consisted of the elite of the city not only in wealth and social position but in cultivation and refinement in all that pertains to Art.

The chair was occupied by His Lordship the Metropolitan Bishop, President of the Association. On the platform were seated Lieut.-Gen. Sir W. F. Williams, K.O.B., Major General the Hon. J. Lindsay, C.B., George Thompson, Esq., Hon. Isaac Buchanan, Col. Rollo, Col. Dunlop, R.A., Major Ellis, and Messrs. H. A. Lawford, A. Davidson Parker, Peter Redpath, Thos. Rimmer, T. D. King, F. B. Matthews, W. B. Lamb, Andrew Wilson, Dr. T. Sterry Hunt, members of the Council of the Association.

His Lordship then addressed the visitors in accordance with the usual custom.

ADDRESS BY THE PRESIDENT OF THE ASSOCIATION.

Ladies and Gentlemen.—We are met here this evening, as the advertisements have given notice, to hold "the annual conversazione of the Art Association of Montreal." This implies that the association is now an established institution amongst us, claiming to possess a continuous and sustained vitality, giving at least some signs of its existence from year to year. When we met in this hall last February, the advertisements which had given notice of that evening's purpose only professed that we were about to hold a conversazione of the Art Association of Montreal, with an exhibition of pictures and other works of art. We are, you see, now grown bolder, more confident of success; and we venture to assume that such meetings and exhibitions are, at least, to be of annual recurrence. Some of you may, perhaps, remember that at our meeting last year, in the address which I then delivered, I entered somewhat into detail, giving a brief account of the first attempts at the formation of this Association, stating how at last we got our Act of Incorporation, and appealed to the friends of art and the public generally for support; but I especially remarked that the exhibition then opened was intended as an advertisement, as well as a means for immediate gratification, and that whether the Association should eventually be a success or a failure, must depend on the support it received. Well, I believe that that exhibition gave very great satisfaction in itself at the time; and since then we have obtained from the Legislature additional powers, enabling us to combine, with the other objects of the Association, an Art Union, with prizes, to be distributed amongst the subscribers on the principle of the Art Unions in England and Scotland, which have been in such active operation for many years. This, while it gives a new and additional interest to our proceedings, and induces fresh members to join the Association, enables us also by the purchase of pictures for prizes, in addition to any that may be acquired from time to time for the permanent collection of the Association, to give greater encouragement to Artists to send their works here for exhibition. And from the large increase in our members, during the past year, including His Excellency the Governor General and many of our leading public men, and from the progress our infant Association has already made, I think we are justified in believing that it does give fair promise of a continued and sustained existence. But how rapid shall be its growth, how many and valuable shall be the fruits of its labours, must still depend upon the sympathy and support we get from the intelligence and the wealth of the Canadian public. With respect to the present exhibition, I do not hesitate to assert that it manifests a very considerable advance above the last, as that did above the one that was held some two or three years before. And while I put in a claim for due praise and thanks for those members of the Council, who being on the Exhibition Committee, have had the arrangements in charge, and I am bound again to name in this respect, our honorary Curator Mr. T. D. King; at the same time it is evident that they have themselves profited largely by the experience of last year. First in their general acquaintance with the sources from whence they could obtain works of Art for exhibition; and next in their selection and arrangement of them. It should be the object of an Association such as this to aim at the cultivation of a true and pure taste in all works of art; and also to teach, as far as possible, the principles of art in any particular department. One great complaint, which is used to be made respecting the National Gallery in London, was

ing beyond itself. But a pure and noble worship and self-dedication to the beautiful I do not know any form of ideal thought, a feeling which may be made more truly to serve, not only magnanimity, but the purest devotion and Godly fear; by fear, meaning the mixture of love and awe, which is specific of our realization of our relation to God. And apart from religious pictures in the usual sense, if a painter is himself religious—if he feels God what he is looking at, and in what he is rendering back on his canvas—if he is impressed with the truly divine beauty, infinity, perfection, a meaning of unspoiled material nature, the earth and the fulness thereof, the heaven and all hosts, the strength of the hills, the sea and that is therein, if he is himself impressed with the divine origin and divine end of all visible things,—then will he paint religious pictures, and impress men religiously, and thus make good men better, and possibly make bad men less bad. This is the true moral use of Art, to quicken a deeper, and enlarge our sense of God. I do mean so much our belief in certain articulated doctrines. I refer rather to that temper of the soul that mood of the mind in which we feel the seen and the eternal, and bend under the power of the world to come." Poets (it has been marked by another able critic) are always painters; why are not painters always poets? Poets take their sketches from nature—but how they embellish! They improve sentiment, which a professor of political economy would see nothing but chain acres and naval stores. How magnificently Milton paints the very creation of landscape:—

"Rose, as in dance, the stately trees and spruce
Their branches hung with copious fruit,
With blossoms— with high woods the field was
crowned,
With tufts the valleys and each fountain side
With borders long the rivers; that earth now
Seem'd like to heaven, a seat where gods might
dwell,
Or wander with delight, and love to haunt
Her sacred shades."

The stately trees, like beings of life, "as in dance." That was the grand creation, and he composed it, perhaps, after he had heard the divine music of some Handel, and his mind's eye was gilded. The above model however, that great landscape painter (Milton) painted, is a standard example all are expected to reach. There are often great beauties in minor artists that gain for them both praise and admiration. I would only assert that these painters always convey some sentiment, always acting upon the mind, though perhaps not always quite adapted to the actual handling and explanation of the who never analyze their own feelings. But will not now further occupy your time, but let you to examine for yourselves the painting prints and other works of art that have been collected for exhibition; and if any of those who have visited the galleries of Dresden, Florence and Rome, should think that any attempt ours is beneath the notice of their travelled eyes, and therefore feel inclined to turn away with disdainful criticism from any works of our artists labouring amongst us for fortune or fame—to such I will merely recite a few lines of Wordsworth, who, having been at first inclined to condemn a painting, as a presumptuous attempt of the painter, tells us:—

"That of his scorn repenting soon, he drew
A juster judgment from a calmer view;
And with a spirit freed from discontent,
Thankfully took an effort that was meant
Not with God's bounty, nature's love to vie,
Or made with hope to please that inward eye,
Which ever strives in vain itself to satisfy,
But to recall the truth by some faint trace
Of power ethereal and celestial grace,
That in the living creature find on earth a plea."

At the conclusion of the address, the visitors resumed their examination of the pictures, being which a band, under the direction of Mr. Torrington, performed various musical selections.

His Lordship the Bishop during one of his intermissions in the musical programme announced that George Thompson, Esq. had consented at the request of the members of the Council of the Association to make a few marks.

Mr. Thompson, after returning thanks to members of the Association to whose courtesy he was indebted for the invitation to be present at this exhibition of the productions of the artistic genius of the country. He expressed pleasure he experienced at seeing the interest shown by so large a number of the upper classes of Montreal in these results of the taste and genius of the community. It was a matter for congratulation that there had been established by law an institution which in two years had covered the walls with such works of art. He trusted that institution, which was so extensively patronized and supported, would be enabled to afford continued opportunities of witnessing such exhibitions, and ultimately of surrounding themselves with the best productions of art. To one who has the privilege of visiting such exhibitions in foreign countries, and who had seen the influence exercised on the taste of these communities was exceedingly gratifying that they had established such a one in Montreal. He would commend his junior friends not to regard this as a mere matter of social enjoyment and an opportunity of meeting those they knew, but to study again and again, and study the character of each picture, and cultivate refined taste and discrimination in works of art. He thanked those to whose courtesy he owed the pleasure

ART ASSOCIATION EXHIBITION.

Yesterday the exhibition was again open to the public, and though, during the day, there was a considerable number of visitors, the present sloppy and uncomfortable state of the weather has doubtless interfered with the attendance of many who would otherwise have been glad to avail themselves of the opportunity now at their disposal. In the evening, notwithstanding this, which seems to be the favourite time, there was a fair attendance.

In resuming our notices of objects worth of attention, we particularize the following:—

No. 165 is a still moonlight scene on the Hudson, by A. S. Butcher. It is smoothly painted, with a general blue, misty tone about it. If we are not mistaken, however, it is a little hard.

No. 132, "The Locket," by Mrs S. Anderson of Boston, is a somewhat peculiar picture. It is a female head and bust placed in strong sunlight. Although the tone of colouring does not affect the beholder pleasantly, it does not seem void of depth and transparency, and in these respects the execution is clever.

No. 104 is a sketch by Turner, of which there are one or two in the exhibition. As they are unfinished productions, we can only say they are very "Turnerish," and probably portray the author's extravagances without his power and beauties. This is, at least, the impression made upon us by comparison with recollections of works by the same author.

No. 118, "The Raising of Jairus' Daughter," by Rembrandt, is worthy of notice. The strong light thrown on the corpse, and reflected on all around, has a striking effect.

No. 67, "A French Flower Girl," by J. H. S. Mann, is worthy of note for delicacy and transparency of colouring.

No. 45, "Drythm, South Wales," by Thomas Whittle, is an exquisite little landscape of great finish and mellowness of tone. The sun has gone down behind the mountains, and the plain below is left in comparative shade, though its distinguishing characteristics are still discernible.

No. 101, "The Morning after the Storm," by John Richie, is an oft told tale, which, however, derives new interest from the simple and effective way in which it is told. The artist has avoided making use of all the usual conventional "properties," such as broken masts, floating, rigging, &c., but has simply portrayed an every day incident in the experience of a fisherman's family. The composition consists of a dyke or pier upon the beach, and upon the top of the rude steps stands a fisherman's wife, with a child in her arms, anxiously looking seaward, while two other children have descended in their eagerness to the beach. It has, evidently, been a terrible night, the very sea looks exhausted and lies in a black sullen calm, insensible even to the breaking light which is beginning to penetrate the chill saw atmosphere from the east. It is all right, however; there is the well-known battered old boat in the distance, with the bread-winners on board. The weary anxiety of the night is over, and however sullen the sea may look about things, the fisherman's cottage will soon be all aglow, and Old Neptune and his cold damp fog and ill humor, will be inexorably excluded till the sun takes pity on him, and coaxes him into a better temper.

No. 83, "Girl and Pitcher," by O. J. Lewis. Although the title of this painting is somewhat vague and leaves the subject to the imagination of the beholder, it is nevertheless cleverly painted and well worthy inspection. The composition consists of a porch or doorway with a group of children who are apparently intent on some mischief with a girl who having set down her pitcher, and without observing them, is loitering in the passage, probably lost in the contemplation of the portrait of her sweetheart.

No. 101. Is a finely finished portrait of "Peter the Great," placed in a somewhat indifferent light. If the artist has not flattered him he must have been a handsome man, though His Majesty looks a little too polished for all the boorish anecdotes that are related in connection with his early experiences.

No. 124—Is a mellow little landscape by A. F. Bellows placed at the angle of the screen in the centre of the room. It is a sunny glimpse of river scenery painted with the wonderful depth and clearness peculiar to the artist.

No. 173. A View on the Sea Coast, by H. B. Brown, a Portland artist. This is one of the most exquisite sea pieces in the room, the group of rocks looming through a fine gauzy transparent mist, which scarcely looks like a creation of a painter's brush.

No. 137 is a delicately-painted little landscape, by A. F. Butcher, being a View on the Hudson, the river, however, fades away into mist.

No. 122. Sunrise in Italy, by W. Havell, will also attract the visitor's attention by its mellow colouring.

In No. 49 we have a picture of quite a different stamp, The Fox-Hunter's Dream, by W. H. Beard of New York. Although the pace has been considerably increased by modern Nimrods, and "riding up to the hounds" has become the fashion, it is evidently not fast enough for the demon huntsman in this picture, whose ambition, with winged horse and dogs, seems actually to turn Reynard at will, and put an end to his sly tricks of "running to earth," which often prove such a damper on enthusiastic sportsmen. The whole group has a decided Tam-O'-Shanter aspect about it.

Saturday was the third day the exhibition has been opened to the public, and though we admit the weather has been somewhat unfortunate, we certainly expected the first city in Canada would have furnished more visitors to an exhibition of this nature, considering the great merit of many of the works exhibited, and the few opportunities which have hitherto been offered of satisfying any taste for art in Montreal. The exhibition will be open during the ensuing week, and we doubt not, with improved weather, there will be a larger number of visitors. In continuation of our notices, are the following:—

No. 73. View on the Androscooguin, by A. F. Bellows. This is a landscape in the peculiarly pleasing manner of this artist, who seems peculiarly to excel in water scenery, his rivers and pools being ever "deep mirrors of the woods and sky." The present composition represents a harvest scene, a laden hay cart being about to cross the ferry.

No. 37. An old couple, by Gesellschaft, represents an old lady sitting in an easy chair who has fallen asleep under a literary infliction of ponderous tone which her ancient spouse is reading to her apparently without noticing that she has taken refuge in unconsciousness. The old gentleman look amusingly

No. 61, Cavalier's Carousels, by Drummond, is a large highly-finished picture, although the subject is not one of any great novelty, as we believe no "cavillier" from the time of Oliver Cromwell downward ever belonged to a Temperance Society.

No. 72, The Cloisters, by Hardy, jun., is a fine architectural painting, a purpose for which water colours seem peculiarly adapted.

No. 51, though classed among the water-colours, is in reality an oil painting, beautifully executed and worthy the particular notice of the visitor. It is placed opposite the window in the right-hand of the room. The subject is The Chase, and the work is executed almost with the fineness of enamel painting.

We must defer further notices till another day.

No 121 is another sketch by Turner, representing a hazy river scene, the whole being enveloped in a brilliant mist, like Joseph's coat of many colors. We remember many years ago seeing another river scene by Turner, resplendent in mellow evening light, the point of view being from a sombre grove, bounded by a low stone wall. It had been suggested to the great artist that certain effects of light would be much heightened by a contrast, whereupon he cut out the figure of a dog in black paper, and hastily pasted it on the top of the low wall, where it still remained in the attitude of barking at the rowers on the river, and materially heightened the effect of the painting.

No 120 is an Adonis, by Sir G. Kneller. It appears a weak effeminate face, the beauty of which he need certainly not have drowned himself for love of.

No. 43, Card Players, by E. Johnson, is contributed by H. Camp of New York, and is one of the best pieces in the collection. The scene is a village ale-house. A group of three figures are seated round a table, the prominent one being that of "an old man-eloquent," who, with an air of dogmatic triumph, is in the act of pinning the lucky card to the centre of the table with his fore-finger, and eyeing his defeated antagonist with a half-contemptuous expression, which is admirably portrayed. He is evidently an old veteran, and has played cards and run up scores at ale houses all his life till his coat has sunk into a state of chronic patchwork, from which it will never recover. A little ragged girl, with a doll, at his side, is evidently anxious to get him home before innumerable glasses of beer have made him morose and ill-tempered.

No. 59. Is a scene on Lake Memphremagog, by a young lady Amateur, Miss Kate De Goulier. It is a sunset scene and softly painted, indicative of no little promise.

No. 75. The Baptism of Christ. We believe this picture was introduced into the exhibition as a genuine "Turner," which if it was "turned" into a tea tray or turned to the wall, might literally be the case. It is satisfactory to think however, that no one can assert it is not a "Turner," though report whispereth "Montreal Manufacture."

We have now with some few exceptions, noticed at least the majority of the best oil paintings in the exhibition, and leaving the visitor to make fresh discoveries for himself, we must now take a cursory view of the

WATER-COLOURS.

Which, as we have before remarked, far exceed in point of numbers and merit the collection of last year. Of this oldest form of art, first employed in frescoes by various ancient nations, and of late years brought to such perfection by the English school, are many beautiful specimens.

No. 44, Craigmillar Castle, is a fine little evening scene by Waller Paton.

No. 45, Little Ducks, by James Hardy, jun., is a picture which must interest every visitor both from the nature of the subject and the fresh manner in which it is handled. The composition includes an out-house, two children, a mamma duck, and a lot of little goslings. The children are prettily painted, and the attitude of Mrs Duck and her straggling progeny admirably depicted. The light green foliage and the fresh cold light of the picture unmistakably indicate the charms of an English Spring morning. There may, however, be an "ugly duckling" among the brood, who may ultimately prove a swan, like that one in Hans Anderson's Swedish beautiful story.

No 44, "Gathering Wild Flowers," is another picture equally pleasing in its composition and execution, by the same artist.

ART ASSOCIATION.

Amongst the prizes selected by the Art Union Committee, are some fine groups by John Rogers of New York, they have only arrived within the last few days and attract the attention of most of the visitors. John Rogers is a man of a high order of ability, indeed we may call it genius in his peculiar province, he is as original as he is varied and graphic, pure in sentiment, and clever in execution. If we were to compare the spirit of his compositions with European works we should say that they included the finest qualities of Willie and Teniers. But this would not do him full justice. Beside dramatic power, picturesqueness of composition, naturalness and fidelity of detail, harmony and unity of proportions and grouping, he has a mine of humour, delicate sentiment and elevated meaning, alike satisfying to head and heart. We know no sculptor like John Rogers, of New York, in Europe; and he stands alone in his chosen field, heretofore in all ages appropriated by painting, by his lively well balanced groups in plaster and bronze. Although diminutive, they possess real elements of greatness; in their execution there is no littleness, artifice, or affectation; the handling is masterly, betraying a knowledge of design and anatomy, not common, and a thoroughness of work refreshing to note. His is not high art, but it is genuine art of a high naturalistic order, based on true feeling, and a right appreciation of humanity. It is beautiful work, and endears itself by its mute speech to all classes. "The Village Post Office," "Returned Volunteer," and "The Wounded Scout," in the exhibition aptly illustrates our praise. The chief feature of his art is his power over human expression, bestowing upon plastic material a capacity and variety of soul action which, according to the canons of some critics, it was useless for sculpture to attempt. But he has been successful in this respect, and inaugurated a new triumph in his department.

16
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It is not generally known how many fine works of art have been of late introduced into Montreal by the praiseworthy liberality of some of our opulent citizens. We learn with pleasure that the Art Association has arranged for its Conversazione to take place in the second week of February, and that arrangements have been made for the exhibition of many of these beautiful possessions, which speak not only of the praise, but what is better, of the taste of the owners. The new hall of the Mercantile Library Association is well fitted for such a display.

— Circular of Art Ass. of Montreal
16 janvier 1865

Voir archives permanentes du musée

FINE ARTS ASSOCIATION.—The Council of the Art Association have selected a number of very excellent works of Art as prizes for the Art Union drawing. We noticed especially one by Wharton Metcalf, of Hamilton, who has during past few years been painting at Munich in Germany. It is a view of the Sault St. Marie, valued at \$220. There are also among the prizes, a view in the Adorandacks by C. J. Way, value \$75. Seven water colour drawings by Jacobi, value \$25 each. A study of Game by Fowler of Kingston, value \$40. A view of the Parliament Buildings by Duncan, value \$55. A view in the Townships by Edson, a young and promising Artist of Montreal, value \$55. Two water colours by Fraser value, \$25 each; a drawing by Sandham, value \$15, and several of the publications of Canadian Scenery by Notman and Henderson. We noticed also two small animal subjects by Vogt who is now studying in Paris with good prospects of success. The selection of prizes from among meritorious productions of Canadian artists must recommend itself to everyone who desires the advancement of this country in the Art education.

ART ASSOCIATION.

Exhibition to Close on Saturday.

THE EXHIBITION OF PAINTINGS now being held at the MERCANTILE LIBRARY BUILDING, will be closed on SATURDAY EVENING next.

In order to afford to all an opportunity of visiting the Exhibition, the Council have decided that on SATURDAY the price of admission shall be reduced to

10 Cents, ⁵

and they hope that the large number of artizans and others, who find it difficult to leave their business during the rest of the week, will avail themselves of that opportunity.

ART UNION.

On FRIDAY EVENING at EIGHT o'clock, the Drawing of the ART UNION will take place, and Members are invited to attend.

S. E. DAWSON,
Hon. Sec.
37

February 13.

THE COMING ART CONVERSAZIONE.—Great preparations are now being made for the Art Exhibition which takes place on Tuesday next, and which promises to be a very good one. It will be held in the building of the Mercantile Library Association, the upper rooms of which are well suited to the purpose. At the closethere will be a lottery in which all subscribers will participate. The prizes are as follows: Falls of Sault Ste. Marie, by Metcalf, worth \$220.

Water colour by C. J. Way, worth \$75.
Two animal pictures by Vogt, worth \$35 each.
Seven water colours by Jacob, worth \$25 each.
Sketch of Mount Washington (water colour) worth \$25.

Oil Painting by Edson, worth \$50.
Water colour by Sandham, \$15.
Water colour by Fowler, worth \$40.
Photographic Publications, by Notman.
Water colour, lilacs, by Fowler, worth \$25.

Circular Dec 21/66

The annual general meeting of the Art Association was held at the Mechanics' Hall on Saturday last at 1 p.m., when the following gentlemen were elected as office-bearers: President, His Lordship the Metropolitan; Vice-President, P. Redpath, Esq.; Treasurer, F. B. Matthews, Esq.; Council: Messrs W. F. Kay, John Popham, Thos. Rimmer, George Frothingham, George Drummond, Henry Hunt, James Ferrier, Jr., B. Gibb, A. Wilson, B. Chamberlin, Dr. Dawson, W. H. A. Davies. The following gentlemen were appointed delegates to the Board of Arts: Messrs Spence, Henry Lyman, Matthews, Dawson, Lowe, Redpath, Davies, Gordon, Frothingham, Watt, J. M. Douglass Crane, James Farrier, Jr., Hutchins, Kay, J. P. Clark, William Hilton, Hopkins, Geo. Ferrier, Dr. Godfrey, C. H. Davie, Drummond.

ART ASSOCIATION OF MONTREAL.

The CONVERSAZIONE of the FINE ARTS ASSOCIATION will be held at EIGHT o'clock on TUESDAY EVENING, February 5th, at the New Hall of the Mercantile Library Association.

Suitable Cloak Rooms will be provided for Ladies and Gentlemen.

Preparations for the ART UNION are in a forward state, and the Council will shortly be enabled to fix the day for the allotment of prizes.

S. E. DAWSON,
Hon. Sec.

21

ART ASSOCIATION.

The EXHIBITION of PAINTINGS at the MERCANTILE LIBRARY BUILDING in Bonaventure Street, will be continued for ONE WEEK.

Open from 10 A.M. to 10 P.M.

Admission 25 cents.

Members will be admitted free on showing their receipts at the door.

S. E. DAWSON,
Hon. Sec.

31

ART ASSOCIATION.—

Any member who may not have received his tickets for the Conversazione, to be held on the evening of Feb. 5th, at the Mercantile Library Building, is requested to apply at DAWSON BROS., No. 59 Great St. James street.

Gentlemen desirous of joining the Association may enter their names at the same place.

Suitable Cloak-rooms are provided. Doors open at a quarter to eight.

S. E. DAWSON, Hon. Sec.

21

ART ASSOCIATION.

Any Member who may not have received his tickets for the Conversazione to be held on Tuesday evening next is requested to apply at DAWSON BROTHERS, No. 59 Great St. James Street, on MONDAY or TUESDAY between 11 A.M. and 5 P.M. Gentlemen desirous of joining the Association may also enter their names at the same place.

In addition to a share in the approaching Art Union and tickets for the Conversazione, Members have the right of free admission, on showing their receipts at the door, during the whole of the Exhibition.

On the evening of the Conversazione the doors will be opened at a quarter before 8.

Suitable Cloak Rooms have been provided.

S. E. DAWSON,
Hon. Sec.

29

ART ASSOCIATION OF MONTREAL.

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S. E. DAWSON,
Hon. Sec.

21

*advertised in
The Herald Nov 1-2-3 + 5
Gazette 1-2-3 + 5
Daily News 2-3 + 5
Witness Nov 4 + 5.
See the ads marked
on advertisements.*

Conversations of the Art Association of Montreal.

We think that this Association has reason to congratulate itself upon the success of its endeavours this year to diffuse a taste for the fine arts among our fellow citizens. They have obtained, let us say in the first place, a more suitable gallery than that which they have occupied for their exhibition in former years. They have, as the catalogue will show, a greater number of pictures, and what may perhaps be regarded as a chief merit—the hanging Committee seems to have in general rigorously rejected such paintings as were decidedly bad. One or two which should not have been admitted, have escaped judgment; but the collection as a whole if it does not contain any thing of the very first excellence, is a long way before mediocrity. We give a catalogue of the oil paintings below, merely noticing a few of the most striking. Among these both for size and excellence, we may notice copies of Rosa Bonheur's well known and magnificent picture of "Ploughing" and "An incident in the Crimea" after Shyer. These are but copies, it is true, but they are by a Canadian artist, and though they do not of course make proof of an original genius, they show the possession of all other qualities required in a painter of first rate eminence. Mr. Vogt, the artist, has imitated with great fidelity the broad French manner. They belong to Mr. Pell as do three others by the same artist of animals, which though not very pleasing to some eyes on account of their being chiefly single figures show great talent for that style of painting. While we are upon the subject of Canadian artists we may mention that Mr. Raphael has a scene on the Bonsecours market, which though perhaps something heavy in effect illustrates in a very characteristic way, the appearance of the frequenters of our markets, the older architecture of the city and some portions of our river scenery. Mr. Jacobi, has a great number and variety of pictures—all good. We must give the entire list if we endeavoured to specify the best; but among the most pleasing is certainly the Gypsies the property of Mr. F. Kay. Of the others, which are more in Mr. Jacobi's ordinary style, we should be inclined, if we had to choose, to select a sweet picture of forest, rock and water, representing the Falls of St. Ann, below Quebec, the property of Mr. Popham, and a view on the Upper Montmorenci, the property of Mr. Drummond. Mr. Peter Redpath and Mr. Pell also send pictures by this favourite and industrious artist. A well known Canadian portrait painter, Mr. Sawyer, exhibits a meritorious copy of Rubens' celebrated Descent from the Cross. We have also to notice in this connection a very clever pair of portraits, by Hamel, of M. and Mad. Lou's Boyer. The portrait painters are further represented among us by Bell Smith, who has lately established himself here, and, we hope, will find encouragement to stay. His portrait of Mr. McGee is a very clever work, and one of the best pictures, as a picture, in the collection. He besides exhibits a couple of beautiful little figure pieces, of very great artistic merit and abounding in English life, called the "Midday Meal"—a farmers boy with bright hair taking his noonday refreshment, and "Rest by the Way" a couple of rosy girls at a stile. A couple of pictures, one bought for a prize by the Association, have been painted by Edson, who we understand is quite a lad. We mention them, not on account of any special excellence, which is not to be expected from a beginner; but to show that taste for art is being cultivated by many of our young men. This one will no doubt hereafter paint much better pictures than those exhibited yesterday. Among the pictures which stand first on the catalogue we notice a marine piece of considerable excellence by Kerwalle, the property of Mr. J. T. Molson. The rock is very finely painted as well as the grassy recess in the cliff between it and the foreground. A scene very well delineated but without having something not entirely satisfactory, probably from the preponderating grays in the background is that of the "Moss Troopers returning from a fray." The figures of the men and the cattle they have lifted, the snow, and the rising winds are all very spirited. It is by Beavis, who has besides sent a very humorous picture of the modern German School, by Kattenmoser, entitled "Going to get married," and a splendid Syer, representing a deep black trout pool, in which the water after boiling over a precipice, quietly turns slowly round in deep brown shadow, all except the bubbles of foam and scum which have been churned up by its former whirling career. Mr. Gibb's much admired collection is this year only represented by a small picture of "Rembrandt's studio." Mr. Thomas Morland sends several pictures, one of Highland Cattle by C. Jones, an artist we believe of fast rising reputation, and a very splendid marine scene of a "Brig in distress." We have already mentioned one of Mr. G. A. Drummond's pictures by Jacobi, and we may add, that another, the property of this gentleman, by Alfred Fredericks, is, perhaps, the most showy picture in the room, and certainly by far the best in the same style in the collection. It is a representation of the well known scene with Juliet's Nurse, her boy Peter, and Mercutio, from Romeo and Juliet, and abounds in

fun and rich colouring, the latter well kept up in the architectural background.

Mr. Drummond also exhibits a charming landscape, "The ford," by Bellows, whose pictures, we may say here, count four or five in this collection—all very characteristic of the style of the painter, and all good. Besides the one the property of Mr. Drummond, they are owned by Mr. Popham, Mr. Hope, and Mr. Rogers of Sheffield. Among the amusing figure pieces is one, called the first shot, by Hamel, owned by Mr. Pell—two artillerists, each of three feet six, about to discharge a brass cannon—will, we dare say, be a favourite with visitors. Of the pictures sent by Mr. Popham, some of which we have already noticed, one of the best is a "Hop picking girl," by Theo. Jenson, a painting full of fine, rich, dark colour. A storm in the Hartz mountains, owned by Mr. Scott, painted by Morat, and one entitled a "Tight Spot," by E. Tyler, are meritorious. "The Woodcutter," by Shayer Sen, the property of Mr. Hope is a magnificent bit of English forest scenery and life, full of light, shade, colour, and figures, with very high and smooth finish. The same gentleman has lent the association several other valuable paintings, including the "Peep Show," by Barr—an amusing group of ragged urchins exploring and waiting to explore the contents of a grotesque looking box, through a round hole at one side; a gem of shipping in "Greenock Harbour," by Bough, and a capital little picture of a laughing boy, called "Sly Boots," by Knight. Some agreeable pictures belonging to Mr. Jno. Caverhill and James Ferrier, junr., will be found mentioned in the catalogue. Mr. G. H. Frothingham has contributed seven pieces, among which we conceive that the ones most worthy of notice are the companion pictures of Newport Bay in a calm and in a storm. The first, though very simple in its management, is also very effective. The sea stretches out in absolute tranquility before the Spectator; the air is as quiet as the sea, and is loaded with fog, through which the sun shines sufficiently to make a slightly yellowed reflection in the middle distance. A sail or two on the horizon indicate by their attitude that the calm prevails there, and in the foreground a couple of figures, by the slowness of their operations, keep up the feeling of stillness. But the tide is rising, and the small white breakers on two rocks, one still well above the water; the other just submerged tell that there is still movement and life amidst all this repose. There are four clever and highly finished cabinets by Domicent, one of these is the property of Mr. W. F. Kay, the other three of Mr. W. Scott. There are also several nice Landscapes by Armfield one called the "Old mill" owned by the Hon. John Young; and several pictures the property of Mr. James Law of which a large canvas called the Neapolitan Wedding, reminds one of our own Wilkie for choice of subject, though the treatment is decidedly German. Perhaps few of the contributions are so uniformly good as seven made by Mr. Thos. Crapp. The Winter scene by Jacobsen is in our judgment of surpassing excellence. The whole of it is marvellously true to nature. It represents an old building in a forest after a snow storm with a monk hurrying through the woodland path, but though there is hardly any colour but the light grays of the snow and the dark brown of the forest trees stripped of their leaves, there is none of that paleness of effect which destroys so many otherwise good pictures. The sky, the great black tree in the foreground; and the young balsams covered with light snow are inimitable. The Flower Girl and the young Reapers, by l'Enfant de Metz, are also jewels of art. In the first one does not know which is the freshest in colour, the girl or her roses; and the Gypsy Camp is by Shayer Sen—praise to which we need add no eponymium. We think that we need hardly particularize any other oil paintings, except, perhaps, a Landscape by Patton, owned by Mr. Drummond; two specimens of the work of old Berghem, the property of Mr. G. Ferrier; some very pretty "fruit," by W. Hughes, the property of Mr. Rogers, of Sheffield, and a beautiful Mountain Landscape on the Conway, by Leader, owned by Mr. W. F. Kay.

We have sought to point out to visitors the objects best worthy their attention, though we have doubtless omitted mention of some deserving pictures, which will be found in the following list:

OIL PAINTINGS.

1. Child & Kitten, Gustave de Jonghe : Alexr Buntin.
2. Lago Balsena near Rome, A Vertunni : John Redpath.
3. Marine View, G Kerwalle, pere ; J T Molson.
4. Lake Lucerne, G Kerwalle, pere ; J T Molson.
5. The Bird's Funeral, Lejeune : J T Molson.
6. Landscape, B C Kochfork : J T Molson.
7. The Horatii and Curatii, Souliers : Edward Murphy.
8. Moss Troopers from a Foray, R Beavis : W F Kay.
9. Going to get Married, Kattenmoser : W F Kay.
10. A Trout Pool, J Syer : W F Kay.
11. Rembrandt's Studio, B Gibb.
12. Portrait Louis Boyer, Esq, T Hamel : L Boyer.

13. Do Madame Boyer, T Hamel : L Boyer.
14. Italian Violinist, Thos Morland.
15. Danse and the Gold Shower, After Carlo Dolci : Thos Morland.
16. Brig in Distress, Knill : Thos Morland.
17. Highland Cattle, C Jones : Do.
18. View on Upper Montmorenci River, near Quebec, O R Jacobi : G A Drummond.
19. Street Scene Verona from Romeo and Juliet, Act V Scene 4th, Alfred Fredericks : G A Drummond.
20. The Ford, A F Bellows : G A Drummond.
21. Landscape, J Pope : G A Drummond.
22. Lord Lytton, Thos. Abel.
23. Rustic Scene, T. Abel.
24. Highland Scenery, Wm. Gordon : Thomas Abel.
25. Clapham Common, Williams Senr : Thos. Abel.
26. Shakespeare's Cliff Dover, J Wilson : Thos Abel.
27. View of Venice, Hulk : T Abel.
28. Portrait Race-Horse "Petrel," R Harrington : T Abel.
29. "Firs" Shot, Hamel : A J Pell.
30. Dutch Boating Scene : T Abel.
31. Portrait of a Gentleman, W Sawyer : W Sawyer.
32. Neapolitan Grape Girl, Theo Jenson : John Popham.
33. The Hop Picker, Theo Jenson : John Popham.
34. Landscape, A F Bellows : John Popham.
35. Falls of St Ann, O R Jacobi : John Popham.
36. The Common, R Beavis : John Popham.
37. Storm in the Hartz Mountain, A Morat : W Scott.
38. A Tight Spot, E D Tyler : W Scott.
39. An Incident in the Crimea, A Vogt after Shryer : A J Pell.
40. *Sheep, A Vogt : A J Pell.
41. *Do, A Vogt : A J Pell.
42. *Cow and Sheep, A Vogt : A J Pell.
43. *Sheep, A Vogt : A J Pell.
44. *Fishing Smack in a Storm, A Montagne : A J Pell.
45. *Ploughfield, A Vogt after Bonhur : A J Pell.
46. *Landscape, Sontag : A J Pell.
47. Boating Party, G Roggio, Mark Molson.
48. The Horse Dealer, G Roggio : Mark Molson.
49. Scene near Murray Bay, O R Jacobi : Peter Redpath.
50. Near Lake Two Mountains, O R Jacobi : Peter Redpath.
51. The Wood Cutter, W Shayer Senr : John Hope.
52. Highland Loch Scene, McCulloch R S A : John Hope.
53. The Peep Show, Burr : John Hope.
54. Greenock Harbour, Bough A R S A : John Hope.
55. Fisher Girl, F Walker : John Hope.
56. View in Venice, Muller : John Hope.
57. Sly-Boots, J P Knight : John Hope.
58. View on the Androscooggin, A F Bellows : John Hope.
59. Poultry yard, Couturiere : John Caverhill.
60. Landscape, Sydney Percy : James Ferrier, Jr.
61. La Vendangere (The Grape gatherer), S Fox : John Caverhill.
62. After a Gale, Knill : James Ferrier, Jr.
63. Coming Storm, Coomans : James Ferrier, Jr.
64. The Steamer Atlantic (on the Mercy), Butterworth : James Ferrier, Jr.
65. View on the Alps, G D Orsonnens : V Hudon.
66. Ports mouth Harbour, Butterworth : J. S. Mathewson.
67. Italian Pifferini (Pipers), A. Domicent : J. S. Mathewson.
68. Bonsecours Market, W. Raphael : W. Raphael.
69. Chippawa Indians, Kreighoff : Wm. Sott.
70. Shepherdess, J F. Millet : G. H. Frothingham.
71. Landscape & Cattle, Eig. Van. Marke : G. H. Frothingham.
72. Head, W. B. Babcock : G. H. Frothingham.
73. New port Bay (Calm), M. J. Heade : G. H. Frothingham.
74. New port Bay (Storm), M. J. Head : G. H. Frothingham.
75. Red Riding Hood, W. B. Babcock : G. H. Frothingham.
76. Quiet Lesson, W P Babcock : G H Frothingham.
77. Descent from the Cross after Rubens, W Sawyer : W Sawyer.
78. Surprise in the Forest, M Domicent : W F Kay.
79. *Poachers, M Domicent : Wm Scott.
80. Cows and Sheep, A Cortez : Do.
81. *Crossing Mail at Quebec, Kreighoff : Wm Scott.
82. Spill my Milk, Kreighoff : Wm Scott.
83. { Pair—*Departure and }
84. { *Return of Student, M Domicent : Wm Scott. }
85. Portrait Honble Thos D'Arcy McGee, Bell Smith : Bell Smith.
86. *The Mid-day Meal, Bell Smith : Bell Smith.
87. *Rest by the Way, Bell Smith : Bell Smith.
88. *Solitude, O R Jacobi : A J Pell.
89. Duck Shooting, G Armfield : John Popham.
90. Old Mill and Landscape, Hon J Young.

91. Ruins and Landscape, Do.
92. Plain of Thebes, Fay : John Frothingham.
93. The Wedding, M Munchen : James Law.
94. Spanish Minstrels, T Gide : Do.
95. Stable, F Adams : Do.
96. Landscape, J Godet : Do.
97. *Coast Scene Sunset, A Clint : Bell Smith.
98. *A Day's Fishing, A L Rolfe : Do.
99. Flower Girls, l'Enfant de Metz : Thomas Cramp.
100. Young Reapers, l'Enfant de Metz : Thos Cramp.
101. Landscape and Cattle, J A Wainwright : Thomas Cramp.
102. Sunset, E Boddington, Thos Cramp.
103. Gypsy Camp, Shayer Senr : Thomas Cramp.
104. Village Inn, Rogers : Do.
105. Winter Scene, Jacobsen : Do.
106. Campagna, Rome, A J Strutt : Joseph McKay.
107. The Jungfrau, Switzerland, J Ropes : Do.
109. Polar Sea, G Curtis : J J Redpath.
110. Scene in Norway, Van Ingen : Do.
111. Campagna, Rome, A Vertunni : P. Redpath.
112. Pontine Marshes, near Rome, A Vertunni : P Redpath.
113. Landscape and Cattle [Morning] N Berghem, [1679] : G D Ferrier.
114. Landscape and Cattle [Evening] : Do : G D Redpath.
115. Landscape [October effect] A Patton : G A Drummond.
116. A bit under the old Bank, George Goodman : Henry Rogers.
117. The Willow Brook, A F Bellows : Do.
118. Milking, W Shayer Senr : Do.
119. Cattle, noon, W Luker : Do.
120. Cattle, Do : Do.
121. Donkeys, Do : Do.
122. Fruit, W Hughes : Do.
123. English Hostelry, . . . Henry Rogers.
124. Autumn (Evening), W. Bradley : Henry Rogers.
125. Gypsies, O. R. Jacobi : W. F. Kay.
126. *Scene near Ottawa, Edson : Edson.
127. Landscape, Balch : A. J. Pell.
128. On the Conway, B. W. Leader : W. F. Kay.
129. Scene near Birmingham, F. G. Jackson : Chas. Storer.
130. Girl Feeding Chickens, L. Keiffer : Chas. Storer.
131. Madonna & Child, Carlo Maratti : W. H. Kerr.
132. Woodland Scene, George Innes : D. L. Macdougall.

WATER COLOURS.

In the room set apart for water colours the Sketching Club had in the centre a screen with a series of sketches on each side, those facing the door being illustrations of "contrasts" those on the other "Relics of the past," old scenes, old houses, old people and old incidents. Both sides were highly creditable to the members of the Club. The walls of the room were completely covered with paintings; but the very cursory view which could be taken renders it impossible to give any detailed remarks on the various subjects exhibited. The catalogue, which will be found published in full, will show the variety of contributions and the names of artists. A few may be briefly mentioned here. Behind a slightly raised dais, which occupied the head of the room, was a painting by Birkett Foster, one of the the first water colour artists of the day. The subject was the Hay field, and the beauty of the colouring, the admirable disposition of the figures, and the aerial perspective which carried the eye away for miles to the far distant background, showed that the picture was the work of a master. A number of Mr. Way's pictures were contributed by gentlemen in whose possession they are. This gentleman is steadily improving, some of his later productions exhibiting a marked advance in his profession. A large number of Mr. Jacobi's paintings were also to be found throughout the room. Mr. Bell Smith, an artist very recently arrived from London, showed some very good specimens. The "Rest by the Way" was a very pleasing picture, and his miniatures on porcelain were admirably executed. One of Duncan's productions, the Parliamentary buildings at Ottawa, was very striking, and attracted considerable notice. A sea piece in Sepia, by Mr. Sandham, a young artist, gives promise of future excellence, and is highly creditable. The "Grand Canal," Venice, painted by G. Hardy, was one of the most striking pictures in the room, having great depth and brilliancy of colour, with a fine atmospheric effect. Mr. Fowler, a promising young artist recently settled here, also contributed some good pictures. The "Hay Field," depicting one of those sudden summer storms which occur in the middle of haying, told its story well. The whole collection exhibits, in a very marked degree, the progress made in this department of the Fine Arts.

We may probably have something more to say of this part of the exhibition; but in the meantime cannot but direct particular attention to No. 400, Contrast, by Captain Cole-ridge; Nos. 425 and 426, by Alfred Rimmer, and a most dainty little drawing of a girl on snow-shoes, by Miss Newdegate. These we speak of particularly, because they are all the works of amateurs; but yet exhibit the power and skill of thoroughly accomplished artists.

200. Portrait : G. H. Frothingham.
201. Dead Bittern, D Fowler : John Popham.
202. Oranienstien, O R Jacobi : Do.

MONTREAL ART ASSOCIATION.

Last evening the Annual Conversazione of this Association was held in the building of the Mercantile Library Association in a very pleasant and successful manner. The rooms devoted to the art exhibition are the two on the third story, the smaller one in rear, being more especially designed as a picture gallery, and the large one over the Reading Room at the front of the building, also being excellently adapted for the purpose. From an early hour in the evening both rooms being suitably and brilliantly lighted were thronged by the elite and beauty of Montreal Society, no less than six hundred being present of whom, as usual at such re-unions, a large proportion were ladies, who relieved by their brilliant costumes, that sombre garb in which civilized mankind are bound to appear on state occasions. As the company wandered through the rooms to the music of Thorbahn's excellent Quadrille Band, the scene was a very animated one, and all seemed pleased with the choice that had been made by the Council as regarded the place of exhibition and the very superior class of works composing the collection. On this head we believe it is universally admitted that the exhibition is far superior to that of last year.

WATER COLOURS.

The collection of water colours is very good this year, and in a hasty glance round the room we select the following as worthy of notice:—

No. 12. River Scene, one of the prizes of the Association.

No. 275. A species of cactus in flower, and worthy of notice as a fine piece of colouring, by Fowler, of Amherst Island.

No. 243. A portrait of a lady in the costume of our grandmothers, is also a fine example by Bell Smith.

No. 239. A large and beautiful water colour landscape of moorland and stream by Whitaker, the property of W. T. Kay, Esq.

No. 238. This picture is placed immediately behind the dais; it is a haying scene, most exquisitely painted by Berkett Foster, and is not unjustly considered the gem of the collection.

No. 276. This is a fine landscape of ravine and pool by Way, and is a fine example of this artist.

A series of seven water colours by Jacobi, selected as prizes by the Association, and well worth inspection.

A series of eight water colours, by Jacobi, the property of Mr. Drummond, and valuable as examples of the powers of colouring of this artist.

No. 390. Is a Swampy Woodland and pool, remarkable for its stormy light, and altogether a clever delineation of one of nature's peculiar aspects.

No. 351. This is a river scene by Prentice of peculiar excellence.

No. 233. Is a specimen of Welsh Scenery, consisting of a Ravine and Hillside. This a large and important work by W.

No. 217. Fine Hill and River scene by same artist.

No. 295. This is a fine Architectural Piece by Hardy.

Nos 303-2. These are a pair of companion Pictures by Pearson, representing wood and river scenery.

No. 264. This is a finely painted Architectural Interior of a church by Mr Scott of Montreal.

On the next screens will be found a very excellent collection of coloured Photographs by Henderson, some of which are on Porcelain.

No. 210. A fine Sepia drawing by George Sandham.

We have next a very good view of the New Parliamentary Buildings at Ottawa, from the river; a very capital specimen of water colours by Duncan

256. This is a striking picture of a wreck by Way. The hull of a large vessel in a dilapidated state is cast high and dry upon the shore, and left by the tide.

240. An interior of a cathedral by Haghe, and a fine instance of the capabilities of water-colour for depicting architectural beauties.

201 and 207. These are two companion pictures by D. Fowler. The subjects are a dead bittern and wood duck, and are remarkably well painted. Mr. Fowler is a talented English artist, recently settled at Amherst Island.

214. A capital oil sketch by Elmore, R. A., representing a haying scene.

261. A sleighing scene on the St. Lawrence, and a very good one too, by John Duncan.

A beautifully painted bunch of lilacs by G. Fraser.

Sepia sketch by Way; contributed by Notman.

STATUARY.

The statuary is not very numerous; but one of the most exquisite work is a marble bust of the Lady Clare by Connelly, an artist residing in Rome. Lady Clare is the heroine of one of Tennyson's poems. She is betrothed to her cousin, Lord Ronald; and say—

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

Her nurse tells her, however, she is her own daughter, and not the Earl's, and entreats her to keep the secret; whereupon she goes to Lord Ronald in a peasant dress, saying—

"If I come like a village maid,
I am but as my fortunes are;
I am a beggar born," she said,
"And not the Lady Clare."

It is needless to say that, after this ingenuous confession, she is happily married, as all ladies hope to be.

The work is a very valuable one, and the artist seems to have fully realized the conception of the poet. It is the property of F. Kay, Esq.

OIL PAINTINGS.

As regard the water colours, we have only professed to draw the attention of the visitor to some of the beauties of the collection, and any particular notice of the oil paintings must be deferred to a future time.

Towards the middle of the evening, the Vice-President of the Association, Peter Redpath, Esq., took the chair on the dais at the head of the large room, and briefly introduced the Rev. Jenkins, who read the following address:—

I have been asked to address a few words to you, ladies and gentlemen, in the interest of art in Montreal, and chiefly of the Art Association in this city. No one who remembers Montreal twenty years ago, and who looks at the scene which is this night presented to us, can doubt that there exists amongst us a higher taste in art, a truer appreciation of the social and intellectual advantage of the study of art, and, as it should seem, a strong purpose in regard to the future to cultivate it with an earnestness worthy of its dignity and value. This is due, largely, to the increased wealth of Montreal and to the higher education which wealth entails upon a community. In one sense, art is an expensive pursuit, for it is only by large outlays and therefore sacrifice, that any country, and a new country the more, can secure the possession of works executed by artists of reputation or even of merit, and such works can alone elevate taste or even educate it. It is matter for gratulation that Montreal possesses a few works of the old masters, and very many works of men who have attained to eminence amongst the modern leaders of the French, English and German schools. Our citizens are following, at some distance, it must be confessed, the steps of those men of wealth, who having made their money in the emporiums of commerce in Great Britain, have consecrated to art a fair proportion of their gains, encouraging by princely remuneration artists of merit, to lay themselves out for the realization of great thoughts and the accomplishment of noble works in painting and in sculpture. The collections of art which have been gathered by the merchant and manufacturing princes of Fatherland are amongst the most costly and valuable in the civilized world. These have been collected not so much to promote the study of art, as to give pleasure to themselves and to their friends. Yet their cannot exist in any community an accessible collection of meritorious works of art without inducing an exercise of judgment, which will eventually lead to a true knowledge of the true principles of art. This as I conceive, is what is now taking place amongst ourselves. The growth is slow. We seem to be but just emerging from complete ignorance of the great subject; but to be even in this state, to feel that we are not living in utter dormancy, is so far hopeful. It is gratifying, too, to observe that many of those who import works of art for the embellishment and adornment of their own houses, do not as in days of ignorance their father's did, stipulate for so many square feet or yards of daubed canvass, set in a gaudy frame for so many dollars or pounds, but are content with a few square inches, if the piece be one of true merit, without reference to cost. I would venture to say to those who are proposing to devote a portion of their income to the possession of works of art—whether in marble, on canvass, or on paper—that they cannot better serve either the cause of art in Canada or themselves than by securing the productions of acknowledged masters. One good picture or statue is of more value as a study—yea, is of more intrinsic value, and certainly of greater marketable value than twenty indifferent ones. Some of our citizens have already been guided by this principle, and the results you have before you this evening in the very acceptable, the brilliant addition which has this year been made to the exhibition, very markedly in the class of water colour paintings. This Art Association is a step in the right direction, and I am sure I only express the universal sentiment of this community when I say that much of what has been accomplished by this association is due to the interest which has been taken in the progress of art in Montreal by His Lordship the Bishop of Montreal, and to the influence of that counsel and patronage which he has so freely extended to it. But, as I was saying, we have but taken a step in the road to the cultivation of art in Montreal. There are other things to be done. I mention two: First, it is desirable that there be established in Montreal a picture gallery of art. A building should be purchased for the object, if possible, not large or expensive at first, but of suitable character and dimensions, and in a suitable position. This building should be fitted for the reception of works of art, gifts to the country, and to its future generations of men of wealth, men who take an interest in the elevation of taste in Canada. There must be such men amongst us, and elsewhere throughout the country. I speak of this scheme as national in its character, for in no other place in either United Canada as it now is, or in Confederated Canada, as it is about to be, could such an institution be founded. I throw out the suggestion in the hope that it will be taken up by others, whose time and tastes qualify them for the work. It were a worthy disposal of property to be the means of thus perpetuating and advancing in this future empire the study and progress of the fine arts. Second: We need in Montreal a school of arts and design. The day has gone by in which drawing was considered a mere accomplishment, or in which the aim of the teacher and pupil was secured by crude imitations of two or three pieces of work set by the master, and touched up by his own hand. Drawing has advanced to a study, and is now an acknowledged branch of higher education. It teaches accuracy, comparison, relativity, and it brings the mind of the pupil into contact with forms of grace and beauty, which cannot fail to elevate and purify his own conceptions, and its study develops talents which would otherwise remain dormant, but which through this assistance secure for their possessor both eminence and wealth, while at the same time honour and advantage accrue to this country. I would have this school established on a most liberal basis. It should be open to all nationalities and creeds, and be under the supervision of competent governors and instructors. At first, perhaps, a rented house would suffice for its demands, and five or six hundred pounds a year for its maintenance. To many, such an institution would open up a means of livelihood. To all who should enter it, it would be a means of gratification and instruction which can scarcely be exaggerated.

After a short interval, during which some pieces were given by the band, the Vice-President introduced Dr. Sterry Hunt.

Dr. T. STERRY HUNT, F. R. S., in behalf of the Council of the Art Association, explained briefly the reasons which prevented them from appearing before the public during the past year. Preparations were already commenced last spring for holding a conversazione, and carrying out the Art Union scheme, but were interrupted by the excitement consequent upon the Fenian raids. These, it is well known, kept the public in a disturbed state for several months, beginning at the very time which had been arranged by the Council for their annual exhibition, and calling several of its members to new and arduous duties. The Council were more-over disappointed in the picture which they had proposed to have printed in chromo-lithography, for distribution among the members of the Association; none of the drawings which they could obtain being regarded as suited for the purpose. Under these circumstances it was deemed advisable not to waste in half-measures, the subscriptions already paid up for 1866, but rather to consider the moneys thus paid as available for another year. A resolution to this effect was accordingly passed at the annual meeting. The Council, in the meantime, have incurred no expenses; the room which they had leased for an office, was abandoned last May; the subscriptions paid in by many of the subscribers for 1866 have been placed to the credit of the subscribers for the current year, and after a year of interruption the Council comes once more before the public, under new and they trust favorable auspices. The elegant and commodious rooms in which the present conversazione is held have been, by the liberality of the Directors of the Mercantile Library Association, placed at the disposal of the Art Association for the present occasion, free of all charge. Complaints having been made after the last conversazione, to the effect that some of the subscribers did not receive tickets for that occasion, the members of the Council beg to state that at that time, advertisements were inserted in the daily papers of the city, informing all subscribers that they could obtain tickets, free of charge, on application to the office of the Association. They trust, however, that the arrangements on the present occasion have been such as to leave no grounds whatever for similar complaints. The Council have, through their personal exertions, and the kindness of their friends, got together a collection of pictures and other works of art, none of which have ever before been exhibited to the public of Montreal; and one which it is thought, as a whole, is far superior to any collection ever before brought together in this city. It will remain on exhibition to the public for the present week. As regards the Art Union scheme, the Council have to inform the members of the Association that they have purchased twenty-three pictures, and other works of art,—one of them a picture valued at two hundred dollars,—which will be distributed by lot among the subscribers to the Association. The day for the distribution is not yet fixed, but will probably be at or about the close of the exhibition, when due notice will be given.

Dr. HUNT then proceeded as follows:—
Modern art is represented by two schools. The first finds in painting and in sculpture a field for displaying technical skill, and makes art to consist in the perfection of drawing, in the judicious management of light and shade, and color. It aims to reproduce the style, and to catch the spirit of the masterpieces of antiquity, and thus calls itself classic art. Its productions, however they may appeal to the student and to the connoisseur, are, for the most part, deficient in that inspiration, without which art can never awaken human interest, or speak to that which is deepest and sincerest in our natures. Those only to whom such power is given, are really worthy of the name of artists; to such their art is what language is to the poet and to the prophet, when they come forth from their hiding-places with divine messages to their fellow-men, and must deliver the burden of their overflowing hearts. Such souls tell us on the canvas or in marble, what they have seen and felt. The others are those who mistake the outward form, in which artists before them have clothed their thoughts, for the thought itself; and may be compared to a musician deftly touching the keys and stops of an organ, which for want of the blast of air in its pipes, is all the time silent. Too much of such art the world has seen in the last few generations, and many a man, not devoid of artistic feeling has been dwarfed and crippled by the false theories of this classic school, which served only to lead him away from the true path. True art is more easily felt than described; to him who has "the vision of the faculty divine," words are useless; to him who has it not they are inadequate. Yet the sentiment of art, like that of religion, is not wholly wanting in any human soul, and like it may be fostered, encouraged, and brought into activity. God's truth, however, and not superstition, must reign, and we shall then find that art is not only akin to religion, but is in truth a phase of the religious life of humanity, and may become, what it was in classic and medieval times, one of its highest embodiments. It is by considering it in its religious aspect that we shall find the key to the true theory of art. Religion is the culmination of the social life of a people, which embodies, alike in its theology and its art, its ideal; that which it feels to be holiest, purest and best. The classic Greek strove to represent in sensuous forms his highest conceptions of the good and the true; he brought his deities down to the level of the earth, and represented them in those immortal works, the statues of Apollo, Hermes, Bacchus, Juno, Minerva and Venus, which the world will always recognize as the highest ideals of human beauty and perfection. Who that has looked upon the Mercury of the Vatican, has not felt in that figure, intense with spiritual life and repressed power, beautiful but inscrutable, lofty and eternal, yet with a divine love, and a gracious pity, the worthy embodiment of the Grecian conception of Hermes, "dear to supernal and infernal gods," looking graciously down on the ways of mortals. As I have contemplated that master-piece of Grecian art and Grecian piety, I have felt with Wordsworth, that before it some, at least, in olden time,

"Not unforgiven the suppliant knee might bend,
"As to a visible power, in which did blend,
"All that was mixed and reconciled there,
"Of high and low, celestial and terrene;
"Of manly grace, and heavenly purity."

In such forms was reflected the religious consciousness of the Greeks. But there was, underneath this beautiful Greek life, the element of pain and ill, dimly recognized in their theology, which appears as the dark overmastering fate of their tragedies, and by its growth, at last de-throned the gods of Olympus, and banished "the fair humanities" of the old religion. Let us reverently study the Greeks and their art; they should be our teachers, but not our models. The world has long since outgrown the religion which alone gave Grecian art its vitality, and genius itself, is powerless to infuse life into the works of its modern imitators. But Christianity came, and grappled with the great mystery of life, by infusing into the popular belief a higher philosophy, an aspiration for a destiny not to be found in the visible world. The truth of nature was henceforth to be sought, not in what was, but in what was to be. The outer world was to be the early and medieval christians, at best, but a fair delusion, blighted and cursed with sin; asceticism was the highest form of the religious life, and the ideal was to be reached only through the mortification of that body which the Greeks adored. Christian art therefore consists not in self-satisfied forms, but in aspirations and in longings for the beatific vision, that "one rapturous glance of the never to be attained." Such does it appear to us in Fra Bartolomeo, in Raphael, and in Albert Durer. The pious artist sought his inspiration in prayer, and beheld in his vigils, the forms of the beatified, who came to guide his pencil. But a change came over Christendom, in that slowly advancing but tremendous movement, which, in different centuries, we call reformation, revolution, and democracy; of which all the great events of history for the last 300 years, are but phases. Ours is, like the Roman world, a period of transition, and, like it, has been unfavourable to true art. But already in the whirling chaos, if we can read aright, there are unmistakable signs that what was deepest and truest in medieval Christianity, not only survives, but is advancing to a higher and more perfect realization than the world has hitherto beheld. Its voice is heard throughout the lands, proclaiming liberty to the enslaved, equal rights to all, the instructing of the ignorant, the lifting up of the fallen and the degraded, and "the acceptable year of the Lord." The religion of the coming age will show that to godliness belongs the life that now is, as well as the life that is to come. And shall not this new and nobler embodiment of Christianity, which is to give to the Church of the future a wider and a more catholic faith, shed its beneficent influence on art, as well? We behold it already in that tendency to study and to reproduce the manner of the pre-Raphaelite artists. In them was seen the dawn that heralded the glorious day then about to rise on medieval art, and in the almost unconscious but irresistible influence which is now turning our most serious and earnest artists towards that early Italian school, we may see the rising of that brighter and more glorious day of art which already floods with its light, our horizon. The form in which the new gospel of art now makes itself manifest, is in the divine significance of inanimate nature, a truth of which Grecian art had but a feeble conception. So far enslaved by the notion of embodying every thing in human form, it must needs people its hills and seas, its streams and its forests, with fawns and satyrs, nymphs and dryads, with sea-gods and with river-gods. It belongs to modern poetry, to a Wordsworth and a Bryant, instead of invoking such personalities as these, to bring before us the conception of one great indwelling presence in nature, who—

"Warms in the sun, refreshes in the breeze,
"Glow in the stars, and blossoms in the trees;
"Lives through all life, extends through all extent,
"Spreads undivided, operates unspent."

Here is the true Evangel of art, and he alone can respond to the artistic want of our age, who recognizes the indwelling divinity in each and every one of His works, from man to the insect, and from the snow-crowned Alp to the humblest lichen which adorns its rugged side. To the artist who approaches nature with such a spirit, taught that God has made and blessed, will seem "common or unclean," but everything will be deemed worthy of reverent study and careful—nay, pious reproduction. To him, as to Wordsworth, even

"The meanest flower that blows, may give"
"Thoughts that do often lie too deep for tears."

Let us all endeavour to cultivate this reverent and loving spirit, and we shall then find that we shall insensibly become artistic in feeling, and shall learn to love and admire not only the works of the world's great artists, but nature itself, the handiwork of the Divine Artist.

After a very pleasant evening the company finally dispersed about 11 o'clock. In conclusion it may be stated the exhibition will be open to the public during the week.

- 203. View on Mississippi, Ottawa, Do : W. Scott
- 204. Mountain Solitude, C. J. Way : Do.
- 205. The Brook, J. Fraser : A. J. Pell.
- 206. Storm on Mount Jefferson, J. Fraser, A. J. Pell.
- 207. Woods in Vermont, W. F. Friend : A. J. Pell.
- 208. Study near Mount Royal, J. Fraser : A. J. Pell.
- 209. Woodland Scenery, C. J. Way : A. J. Pell.
- 210. A Stiff Breeze (Sepia Sketch), Sandham : A. J. Pell.
- 211. Veiv in the Highlands, Houston R.S.A : J. Hope.
- 212. Cape Eternity Saguenay, C. J. Way : Alf Brown.
- 213. View St. Hilaire, C. J. Way : Alfred Brown.
- 214. Hayfield, F. McIntyre : J. M. Douglass.
- 215. View near Llanwrest Wales, C. J. Way : William Gunn.
- 216. Devonshire Farm Yard, C. J. Way : Wm. Gunn.
- 217. Stepping Stones, C. J. Way : William Gunn.
- 218. Venice, W. H. Bartlett : T. D. King.
- 219. Venice, W. H. Bartlett : T. D. King.
- 220. Lake Megantic, Cresswell : Do.
- 221. Sketch (Indian Ink), J. Douglas : T. D. King.
- 222. Sketch (Indian Ink), A. Elmore : A. R. A. T. D. King.
- 223. Water Mill (Painted 1810), S. Barber : T. D. King.
- 224. Scene in Malaga, W. H. Bartlett : T. D. King.
- 221½. Irish Peasants at Holy Well, G. B. Compton : J. L. Mathewson.
- 222½. Grand Canal Venice, G. Hardy : J. L. Mathewson.
- 223½. Study, C. J. Way : G. H. Frothingham.
- 224½. Landscape, E. Crachet : G. H. Frothingham.
- 225. Coast View, Rowbotham : G. H. Frothingham.
- 226. Dead Hare, D. Fowler : W. Scott
- 227. Wood Duck, D. Fowler : W. F. Kay
- 228. Falls (Niagara), Miss Newdegate : Major Newdegate
- 229. Girl on Snow Shoes, Miss Newdegate : Major Newdegate
- 230. Highland Shepherd (Sepia), Mr. Grant : Major Newdegate
- 231. Portrait, Bell Smith : Alex. Henderson
- 232. *Rest by the Way, Bell Smith : Bell Smith
- 233. Sketch in North Wales, C. L. Way : G. H. Frothingham
- 234. Table Rock, Niagara, W. F. Friend : John Popham
- 235. Portrait of Hon. Mrs. Graham (after Gainsborough), Miss M. Taylor : Peter Redpath
- 236. Barge loading Hay, Boucherville, M. Sandham : H. Sandham
- 237. Design for Monument to late Frederick Lawford Esq, T. S. Scott : T. S. Scott
- 238. The Hay-field, Birket Foster : W. F. Kay
- 239. Landscape, J. W. Whittaker : W. F. Kay
- 240. Cathedral Interior, Louis Haghe : W. F. Kay
- 241. Coast Scene, C. J. Way : F. W. Kay
- 242. Kenilworth Castle, Saml Rayner : L. H. Mathewson
- 243. Sketch of the Olden time, Bell Smith : J. L. Mathewson.
- 244. Morning, near Rome, Capt. Thompson : Capt. Thompson.
- 245. Evening on Coast Devon : Cap. Thompson : Capt. Thompson.
- 246. Devonshire farm (Sepia), C. J. Way : Wm. Notman.
- 247. Stepping Stones, (Sepia), C. J. Way : Wm. Notman.
- 248. Scene in North Wales (Sepia), C. J. Way : Wm. Notman.
- 249. Fosse Nabin Wales (Sepia) C. J. Way Wm. Notman.
- 250. Belœil (Sepia), C. J. Way : Wm. Notman.
- 251. Brixham, Devon, C. J. Way : Thos. Rimmer.
- 252. Babbicombe Bay, Devon, C. J. Way : Thos. Rimmer.
- 253. View on the Rhine, A. W. Hunt A. R. A. Thos. Rimmer.
- 254. Farm in Devon, C. J. Way : Thos. Rimmer.
- 255. Village in Savoy, Lehne : Thos. Rimmer.
- 256. Shipwreck in Torbay, C. J. Way : Thos. Rimmer.
- 257. View near Cardiff, R. K. Rowbotham : Thos. Rimmer.
- 258. A Chiffoniere : Thos. S. Scott.
- 259. A Mousquetaire : Thos. S. Scott.
- 260. A French Lady Temps Louis XIV ; Thos. S. Scott.
- 261. Winter Scene on St. Lawrence, J. Duncan : J. Duncan.
- 262. Niagara Falls, C. J. Way : S. E. Dawson.
- 263. G. C. T. S. E. Dawson.
- 264. Interior Lady Chapelle, T. S. Scott : T. S. Scott.
- 265. Bouquet Flowers, Chas. Storer : Charles Storer.
- 266. Cupid Sharpening his Arrow, Knaws (1765) : G. D. Ferrer.
- 267. Muskrat, D. Fowler : D. Fowler.
- 268. Blown Down, D. Fowler D. Fowler.
- 269. Mill at Rye Sussex : D. Fowler D. Fowler.

twenty years ago, and who looks at the scene which is this night presented to us, can doubt that there exists amongst us a higher taste in art, a truer appreciation of the social and intellectual advantage of the study of art, and, as it should seem, a strong purpose in regard to the future to cultivate it with an earnestness worthy of its dignity and value. This is due largely to the increased wealth of Montreal and to the higher education which wealth entails upon a community. In one sense, art is an expensive pursuit, for it is only by large outlays, and therefore sacrifice, that any country, and a new country the more, can secure the possession of works executed by artists of reputation, or even of merit, and such works can alone elevate taste or even educate it. It is matter for gratulation that Montreal possesses a few works of the old masters, and very many works of men who have attained to eminence amongst the modern leaders of the French, English and German schools. Our citizens are following, at some distance, it must be confessed, the steps of those men of wealth, who having made their money in the emporiums of commerce in Great Britain, have consecrated to art a fair proportion of their gains, encouraging by princely remuneration artists of merit, to lay themselves out for the realization of great thoughts and the accomplishment of noble works in painting and in sculpture. The collections of art which have been gathered by the merchant and manufacturing princes of Fatherland are amongst the most costly and valuable in the civilized world. These have been collected not so much to promote the study of art, as to give pleasure to themselves and to their friends. Yet there cannot exist in any community an accessible collection of meritorious works without inducing an exercise of judgment, which will eventually lead to a true knowledge of the true principles of art. This, as I conceive, is what is now taking place amongst ourselves. The growth is slow. We seem to be but just emerging from complete ignorance of the great subject; but to be even in this state, to feel that we are not living in utter dormancy, is so far hopeful. It is gratifying, too, to observe that many of those who import works of art for the embellishment and adornment of their own houses, do not as in days of ignorance their fathers did, stipulate for so many square feet or yards of daubed canvas, set in a gaudy frame for so many dollars or pounds, but are content with a few square inches, if the piece be one of true merit, without reference to cost. I would venture to say to those who are proposing to devote a portion of their income to the possession of works of art—whether in marble, on canvass, or on paper—that they cannot better serve either the cause of art in Canada or themselves than by securing the productions of acknowledged masters. One good picture or statue is of more value as a study—yes, is of more intrinsic value, and certainly of greater marketable value—than twenty indifferent ones. Some of our citizens have already been guided by this principle, and the results you have before you this evening, in the very acceptable, and the brilliant addition which has this year been made to the exhibition, very markedly in the class of water colour paintings. This Art Association is a step in the right direction, and I am sure I only express the universal sentiment of this community when I say that much of what has been accomplished by this Association is due to the interest which has been taken in the progress of art in Montreal by His Lordship the Bishop of Montreal, and to the influence of that counsel and patronage which he has so freely expended to it. But, as I was saying, we have but taken a step in the road to the cultivation of art in Montreal. There are other things to be done. I mention two. First, it is desirable that there be established in Montreal a Public Gallery of Art. A building should be purchased for this object if possible not large or expensive at first, but of suitable character and dimensions, and a suitable position. This building should be fitted for the reception of works of art, gifts to the country and to its future generations of men of wealth, men who take an interest in the elevation of taste in Canada. There must be such men amongst us and elsewhere throughout the country. I speak of this scheme as national in its character, for in no other place in either United Canada, as it now is, or in Confederated Canada as it is about to be, could such an institution be founded. I throw out the suggestion in the hope that it will be taken up by those whose time and tastes qualify them for the work. It were a worthy disposal of property to be the means of thus perpetuating and advancing in this future empire the study and progress of the fine arts. Second: We need in Montreal a school of arts and design. The day has gone by in which drawing was considered a mere accomplishment, or in which the aim of the teacher and pupil was secured by crude imitations of two or three pieces of work set by the master, and touched up by his own hand. Drawing has advanced to a study, and is now an acknowledged branch of higher education. It teaches accuracy, comparison, relativity, and it brings the mind of the pupil into contact with forms of grace and beauty, which cannot fail to elevate and purify his own conceptions, and its study develops talents which would otherwise remain dormant, but which through this assistance secure for their possessor both eminence and wealth, while at the same time honour and advantage accrue to his country. I would have this school established on a most liberal basis. It should be open to all nationalities and creeds, and be under the supervision of competent governors and instructors. At first, perhaps, a rented house would suffice for its demands, and five or six hundred pounds a year for its maintenance. To many, such an

hood. To all who should enter it, it would be a means of gratification and instruction which can scarcely be exaggerated.

After an interval,

Dr. T. STERRY HUNT, F.R.S., on behalf of the Council of the Art Association, explained briefly the reasons which prevented them from appearing before the public during the past year. Preparations were already commenced last spring for holding a conversazione, and carrying out the Art Union scheme, but were interrupted by the excitement consequent upon the Fenian raids. These it is well known kept the public in a disturbed state for several months, beginning at the very time which had been arranged by the Council for their annual exhibition, and calling several of its members to new and arduous duties. The Council were moreover disappointed in the picture which they had proposed to have printed in chromolithography for distribution among the members of the Association, none of the drawings which they could obtain being regarded as suited for the purpose. Under these circumstances it was deemed advisable not to waste in half measures the subscriptions already paid up for 1866, but rather to consider the moneys thus paid as available for another year. A resolution to this effect was accordingly passed at the annual meeting. The Council, in the meantime, have incurred no expenses; the room which they had leased for an office was abandoned last May; the subscriptions paid in by many of the subscribers for 1866 have been placed to the credit of the subscribers for the current year, and after a year of interruption the Council comes once more before the public, under new and they trust favourable auspices. The elegant and commodious rooms in which the present conversazione is held, have been, by the liberality of the Directors of the Mercantile Library Association, placed at the disposal of the Art Association for the present occasion, free of all charge. Complaints having been made after the last conversazione to the effect that some of the subscribers did not receive tickets for that occasion, the members of the Council beg to state that at that time advertisements were inserted in the daily papers of the city, informing all subscribers that they could obtain tickets free of charge, on application to the office of the Association. They trust, however, that the arrangements on the present occasion have been such as to leave no grounds whatever for similar complaint. The Council have, through their personal exertions, and the kindness of their friends, got together a collection of pictures and works of art, none of which have ever before been exhibited to the public of Montreal; and one which is thought as a whole, is far superior to any collection ever before brought together in this city. It will remain on exhibition to the public for the present week. As regards the Art Union scheme the Council have to inform the members of the Association that they have purchased twenty-three pictures and other works of Art,—one of them a picture valued at two hundred dollars—which will be distributed by lot among the subscribers to the Association. The day for the distribution is not yet fixed, but will probably be at or about the close of the exhibition, when due notice will be given.

Dr. HUNT then proceeded as follows:

Modern art is represented by two schools. The first finds in painting and in sculpture a field for displaying technical skill, and makes art to consist in the perfection of drawing, in the judicious management of light and shade and colour. It aims to reproduce the style and to catch the spirit of the masterpieces of antiquity, and thus calls itself classic art. Its productions, however they may appeal to the student and to the connoisseur are, for the most part, deficient in that inspiration without which art can never awaken human interest, or speak to that which is deepest and sincerest in our natures. Those only to whom such power is given are really worthy of the name of artists; to such their art is what language is to the poet and to the prophet, when they come forth from their hiding places with divine messages to their fellow men, and must deliver the burden of their overflowing hearts. Such souls tell us on the canvas or in marble, what they have seen and felt. The others are those who mistake the outward form, in which artists before them have clothed their thoughts, for the thought itself; and may be compared to a musician deftly touching the keys and stops of an organ, which for want of the blast of air in its pipes, is all the time silent. Too much of such art the world has seen in the last few generations, and many a man not devoid of artistic feeling has been dwarfed and crippled by the false theories of this classic school, which served only to lead him away from the true path. True art is more easily felt than described; to him who has "the vision of the faculty divine," words are useless; to him who has it not, they are inadequate. Yet the sentiments of art, like that of religion, is not wholly wanting in any human soul, and like it may be fostered, encouraged, and brought into activity. God's truth however, and not superstition, must reign, and we shall then find that art is not only akin to religion, but is in truth a phase of the religious life of humanity, and may become what it was in classic and mediæval times, one of its highest embodiments. It is by considering it in its religious aspect that we shall find the key to the true theory of art. Religion is the culmination of the social life of the people, which embodies alike in its theology and its art, its ideal, that which it feels to be holiest, purest and best. The classic Greek strove to represent in sensuous forms his highest conceptions of the good and the true; he brought his deities down to the level of the earth, and represented them in those immortal works, the

Minerva and Venus, which the world will all ways recognize as the highest ideal of human beauty and perfection. Who that has looked upon the Mercury of the Vatican, has not felt in that figure, intense with spiritual life and repressed power, beautiful but inscrutable, lofty and eternal, yet with a divine love and a gracious pity, the worthy embodiment of the Grecian conception of Hermes, "dear to supernatural and infernal gods," looking graciously down on the ways of mortals. As I have contemplated that master-piece of Grecian art and Grecian piety, I have felt with Wordsworth, that before it come, at least, in olden time,

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Let us all endeavour to cultivate this reverent and loving spirit, and we shall then find that we shall insensibly become artistic in feeling, and shall learn to love and admire not only the works of the world's great artists, but nature itself, the handiwork of the Divine Artist.

The attendance in the evening must have been very gratifying to the Committee, the room being filled with a fashionable company; the ladies in full dress making the scene a very brilliant and striking one, to which the strains of music lent an added charm. In the course of the evening, Mr. Peter Redpath introduced the Rev. Dr. JENKINS, who delivered the following address:—

I have been asked to address a few words to you, ladies and gentlemen, in the interest of art in Montreal, and chiefly of the Art Association.

No one who remembers Montreal

of the Art Association, June

14

Modern art is represented by two schools. The first finds in painting and sculpture a field for displaying technical skill, and makes art to consist in the perfection of drawing, in the judicious management of light and shade and color. It aims to reproduce the style and catch the spirit of the masterpiece of antiquity, and thus calls itself classic art. Its productions, however they may appeal to the student and to the connoisseur, are, for the most part, deficient in that inspiration without which art can never awaken human interest or speak to that which is deepest and sincerest in our nature. Those only to whom such power is given are really worthy of the name of artists. To such their art is what language is to the poet and to the prophet when they came forth from their hiding places with messages to their fellow-men, and must deliver the burden of their overflowing hearts. Such soul tell us, on the canvass or in marble, what they have seen and felt. The others are those who mistake the outward form, in which artists before them have clothed their thoughts for the thought itself; and may be compared to a musician deftly touching the keys and stops of an organ, which for want of the blast of air in its pipes, is all the time silent. Too much of such art the world has seen in the last few generations, and many a man not devoid of artistic feeling has been dwarfed and crippled by the false theories of this classic school, which served only to lead him away from the true path.

True art is more easily felt than described; to him who has "the vision of the faculty divine," words are useless; to him who has it not, they are inadequate. Yet the sentiment of art, like that of religion, is not wholly wanting in any human soul, and like it may be fostered, encouraged, and brought into activity. God's truth, however, and not superstition, must reign, and we shall then find that art is not only akin to religion, but is in truth a phase of the religious life of humanity, and may become what it was in classic and medieval times, one of its highest embodiments.

It is by considering it in its religious aspect that we shall find the key to the true theory of art. Religion is the culmination of the social life of a people, which embodies alike in its theology and its art, its ideal, that which it feels to be holiest, purest and best. The classic Greek strove to represent in sensuous forms his highest conceptions of the good and the true; he brought his deities down to the level of earth, and represented them in those immortal works, the statues of Apollo, Hermes, Bacchus, Juno, Minerva, and Venus, which the world will always recognize as the highest ideal of human beauty and perfection. Who that has looked upon the Mercury of the Vatican has not felt in that figure, intense with spiritual life and repressed power, beautiful but inscrutable, lofty and eternal, yet with a divine love and a gracious pity, the worthy embodiment of the Grecian conception of Hermes, "dear to supernal and infernal gods," looking graciously down on the ways of mortals. As I have contemplated that masterpiece of Grecian art and Grecian piety, I have felt with Wordsworth that before it, some at least, in olden time,

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"Of high and low, celestial and terrene;
"Of manly grace, and heavenly purity.

In such forms were reflected the religious consciousness of the Greeks. But there was underneath this beautiful Greek life the element of pain and ill, dimly recognized in their theology, which appears as the dark, overmastering fate of their tragedies, and by its growth at last dethroned the God of Olympus, and banished "the fair humanities" of the old religion. Let us reverently study the Greeks and their art; they should be our teachers, but not our models. The world has long since outgrown the religion which alone gave Grecian art its vitality, and genius itself is powerless to infuse life into the works of its modern imitators.

But Christianity came, and grappled with the great mystery of life by infusing into the popular belief a higher philosophy, an aspiration for a destiny not to be found in the visible world. The truth of nature was henceforth to be sought, not in what was, but in what was to be. The outer world was to the early and medieval Christians at best but a fair delusion, blighted and cursed with sin; asceticism was the highest form of the religious life, and the ideal was to be reached only through the mortification of that body which the Greeks adored. Christian art therefore consists not in self-satisfied forms, but in aspirations and in longings for the beatific vision, that "one rapturous glance of the never attained." Such does art appear to us in Fra Bartolomeo, in Raphael, and in Albert Durer. The pious artist sought his inspiration in prayer, and beheld in his vigils the forms of the beatified, who came to guide his pencil.

But a change came over Christendom in that slowly-advancing but tremendous movement, which in different centuries we call reformation, revolution, and democracy, of which all the great events of history for the last 300 years are but phases. Ours is like the Roman world, a period of transition; and like it has been unfavourable to true art. But already in the whirling chaos, if we can read aright, there are unmistakable signs that what was deepest and truest in medieval Christianity, not only survives, but is advancing to higher and more perfect realization than the world has hitherto beheld. Its voice is heard throughout the lands, proclaiming liberty to the enslaved, equal rights to all, the instructing of the ignorant, the lifting up of the fallen and the degraded, and the acceptable year of the Lord. The religion of the coming age will show that to godliness belongs the life that now is, as well as the life that is to come.

And shall not this new and nobler embodiment of Christianity, which is to give to the Church of the future a wider and a more Catholic faith, shed its beneficent influence on art as well? We behold it already in that tendency to study and to reproduce the manner of the pre-Raphaelite artists. In them was seen the dawn that heralded the glorious day then about to rise on medieval art, and in the almost unconscious and irresistible influence which is now turning our most serious and earnest artists towards that early Italian school, we may see the rising of that brighter and more glorious day of art which already floods with light our horizon. The form in which the new gospel of art now makes itself manifest is in the divine significance of inanimate nature—a truth of which Grecian art had but a feeble conception. So far enslaved by the notion of embodying everything in human form, it must needs people its hills and seas, its streams and its forests, with fauns and satyrs, nymphs and dryads, with sea-gods and with river-gods. It belongs to modern poetry, to a Wordsworth and a Bryant, instead of invoking such personalities as these to bring before us the conception of one great indwelling presence in nature, who

"Warms in the sun, refreshes in the breeze,
"Glow in the stars, and blossoms in the trees,
"Lives through all life, extends through all extent,
"Spreads undivided, operates unspent.

Here is the true Evangel of Art, and He alone can respond to the artistic want of our age, who recognizes the indwelling divinity in each and every one of His works from man to insect, and from the snow-crowned Alp to the humblest lichen which adorns its rugged side. To the artist who approaches nature with such a spirit naught that God has made and blessed will seem "common or unclean," but everything will be deemed worthy of reverent study, and careful, nay, pious reproduction. To him, as to Wordsworth, even the meanest flower that blows may give thoughts that do often lie too deep for tears.

Let us all endeavor to cultivate this reverent and loving spirit, and we shall then find that we insensibly become artistic in feeling, and shall learn to love and admire, not only the works of the world's great artists, but nature itself, the handy-work of the Divine Artist.

The music, of which the following is the programme, was supplied by Thorbahn's orchestra; the object of the Council was to employ and encourage native artists, and the rendering of the music was worthy of their choice.

- 1. Overture.....L'Ambasciadrico.....Auber.
 - 2. Waltz.....Adieu.....Snelling.
 - 3. Fest March.....Gungl.
 - 4. Cavatina.....Ernani.....Verdi.
 - 5. Galop.....Wildfang.....Faust.
 - 6. Aria.....Attila.....Verdi.
 - 7. Quadrille.....Rigoletto.....D'Albert.
 - 8. Grand March.....Gungl.
 - 9. Selection.....Belisar.....Donizetti.
 - 10. Galop.....Pylades.....Prince.
 - 11. Selections.....Lucia di Lammermoor.....Donizetti.
- God Save the Queen.

We can, in conclusion, but express the hope that the labors of the Council will not end here. A long cherished hope has been with them, viz: a permanent Gallery of Art. We cannot in this generation expect a Provincial or National Gallery, but we may anticipate bequests similar to those of Vernon, Sheepshanks, and others in the Old Country. There is also a want for a School of Drawing and Design. Of its great need there can be no question; of the great value of such schools in England there can be no doubt; it is certain that to them may be traced much of the advancement that British Art has of late years made. In the United Kingdom there are about a hundred of these schools, and they have had their beneficial results. M. Chevalier, the celebrated French economist, in his report of the Exhibition of 1862, says:—"The whole world has been struck with the progress the English have made since the last Exhibition, in designs for stuffs, and in the distribution of colors, as also in carving and sculpture, and articles of furniture." The Right Honorable Lord Stanley, a man of large and comprehensive mind, some time ago, after the delivery of prizes to the Art-students at Preston, said:—"I think that in promoting these schools of Design, intended for the better culture of Art, we are supplying a real want, and representing a real tendency of our time."

Our readers will think our space well filled by a further quotation of Lord Stanley's:—"Art ought not to be, and cannot be, the mere plaything of luxury, or the mere slave of wealth. I cannot conceive a man of sense and feeling setting great store on pleasures which cannot be shared by the great bulk, at least, of educated persons. We value Art, we honor it, we seek to promote it, because it is in its nature universal—popular in the true sense; because, like all sources of enjoyment which are intellectual and not material, it belongs to all those, and to those only, who have within themselves the power to appreciate it—who are students and scholars, not merely purchasers and patrons.

THE ART ASSOCIATION CONVERSAZIONE.

A numerous company assembled last night in the elegant rooms of the Mercantile Library Association to enjoy one of the greatest treats yet presented to the public of Montreal who appreciate works of art. The walls of the large rooms on the third story of the new Mercantile Library building were hung with pictures from top to bottom; one room being devoted to oil-paintings and the other to those in water-colors, and it was difficult to say which was the most attractive.

It would be difficult to discriminate among so many pictures worthy of note, but "A View in Egypt" attracted particular attention from its unnatural appearance, which was yet, probably, an accurate representation of the scene. The valley of the Nile is covered with water, being, doubtless, the season of inundation, and above this waste sit in quiet and solitary grandeur those two majestic figures of Memnon, which have awed and astonished the ages. The sunset is shedding a crimson light upon them, which seems to render the stone almost transparent; and a little boat at their base, containing tourists, shows their colossal size. "A picture of Scotch cattle," in the Highlands of Scotland, rivals Rosa Bonheur in fidelity to nature.—Many fine landscapes are exhibited and a few historical paintings. There are also some very good heads, especially one of an Italian grape girl, and several good pictures of live-stock. Among the water-color paintings, a small picture of a harvest scene by Birkett Foster, is doubtless the best, though, if special attention had not been drawn to it by the initiated, it might not have attracted much more admiration than some others. A Canadian scene of fire in the woods must have been drawn on the spot. Two pictures of solitude are oppressive from their stillness. Several scenes in Old World cities are good. And a picture of Juliet's nurse, surrounded by Italian gallants, takes one back to the wonderful creations of Shakespeare's muse. It were, however, vain to attempt any detailed description of nearly two hundred oil-paintings, and as many in water-colors, besides some beautiful statuary. All who have any taste for the fine arts must go and see them.

During the course of the evening, the vice-president of the association, P. Redpath, Esq., in the absence of the President, Bishop Fulford, called upon the Rev. Dr. Jenkins and Dr. Sterry Hunt to address the assembly.

Dr. JENKINS said:—
I have been asked to address a few words to you, ladies and gentlemen, in the interest of art in Montreal, and chiefly of the Art Association in this city. No one who remembers Montreal twenty years ago, and who looks at the scene which is this night presented to us, can doubt that there exists amongst us a higher taste in art, a truer appreciation of the social and intellectual advantages of the study of art, and, as it should seem, a strong purpose in regard to the future to cultivate it with an earnestness worthy of its dignity and value. This is due, largely, to the increased wealth of Montreal and to the higher education which wealth entails upon a community.—In one sense, art is an expensive pursuit, for it is only by large outlays, and therefore sacrifice, that any country, and a new country the more, can secure the possession of works executed by artists of reputation or even of merit, and such works can alone elevate taste, or even educate it. It is matter for gratulation that Montreal possesses a few works of the old masters, and very many works of men who have attained to eminence amongst the modern leaders of the French, English, and German schools. Our citizens are following, at some distance, it must be confessed, the steps of those men of wealth, who having made their money in the emporiums of commerce in Great Britain, have consecrated to art a fair proportion of their gains, encouraging by princely remuneration, artists of merit to lay themselves out for the realization of great thoughts and the accomplishment of noble works in painting and in sculpture. The collections of art which have been gathered by the merchant and manufacturing princes of Fatherland are amongst the most costly and valuable in the civilized world. These have been collected, not so much to promote the study of art, as to give pleasure to themselves and to their families. Yet there cannot exist in any community an accessible collection of meritorious works of art without inducing an exercise of judgment, which will eventually lead to a true knowledge of the true principles of art. This, as I conceive, is what is now taking place amongst ourselves. The growth is slow. We seem to be but just emerging from complete ignorance of the great subject; but to be even in this state, to feel that we are not living in utter dormancy, is so far hopeful.

It is gratifying, too, to observe that many of those who import works of art for the embellishment and adornment of their own houses, do not, as in days of ignorance their fathers did, stipulate for so many square feet or yards of daubed canvas, set in a gaudy frame, for so many dollars or pounds; but are content with a few square inches, if the piece be one of true merit, without reference to cost. I would venture to say to those who are proposing to devote a portion of their income to the possession of works of art—whether in marble, on canvas, or on paper—that they cannot better serve either the cause of art in Canada or themselves than by securing the productions of acknowledged masters.—One good picture or statue is of more value as a study—yea, is of more intrinsic value, and certainly of greater marketable value, than twenty indifferent ones. Some of our citizens have already been guided by this principle, and the results you have before you this evening in the very acceptable, the brilliant addition which has this year been made to the exhibition, very markedly in the class of water-color paintings. This Art Association is a step in the right direction, and I am sure I only express the universal sentiment of this community when I say that much of what has been accomplished by this association is due to the interest which has been taken in the progress of art in Montreal by His Lordship the Bishop of Montreal, and to the influence of that counsel and patronage which he has so freely extended to it. But, as I was saying, we have but taken a step in the road to the cultivation of art in Montreal. There are other things to be done. I mention two: First, it is desirable that there be established in Montreal a picture gallery of art. A building should be purchased for the object, if possible, not large or expensive at first, but of suitable character and dimensions, and in a suitable position. This building should be fitted for the reception of works of art, gifts to the country, and to its future generation of men of wealth, men who take an interest in the elevation of taste in Canada. There must be such men among us, and elsewhere throughout the country. I speak of this scheme as national in its character, for in no other place in either United Canada, as it now is, or in Confederate Canada, as it is about to be, could such an institution be founded. I throw out the suggestion in the hope that it will be taken up by others whose time and tastes qualify them for the work. It were a worthy disposal of property to be the means of thus perpetuating and advancing in this future empire, the study and progress of the fine arts. Second: We need, in Montreal, a school of arts and design. The day has gone by in which drawing was considered a mere accomplishment, or in which the aim of the teacher and pupil was secured by crude imitations of two or three pieces of work set by the master, and touched up by his own hand. Drawing has advanced to a study, and is now an acknowledged branch of higher education. It teaches accuracy, comparison, relativity, and it brings the mind of the pupil into contact with forms of grace and beauty, which cannot fail to elevate and purify his own conceptions, and its study develops talents which would otherwise remain dormant, but which through this assistance secure for their possessor both eminence and wealth, while at the same time honor and advantage accrue to his country. I would have this school established on a most liberal basis. It should be open to all nationalities and creeds, and be under the supervision of competent governors and instructors. At first, perhaps, a rented house would suffice for its demands, and five or six hundred pounds a year for its maintenance. To many, such an institution would open up a means of livelihood. To all who should enter it, it would be a means of gratification and instruction which can scarcely be exaggerated.

Want of space hinders us from giving Dr. Hunt's address this morning.

ART EXHIBITION.

The "Right to the Road" is the title of a water colour drawing by J. Fraser, sent in since the opening of the exhibition, and consequently not in the catalogue. It represents a familiar incident in Canadian rural life, where the custodian of the mail, taking advantage of the privilege bequeathed to him by the law of use and wont, on one of those stormy days by no means calculated to promote geniality even in Canada, turns the habilitants with their loaded sleighs out into the deep snow, much to their annoyance and discomfort, amid threats from the "compulsory volunteers" and triumphant gestures from the locomotive Jack in office who is likewise the "tyrant of the road." The picture is a gem in its way, and will go far to enhance the reputation of the artist's versatile powers. The drawing is spirited, the colouring natural, and the accessories in perfect keeping, while for quiet humour it seems all that could be wished.

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OIL PAINTINGS.

No. 1. Child and Kitten, by Gustave de Jonghe. This is a very highly finished painting by a French artist. An elegantly dressed lady is bent over a little girl in a careless attitude, who is playing with a kitten on the floor.

No. 10. A Trout Pool, by J. Syer. This is one of the gems of the collection. It is a picture of considerable size, and most exquisitely painted, the subject being one of those pools in the course of a woodland brook, which, like Tennyson might say,

I slip, I glide, I gloom, I glance,
Among my skimming swallows,
I make the netted sunbeams dance,
Against my sandy shallows.

The spot depicted is a rocky glen embosomed in spring foliage, through which a cool green light is diffused over the scene; the pool nestling in the shade of overhanging rock; a very paradise for trout and anglers, of which the latter have already taken possession as figures in the foreground. It is needless to say anything more about this picture; it is simply nature transferred to canvass.

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ART ASSOCIATION.

The EXHIBITION of PAINTINGS at the MERCANTILE LIBRARY BUILDING in Bonaventure Street, will be continued for ONE WEEK.

Open from 10 A.M. to 10 P.M.

Admission 25 cents.

Members will be admitted free on showing their receipts at the door.

31

S. E. DAWSON,
Hon. Sec.

Gazette Feb 7

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38

3

30

THE FINE ARTS SOCIETY.

The distribution of prizes of this Society took place at the exhibition rooms last evening. The Chairman, Peter Redpath, Esq., on taking his seat on the platform, said:

The exhibition now drawing to a close has been the result of much labour and thought on the part of the members of the Council. They have had their reward, however, in the appreciation which has been manifested by the public. They have no other stimulus to exertion than the desire to promote a taste for art in the community as well as among themselves. The Art Association has not been without benefit to the community. To its existence we owe the presence in Montreal of many works of art, painting and sculpture of at least average merit, and some for which a higher rank may be claimed. To it we also owe the absence of inferior works which would have occupied the places of some you now see. It is an unfortunate fact, or otherwise, according to the standpoint from which you view it, that even art cannot be encouraged without a *quid pro quo* to its patrons. Now, I wish to show the subscribers to this Association that they get value for their money. In the first place, you get two tickets for the *Conversazione*, which, judging from the eager demand for them, are well worth \$2 each. Secondly, for the other three dollars you have a chance which on this occasion is equivalent to about one in fifteen of drawing one of twenty-one prizes, varying in value from \$220 to \$8.75. Thirdly, we propose to give to each subscriber, if practicable, a picture of some kind. This will depend not only on the amount of funds at our disposal, but on our ability to procure a suitable picture. This matter will now occupy the attention of the Council. He then explained the mode which was adopted in drawing the prizes, and Messrs. S. Bagg and R. Holland were appointed Scrutineers, the tickets being drawn by Messrs. J. S. Hunter and John Rankin.

The following is a list of the prizes and names of the drawers:—

	Value.
1. Sault Ste. Marie, Thos. Morland: Whar-ton Metcalfe.....	\$220
2. Scene near St. Hilaire, J. J. Redpath: Way.....	75
3. View in Eastern Townships, Joseph Gould: Edson.....	55
4. Parliament Buildings, John Molson: Duncan.....	55
5. Squirrels and Ducks, Lord Bishop: Fowler.....	40
6. Parliament Buildings, Roberts & Rein-holds: Jacobi.....	50
7. Sheep Feeding, Robert Campbell: Vogt.....	30
8. Rideau Falls, W. E. Boyd: Jacobi.....	25
9. Calves, W. M. Freer: Vogt.....	30
10. Mount Washington, John Caverhill: Fraser.....	25
11. Mills near Ottawa, Revd. Joshua Fraser: Jacobi.....	25
12. Lilacs, J. W. Mumford, N. Y.: Fraser	25
13. Landscape, A. W. Ogilvie: Jacobi....	25
14. Landscape, Jas. Donnelly: Jacobi....	25
15. Sunset, E. K. Green, Sandham.....	15
16. Views of Canadian Waterfalls, Revd. Geo Slack: Photographs by Not-man.....	12
17. Volume of Canadian Scenery, James Lockhart: Photographs by Hen-derson.....	12
18. Canadian Sports and Pastimes, A. C. Hooper: Photographs by Notman 8.75	
19. Volume of Canadian Scenery, R. W. Stephens: Photographs by Hen-derson.....	12
20. Canadian Sports and Pastimes, C. P. Thomas: Photographs by Not-man.....	8.75
21. Volume of Canadian Scenery, E. Raw-lings: Photographs by Henderson 12	

At the close of the proceedings, on motion of Dr. S. Hunt, seconded by Mr. F. B. Matthews, a vote of thanks was given to the gentlemen who had so kindly assisted during the evening.

We congratulate the members of the Council on the success which has attended their exhibition this year. They have certainly devoted a large amount of time to the collection and arrangement of the paintings, and other works of art exhibited, and they deserve the thanks of the public for their persevering efforts to promote a love of the fine arts in the community.

ART ASSOCIATION.

Last night, at half-past 8 o'clock, the drawing for the prizes by the subscribers of the Art Union, in connection with the Art Association of Montreal, took place at the building of the Mercantile Library Association, in the large room used for the exhibition of water colors. The President of the Association, Peter Redpath, Esq., presided. He said the exhibition which was about to close had been a source of labor to those concerned in it, though they had their reward in the appreciation with which it had met. The only desire of the promoters had been a creation of a taste for art; and the Association had not labored without result, as to it they owed the presence of many works of merit, both in sculpture and painting, to which the highest meed of praise was due. He was anxious to shew that the subscribers to the Association got the full value for their money. The amount of subscription was \$5, for which each subscriber got two tickets to the *conversazione*, which experience had shown could easily be disposed of at \$1 each. For the remaining \$3 they had the chance of a prize in the Art Union equal to 1 in 16, from a value of \$220 down to \$8, and even those who got the smallest prize had more than the worth of their subscription. It had been proposed to give every subscriber a picture, and the matter was now under the consideration of the Council. The project, however, would depend not only on the amount of funds, but on their being able to procure suitable pictures. In the management of the Association there had been no waste; there was no salaried officers, and this year there had been no rent, in consequence of which the whole funds of the Association had been available. He would now ask two gentlemen to come forward and see that the ticket placed in the drawing cylinder corresponded with the receipts of the subscribers. The Vice-President then explained the manner of drawing, which was by means of two cylinders, in one of which was placed the tickets of the subscribers, and in the other the prizes and blanks. He would call on Mr. S. C. Bagg and Mr. R. Holland to see that the ticket agreed with the subscribed receipts.

This duty having been performed, Mr. J. Hunter and Mr. Rankin were called upon to conduct the drawing. For a long time, however, nothing but blanks were drawn, to the great amusement of those present, until at last the first prize was announced (No. 777) as drawn by Thomas Morland, Esq. The drawing after this went on pretty briskly, and the following was the result:

LIST OF PRIZES.

Sault St Marie, Wharton Metcalfe, value \$220, Thomas Morland.
Scene near St Hilaire, Way, value \$75, J J Redpath.
View in Eastern Townships, Edson, value \$55, Joseph Gould.
Parliament Buildings, Duncan, value \$55, John Molson.
Squirrels and Ducks, Fowler, value \$40, The Bishop of Montreal and Metropolitan.
Parliament Buildings, Jacobi, value \$50, Mr Reinhold.
Sheep Feeding, Vogt, value \$30, W E Boyd.
Rideau Falls, Jacobi, value \$25, R Campbell, senr.
Calves, Vogt, value \$30, W M Freer.
Mount Washington, Fraser, value \$25, John Caverhill.
Mills near Ottawa, Jacobi, value \$25, Rev Joshua Fraser.
Lilacs, Fraser, value \$25, Mr. Mumford, New York.
Landscape, Jacobi, value \$25, A W Ogilvie.
Landscape, Jacobi, value, \$25, James Donnelly.
Sunset, Sandham, value \$15, E K Green
Views of Canadian Waterfalls, Photographs by Notman, value \$12, Rev G Slack.
Volume of Canadian Scenery, Photographs by Henderson, value \$12, Jas Lockhart.
Canadian Sports and Pastimes, Photographs by Notman, value \$8, A C Hooper.
Volume of Canadian Scenery, Photographs by Henderson, value \$12, Romeo Stephens.
Canadian Sports and Pastimes, Photographs by Notman, value \$8, C P Thomas.
Volume of Canadian Scenery, Photographs by Henderson, value \$12, E Rawlings.

At the conclusion, Dr Sterry Hunt, seconded by Mr Matthews, moved a vote of thanks to the gentlemen who had assisted at the drawing. Mr T D King then moved a vote of thanks to the Council.

Gaselle Feb 16 -

ART ASSOCIATION OF MONTREAL.

Last evening, to some the most important event of the Exhibition—the drawing of the Art Union prizes—came off with the following results:

Prize.	Artist.	Value.	Winner.
Sault Ste. Marie.....	Metcalfe..	\$220.	T Morland
Scene near St. Hilaire..	Way.....	75.	J J Redpath
View in E. Townships.	Edson..	55.	Joseph Gould
Parl'mt Buildings.....	Duncan..	55.	John Molson
Squirrels and Ducks.	Fowler..	40.	Ld Bp of Mont ⁿ
Parl'mt Buildings.....	Jacobi..	50.	R'bts & Reinhold
Sheep Feeding.....	Vogt..	30.	W E Boyd
Rideau Falls.....	Jacobi..	25.	R Campbell, Sr
Calves.....	Vogt..	30.	W M Freer
Mount Washington.....	Fraser..	25.	John Caverhill
Mills near Ottawa.....	Jacobi..	25.	Rev J Fraser
Lilacs.....	Fraser..	25.	W C Mumford
Landscape.....	Jacobi..	25.	A W Ogilvie
Landscape.....	Jacobi..	25.	James Donnelly
Sunset.....	Sandham..	15.	E K Greene
Canad'n Waterfalls.	Notman..	12.	Rev Geo Slack
Canad'n Scenery.	Henderson..	12.	James Lockhart
Canadian Sports.....	Notman..	8.	A C Hooper
Canad'n Scenery.	Henderson..	12.	Romeo Stephens
Canadian Sports.....	Notman..	8.	C P Thomas
Canad'n Scenery.	Henderson..	12.	Edwd Rawlings

The Vice-President, Mr. Peter Redpath, was in the chair, and opened the proceedings by stating that the Council had earned their reward by the public appreciation of their efforts. They had only one object in view,—the desire to increase among the citizens of Montreal the love of the Fine Arts. To dilate upon them was not his object,—Wren's monument was St. Pauls, his epitaph in that glorious pile was "*Circumspice*." The efforts of the Association had been directed to the rational amusement of the people, and the numbers who had visited the Exhibition shewed, that their love's labour had not been lost. To the disatisfied, whom he could scarcely believe existed, he could point to the Exhibition and say *Circumspice*. He said that every subscriber would receive fully the value of their subscription. Two tickets to the opening night or *Conversazione*, if transferable, worth \$2.00; a certain engraving, photograph, or chromo-lithograph, (not yet determined by the Council), of the value of \$1.00; and for the remainder, beyond the privilege of daily visiting the exhibition, a chance of winning a prize varying in value from \$8.50 to \$220, or at the rate of about one prize to every 15 subscribers.

The tickets, numbering 309, were checked according to the numbers of the receipts, by Messrs. S. C. Bagg, and J. Holland, and the corresponding quantity of blanks and prizes were put in two revolving urns, over which Messrs. J. J. Hunter and John Rankin presided.

A vote of thanks was proposed by Dr. T. S. Hunt, and seconded by Mr. B. F. Matthews, to the scrutineers, which was carried unanimously.

Mr. T. D. King, in proposing a vote of thanks to the Council for their labors, said he was sure it would not require a seconder, and it did not, for it was carried by loud acclamation.

One incident alone we record, as it showed the universal regard of the members to their absent president, the Lord Bishop of Montreal and Metropolitan. When his name was announced as a winner, there was a unanimous burst of applause.

Gaselle Feb 16 -

Art Association of Montreal.

ARTISTS desiring to SUBSCRIBE are hereby notified that Messrs DAWSON BROS., Booksellers, will receive their Subscriptions and deliver thereon the Tickets for the CONVERSAZIONE. The annual Subscription is Five Dollars.

Mr. J. E. PELL will call on and collect Subscriptions and deliver Tickets to those who are at present Subscribers.

The CONVERSAZIONE will take place on TUESDAY, 25th February, at the Gallery in the MERCANTILE LIBRARY BUILDING. It will present some special objects of interest. Only a limited number of Tickets will be sold. Parties desirous of subscribing had better do so without delay.

JOHN POPHAM,
Hon. Secretary.

February 6.

Herald

La culture des Beaux Arts, est la mesure des progrès de la civilisation et de l'éducation dans un pays. Les Beaux Arts annobliissent les idées et donnent à une société ce brillant et ce poli auxquels l'admiration ne saurait échapper.

Malgré les aptitudes des Canadiens-Français pour les Beaux-Arts, nous devons avouer que cette branche importante de l'éducation est en arrière de toutes les autres chez nos compatriotes. On commence, il est vrai, à s'adonner à la musique; mais la peinture est reléguée dans l'ombre et non seulement nous n'encourageons pas nos artistes, mais nous laissons tomber tous les appels généreux, tous les exemples d'encouragement qui nous viennent d'ailleurs.

Il existe, à Montréal, une Association des Beaux Arts alimentée presque exclusivement par les Canadiens Anglais. Le 25 du courant, elle donnera son exposition annuelle de tableaux et peintures. Ces années dernières, la société s'est adressée à plusieurs riches citoyens Canadiens-Français qui leur ont à peine prêté leur attention. Ce fait est humiliant pour nous et nous devrions avoir à cœur de le faire oublier. Nous pensons que le même appel se fait cette année. Efforçons nous d'y apporter notre contingent d'efforts en souscrivant d'abord, puis en mettant à la disposition de l'Association les objets d'art qui peuvent se trouver chez nos compatriotes.

La Minerve
5 Feby 1868

Advertized in Herald 12 Ins: Witness 12 Ins: On 11th Feby ordered it to be continued till forbid

12 Feby - advertized in La Minerve 3 Ins Le Pays 3 do

ART ASSOCIATION of MONTREAL

Incorporated 23 Vic., Chap. 14. *No 2*

THE FIFTH CONVERSAZIONE, and EXHIBITION OF WORKS OF ART of this Association will take place at the Gallery, in the Mercantile Library, Bonaventure Street, on

TUESDAY EVENING, 25th inst. PAINTINGS.

A choice collection of Paintings in Oil and Water Colour, many of which have been recently imported from Europe, will be exhibited.

STATUARY.

Some valuable pieces of Sculpture will also be shewn. And it is expected that a Model for a Statue of Her Majesty, by Marshall Wood, and for which the Queen gave special sittings, will arrive in time for Exhibition.

Music will be given during the evening, under the leadership of Professor Torrington.

Suitable Cloak Rooms will be provided for Ladies and Gentlemen.

Members' tickets may be obtained from Dawson Bros., Booksellers; or from Mr. J. E. Pell. Annual Subscription, five dollars. Only a limited number will be sold. Members desiring tickets for Ladies may obtain them on payment of one dollar each.

JOHN POPHAM,
Hon. Sec.

February 21.

44

— carte d'invitation conversatione 25 febr.

voir archives permanentes du musée

No 2
Herald Inscriptions - 4
Daily News 20
Gazette 20
Telegraph 20
Witness 20

ART ASSOCIATION of MONTREAL

No 3
Exhibition of Works of Art.

THE EXHIBITION OF PAINTINGS, &c., at the Gallery in the Mercantile Library Building, in Bonaventure Street, will be continued until SATURDAY EVENING next. Open from 10 A. M. to 10 P. M.

Admission 25 cents.

Catalogues 10 cents.

Members will be admitted free, on showing their receipts at the door.

JOHN POPHAM,
Hon. Sec.

February 26.

48

MEETINGS.
ART ASSOCIATION of MONTREAL.
PUBLIC MEETING.—The Art Association of Montreal respectfully invite all who are favourable to the formation of a PICTURE GALLERY, in connection with this Association, to attend a Meeting at the Lecture Hall of the Mercantile Library Building, on SATURDAY the 29th inst., at THREE P.M.
By order. JOHN POPHAM, Hon. Sec.

Gazette 2 Inscriptions
Herald 20
Witness 20

No Herald 20
Witness 20
Telegraph 20

ART ASSOCIATION OF MONTREAL.

The Conversazione and Exhibition of this Association took place last night in the Exhibition Rooms of the Mercantile Library Association. The Oil paintings were placed in the back gallery and the water colours, statuary, bronzes &c., in the front gallery. The number of contributions is not quite so great as last year, but there are some fine specimens from the easels of European and American artists of world wide reputation. It is gratifying too, to see the marked advance made by our young Canadian artists, the veterans still maintaining their reputation by the works shown. Among them are some of Way's "The shortest way to the Hay field," 76, the property of Mr. John Popham, being in his happiest manner, and several of Jacobi's and Vogt's. Of the younger artists Mr. A. Edson has undoubtedly made the most rapid advance, a "study of trees" (13) being marked by great care and attention, a "view in the Eastern Townships" (11) showing a fine eye for colour, the sky somewhat detracts from the picture as a whole. The "Missisquoi River" (12) is a well balanced picture, but the water is not sufficiently liquid. Mr. Edson has the making of a good artist, and the advance he has made since last year sufficiently attests his industry and pains-taking. Mr. J. A. Fraser has several sketches in water colour one or two of which are good, but the colouring in the most of them is hard and crude, and not at all favourable specimens of what he can do. A little sketch in oil "Kamouraska" (58) is very much better, the jutting and over hanging cliff being a nice bit, although the general tone is too cold throughout. Another young artist, who ranks only as an amateur, Mr. Barber gives great promises, a "Landscape" (21) being good. Mr. Sandham has two oil, and two water colour paintings "Lost in the Snow" (80) being decidedly the best. Mr. F. W. B. Smith contributes some good illustrations of Canadian out door sports in water colour, "La Crosse" (60) containing well painted portraits of the competitors. Mr. Weston has some creditable water colours. Mr. Boissau has a couple of portraits of considerable merit (33 34) and Mr. Sawyer a portrait of Mr. Alfred Savage (51) a good likeness, well and carefully painted. Mr. Bell Smith also contributes two good portraits.

It would be impossible to particularise all the paintings exhibited, even had there been time to examine them, however cursorily. To point out a few of the more conspicuous is, therefore, all we shall attempt, many having necessarily escaped notice. Mr. George Smith sent eleven contributions "Scene in the Court of Marie de Medici" (3) by Isabey, the "Smithy" (6) by Baron Leys, and the "Gossip at the Well" (8) by T. Veron being the most striking. Mr. W. F. Kay had an admirable painting "Roman Peasants going to Market" (14) by Poingdestre, full of life, the colouring very fine and the figures beautifully grouped, the stolidity of the donkey being well contrasted with fierce rage of the almost dismounted man. Of a different character contributed by the same gentleman is the "Campagna, Rome," (59) by A. Vertuni, the deathly stillness of which is relieved by the long-horned cattle in the foreground. Mr. Kay has also sent "The Peddler" (60) "The Armourer" (61) by Litschauer, the expression of the old man being exceedingly good, the scene calling to mind Burns' description of Capt. Grose.

"He had a fowls o'uld neck tacket
Rusty ain caps an' jingling jackets
Wad heid the Lowdous twa in tackets
A towmond gold."

And "North Wales" (62) by A. Peltier. "Near Llanelly, North Wales" (22) Sydney Percy, sent by Mr. S. English, struck us as hard in colour and not treated in a pleasing manner. A piece also contributed by Mr. English, "Conversation and Meditation" (23) by W. Thayer, Sr., is well handled, the grouping and accessories being alike good. Capt. Shepherd had two pleasing landscapes 24.25. A little head "Daisy" (26) by Babcock, an American artist, sent by Mrs. G. H. Frothingham, might easily have escaped notice, being low hung and not obstructive in colour, but it is a picture that will gain in favour by study. Immediately opposite the door was hung what was generally considered the gem of the collection, "A View in Wales" (29) by Leader. The atmospheric effect was wonderful, and the little mountain stream, widening to the foreground was so clear and liquid that one could fancy the very trout might be seen lurking in the eddies. There is no smudging in the whole picture, which is one our young artists might study with advantage. Of a different style, from the collection of the same gentleman, is "Deer Drinking" (28) by J. W. Hinkly, an American artist whose works are highly prized. The tone here is sombre, the rolling hills half lighted up by the early dawn, at the cold time of the night before the fresh rays of the sun have touched the horizon. Some of the deer are in the water down in the hollow, while others are on the low hillock in the foreground sniffing the morning air. The whole picture shows very careful handling. Mr. Thomas Wilson shows a good landscape by Marshall (35) and Mr. John Caverhill one by Bellows (36) and one by S. Williams (37).

"The Dream of Richard III," (38) shown by Mr. Alex. Urquhart, while well painted and showing a fine eye for colour and effect, scarcely seems to realise to us the crook backed monarch, the dreamer being a young man under thirty with neither the expression nor features of the scheming usurper. Apart from this it is, looked at as a painting, one of merit. Mr. D. Rees contributes three good landscapes 39 to 41.

Mr. C. Storer has also sent three 42 to 44. "Hunting" (43, 50) a pair by Lutyens contributed by Mr. D. Lorn McDougall. A group "Let us Pray" (52) by Redgrave, A.A., shows to great advantage. Mr. G. A. Drummond has a very nice pair "Highland Cattle and Highland Sheep," (53, 54) painted by Watson, a Scotch artist. A very peculiar atmospheric effect is produced in the "Cattskill Falls—Sunset" [56] by Spangler, the property of Mr. A. Wilson. The day has been evidently very hot and the retreating sun is shining through the mist, down the long vista left by the rift down which the stream flows, surrounded on all sides by trees, springing from the margin of the water, and clambering up to the steep edges of the gorge, while the water foams and hisses down its rocky channel. The quiet repose of "Loch Lomond" [64] by Horatio MacCulloch, R.S.A., the property of Mr. John Hope is a striking contrast. The mighty Ben is lifting his head in the distance, while at the feet of the spectator lie Inch Cailleach and Inch Murria, the atmosphere partaking much of the usual character of MacCulloch's style, the Loch itself looking dwarfed by the hills that rear themselves around and at whose feet it nestles, the Queen of Scotch Lakes "On the Scheldt," (63) by A. Callow, sent by Mr. A. McGibbon, has a breezy, bracing look, the sea heaving and in motion, the vessels rushing on with their bluff bows and clumsy sails, sending the spray leaping over them. A good specimen of the painter's style.

We must hurry through the Water Colours. Mr. D. Fowler has sent some good bits of still life (62 to 65, 82 83.) Mr. Notman contributes (66 to 72) scenes in the Eastern Townships, by Mr. J. A. Fraser; Mr. John Popham has two good specimens of Jacobi (73 74.) "Scene in Gloster" (75) J. V. Barber and Way's [76] already referred to. Mrs. Lloyd has a good study of a Child's head, [77.] Some good specimens are contributed by Mr. Thomas Rimmer, [91 to 98.] "The Cabin Boy," [101] by Drummond, contributed by Mr. Henry Lyman, is a little gem. The attitude of the little fellow is easy, natural and unconstrained, and the colouring admirable. "The Wreck" [104] by Way, is not in a good light or it would attract more notice than it did. "Conway N. Wales," [106] by the same artist, "Sea View," [105] by Williams, and "Dead Lamb," [107] by F. Foot, were contributed by Mr. Gilbert Scott. "Honfleur," [108] by G. H. Andrews, the property of Mr. Thomas Reynolds, is a beautiful study of colour, and would attract notice anywhere. Mr. A. McPherson sends some sketches by Lock, [109 to 111] slight but effective, and Mr. T. D. King a considerable variety of contributions. Whittaker's "Capelwrrig, Wales" (132) property of Mr. W. F. Kay, is very fine, warm in tone, with a brawling mountain stream rushing down as if to cool the heated air. 133, 134, 135 are the property of the same gentleman, the latter "Newcastle on Tyne" being a good little picture. Hanging nearly out of sight in the oil colour gallery is a miniature (41) sent by Mr. G. H. Ryland, which is worth special notice. An Aaron Penley "On the Coast near Scarborough," [142] belonging to Mr. John Hope, is very fine and will please generally. The statuary sent numbers only a few pieces, but these are of great merit. An alto relievo, "The Bride," by Mr. W. Fraser, of Montreal, is well designed and executed, and gives good promise for the future of the artist, who is a very young man. Mr. W. F. Kay contributes two figures, one by Rauch, "The Daniad" [152] very graceful and beautifully posed, the other "Amorosa Insidia" [153] allegorical, Cupid covering himself with a sheep skin, the wreath of flowers concealing a wreath of thorns, aptly represents the results of misplaced love. Mr. R. Forsyth has three very graceful figures of children (155) described as the sleeping child after Rauch, being in a lively state and kicking his heels in the air. Of the infants reposing [156, 157] one is after Canova, the other after Pardiou. Mr. R. Reed sends two bassi relievi, Winter and Summer [158, 159] which are deserving of high praise. The collection of bronzes and parians from Messrs. Savage and Lyman is exceedingly good, the treatment of all being most artistic, and Doctor Sterry Hunt sends "Bathylus" by Gaston Guittou. Two pieces of needle work sent by Mr. Robert Notman would be probably passed by as excellent etchings. The labour must have been immense, and the execution of the work is exceedingly good. The proof engraving of Holman Hunt's "Christ in the Temple" belonging to Mr. Thomas Rimmer will show the perfection to which engraving has attained, besides giving, as far as black and white can, a good idea of the great painting of which this is a representation. Two screens in oil fresco, one by Mr. John Murphy, the other by Mr. James Weston are proof of the striking advance made in the arts as applied to decoration, and bear evidence of the strides Canada has made within a few years.

The Conversazione was not quite so well attended as it has usually been, although the

rooms presented a gay and brilliant appearance, the Amateur Musical Union, conducted by Mr. F. H. Torrington, adding much to the pleasure of the evening. The following was the programme:—

- Grand March.....Gungl.
- Overture—"La Dame Blanche"....Baldieu.
- Selection—"Traviata".....Verdi.
- Andante—"Surprise Symphony"....Haydn.
- Selection—"Martha".....Flotow.
- March—"Milanello".....Pest.

Mr. Peter REDPATH, in the course of the evening, addressed a few words to those present. He said that one chief guarantee of the success of the Association had been the large attendance at the annual Conversazione. This year he regretted to see that it was not equal to the last, when the number of tickets issued had amounted to 432, a number he was afraid would not be reached on this occasion. The subscribers also showed a large falling off, there having been as the report showed, 310 last year with only 275 this year. The labours of the Committee had not been unattended with anxiety as to the means to be used to keep up the public interest. They had tried the distribution of prizes on the plan of the Art Union, but for this were funds were found to be not equal, and if called upon to say what the subscribers were to receive for their five dollars he would find some difficulty in giving a satisfactory reply. One object which ought to be aimed at, not only by the Committee, but by every member of the Association, was the establishment of a Gallery of Arts and a School of Design. There was some probability that the latter might be done, as such a proposal was now under consideration, but he thought a permanent Gallery of Art was of as great importance. He was aware of the great difficulties there would be in carrying out an object of this kind, but if the Committee should meet with public approval and support, they would be ready to take the initiative. Failing some effort of this kind, he did not know what they were to do next year. It was not intended, however, to give up. They had anxiety now to know what plea they could put forward for the subscription of \$5, but if the establishment of an Art Gallery were entertained, there would not only be \$5 subscriptions, but some of \$500, and he hoped a good many of the latter. He thought now that some of the members might make suggestions on the subject.

Dr. T. STERRY HUNT, on being called on, said the establishment of an Art Gallery had been spoken of. The distribution of prizes in the manner of an Art Union had been objected to by many on principle, on the ground of its being a lottery, and some proposed putting aside any surplus the Association might have to buy a few pictures as the foundation of a public Gallery, thinking it better that the money should be thus used, rather than be given in pictures to the value of five or ten pounds each among the members. Some thought they would lose subscribers by this, but he thought it was better such subscribers should go, as those acting with them from no higher motives than the desire to draw as much as possible were a source of weakness rather than of strength.—A great many new pictures were coming into Montreal year by year, and it was surprising to think that a great part of spirit thus shown had been awakened by the yearly exhibitions of the Association, for it must be remembered that this was the fifth year these had been held. If the paintings in private collections were gathered together they would make a large exhibition and what was wanted were a few rooms like those where he had no doubt that persons making purchases would often be inclined to leave them for six months, so that not only their private friends but the public also might have the benefit. It was an important instrument in education, and they should endeavour to have besides paintings, architectural drawings, statues, &c. People who never see paintings or statues till they are grown up can have no more idea of their worth than savages, as the taste requires culture, and it should be their aim to get means to train the young, and to give them an opportunity to learn something of the beauties of form and colour. Montreal, above all, should aspire to take the lead in this matter, for she is really the Metropolis of the Dominion. It has long been a reproach that there is no public library here, it ought to be felt as much so that there is no Art Gallery. In Buffalo there had been a wonderful increase in three years, during which they had obtained by purchase or gift as many pictures as are at present in these rooms, which were open all the year round and visited by hundreds, and having a thousand subscribers. What Buffalo had done, Montreal could do, and if all the friends of art would subscribe their \$5, or \$50, or \$500, gifts would come in, and in a few years they might be able to point with pride to an art gallery, which would not only be a matter of pride to the Committee but to every citizen of Montreal.

Mr. Justice DAY after speaking of the facilities the Creator had bestowed to appreciate beauty, and the duty of cultivating these even amidst the difficulties to be met with in a new country, expressed his regret at learning of the languid condition of the Association, whose objects he had believed had taken hold of the public mind. He thought it had been growing slowly and painfully, perhaps, but still growing—and he had not, therefore, been prepared for the statement he had heard. He thought it behoved all to assist those who were endeavouring to train men to the appreciation of the beautiful. He was not then prepared with any suggestions, but it was evident that the first step must be the establishment of some place of resort for the purpose. At first their progress must be tedious and imperfect, having no funds to get the highest works of painting or sculpture. But a few would be obtained, and one after another added, till they could make an advance to the formation of a higher taste. In a city so wealthy and advancing so rapidly in every respect, it seemed incredible that enough could not be obtained to start such a project. There was every thing in it to appeal to patriotism, and to the ambition which was entitled to assert itself in the formation of a national character. Every step taken to train the public mind to higher things

From Montreal Herald
26 Feb 1868

29
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civilization, but they...
and there had never existed a great nation without the possession of the love of art, and the reaching out to the realizing of an ideal ever present to the mind of the artist and the lover of art. But he would direct their attention to one fact. They could not get at this until they combined to get a collection of works of art which should be open to all. It could not be done without money, and unless the wealthy of the city came forward it seemed likely that instead of advancing they would retrograde, and continue to dwindle until the association ceased altogether.

ART ASSOCIATION OF MONTREAL.

Last evening the fifth conversazione and exhibition of works of art in connection with this association was held at the gallery of the Mercantile Library, Bonaventure street. It will be sufficient to say that the general arrangements of the exhibition were the same as those of last year. Although the attendance was not so large as on previous occasions, the rooms were well filled with visitors, and as far as appearances went there was nothing to complain of. General Russell and staff were present, citizens of wealth and influence were not wanting, and there was also a large number of ladies. In the front room, devoted, as usual, to water colours, a platform had been erected for members of the Amateur Musical Union, who performed the following pieces, under the leadership of Mr. Torrington, and contributed much to the pleasure of the evening:—

- Grand March.....Gung'l
- Overture—La Dame Blanche.....Bouldieu
- Selection—Traviata.....Verdi
- Andante—Surprise Symphony.....Haydn
- Selection—Martha.....Flotow
- March—Milanello.....Fest

As to the general characteristics of the exhibition, it may be stated that neither the collections of oil paintings or water colours were so numerous as last year, though in point of merit they were undoubtedly select; and as regarded Canadian, and especially Montreal artists, infinitely superior to any previous exhibition. All the pictures, moreover, were new, and had never been exhibited in public before.

Subject.	Artist.	Contributor.
The Fisherman.....	Ferogio del Vion,	George Smith.
The Beggar Girl.....	G. Platt,	do
Scene in Court of Marie de Medici.....	Isabey,	do
The Artist's Retreat.....	G. Innes,	do
Cattle.....	C. Troyon,	do
The Smithy.....	Baron Leys,	do
Cattle.....	Paul Potter,	do
The Gossips at the Well.....	T. Veron,	do
The Oasis in the Desert.....	Marilhat,	do
The Elopement.....	Baron,	do
View, Eastern Eownships.....	A. Edson,	A. Edson.
Missisquoi River.....	Do	H. R. Ives.
Study, Trees.....	Do	A. Edson.
Roman Peasants going to Market.....	C. H. Poingdestre,	W. F. Kay.
Ploughing.....	A. Vogt,	A. Vogt.
View in Surrey.....	S. Williams,	W. Scott.
Cattle at Water.....	A. Vogt,	A. Vogt.
Roman Peasants flying from the Malaria.....	Braumbach,	do
Landscape.....	Wilson,	Dawson.
Landscape.....	J. C. Barber,	J. C. Barber.
Landscape.....	Do	do
Near Lunelly, N. Wales.....	Sydney Percy,	do
Conversation & Meditation.....	W. Shayer, sr.,	S. English.
Landscape.....	J. Crome,	Capt. Shepherd.
Acton Cottage.....	J. E. Meadows,	do
Daisy.....	W. P. Babcock,	Mrs. G. H. Frothingham.
Early Milking.....	Eig. Van Marke,	G. H. Frothingham
Deer Drinking.....	J. W. Hinkly,	do
View in Wales.....	B. H. Leader,	do
Winter in Hungary.....	A. Casiell,	Mr. Coristine.
Mount Orford.....	H. Sandham,	H. Sandham.
Hayfield.....	J. Veyrasset,	Dr. F. W. Campbell.
Portrait of a Lady.....	A. Boisseau,	A. Boisseau.
Portrait of a Gentleman.....	Do	do
Landscape.....	C. Marshall,	Thos. Wilson.
Landscape.....	A. F. Bellows,	John Caverhill.
Landscape.....	S. Williams,	do
Dream, Richard III.....	J. H. Nixon,	Alex. Urquhart.
Landscape.....	A. F. Bellows,	D. Rees.
Sheep.....	J. Beville,	do
Gypsy.....	Do	do
River View.....	Watson,	C. Storer.
Children Praying.....	Laminiaux,	do
Politician.....	J. Van Fyken,	do
Propitious Sleep.....	Miller,	Hy. Lyman.
Courtship.....	J. Midwood,	J. P. Clark.
Ferns in Devon.....	F. Foot,	Gilbert Scott.
Cattle.....	A. Vogt,	John Popham.
Hunting.....	Lutgens,	Lorn McDougall.
Hunting.....	Do	do
Portrait.....	W. Sawyer,	J. Sawyer.
Let us Pray.....	R. Redgrave, R.A.,	J. McLennan.
Highland Cattle.....	W. Watson,	G. A. Drummond.
Highland Sheep.....	Do	do
Camel in the Desert.....	Hunt,	D. A. P. Watt.
Landscape (Sunset).....	Spangler,	A. Wilson.
Storm, L. Memphremagog.....	Sandham,	J. A. Fraser.
Kamouraska.....	J. A. Fraser,	do
Campagna, Rome.....	A. Verunni,	W. F. Kay.
The Bridal Present.....	Hirpler,	do
The Armourer.....	K. T. Litschauer,	do
North Wales.....	A. Peltier,	do
On the Scheldt.....	A. Callow,	Alex. McGibbon.
Loch Lomond.....	H. McCulloch, R.S.A.,	John Hope.
Mohawk Falls.....	O. R. Jacobi,	R. C. Windeyer.
The Cobbler.....	Do	John Hope.
Portrait of a Gentleman.....	Bell Smith,	Bell Smith.
The Trysting Place.....	O. R. Jacobi,	A. J. Pell.

Subject.	Artist.	Contributor.
Game of Lacrosse.....	F. W. B. Smith,	F. W. B. Smith.
Village School, (formerly in the Gallery of the late King of Hanover).....	M. Stern,	George Smith
Still Life, six subjects.....	D. Fowler,	D. Fowler
Brook near Argents Land- ing, Eastern Townships.....	J. A. Fraser,	W. Notman
Mount Elephantis.....	Do	Do
Owl's Head.....	Do	Do
Mount Elephantis.....	Do	Do
Mt Orford, from the Outlet.....	Do	Do
Owl's Head (storm gatherg).....	Do	Do
Sunset, from Mount Orford.....	Do	Do
Sunset.....	O. R. Jacobi,	John Popham
Timber Slide on the Missis- sippi River.....	Do	Do
Scene in Gloster.....	Joseph V. Barber,	Do
The Shortest Way to the Rye Field.....	C. J. Way,	Do
Child's Head (a study).....	Mrs. Lloyd,	Mrs. Lloyd
Homeward.....	C. J. Way, Mrs. G. H. Frothingham	Do
Noon.....	Do	Do
Lost in the Snow.....	H. Sandham,	H. Sandham
Sketch from Nun's Island.....	Do	Do
Water Fall on the St. Mau- rice.....	C. J. Way,	Thomas Wilson
Devotion.....	A. Ramclet,	Do
Landscape.....	Willis,	S. Dawson
Do.....	Do	Do
Snow Storm.....	Do	Do
Landscape.....	Do	J. W. Galvie
Sea View.....	Do	Do
Moonlight.....	C. J. Way,	Thos. Rimmer
Beatrice.....	After De La Roche,	Do
Landscape.....	C. J. Way,	Do
Lake Como.....	Do	Do
Ruins (sketch).....	S. Prout,	Do
Donkeys Feeding.....	Norterman,	Do
Fisherman.....	Winfield,	Do
Landscape.....	Richardson,	Do
Do.....	Bright,	T. D. King
Red Oak.....	Capt. Coleridge,	Do
The Cabin Boy.....	Drummond,	Henry Lyman
Natural Arch.....	W. Way,	Do
Sketch in the Pyrenees.....	Vivant,	Henry Lyman
Wreck.....	C. J. Way,	Gilbert Scott
Sea View.....	Williams,	Do
Conway, N. Wales.....	C. J. Way,	Do
The Dead Lamb.....	F. Foot,	Do
Honfleur.....	G. H. Andrews,	Thos. Reynolds
The Thousand Islands.....	Lock,	Alex. McPherson
Moonlight on do.....	Do	Do

Landscape.....	Do	Do
Age of Innocence.....	After Sir Jos. Reynolds, P. Redpath	Do
Coriolanus.....	H. Bone,	T. D. King
Witches (Macbeth).....	Do	Do
Oberon & Titania.....	Do	Do
Death of Achilles.....	E. Chalou,	T. D. King
Study Trees (sketch).....	John A. Fraser,	John A. Fraser
By the Brook.....	A. F. Bellows,	A. F. Bellows
Landscape.....	Do	Do
River Scene.....	Jas. Weston, (amateur), J. Weston	Do
Sunset.....	Do	Do
Landscape.....	Do	Do
Bridge.....	Do	Do
Snowshoeing by moonlight.....	F. W. B. Smith,	F. W. B. Smith
Tobogganing.....	Do	Do
Behind the Mountain in winter.....	Jas. Weston,	Jas. Weston
Storm Lake Ontario.....	James Weston,	James Weston
Ophelia (sketch).....	A. E. Chalou,	Jno. McLennan.
The Queen.....	Sawyer,	Drummond.
Landscape.....	O. R. Jacobi,	do
Do.....	Do	do
Capelwrigg, Wales.....	C. W. Whittaker,	W. F. Kay.
On the Thames.....	George Dodgson,	do
Cattle.....	R. Beavis,	do
Newcastle-on-Tyne.....	W. W. May,	do
Sunset on Lake of Two Mountains.....	O. R. Jacobi,	do
Landscape.....	Do	do
Rustic Artists.....	Do	Thos. D. King.
Landscape.....	Moore,	J. Fraser.
Indian Council on Lake Simcoe in 1792.....	Do	G. H. Ryland.
Duchess of Rutland (a miniature).....	Sir Joshua Reynolds,	do
On the coast near Scar- borough.....	Aaron Penley,	John Hope.
Moonlight.....	Do	do
Waterfalls.....	Do	do
Silhouette.....	Mrs. Lloyd,	Mrs. Lloyd.
Do.....	Do	do
Landscape.....	R. H. Somersall (amateur)	do
Do.....	Do	do
View in Perthshire.....	F. Soho, (amateur)	F. Soho.
Do.....	Do	do

Subject.	Artist.	Contributor.
Shadow before Sunshine (alto relievo).....	W. Fraser,	W. Fraser.
The Daniad.....	Rauch,	W. F. Kay.
Amorous Insidio.....	Benzoni,	Do.
Bust.....	R. Reed,	R. Reed.
The Reclining Child.....	After Rauch,	R. Forsyth.
Girl Reposing.....	Do Canova,	Do.
Boy.....	Do Pardier,	Do.
Winter (basso relievo).....	R. Reed,	R. Reed.
Summer.....	Do,	Do.

Subject.	Artist.	Contributor.
Bathylus.....	Gaston Guittou,	Dr. Sterry Hunt.
Sesostrius.....	E. Picault,	Savage & Lyman.
Knight in Armour.....	Do	do
Do.....	Do	do
Don Caesar de Bazan.....	Do	do
Don Juan.....	Do	do
Emily and the Doe.....	F. M. Miller,	do
Hope.....	W. C. Marshal, R.A.,	do
Ophelia.....	Malempre,	do

Subject.	Artist.	Contributor.
Falstaff (Needlework).....	Do	Robert Notman.
Mephistopheles, do.....	Do	Do
Christ in the Temple (Proof Engraving) After Hol- man.....	Hunt,	Thos. Rimmer.
Screen in Oil and Fresco.....	John Murphy,	John Murphy.
Do.....	John Weston,	John Weston.

Among the pictures most worthy of note in the catalogue will be found the following:

No 49. And 50 two fine hunting scenes by Capt. Luty- en's, representing horse and rider, scrambling over an awkward fence.

No 69. Is a fine view of the Pontine Marshes.

No 61. This is a painting well worthy of notice by Lits- chaud, the subject being an old Armourer in his sanctum absorbed in his own peculiar works of Art.

No 53. Is a fine group of rough Highland cattle by Watson.

No 11. Is a Landscape, by one of our most promising Montreal artists, Mr. Edson. It is a Mountainous scene the Eastern Eownships.

No 18. Malaria, is a powerful but disagreeable picture. The scene apparently representing the flight of a sick amily by water, to some healthy region A. Vogt.

No 56. A sunset landscape by Spangler representing

a Mountain gorge and Torrent with the sun light stream ing down it in a golden haze.

No 29. Is a view in Wales by Leader. This is one of the gems of the collection. The scene is a sunny glade at the bend of a river, rippling over its shallows, with a mountainous prospect in the distance. The water and foliage are delicious.

No 17. Cattle going to water by Vogt. The cattle are very lifelike, though perhaps the touch in other por- tions of the picture is a little too broad.

No 15. Study of Forest trees by Edson, Montreal.

No 14. Is a small cattle picture, by Troyon.

No 14. Is probably the best work in the collection. It is entitled "Roman Peasants," and is at once droll and spirited. The scene is a most amusing group of collid- ing donkeys, dogs sheep and peasants all at cross pur- poses.

No 12. Is a landscape on the Missisquoi River, by Edson one of our Montreal artists, and is by far the cleverest he has painted.

No 28. Is a fine painting, the subject being a Moun- tain solitude, with deer come down to drink, the most conspicuous figure in the fore ground being a fine stag.

No 65. The Mohawk Falls by Jacobi, exhibiting much of the power, and some of the defects of style of this artist.

No 15. A Ploughing scene, by Vogt, in which he is evidently quite at home.

No 36. Is a landscape by Bellows, though perhaps not one of his best, but still painted with the soft and charm- ing touch of this artist.

No 63. Is a fine view on the Schelt.

No 60. Is a fine German or Dutch scene of great hu- mour by Carl Hirpler. The male portion of household are evidently bent on chaffing a young girl, one offering her a pipe and the other, the effigy of a baby, both of which she is bashfully declining.

Subject.	Artist.	Contributor.
No 104. Is a fine water colour by Way, called the Wreck.	Do	Do
No 76. By the same artist, is a charming Lanscape entitled The Shortest Path to the Rye Field.	Do	Do
No 75. Is a Hilly Landscape in Gloucestershire.	Do	Do
No 133. Is a fine view on the Thames, by Dodgson.	Do	Do
No 81. A capital water colour sketch, from Nun's Island.	Do	Do
No 135. A fine view of Newcastle on the Tyne, by May.	Do	Do
No 142. A carefully painted view on the coast near Scarborough.	Do	Do
No 130. A Landscape, by Jacobi.	Do	Do
No 97. A picturesque old fisherman, by Winfield.	Do	Do
No 140. Is a curious old picture. The subject being	Do	Do

An Indian Council on Lake Huron.

No 105. A Landscape by Way, subject Conway North Wales.

No 92. will be found in the corner of the room on the left of the Dais. The subject is Beatrice Cenci after De La Roche. It is a small picture but very striking one; she is issuing from her cell on the way to execution surrounded by nuns. The face is very fair; and quite calm, but there is a slight redness about the eyes, and a constrained expression of the mouth, which tells the story almost imperceptibly.

No 125. A Tobogganing scene by W. B. Smith, Mon- treal.

No 73. A Canadian sunset; the deep crimson sun- light is reflected in the scattered pools of a morass very picturesquely.

No 60. Montreal versus Indians. This is Mr. F. B. Smiths Famous Lacrosse game. It is very spiritedly executed and has been much admired.

No 119. is a delicious bit of wood and water by Bel- lows.

No 132. Is a fine water colour Landscape of Capel- cwrigg in Wales, by C. W. Whittaker.

SCULPTURE.

In this department work entitled "Insidious Love" a beautiful statuette The Danial by Rauche the first Ger- man sculpture of the day, and a pair of beautiful medal- lions representing Summer and Winter, by R. Reed.

Toward the close of the conversazione the Vice-Pres- ident, Mr. PETER REDPATH, addressed the assembly. He said the absence of the President, his Lordship the Metropolitan, must be a source of regret to all. One of the chief sources of encouragement of the association was the attendance at these gatherings, which on this occasion could not compare with last year, when it amounted to 425; the number of subscribers had also fallen off from 300 to 180, and the Council found it difficult to keep up the interest of the Association. They had tried to do so by giving prizes in the Art Union, but their funds were inadequate. There were two things, however, which he would like to see estab- lished,—a gallery of art, and a school of design. The latter they were likely to have, and if encouraged the Council would make some attempt at a gallery of art. He thought also this year they might attempt a lecture.

Dr. T. STERRY HUNT said the President had spoken of the propriety of forming the commencement of an Art Gallery. Some people wished them to continue the Art Union scheme, but others objected to the prin- ciple of lotteries, and a good number of the Council thought it wise to set aside the surplus to purchase pic- tures for the commencement of an Art Union. It was surprising to all how many good pictures had been pur- chased of late by the citizens of Montreal, and brought into the country, and he considered that this love of art had been incited greatly by the art exhibitions of the last four or five years. But these pictures were in pri- vate houses, and he would advocate the establishment of a permanent Art Gallery open to the public. Such a gallery had been started in Buffalo, with a very few pictures; and by liberal donations of pictures and statuary, as well as subscriptions, it had become an ornament to the city. Such a gallery should be estab- lished in Montreal, the metropolis, as it is, of Canada, and be open free to visitors. If they could only get half-a-dozen pictures for a nucleus, it would, no doubt, become in the course of five or ten years a pride to the citizens of Montreal.

Judge DAY, after some introductory remarks, said he was sorry to hear of the languishing condition of the Association, and though he thought it had grown slowly, as such things did in new countries, he was not prepared for such a statement. It, however, behoved them all to cultivate the higher faculties with which the Creator had endowed them. As regarded Art, the first step in a healthful advance would be to form a collec- tion, to which both young and old might go to form a standard. At first their efforts would be feeble and imperfect but at last they would be enabled to take a higher stand. In a City so wealthy it was strange they had no money, but every- thing that appealed to their patriotisms as building up the national character ought to be encouraged, and among these was the proper education of the young. In conclusion the speaker referred to the danger of materi- al prosperity smothering the higher aspirations, and dwelt upon the importance of the encouragement of a love of art, without which there was no instance of national greatness. He again urged the necessity of a collection of Works of Art, but unless the wealthy citi- zens came forward, the Art Association must fail in its objects, and continue to dwindle away.

The company separated about eleven o'clock. In conclusion we may state that to Messrs. Kay Popham and Frothingham, credit is due for the general arrangements of the present exhibition, and to Mr. T. D. King, for the hanging of the pictures.

We are glad to see that the Art Association has called a public meeting for the purpose of discussing the possibility of establishing what would prove an honour to the aesthetic tastes, and a credit to the wealth and intelligence of the city,—a, we need scarcely say, public and permanent picture gallery. We trust that the meeting will be largely attended, and that some of the wealthy men of this city will act on the motto that "Richesse oblige," and fairly set the ball rolling. Art galleries play an important part in the education and material welfare of the masses of the old world, and it is fully time that their elevating influences should be exerted on the per- ceptions of the artizans of the new.

Gazette 28 Feb 1868

Yesterday the attendance at the exhibition of the Art Association was very numerous although the number in the evening was not so large as might have been expected; as the exhibition closes on Saturday we trust the public will avail themselves of an opportunity that only comes once a year, though it is hoped that the Association will be enabled ere long to establish a Gallery of art on however small a scale.

Among the oil paintings to which we have not drawn attention, but which are among the best, are:—

No. 54. This is a group of "Highland Sheep," by Watson, with a shepherd-boy and dog. It is evidently a breezy morning on the mountain top, skilfully conveyed by the way in which the fleeces of the sheep are being blown about. The execution is very spirited.

No. 61. Is a "Village School," by Stern. It is carefully finished and full of life and humour.

No. 101. The "Cabin Boy," by Drummond. The colouring and attitude are worth observation.

No. 61. "The Armorer," by K. T. Litschauer, will at once attract the attention of the visitor; both the composition and the colouring are remarkably fine. The "Armorer" is a picturesque old gentleman, grimly surveying a hole evidently made by a musket ball in a Basinet. The surroundings are capital, especially a rusty T stove pipe painted to nature.

No. 66. "The Cobbler," a humorous piece.

No. 8. "Gossips at the Well," a fine piece of colouring by Ver.

No. 27. "Early Milking," by Eig Van Marke, represents a farm yard scene in which the cattle are fine.

No. 58. "Kamouraska," by J. A. Fraser, has some very pleasant points about it, the best being the execution of the over-hanging cliff on the distance, which is finely managed.

No. 38. "Dream of Richard the III," by J. H. Nixon, is a striking picture as far as colour and execution go, but the composition is defective.

WATER COLOURS.

No. 108. One of the finest water colours in the collection, is undoubtedly "Honfleur," by C. J. Andrews. It is remarkable for its bright light, the sharpness with which it is painted, and its excellent colouring.

Nos. 66 to 72 are a series of clever sketches of Canadian scenery by Mr. J. A. Fraser. Some of these have been unfairly criticized as wanting softness of tone and finish, or being hard and crude. Critics, however, should be able to distinguish between finished pictures, and mere sketches dashed in on the spot, and not retouched since. The subjects are scenery in the Eastern Township, and in the neighbourhood of Lake Memphremagog, and as sketches they are admitted to display great breadth of treatment, freedom of touch and richness of colouring. If these sketches had been shewn as finished water colour drawings, they would undoubtedly have been open to a charge of crudeness.

No. 66. The Brook, near Sargent's Landing, is particularly clear.

No. 105. Is a fine sea view by Williams, with spray dashing over the rocks. Water in motion is undoubtedly one of the artists' greatest difficulties, and this is a fair specimen of successful treatment.

No. 138. "Rustic Artists," by Jacobi, who is often more pleasing in water colours than in oil.

No. 118. Is another delicious piece by A. F. Bellows. It is entitled "By the Brook," a small landscape of wood and water, in the happiest style of this artist, who seems equally at home whether in oil or water colours.

102. "A Natural Arch near Torquay" is another of Ways, and not unworthy.

No. 62 to 65, 82, 83, are contributed by Mr. Fowler. They are entitled "Still Life," and are capital sketches of dead birds, the plumage being admirably treated.

107. The "Dead Lamb" is a good study from nature, by F. Foot.

STATUARY.

No. 153. The "Amoroso Insidio," contributed by Mr. Kay, which we have already briefly noticed, has been much admired. Cupid is represented as peering from under a sheepskin, holding his bow close to his left side, while near him at his feet on the right are the proverbial roses and thorns, the latter of which unfortunately are not confined to allegory. The work is a fine one, and the idea well expressed.

No. 151. "Shadow before Sunshine, or The Bride," is a fine alto-relievo in plaster, by Mr. W. Fraser. It is hung in the far corner of the room among the oil paintings. The title, which is a very poetical one, is sufficiently explanatory, the idea is happily wrought out, and the piece has attracted much attention. It is only the second attempt of the artist, who worked out his conception without a model.

Mr. Forsyth exhibits a number of works, No. 155, a "Reclining Child" after Rauch, and two infants reposing, one being after Canova and the other after Pardiou. The figures though small are well executed—two of them are exquisite.

To Mr. Reeds Medallions of Summer and Winter in alto-relievo at the head of the room we have already drawn attention, and they will be found well worth examination, as the subjects are very pleasantly treated.

Messrs. Savage and Lyman have also contributed much to the appearance of the room by a magnificent collection of bronzes, and parians. Among the latter "Bathylus" is contributed by Mr. Sterry Hunt.

At either end of the room will be found two large panels in Oil Fresco, one by Mr. J. Weston, and the other by Mr. Murphy, in point of execution, it would be difficult to choose between them.

Mr. Robert Notman exhibits two curious pieces of needle work, in which one is equally surprised at both the labour and execution of the work. We have seen specimens of this style before, but not so well executed; the way in which the shadows are put in is wonderful.

HISTORY SOCIETY.

In accordance with a call of the Art Association of Montreal, a public meeting was held in the Mercantile Library Room on Saturday afternoon to consider measures for the establishment of an Art Gallery and a School of Design in this city.

The attendance, though not large, was highly influential. Among those present were Judge Day, Rev. Canon Balch, Thos. Rimmer, P. Redpath, G. A. Drummond, D. A. P. Watt, Mr. Henderson, Mr. Ives, Mr. Hopkins, G. Frothingham, Joo. Popham, Rev. Mr. Ellegode, M. Fisher, Bell Smith, C. P. Thomas, W. Thomas, Dr. Campbell, Mr. Arnold, Jas. Ferrier, F. B. Matthews, T. D. King, and others.

On motion, Judge Day was elected Chairman, and Mr. John Popham was appointed Secretary.

Judge DAY briefly stated the object of the meeting, which was a preliminary one, to take into consideration any means by which an Art Gallery could be established.

It was quite evident that the Art Association, dependent upon precarious subscriptions from year to year, was inadequate to meet the object in view, and would not lead to the establishment of anything permanent and substantially useful. It had been thought desirable by the friends of Art to call upon those who take an interest in the subject to consider the advisability of adopting some mode for the purpose of establishing an Art Gallery, where there might be a collection, small at first, of course, but which, being a nucleus, would gradually increase to something important and permanent and valuable. He had not himself given the matter any mature reflection, and had not the slightest idea of being placed in the chair; he merely came as a spectator to listen to the suggestions of others.

In concluding his remarks, Judge Day said that the meeting would be glad to hear the views of the Rev. Dr. Balch on the object which had brought them together.

The Rev. Canon BALCH rose and said that he had received an earnest note from the Vice President, asking him to attend this meeting convened for the purpose of considering the practicability of founding an art gallery in this city. The clergy were at this ecclesiastical season much occupied with their duties, and at all times were engaged in spiritual affairs suitable to their holy calling. Still they had their duties as good citizens to fulfil, and one of those duties related to the intellectual improvement of the community in which they dwelt, and the cultivation of a pure taste and just appreciation of art.

Besides, there is a connection between art and religion. The most powerful element known to man is religion. Its controlling effects not only mould his character and fit him for another and better world, but of necessity religion enters into, and modifies everything he does in this world. The highest efforts of art and genius have been produced by religion—and according to the nature of the religion, whether true or false, so is the effect on art. Idolotry in this form was the religion of the Greek and Roman, and no sculpture surpassed that of Greek and Rome. The Mohamedan religion is essentially sensuous, and in the Alhambra, all were conscious of its wonderful power to induce a purely sensual emotion. But revelation has its triumph of art in sculpture, painting, poetry, architecture which demonstrates its truth and divine origin. The glorious cathedrals of past ages would, of themselves, be sufficient illustrations. He did not come to make a speech, for he supposed this was only an informal meeting to consider and take measures for a practical business matter; he did not feel at liberty to withhold the expression of his interest in any movement designed to improve the taste of the people of Montreal.

Mr. REDPATH said he had had no time to consider the matter, but he had heard two or three suggestions made, and perhaps other gentlemen might make other suggestions, and they might arrive at a conclusion. It might perhaps be better to appoint a committee to consider the question and report at a future meeting. One suggestion he had heard was that subscriptions should be raised, the amount funded, and the interest applied in payment of the rent of proper rooms, which should be used for a School of Design and Art Gallery. That would give the Association a local habitation, and it might enable them to extend the interest, and get a much larger number of subscribers, and then they might apply a portion of the annual income towards the purchase of pictures. If a School of Design were established it would require a considerable sum for teachers, etc., and he did not know whether they could get sufficient to do both. There was another mode by which the object in view might be arrived at. They might establish a School of Design as the Victoria Rink and the Gymnasium were established, by forming shares of a certain amount and getting the subscribers to take a certain number of shares. Of course any dividends could not be promised, but they would always have a portion of the property.

Judge DAY favored the last suggestion of Mr. Redpath. A Joint Stock Company, with a capital of \$50,000, in shares of \$50 each, would be the least burdensome mode of dealing with the question. This method would allow gentlemen who take a greater interest in art to subscribe more liberally, while those who were not able to contribute so much would still have an opportunity to take what they could. The school of design might be a secondary matter. The first object would be some mode for establishing a fund, by which to get a beginning, and then those of the citizens who might be disposed to help the art gallery could send in a picture or two as a donation, and this once done, it would swell and grow until it assumed practical importance.

Dr. BALCH said—Mr. Chairman, at your request I ventured to say a word or two on the general object of this meeting. After what we have heard from the Vice-President and yourself, I rise now at my own motion to say one word on the business object. You propose to apply to our liberal and enlightened citizens for money to found an Art Gallery, connecting with it a school or design. In all applications we must have something more powerful to appeal to than mere intellectual taste. There must be a chord in the human heart to touch, and in this case you have one. In London, in Paris, in New York, and recently in Baltimore by the noble philanthropy of that good man, George Peabody—there are such schools furnishing great facilities for the encouragement of female talent, and opening new channels for their energies. We know the limited fields in which women must labour to maintain themselves. The "Song of the Shirt" is, unfortunately, a true picture of the life of many. Let the liberal and philanthropic citizens of Montreal know that you propose giving the same advantages to our young women, which they enjoy in other cities of the world, and rely on it your appeal will not be made in vain. Not only will you be able to foster art, and encourage many an artist struggling with adverse fortune; not only will you provide an agreeable place of resort for strangers visiting our beautiful city, and also provide the means of elevating and refining the taste of our own community, but you will be doing a nobler work still—you will develop

female talent and give employment of a high order to many daughters worthy of all praise. I need hardly say that I should esteem it a privilege in my humble way to promote such a result.

Mr. THOS. RIMMER did not favour the establishment

of an art gallery by means of a joint stock company. It would doubtless be a collection of common painting and people would visit it once and not come again. The genius of Canadian artists was conspicuous in the exhibition now being given, and he thought the artists of Montreal should first form themselves into a society, and ascertain what could be done towards the proposed object. Mr. Rimmer spoke very highly of the sketches of the Montreal Drawing Club which had been in existence a short time, but whose sketches shewed a very high order of excellence.

Mr. BELL SMITH offered to place at the disposal of the School of Design, should it be established, the services of himself and son. They would give two evenings a week for three months at the nominal fee of \$1 week, merely for the purpose of keeping it as select as they could. This would give it a trial, and then, successful, it might be extended.

Mr. THOS. RIMMER thought it would be scarce fair to ask three or four gentlemen to undertake what would be a very laborious task. Mr. Rimmer commended the liberality of Mr. Bell Smith.

Mr. T. D. KING regretted the absence of Mr. Matthews, who would give three or four thousand dollars worth of books and pictures. Mr. Bell Smith wished to give lessons to the school at no expense to the Association.

Mr. JOHN POPHAM said it was necessary to have an Art Gallery as well as a School of Design. The Joint Stock Company scheme would fall through. He considered the best plan would be to rely on the beneficence of five or six individuals who had confidence in the Art Association and obtain their subscriptions of \$500 apiece, amounting in all to about \$6,000, and to purchase fifteen or twenty pictures for the foundation of a gallery, and then they could get pictures from different parties, and by these means secure the commencement of a Gallery.

Mr. DRUMMOND spoke of the improvement in the taste of the citizens of Montreal in matters of Art in the last ten or twelve years. After a few further remarks he proposed the following motion, seconded by Mr. Redpath:—

"That a Committee, composed of the following persons, be appointed to devise a scheme for the foundation of an Art Gallery and School of Design, to report at a future meeting: Messrs. Drummond, Watt, Rimmer, Frothingham, Matthews, Redpath, Bell Smith, Fraser, T. D. King, Dr. Hingston, and Judge Day."

Mr. McNABB said that, although not a member of the Association, he would like to throw out a hint in relation to the establishment of a Picture Gallery and School of Design. A new country like Canada requires an Industrial Museum, with departments for painting and sculpture, modelling articles of produce, etc.

Judge DAY said that would require Government aid.

The motion of Mr. Drummond was then adopted, and the meeting broke up.

Gazette 2 March 1868

PICTURE-HUNTING

Whether or not the artistic sensibilities of our community are now undergoing a rapid process of elevation, there can be no doubt that the desire to possess good pictures has developed into something like a mania among the wealthier members of our middle class. Really good paintings, whether in oil or water colours, by modern artists of repute, can always be sold at a high price, and their value—that is, the money they will fetch at sale rooms—is constantly on the increase. On Saturday there was a sale at Christie and Manson's of water-colour drawings, with a few sketches in oil, and among the artists whose works were exhibited such names as Turner, David Cox, and W. Hunt constituted an irresistible attraction. The attendance was large, the biddings active, and the prices most noteworthy. Turner's water-colour drawings including some sketches well known from the engravings in popular illustrated works, fetched sums ranging from 700 guineas for the "Llingollen" to 240 guineas for the "Deal," one great buyer taking 3,500 guineas of these drawings alone. But the special triumph was reserved for David Cox's "Bettws y Coed Church," a beautiful rendering of a beautiful landscape, which brought no less than 2,100 guineas. These may seem extravagant prices, but let us look at the position of the buyer. Such a dealer as Agnew, if he does not buy on commission for a wealthy Manchester client, knows that he will always be able to clear a handsome profit out of any *chef d'œuvre* that he may purchase on speculation. The rich Lancashire manufacturers and merchants are munificent patrons of art; and, since the taste grows by cultivation, and wealth grows faster still, the clientele on which the dealers depend is always widening, so that it has now quite outgrown the means for satisfying its tastes. Turner has left no successor, nor for that matter, has David Cox; but every rich man with a liking for art wants to have a share of the gems which these masters of their craft left behind for the benefit of posterity. Hence the competition is always getting keener, and the gems more valuable. Good pictures, in fact, constitute one of the best investments for a capitalist of taste and spirit. He has only to let the works adorn his rooms for a year or two, to the delight of himself and friends, and at the end of that time he may get all his money back, with fifty per cent interest at the least.—London Telegraph.

Gazette 28 Feb 1868

THE TARIFF AND THE FINE ARTS.

TO THE EDITOR OF THE GAZETTE.

Sir,—Who prepared the free-list of the tariff in so far as it effects the importation of works of art, and now submitted to Parliament? This tariff proposes to admit, free of duty—to use its own words—"paintings in oil, by artists of well known merit, or copies of the old masters, by such artists." Two objections to these conditions will at once suggest themselves to any one professing the slightest acquaintance with art matters. It needs no argument to prove, that among the most competent of critics, there is frequently a wide divergence of opinion as to whether the works of an artist, are or are not entitled to be considered meritorious. It will be in the recollection of some of your readers, how bitterly the works of some of the leading Pre-Raphaelites of the English school, were denounced in "Blackwood" and other publications a few years ago; and one of the most eminent of French writers on art, has pronounced the samples sent by Sir Edwin Landseer, to the late Paris Exhibition and which are so popular in England, as crude in colour, false in drawing, and inartistic in design. Many similar illustrations might be added to these, to show how impossible it is to expect uniformity of taste or opinion among the cognoscenti. How much less likely then should be the expectation when officers of Customs are to be the judges. In art, as in other matters, taste, even when it exists naturally, needs education and development. Sir Joshua Reynolds remarks in one of his lectures, that when he first saw the cartoons of Michael Angelo in the Sistine, he failed to see their merit. Not until his eye had become educated by repeated examinations of these immortal productions, did he perceive their excellence. The effect of this contemplated restriction of the free importation of pictures "to artists of well known merit," will be, that many pictures of actual merit will be subjected to duty, and trash admitted free. Place a high class work of art alongside of an inferior production, before a man uneducated in art, and he will, in many cases, give his preference to the latter. Better admit inferior pictures, in a new country like this, where art barely has a birth as yet, than impede the importation of a better class by the imposition of a tax.

Our second objection is to the restriction of "copies of the old masters" to artists of well known merit. Whoever heard of an artist of well known merit employing himself in copying old or modern masters? Subject every copy to a tax, or admit them free, but we do object to a discrimination which implies in the author a total ignorance on the subject of his discrimination.

Still stronger objections may be urged on the restrictions on the free importation of statuary. With one exception—and that in Mr. Reed of this city—there are no sculptors in this country. A taste for sculpture as for painting can only be generally developed here, for many years to come, by the importation of statuary and paintings, and the importation ought to be encouraged by exemption from duty. The tariff proposes to restrict the free importation of statuary in "bronze, marble, or alabaster," to works of "natural size." This would impose a duty on some of the finest *chef d'oeuvres* in Europe were they brought to this country. Many of the best works of Canova, of Rauch, of Bailey, Foley, Benzoni and others are certainly below the usually supposed standard of "natural size." The Chief of the Customs Department should be informed that in art mere size is not yet considered a ground of merit, and the want of natural size in a bust or statue ought to be no ground for its exclusion from the free list. Again we would ask, what is the standard of "natural size?" We may suppose the statue of Daphne, by Marshall Wood, submitted to a customs agent of diminutive stature, and who, like most little men, has a tall buxom wife, and by whose proportions he would be likely to estimate the natural size of a female; and one of the most lovely statues cut by an English sculptor of late years would be thus unhesitatingly subjected to a tax. Let it also be supposed, on the other hand, that the Amazon, by Herr Kiss, or the Eve, by Gibson, were submitted to a Customs appraiser whom fortune had favoured with a better half of diminutive proportions. He, naturally enough—and if his wife belonged to the Xantippe class, very prudently—would measure their proportions by those of his spouse, and accordingly subject these masterpieces of art to taxation, because they exceeded his idea of "natural size." These are no impossible suppositions, if these restrictions are passed. "Natural size" having no standard, it will be the army of Customs appraisers who must decide, and doubtless their differences of opinion on this point will be as numerous as the judges. Again, we would ask, who ever saw a statue in alabaster, ancient or modern, of "natural size?" We confess we have not, nor, we believe, any body else. Better place a duty on all statuary in alabaster than attempt a distinction where no distinction exists. The wiser and simpler course for Government to pursue will be to exempt all statuary of natural size or less; and all paintings, whether original or copies, of merit, or of no merit, free of duty.

5 May 1868 J. Popham

FINE ARTS AND THE TARIFF.

TO THE EDITOR OF THE GAZETTE.

Sir—The strictures of your Fine Arts Correspondent on the imposition of duty on all "statues not being of natural size," seem unreasonable. It is a measure of incidental protection, in order to stimulate the production of non-natural statues which are so much manufactured here. He has omitted to consider the numerous colossal compositions of home production which adorn our churches and gardens, which sadly need protection. I also object to the supposition that the wife of the appraiser would become the standard of natural size. There are several appraisers for this port, and the introduction of such a question would be holding out the apple of discord. The wife of the Minister of Customs should be the standard, and her height should be put in the tariff so travelling Canadians might state the size required when giving a commission to an artist.

But why does not the same rule apply to paintings? Why are not our painters to share incidental protection against the works of foreign artists whether well known or not? If the 15 per cent duty be required as a protection to unnatural sized statues, why not to unnatural sized figures in paintings? It is unjust to painters and must prevent the formation of a school of art in painting peculiar to and characteristic of our new and promising Dominion.

These changes, however, and the new duty on literature, show that the attention which has been paid during the last few years to the education of our rising country has produced its effect. Our people are now wise enough, and literature is therefore taxed like any other luxury. Is it not time to stop the educational cuts and save money so much needed elsewhere?

ART.

7 May 1868

Art Association of Montreal

The adjourned annual meeting of the Society was held in its Exhibition Gallery in the Mercantile Library Building at noon on Saturday. The Secretary and Treasurer's annual reports were then read. The latter showed a balance of \$982.00 in hand. We shall endeavour to publish the reports *in extenso* in a future number.

The following officers were then elected:— President—Peter Redpath, Esq. Vice-President—Dr. Sterry Hunt. Treasurer—F. B. Mathews.

The following gentlemen were then elected to fill five vacancies in the Council, viz:— Messrs. W. F. Kay, Andrew Wilson, John Popham, C. J. Way and O. R. Jacobi.

The undermentioned gentlemen were elected to represent the Association at the Board of Arts and Manufactures, namely:—Messrs. F. B. Mathews, G. Ferrier, A. J. Pell, George Frothingham, J. W. Hopkins, S. E. Dawson, R. H. Stephens, H. Archibald and John Popham.

ART ASSOCIATION OF MONTREAL.

INCORPORATED 23 VIC., CAP. 12.

A Conversation and Exhibition of paintings, &c., will be given by this Association on Tuesday the 25th day of JANUARY next, at their Gallery in the Mercantile Library Building, and at which special attractions will be presented.

Particulars in a future advertisement.

By order.

1868 JOHN POPHAM, Hon.-Sec.

Witness 3 Insertions
Herald do

- Circular, 26 janvier 1869 by J. Popham

Voir archives permanentes du musée

ART ASSOCIATION OF MONTREAL.

PATRON:
His Royal Highness Prince Arthur.

The Council have to announce that the next Exhibition and Conversazione will be held at its GALLERIES in the MERCANTILE LIBRARY BUILDING,

ON TUESDAY, the 8th MARCH,
at EIGHT p.m. at which HIS ROYAL HIGHNESS PRINCE ARTHUR will be present.

There will be exhibited about three hundred choice

PAINTINGS AND WATER-COLOUR DRAWINGS,

many of which have been recently imported from Europe. There will also be exhibited, for the first time, several valuable pieces of

STATUARY IN MARBLE.

During the evening the STRING BAND of the RIFLE BRIGADE will perform a choice selection of Music.

Admission to the Conversazione will be to Members only, by ticket, which may be obtained from Messrs. DAWSON BROS., or Mr. J. A. PELL, at the Rooms of the Association.

Payment of Five Dollars entitles to Membership, to tickets admitting a Lady and Gentleman to the Conversazione and Exhibition, and also to a copy of a beautiful Chromo published by the Association, from a Picture by C. J. WAY, of

The Monte Rotunda in Corsica.

Members have the privilege of purchasing extra tickets for Ladies only, on payment of one dollar each.

JOHN POPHAM,
Hon'y Sec'y.

March 1, 1870

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Art Association of Montreal.

PATRON:
His Royal Highness Prince Arthur.

A Conversazione and Exhibition of Paintings and Statuary

Will take place at the GALLERY OF THE ASSOCIATION in the MERCANTILE LIBRARY BUILDING, on

Tuesday, 5th March. 1870

The Exhibition will be unusually large and interesting.

His Royal Highness Prince Arthur has signified his intention to be present.

Those wishing to become Members may become such at DAWSON BROTHERS, Great St. James Street, or Mr. J. E. PELL, St. Antoine Street, on payment of the Annual Subscription of Five Dollars. They will receive therefor tickets admitting a gentleman and lady to the Conversazione and all the Exhibitions of the Association, and a Copy of the large and beautiful Chromo of the Monte Rotundo, in Corsica.

Only a limited number of tickets will be issued, so as to prevent the Rooms from being overcrowded on the evening of the Conversazione.

By order,

JOHN POPHAM,
Hon'y Sec'y.

January 22.

Herald & Witness
3 insertions weekly for 3 weeks

(4)

ART ASSOCIATION OF MONTREAL.

Public Exhibition OF PAINTINGS AND STATUARY

The large and valuable collection of PAINTINGS, DRAWINGS and STATUARY in the Galleries of this Association, at the MERCANTILE LIBRARY BUILDING,

WILL REMAIN OPEN FOR PUBLIC EXHIBITION
Till SATURDAY NEXT, 12th inst.

The doors will be open from 10 A.M. to 10 P.M.

Members of the Association admitted free. Others at 25 cents.

On request, a limited number of Season Tickets will be issued at 50 cents. These tickets will admit the owner only, and are not transferable.

Catalogues may be had at the door. Price ten cents.

JOHN POPHAM,
Hon'y Sec'y.

March 9.

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Witness do
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Art Association of Montreal.

EXHIBITION OF PAINTINGS AND STATUARY.

THE Society has been requested to continue the exhibition at its gallery, MERCANTILE LIBRARY BUILDING, for a FEW DAYS LONGER.

It will, therefore, remain open until further notice.

Admission twenty-five cents. Members of the Association free.

JOHN POPHAM,
Hon. Secretary.

First Insertion 14 March 70
Herald Witness
News

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voir archives permanentes du musée

ART ASSOCIATION OF MONTREAL—CON- VERSAZIONE.

The sixth exhibition of oil and water color paintings, given by the Association, in the rooms of the Mercantile Library Building, was opened on Tuesday night with the usual conversazione. The attendance comprehended many patrons of art in the city, and the exhibition, taken as a whole, was perhaps superior to any heretofore held by the Association. The actual number of pictures on the walls may have been greater, but the general merit last night was higher, scarcely an inferior work being to be found. The hanging, too, was judicious, and no picture or other work of art seemed to have been thrust out of sight after having been admitted. The number of oil paintings was eighty-six, and of water one hundred and eight, with some half dozen or so of chalk drawings and etchings, and twice that number of pieces of statuary. Fully a third of the whole had been exhibited before; but it must not be thought that the pictorial resources of Montreal have been exhausted, for the collection is a mere fraction of the art treasures possessed by our citizens, and which are growing in quantity and improving in quality year by year. A conversazione on such an occasion is as much social as critical, and doubtless many who were present last night will return during the week that the exhibition will remain open, and determine, under more favorable circumstances, what, and how much, to admire of the artistic treat catered for them by the contributors. In the meantime we will point out a few of those that challenged our own admiration, amidst so large a number nearly all of which were good.

OIL COLORS.

"Landscape," painted by J. Wilson, contributed by D. L. Macdougall. "Conway Castle," E. Hargitt, Miss Law. "The Wayside Inn," J. Ritchie, B. S. A., John Whyte. "Flemish Horses at Wayside Inn," W. Verchaer, E. Gibb. "Burnham Beeches," A. McCallum. "Sunset," J. W. Weston. "The Rehearsal," Ant. Seitz, J. T. Molson. "The Splügen Pass, Tyrol," Jacobi, John McLennan. "Shawanggan Falls," Jacobi, F. B. Matthews; and "Port of Baia, near Naples," which is, perhaps, Jacobi's masterpiece, and is contributed by John McLennan. "On the Conway," W. B. Leader, W. F. Kay, a very fine picture. "Cattle Drinking," Eig Van Marcke, a splendid work, G. H. Frothingham. "Winter," S. Jacobson, Thos. Cramp. "Highland Cattle," also "Highland Sheep," W. Watson, G. A. Drummond. "Bay of Sorrento," Mazzolini, Joseph McKay. "Summer," also "Autumn," Bompiani, Joseph McKay. "Indian Head," Adirondacks, S. B. Hodgson, And. Wilson. "Marine View," W. A. Knell, Thos. Morland. "On the Androsroggin," J. F. Bellows, W. Scott. "On the Lider Valley, Wales," J. Peel, A. J. Pell. "Camp Scene, Lake Massawippi," A. Edson, and "Scene in Ulster Co., N. York," a picture remarkable for its coloring.

WATER COLORS.

"Mountain Side, North Wales," Hunt, contributed by Thos. Rimmer. "Valley of St. Martin, near Chamounix," C. J. Way, Dr. D. C. McCallum. "Lobster Fishing off Dorset," W. H. Mole, G. H. Frothingham. "Off Scarborough," Penley, John Hope. "Midnight," Paton, J. Hope. "Fleullen," Way, John Popham. "Landscape," W. V. Barber, S. H. Thomson. "The Hay Field," Birket Foster, W. F. Kay. "Two Fruit Pieces," W. Hough. "Capel Ourig, North Wales," J. W. Whittaker. "Grand Lac, near Murray Bay," D. E. Grant. "View of Colersaine, Ireland," J. Duncan. "Foss Noddynn, Wales," and "Holy Island," Miss Warren, Alfred Brown.

male and foal, a very beautiful picture, D. Fowler, F. B. Matthews. "Lake George," O. J. Way, and the "Square at Berne," J. Hardy. Mrs. E. M. Hopkins contributes a considerable number of magnificent water-color sketches, taken by her on the spot, in the Hudson Bay Territory. Some of the statuary is classic and very delicate, but none of the objects are of large size.

The string band of the P. C. O. Royal Rifle Brigade was in attendance, and one of the features of the evening was the presence of H. R. H. Prince Arthur, who arrived at a little before nine o'clock, and in company with the Vice-President, Dr. Sterry Hunt, and Mr. Way, (the President, Mr. Peter Redpath, being absent) examined attentively the pictures in both rooms. H. R. H. then, along with the Vice-President, addressed the dais, and the latter delivered a brief address, in which he alluded to the low state of art in Montreal, some ten years ago, when the Association was first established. He then traced the improvement in this respect to the present time, much of which was doubtless due to the exertions of the Art Association, whose object amongst other aims was to make the artizan more of an artist.

titres 10 March 1870

Art Association 1870
liste de prix de tableaux à vendre

voir Archives permanentes du
musée

EXHIBITION OF PAINTINGS, &c

Press of other matter prevented our publishing in full our report of the Conversation on Tuesday evening, and we now publish Dr. T. Sterry Hunt's address together with the description of a portion of the Water-colour Paintings, Drawings, &c.

After a brief notice of the history of the Association, its first exhibition in 1859, its second in 1860, at which H. R. H. the Prince of Wales was present, Dr. Hunt announced the opening of the sixth exhibition of the Montreal Art Association, and alluded to the fact that it was graced by the presence of H. R. H. Prince Arthur. He then spoke of the aim of the Association, which was to cultivate a knowledge and a love of art among our community, and thus to create artists by developing the artistic instinct, which, like every other ennobling faculty, requires education. The object of art is not merely to enable us to paint pictures, carve statues, or build cathedrals, beautiful and precious though these things may be, but to make our daily life more beautiful and happier. There have been ages and people among which the humblest utensil and the most trivial ornaments were fashioned with such a grace and fitness that their remains are still precious in the artists' eye. We see that the artisans who wrought these had that just appreciation of the harmonies of form and of colour which constitute the artist, and we feel that from the architect who reared the pantheon to the potter, who fashioned a wine jar on his wheel, the workmen of those days had a knowledge of the secrets of proportion and of the curves of beauty, which few of us can comprehend, and fewer still acquire. In medieval Europe we again meet this spirit, which is shown alike in the architecture, the arms and the costumes of the people, in whose elaboration and completion the artist took a delight akin to that which we now feel in contemplating it. To him his daily bread was not his only end and aim, but he wrought to please himself and to embody in wood, or metal, or stone, his conception of what was beautiful or fit or fair. The workman was an artist, because the artist was the workman. To such views, however, the artisans of to-day are in a great part strangers, and this artistic sentiment, which once dignified and ennobled labour, is one of the great wants of our time. After briefly explaining the causes of this divorce between labour and art, the speaker observed, much is now doing and has been done to cultivate it by schools of design and public galleries in the old world, and we on this continent, under new social and political conditions, may, I believe, do much more. It is the dream of some art enthusiasts that here on this continent will one day be developed an art which, unlike as it must be to classic or to medieval art, shall be inferior to neither of them. To this great work of the future in whose realization, said the speaker, I have the firmest faith, we can all contribute our share. Art education must begin with the children in the homes and the school room, and be continued in schools of design, and in galleries which shall be open to all. In these should be taught the great principles of symmetry and grace of form, and the harmony of colour, and the student should be instructed to apply them alike to the ornamental and the useful objects of every day life. The cultivated instincts of a generation thus educated would be shown in every walk of life; homes would not only be made more beautiful but happier, and labour ennobled by putting a new spirit in it. Dr. Hunt then alluded to the work which is being done in England, and in the principal cities of the United States. He spoke of the schools of design which had been established by the Art Association of Montreal, and looked forward to the building up of a museum and gallery of Art among us, as a work worthy alike of the efforts of the wealthy merchants of our great city and of the enlightened statesmen who are building up our new nationality. He adverted the great progress in artistic taste which has been made in Montreal during the past ten years, and pointed as evidence of it to the fine collection of pictures generously lent by our citizens for the occasion. He concluded by thanking them in the name of the Association for their generous contributions.

WATER COLOUR PAINTINGS.

The water colour paintings comprised 108 specimens, some of them exceedingly good. Mr. E. M. Hopkins exhibited a series of sixteen chalk and water colour Canadian scenes. Mr. J. Duncan, one of our oldest artists, had two capital paintings, "Coleraine Ireland," and the "Sleighing Clubs." Penley's "Off Scarborough," exhibited by Mr. John Hope is a very fine marine and land sketch the cattle and figures in the foreground as well as the rocks in the rear being admirably painted. A "Sketch on the Mississippi Ottawa" by Jacobi exhibited by Mr. English is a very fine drawing, and Mr. Gilbert Scott's "Sunset on the Ottawa," by the same artist is very beautiful being one of Jacobi's best, it is elaborately finished. Mr. F. B. Matthews exhibits a "Mare and Foal," by Fowler, of Ontario, Mr. Fowler is amateur painter of great ability and this picture together with "Holly hocks," is painted

with great care and precision, Mr. W. Scott exhibits two very nice pictures by Hicken, the "Foraging Party," and "Disputed Possession." Mr. Cramp's "Interior of a Turkish Bazaar," by Drummond was much admired, and is exceedingly well painted. Mr. Way's "Welsh Stream in Autumn," owned by Mr. Gilbert Scott is a fine production. The same artist, "Zermatt in Switzerland," shown by Mr. H. Lyman is one of that clever painter's best efforts. Mr. Popham shows several good paintings among which is a capital "Scene on the Rhine," by T. L. Rowbotham, another is exhibited by the same gentleman is "Lake Fluelen," by C. T. Way, a nice soft effective water scene the mountains in the distance being beautifully depicted. Nos. 7 and 8 "Still Life," by Mr. Fowler, exhibited by Mr. Thomas Rimmer, and 23 "Duck and Partridge," a study of the same artist, exhibited by Mr. Popham, are beautifully finished pictures. No. 4 "View on the Rhine," is a charming specimen of the work of that great artist. Our townsman, Mr. A. Rimmer, has a very pretty "Cathedral in Rouen." The "Montone Alps," also by Mr. Rimmer, is a very good picture. "Copel Craig in North Wales," by Whittaker, the property of Mr. Kay, is one of the most charming paintings in the Exhibition. Below this hangs "Going Home," by Mr. Grant, one of our young artists, who would do well, notwithstanding his great ability, to study "Capel Craig." The "Square at Berne," by Hardy, exhibited by Mr. Lyman, is not new to the Exhibition is a "thing of beauty," and like a good story is none the worse for being twice told. Mr. Lyman has also close by "The Sailor Boy," which is a very pretty production. "Near Chamouin," by Way, the property of Mr. T. M. Thomson, is a very effective picture. Mr. Dalziel exhibits several very fine specimens of wood engraving. Mr. Kay's gem, the "Hay Field," by the renowned Birket Foster, was admired by all who attended the Exhibition. The effect of a "Fresh Breeze off Venice," by Way, belonging to Mr. T. M. Thomson, is very good. From every point of view "Lobster Fishing" by Mote is a beautiful production, the property of Mr. Geo. Frothingham "On the Arno," by Way, and owned by Mr. H. Lyman, is hardly up to that artists power, although a very delicate painting. Mr. Elliott shows a pretty "Landscape" by Oliver. Florence's "Interior of an Osteria in Rome" is an effective painting. The "Assassination of James I of Scotland" by Sir J. Noel Paton, is a drawing of considerable power and effect, lent by Mr. A. Wilson.

(To be Continued.)

ART ASSOCIATION EXHIBITION.

Daily News 11 March 1870

Every citizen of Montreal who feels any interest in the progress of the Fine Arts in this country ought to feel proud of the Exhibition of the Art Association now open to the public. Among the works are many gems of great beauty—more particularly so among the water colours. As the Exhibition will only remain open for four days, it is to be hoped that the non-members of the Association will avail themselves of the opportunity of seeing the pictures.

We should advise our young artists—and especially the students belonging to the different public and private drawing classes in the city—to bestow a careful attention on the various handlings and styles of the water-color paintings. It is not often they have the chance of studying the unsophisticated drawings of such artists as T. L. Rowbotham, J. V. Barber, A. Penley, E. Dolby, and T. Nash, reminding us of the older and pure methods practised for the most part by Dewint, Barrett, David Cox, and Coply Fielding, and possessing a certain purity and quality in tone and a pleasing breadth and repose foreign to the foreign and mongrel admixture of opaque and transparent colors. Many will be inclined to turn away from the calm grey tenderness of these pictures; but let the spectator study them with care, concentrating his mind on the scenes represented, and he will find the poetry of the painter sink into his heart.

We shall be pardoned for urging the study of these drawings on our young artists, but we do so, knowing the object of the Council of the Art Association is not so much for the mere display of the pictures of its members as it is for the education of the public, and more particularly art students, in order that they may become familiar with good drawings, paintings and statuary.

It will not be possible to give a description of all the water-colors. We shall content ourselves by pointing out some that we consider the most praiseworthy.

The exquisite drawings of A. W. Hunt, whose careful hand has made minutest transcripts of the mountain sides in North Wales, are deserving most careful study. They possess the

requisites that many of the exhibited pictures lack, a close fidelity to nature, a precise pencilling, unexceptionable texture, tone, and keeping.

Among the figure pieces, Birkett Foster's "Hayfield,"—a thoroughly English scene—is very charming. How brilliant and gem-like are the colors, how luminous the lights, how transparent the shadows, what fineness of tone, what aerial clouds. Every stroke of his pencil, infinite in multitude, is playful as a wind-dancing leaf.

There is a very carefully executed semi-historic composition, "The Assassination of James I. at Perth," by Sir Noel Paton, R. S. A. and an "Interior of a Turkish Bazaar," by Drummond, which are deep and rich in color, and, although familiar to us, from having been before exhibited, yet, like old friends, we are rejoiced to see them once more, and in such goodly company.

Capel Curig, North Wales, by J. W. Whittaker, is remarkable for its exquisite balance of harmonious color.

Foss Noddyn, Wales; and Holy Island Northumberland, by Miss Warren are carefully, well executed drawings, bits of unconventional nature, dressed in unpretending grey.

The sketches and drawings, sixteen in number, from the pencil of Mrs. E. M. Hopkins are admirable, and composed of picturesque materials. Their great charm is their truthfulness. The figures of the Indian canoe guides and Iriquois voyagers are to the life.

Mr. Alfred Rimmer has again taken to the pencil, and contributes three drawings of great promise. They are architectural subjects, for which he shows great aptitude. The Market Cross at Malmesbury is a nicely composed picture, with the old Abbey in the back ground.

Mr. C. J. Way is represented by fifteen pictures—scenes in Italy, Switzerland, North Wales, and North America—thus affording the public an opportunity to judge of the versatility of this industrious and gifted artist.

Bell Smith has only one little figure picture,

with the title "He loves me, he loves me not." It is a nice bit of coloring.

D. E. Grant sends two, "Grand Lac, near Murray Bay," and "Going Home," the latter, some cattle wending their way homewards through a lane leading from a meadow, with trees in the foreground, is a clever sketch from nature.

Among the chalk drawings and etchings are Two Children, by James Archer, a pen-and-ink sketch of cattle, by Verbeckhoeven, and a Madonna and Child, by Bartolozzi, the celebrated engraver, that are worthy of notice.

Though neither catalogued nor classified, there are some meritorious wood engravings by Mr. J. Dalziel, which ought not to have been passed by.

In sculpture the present exhibition is richer than any of its predecessors. Some of the subjects manifest genius, and rare capabilities in execution. It may be said of them:

"Sculpture is mind enchanted into stone."

ART ASSOCIATION EXHIBITION.

Daily News 12 March 1870

In the gallery proper the oil paintings are arranged, and among them will be found many really good pictures, some distinguished for colour and expression. They are for the most part landscapes, and delineations of domestic story, a few portraits, but no scriptural or poetic compositions.

The heart of our collectors does not lie with scriptural epics and historic fancies, nor with passages from our English poets, and stories from classic lore; Madonnas, Saints, and religious allegories they do not affect; matter-of-fact pictures, rather than fanciful, they appreciate, hence we have so many landscapes which speak of shaded pools and glens, where cattle seek the shade at noon, mountains and mountain scenery, with their middle distance of hills and near view of plains and valleys.

Upon entering the gallery our attention was immediately called to a beautiful winter-piece, by S. Jacobson,—the artist has put a poetry into the cold snow-scene. Mercy and charity is represented by the monk, who is leaving his cloistered home, and wending his way through the deep, untrodden snow, with a basket of provisions to some needy, and perhaps sick and distressed family.

To the left, and on the same line, are two beautiful landscapes by J. Syer, and W. B. Lender, but of very opposite characters. The one, a mountain scene in North Wales, near

lettre de l'Art Association
à l'Honorable L. Tilley ministre des
finances. 18 mars 1879

voir archives permanentes
du musée

Arrived 10 March 1870

37
26

Capel Curig, is evidently the result of close outdoor study, and is a good example of the truth which patient study brings as its reward. Mr. Syer does not, like Mr. Leader, attempt to get applause by the glitter of a sunbeam; there is in this, as in all his works, a vigorous natural, and, we may say, a grand, solemn, mystic repose pervades the whole picture. In the scene on the Conway Mr. Leader has attained a certain stirring and popular effect; the foreground, sparkling with light and lustre, is very carefully painted. These two pictures, nearly side by side, are worthy the study of our young artists. In A. MacCallum's Burnham Beeches there is great truthfulness; the drawing of the beech tree trunks, and the dazzling play of the sunlight through the trees, are admirable. The Llder Valley, Wales, by J. Peel, is a very carefully painted picture, and is treated with that knowledge and mastery, and touched in with that happy facility so well known to those acquainted with this artist's pictures. The same remarks will apply to the View near Brockam, Surrey.

These pictures, with others, have been specially imported by Mr. A. J. Pell, and we hope they will be sold, not only for the credit of our lovers of pictures, but for the sake of the encouragement of that class of trade; works of art, by being publicly exhibited and offered for sale, are becoming articles of trade, following, as such, the unreasoning laws of market and fashion.

Flemish Horses by the Wayside Inn, by W. Verchaur, and the Farm-yard, by J. F. Herring, will afford our animal painters an opportunity of studying an art in which they have not yet reached the position of masters. The remark will apply with much more force by the study of an admirable picture, Cattle Drinking, by Rig Van Marcke, beyond doubt, is the best picture of the class in the Exhibition. The Congress, by Schenke, we do not place under the head of Cattle-pieces. In this most careful and painstaking picture the artist has given individual portraits of sheep, each head having as greatly marked and different an expression as twelve men in a jury box.

Mr. Vogt's Sheep Overtaken by a Snow-storm may envy their more fortunate brethren of the Highlands, by W. Watson, in having the enjoyment of a little sunshine.

The Splügen Pass in the Tyrol, by Jacobi, is a most favorable specimen of this artist's work, and one that any collector may be proud to possess. The Port of Baiae, near Naples, by the same artist, may be worthy of comparison with the Ruins, Temple of Diana, Baiae by J. B. Pyne, to show how differently two artists of repute may treat a somewhat similar subject.

In what may be termed Scenes Domestic—grave and gay—there are several pictures well worthy of attention: The Old Armorer, by K. T. Litschauer; The Early Breakfast, by Th. Gerard; The Rehearsal, by Ant. Seitz; The Young Mother, by W. B. Babcock; The Bavarian Wedding, by Miller; The Stealing Apples, by J. Miller; The School Examination, by W. MacDuff; and Feigning Asleep, by Zimmerman. These must be brought by each spectator to the test of their own experience, for works of this class are successful just as they awaken a dormant sympathy, just in the measure of the response they find within the breast of each one of us, beating to the same pulse of life.

In portraits there are but three; first, the large portrait of the late lamented and good Bishop Fulford; second, the natural and vigorous portrait of Colonel Dyde in his full regimentals, as Commandant of the Brigade of Militia Volunteers, painted by Bell Smith; third, the portly and well known figure of John Leeming in his official robes, as President of the St. George's Society.

In figure studies there is one very remarkable picture, painted on silver, by B. Deuner. It is that of an old man verging upon five score, with as "many wrinkles in his face as the lines in the last new map of the Indies." If the subject be not a pleasing one, it is in point of exquisite finish, touch, and delicate handling, unsurpassed, it excites our astonishment if it does not our pleasure. The Gypsy Fortune Teller, by Edward Sharp, is a picture of that class that presages an eminence for the young artist who painted it. The two oval, semi-allegorical pictures of Summer and Autumn—Ceres and Pomona—by Bompiani, are calculated to cheer up anyone with a "fit of the blues," and who has not in his home that best of all fireside companions, a good-looking and fond wife.

The present exhibition has been universally pronounced one of fair general average, and nothing more. There is only one regret connected with it, and that is a very serious one, that the public has not rewarded the efforts of the council by a large attendance. Probably it may be thought the exhibition will remain open for an indefinite period; but we are positively informed that the exhibition will close this evening; therefore, we urge upon all who have not visited it to do so.

An institution like the Art Association has a duty to perform, and a mission to fulfil. Its

and its mission to Montreal is, to uphold and diffuse through its public exhibitions those correct principles and practices which can alone promote the prosperity of an Association and secure the welfare of art.

ART ASSOCIATION

OF
MONTREAL
AND

SOCIETY OF CANADIAN ARTISTS.

The above Societies, incorporated by Act of Parliament, beg to announce a combined Exhibition of European and Canadian Art, and an Art Union, on

MONDAY, 8th April next.

The Exhibition will remain open to the members for one week.

THE ART UNION

Will present special attention. It is intended to expend the whole of the net proceeds of the subscriptions to the purchase of works of Art, by Canadian Artists, which will be offered as prizes to the subscribers. A part of these prizes, will range from two hundred to one hundred dollars each.

In addition, there will be presented to every subscriber, who may not be the recipient of a prize from the Art Union, a copy of

TWO ORIGINAL ETCHINGS

by a Canadian Artist, designed expressly for this occasion.

A few of the pictures belonging to Canadian Artists will be on sale during the Exhibition. It is hoped that many throughout the Dominion will, by this subscription, aid in fostering Art in this country.

Those desirous of becoming members, may become such, on payment of an annual subscription of Five Dollars at any of the following places in Montreal: Dawson Bros., Wm. Scott, 336 Notre Dame street, Mr. J. E. Pell, 55 St. Antoine st.

A subscriber of five dollars will also receive tickets admitting a Gentleman and Lady to the Exhibition throughout the week.

No picture will be exhibited that has appeared in any former exhibition. It is expected that some very beautiful and valuable works of Art will be presented.

By order
JOHN POPHAM,
Hon'y. Sec'y Art Association.
W. L. FRASER,
Sec'y Society Canadian Artists.
Montreal, 3rd Feb., 1872.

ART ASSOCIATION.—We have to acknowledge the receipt of four very beautiful engravings which are to be presented to subscribers to the Art Association. They are—"Young Canada," by J. Weston; "Old Ferryman at Rye Harbour," by D. Fowler; "Among the wharves, Quebec," by Henry Sandham; and "All alone," by Allan Edson. These etchings are themselves worth the subscription to the Association.

ART ASSOCIATION,

AND

Society of Canadian Artists,

The above Associations have pleasure in stating that the subscriptions already received, warrant the appropriation of

ONE THOUSAND DOLLARS

In the purchase of Works of Art for the
ART UNION.

The additional subscriptions expected, prior to the opening of the Exhibition, will, it is hoped, enable them to largely increase this amount.

THE EXHIBITION

Will take place

On Monday, the 8th April,

AT 3 P.M.,

and continue open for ONE WEEK, at the

Gallery, 12 Bonaventure Street,

over Mr. McLAREN'S Saddlery Store (formerly occupied by the Mercantile Library).

A Subscription of Five Dollars entitles the subscriber:—

1. To Four Original Etchings.
2. To a chance of a Prize at the Art Union,
3. To the Free Admission of a Gentleman and Lady to the Exhibition.

Tickets may be purchased at Notman's, Dawson Bro.'s, W. Scott's, and A. J. Pell's, or from Mr. J. E. Pell, or John Fraser sen.

JOHN POPHAM,
Hon. Sec'y Art Association.
W. L. FRASER,
Sec'y Society Canadian Artists

N.B.—Except to the Press, no Complimentary Tickets admitting to the first day's Exhibition, will be given.

March 27, 1872, 27, 29M 1, 3, 5, SA 74

MONTREAL

Witness 1 month, tri-weekly \$29.00

Suzette 19 March 1872

*Herald - 6 Insertions
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39
with many others, a Canadian scene, being well drawn, the tone good. "Harvest Time," (88) by A. Edson, is a beautiful drawing, representing a cornfield with a large clump of trees in the centre, the grain being partially cut and the reapers scattered about. This picture is admirably drawn, the trees being especially noteworthy, and we augur from this and other productions from the brush of this young artist that he has before him a career of no ordinary promise. "Sunset, Outlet of Gull River, Ontario," by Mr. A. R. Jacobi is another charming painting, the deep glow suffusing the background of the picture being most artistic, and the whole drawing fully sustaining this artist's reputation. Another picture by Mr. Sandham, "Low Tide, Indian Cove," is also worthy of notice, being one of the best of the productions of this artist, the water especially being cleverly drawn. "Lilacs and Tulips," (75) a group of flowers, by Mr. D. Fowler, who is a copious exhibitor, is somewhat too rough for a flower sketch, in which the first necessity is delicacy of handling and colour. "In the Glen" (139) by Mr. W. L. Fraser is a pretty picture, the landscape being clearly worked out, but the colouring seemed to be rather too bright. "Kentish Cart" (79) is another of Mr. D. Fowler's sketches, and it is tolerably good, though the same drawback applies to it as to most of his other pieces, that they are rather too sketchy and rough. Notwithstanding this, however, there is a good deal of originality and boldness of conception in Mr. Fowler's pieces. "The St. Lawrence from Longueil" (104) and "At Longueil" (105) are both of them from the brush of Mr. C. J. Way. The former is a singularly beautiful picture, one of the gems of the collection, the effect of the light being remarkably good. "Meditation, Eastern Slave" by Mr. W. Lorenz is a painting of a bust which is artistic though the flesh tints are somewhat too bright. The drawing altogether is a good one, the face being excellent. Miss Braubach exhibits several paintings, some in oil and some in water and of varying degrees of merit. Some of them, "Among the Raspberries" (24) and "Alone at Home" (25) are very pretty pictures which display more than an ordinary share of artistic feeling, the requirements of this artist being more delicacy of touch. "Caught in a Snow Storm" (59) one of Mr. Sandham's pictures is a purely Canadian scene, capably drawn. "Early Autumn" (101) by Mr. Edson and exhibited by Mr. F. B. Mathews is one of the best of his productions, the distance being very effectively worked out, and the scene itself very beautiful. "Summer Evening on Cap l'Aigle Road, Murray Bay," "Meadowbrook, Georgeville," "Mill Stream, Murray Bay," and "Perce Rock, Gaspé," (38 to 42), exhibited, the two first by Mr. Andrew Allan, and the last by Dr. MacCallum, are all from the brush of Mr. C. J. Way, and are worthy illustrations of beautiful scenes, whilst viewed in an artistic point of view they are highly praiseworthy. "Old Mill, Ontario," "Raising Bee in the Backwoods," "Cottage, Lower Lachine Road," "Scene Missisquoi River, Ontario," "Farm Scene, Ontario," (29 to 36), exhibited the first three by Mr. Joseph Walker, are all the works of Mr. O. R. Jacobi, and they excel in clearness of outline, tone and mellowness of colour, and an accuracy to nature which is commendable. Mr. F. A. Verner exhibits four portraits of Indians (8 to 11), which are admirable specimens of that branch of art. The hard rigid features of the Indians are life-like and the countenances stand out from the canvass as in bas relief. He also exhibits an excellent drawing of the "Eagle Rocks" at Labrador, (12), "Portage, Muskako River" (13), and "Encampment, Muskako River," (14), all of which, especially the first, are excellent. Mr. Wyatt Enton gives a beautiful study of "Twilight at Quebec," (3); Mr. W. R. Ross sends one of Mr. Jacobi's best pictures, "On the Saguenay" (46), a very fine painting, the colouring, the trees, the groundwork, and the hills being alike artistic and bold. A very pretty picture is "Autumn, Mount Orford" (35), by Mr. Edson, and the same remark applies to "A Light Breeze" (35) and "On the Coast of the St. Lawrence" (36), two drawings of Mr. Sandham's. "Young Canada" (19), by Mr. James Weston, is a Canadian piece, and one of the most beautiful in the collection. It represents a couple of boys, one in a sleigh drawn by dogs and the other pushing behind. The figures are admirably drawn, the trees in the distance, the snow, and the gloaming are so well worked out as to make this certainly one of the most pleasing pictures in the collection.

Taking the collection as a whole, we cordially congratulate the committee upon the result of their labours. The exhibition cannot fail to promote the interests of art in this city and indirectly throughout the Dominion, and we hope that the public will gladly avail themselves of the opportunity afforded them of viewing a beautiful and instructive collection of paintings.

P. 40

lettre de M. G. E. Desbarats à
M. Landham 27 février 1872

lettre Hyatt Eaton
à M. Mitsa 7 février 1872

voir archives permanentes
du musée

Fine Arts at Home.

The Society of Canadian Artists and Art Association's Exhibition will be opened on the eighth of next month, in their old rooms in Bonaventure Street. One side will be devoted to European and American Art and the other to Canadian. Each subscriber of five dollars will be entitled to

receive the four Etchings, one "Amongst the Wharfs at Quebec" by Henry Sandham (an artist of the manner born); one by Allan Edson "All Alone," likewise a Canadian; "Young Canada" by Western, an Englishman, a resident in Montreal; and "The Essex Ferryman," by Fowler, another Englishman, residing near Kingston. The receipt will admit the subscriber and a lady at all times during the exhibition, and the prizes will range, we understand, from ten to two hundred dollars.

We know that both Societies have hitherto been successful, but more especially the Society of Canadian Artists; and, although there was at one time a sort of antagonism between the two, which ought not to have existed, we believe that has now become a thing of the past, all old things have passed away and every thing has become new. We know not what the Western men may send; we trust J. A. Fraser, Ambrose, Millard, Forbes and Fowler, will be well represented, not forgetting Martin, Way, Sandham, Edson, W. Fraser, Western, Lorenz, Raphael and Miss Ida Braubach of Montreal, will be in full force. The Art Association, under the active management of Mr. John Popham, the Secretary, with an efficient committee, including Dr. Sterry Hunt, F. Matthews, Andrew Wilson, G. Frothingham, F. Kay &c., &c., have taken the entire responsibility upon themselves, and the work goes bravely on. This is as it should be. All the prizes will be selected from the works of our own Artists, but there will be European and American pictures on exhibition and for sale. Too much credit cannot be awarded the council of the Art Association for their liberal conduct in this transaction.

The Artists have lost during the past year three of their best members—Vogt, Sharp and Sons—the two first by death, the last by removal, who, we believe, will be still represented. We believe the Exhibition will be superior to any thing yet put before the public of Montreal, and we bespeak for it an extensive patronage. The two associations are acting in the most friendly spirit and Mr. Fraser (Cousin Sandy) and others are canvassing the city with considerable success. Up to a late date those who had a wish to encourage Native Art had to fall back upon the multiplied crudities of Kreighoff, but with men born and trained in our own land and a number of highly educated importations, who make to Divine Art a labour of love and devote themselves to it not for the mere means of making the pot boil, but to show that Canada, in addition to her material wealth, which is still increasing for a young country which has but lately emerged from the primeval forest, can hold her own in taste and refinement. We trust the liberal inhabitants of Montreal, and they are many, will not be forgetful of this special effort. We hope Bourassa will send a few good pictures and that Freret and his pupil, W. Fraser, will be there in the clay or the marble.

*Journal from Montreal
30 March 1872*

Our friends going to Florence, Italy, will do well to cut out this paragraph and put it in their pocket-books. To see pictures and find addresses of resident artists, visit the art studio of Robert Sprenger, 110 Via dei Serragli. Whether buyers or not, they will meet with a cordial reception and see much to repay them for their visit. They will find beautiful pictures, and at very reasonable prices, at Manzoni's, 16 Via Guicciardini, near the Pitti Palace.

From Montreal Gazette 9 April 1872

THE ART EXHIBITION.
Canadian Artists represented—European Art—A charming collection.

The Seventh Exhibition of the United Art Association of Montreal and the Society of Canadian Artists opened yesterday morning in the Gallery in Bonaventure street. The exhibition includes a considerable number of the works of our Canadian artists, both those who have already achieved honour and reputation, and those who, as yet, are only aspirants for popular fame, and those of European artists of world wide celebrity. It is satisfactory to be able to state that our own productions bear a favourable comparison with those of the European artists that are here exhibited, who have far better opportunities of studying art both theoretically and practically than Canadian artists have hitherto been able to command. Generally speaking, for tone and colour and purity of taste the European artists bear away the palm, but to the Canadians is certainly due the credit of boldness and originality of design, a keen eye to the beauties of nature in their own country, and very considerable artistic skill and feeling in depicting them. And the effect of such exhibitions as that which was opened yesterday, and of such a society as that under whose auspices the pictures have been collected, cannot but be to extend and diffuse a taste for art among our people, and so, by increasing the demand for paintings, to improve our native artists. In the Catalogue of the Exhibition the paintings are arranged according to the usual division into oil and water colour drawings, but perhaps the most interesting mode of viewing the collection is that which has been adopted by the hangers, who have arranged all the Canadian works on two sides of the room, and those from Europe on the other two. By this arrangement a comparison is more easily arrived at between the two classes, than would have been the case had the strict line of division into oil and water colours been adhered to.

Following this plan of viewing the collection we shall briefly comment upon such of the pictures as seemed more particularly worthy of notice, commencing with the European paintings. In this class we have several excellent works by well known artists, amongst the number being Messrs. J. Leech, Alfred Gray, R. H. A. A. Soloman, Van Schendel, W. Luminais, L.H.F.; J. F. Herring, Van Marcke, L. H. F.; Peter Patson Carl Brenner, G. Shalders, I. P. W. O.; A. W. Hunt, S.P.W.C.; F. Powell, S.P.W.C.; J. H. Mole, I.P.W.C. The first painting that strikes attention in examining these is a rural view in Warwickshire (52), by J. Thors, exhibited by Mr. T. W. Thomas, who has also exhibited several others; it is a very charming drawing, the trees and sky being unusually naturally depicted and clearly and well painted. "Cattle" (48) by Van Marcke is in a different way a good picture, the colouring being bold and the surroundings such as might be expected in any work of this painter who stands deservedly high in this branch of art. The painting is shown by Mr. W. F. Kay, who also exhibits a pretty little piece, "Card building" (51) by J. P. Babcock. "Playing Cards" (17) by J. C. Waite, exhibited by Mr. James Hutton is a very beautiful painting. It is a party of four, father, mother and two children playing a game at cards and the figures are remarkably cleverly drawn and life-like, whilst the colouring, although subdued, has just sufficient tone to give an excellent effect to the whole. Near to this is another charming picture "Cattle at Connemara" (1), drawn by Alfred Gray and exhibited by Mr. John Hope. The cattle are represented trooping through the heather; with hills towering upwards in the distance, giving a wild effect to the painting. The cattle are remarkably natural, the colours are modulated, and the representation of the hills melting away in the horizon is very artistic. Then there are three of Mr. Herring's paintings, "Horses" (53), "Horses, dangerous play," (54), and an "English Farm Yard" (55), all sent for exhibition by Mr. Thomas. These pictures are matchless in their way; but every one knows that Herring painted horses better than, perhaps, any other artist, excepting Madame Rosa Bonheur, so that it would be a mere surplussage to say more. "Alma Quies" (44), by Walter MacLaren, and exhibited by Mr. Alexander Buntin, is a representation of three female figures; the faces are beautiful, but the artist has chosen an unfortunate colour for the drapery, white, giving to the whole picture a somewhat pasty appearance. "Romans pursuing Gauls" (16), by Luminais, and exhibited by Mr. G. A. Drummond; is one of the finest paintings in the collection. Two Gauls on horseback are represented as flying from their pursuers, and their course has led them through a sedge-grown pond. The figures of the horses and the men are excellently drawn, the former especially, the terror which they feel revealing itself in every limb. The marsh and the haze which envelopes the scene make it wonderfully realistic, and not a detail that could be effective is forgotten. "Cattle at Rest," (27), by Alfred Gray, and exhibited by Mr. John Popham, is a painting that displays considerable artistic culture, as well as mechanical skill. "Picking Blackberries" (59 A.) by T. Brooks, and exhibited by Mr. R. B. Angus, is

another charming picture; the figures of several children are clear and well defined, and the colouring rich, the only fault being that the sea, always a difficult point, is somewhat unnatural. Mr. Andrew Allan is to be envied his possession of "A Farm near Staplehurst, Kent," by Herring and Williams (18.) This picture is one of these in which Herring, whose forte lay in animal painting, entrusted the filling in of the landscape to other hands, and the result is perhaps as charming a rural scene as could be painted. In many drawings whilst one portion is exquisite, one has to regret that the artist has not been able to make the whole so, his speciality being landscape figures, or animals as the case may be, and many of the finest paintings display this weakness; instance many of Turner's, where the figures are comparatively poor and ill drawn; but the plan adopted by Herring, if skilfully carried out, avoids this difficulty, and this picture is a notable example of that. "Burnham Beeches (59), by A. MacCallum, and exhibited by Mr. R. B. Angus, is a tolerable landscape, but the colouring is too bright, though possibly it may mellow with age. "The Acquittal" by A. Soloman, and sent by Mr. James Hutton, is another of the gems of the collection. This is the original sketch from the picture, and is, as we know from observation, nearly equal to the picture itself, which is an exceedingly beautiful one. A prisoner has just been acquitted of some crime, and his father and mother, wife and children are gathered round, mingling their joy with his in the happy result of his trial. The faces are exquisitely painted, the colouring of the figures is rich and the background of the picture of a deep mellowed colour that admirably sets off the figures in the foreground. "A Shepherdess" (50) by J. P. Babcock, and exhibited by Mr. G. H. Frothingham, is a moderate painting, the figure being good, though the surroundings are poor. A very beautiful picture, "Rotterdam—Market Scene," (5) Van Schendel, is exhibited by Mr. Hutton. This is a scene of a market stall at night in this quaint old city, and the light falling upon the figures is very artistically worked out and the effect excellent. Mr. John Hope exhibits two of Peter Paton's water colour drawings, one "Peebles from Redpath Castle," (60) and the other "St. Mary's Loch" (61) which are the original drawings for the illustration of St. Ronan's Well in the illustrated edition of the Waverley Novels. They are both very

pretty pictures, though they present no special features. Mr. G. E. Bradbury exhibits two exquisite water colour drawings from his own brush, the one of Spring and the other of Autumn Flowers (110 and 111) and a number of landscapes: "Views from the White Mountains," and "Wild Flowers" (121 to 128). The latter are by no means equal to the Spring and Autumn Flowers, which is one of the most beautiful flower paintings we have seen. "Milling Moor, Perthshire," (106), J. Smart, exhibited by Dr. McCallum, is a very pretty landscape, in water colours; "Chester" (67), Abbeville (68), Litchfield Cathedral (69), and Salisbury (70), all by Mr. Rimmer, are all promising drawings, showing considerable knowledge of architectural painting. Mr. John Popham contributes a selection of paintings in water colours; "Reflections in the Stocks," by Carl Brenner (62), is a very amusing sketch of a toper gravely contemplating his own toes over the frame of the stocks, into which he has been inducted for his vagaries of the preceding evening; "A Consultation," by M. Haywood (63), "Sheep," by G. Shalders (64), and the "Market Place of Prague" (65), all of them very excellent drawings. Mr. Kay also exhibits a group of cabinet pictures: "Old Buildings on the Moselle" (115), by A. W. Hunt, a finely drawn painting; "Sheep" (116), by Chalders, very natural and life-like; "A Cafe at Damascus" (117), by Carl Werner, a somewhat moderate drawing, though the figures are well executed, and a group of "Welsh Peasant Girls," by J. H. Mole (118), which is pretty. The Society is fortunate in being able to exhibit one sketch by the lamented John Leech, whose drawings amused and delighted us in the pages of *Punch* for so many years, and whose untimely death left a blank in the artist-staff of that publication, which has never been filled. The sketch exhibited is "old Mr. Wiggles," sent by Mr. Scott, and it illustrates the indiscriminate manner in which his garments throw out buttons upon his practising on them with a sewing machine. The sketch is very amusing, the wonder depicted in Mr. Wiggle's face and hair being remarkably cleverly touched off. Altogether the European side of the exhibition forms a very charming collection.

No less charming also, was that contributed by our Canadian artists, and to it attaches the additional interest that the painters are residents in this country, and have sought to fix upon canvass its abundant natural beauties. To a Canadian even moderately well versed in the beauties of his country, almost every scene presented to his gaze by the artists will be familiar, as they are nearly all of them well known spots. Mr. A. R. Jacobi is, perhaps, the artist whose productions are most numerous represented. Mr. A. Edson, Mr. F. A. Werner, Mr. C. J. Way, M. James Weston, Miss Braubach, Mr. Henry Sandham, and Mr. J. Duncan are also exhibitors. Winter: "A Fall on the Ice," (137) by F. Smith, and exhibited by Mr. F. M. Smith, is a very picture, giving promise of future excellence to the artist. "On the Tomafokv St."

*Non archives permanentes du Musée
Réponse à une lettre du 23oct 1873 par M^s. Melard, Roy, ... 8 novembre 1873*

1872

From
Montreal Herald
 9 April 1872

The joint-exhibition of the Society of Canadian Artists and the Arts Association was opened yesterday afternoon, when a large number of subscribers, who alone had the *entree*, visited the rooms, and enjoyed the treat which native and foreign talent had provided for them. The "hanging committee" have this year performed their very difficult and thankless task with an impartiality and discretion which must shield them from the oburgations of disappointed artists who are apt to attribute the positions assigned to their works to personal caprice or professional spite. Every picture has been hung where it deserved to be, and where its merits may be best seen and considered. The pictures by foreign artists, supplied for the most part by members of the Art Association, would, with scarcely an exception, receive favourable notice in any European collection, and we are glad to find our connoisseurs display so much judgment in their foreign purchases, and so liberal in permitting the public to share in the enjoyment which the possession of such choice works of art must afford. At the same time it is gratifying to find that our own artists are not neglected, but that, on the contrary, most of them have as many commissions as they can fulfil with that regard to reputation which must not be sacrificed to immediate gain. In the works exhibited this year by Canadian artists we notice a very general advance, a growing intimacy with the secrets of nature, and an increasing skill in their interpretation. There are very few pictures in the department allotted to native art which do not deserve a word of praise, as at least exhibiting that honest and earnest desire to reproduce the beautiful and sublime in nature which is the secret of artistic success. Without attempting to criticise each work in detail, we would mention a few of the

OIL PAINTINGS BY CANADIAN ARTISTS

which are worthy of special praise. Mr. O. R. Jacobi's admirers will find in the paintings exhibited by that artist new cause for wonder at the facility with which he can invest a very ordinary landscape with truest poetry. The Gipsy Scene (28)—an exceedingly well executed picture, is perhaps his least characteristic effort, but The Old Mill, (29), the Scene on the Missisquoi River (32) and the Farm Scene, (33), are exquisite specimens of the style which he has made peculiarly his own. Mr. C. J. Way, in addition to exhibiting a number of pictures in water colours, which we reserve for subsequent notice, is one of the largest contributors in oil paintings, and every one of his works is pregnant with artistic feeling and has been executed with scrupulous care. The companion pictures Summer Evening on Cap l'Aigle Road, (38), and the Meadow Brook Georgeville, (39), are two of the most beautiful of the numerous landscapes exhibited this year. Each is faultless in perspective and distribution of light. The artist has not been quite so successful in his Perce Rock, (42)—the election of a point of view not having been, to our thinking, particularly happy. Mr. Way's other works, View on Cap l'Aigle Road, (41), Mill Stream, Murray Bay, (40), Petit Lac, (43), another Murray Bay view, and In the Pine Woods (7), will all furnish food for thought, and enhance the reputation of one of our most prolific, but, at the same time, most careful artists. Mr. Edson is fulfilling the predictions of success based on his early efforts. Of the works exhibited this year one of the boldest in conception and most vigorous in execution is the Mountain Torrent, (15). The dark foreground relieved by a stream of light in the centre which makes every pebble in the stream, every eddy of the rushing water, and every twig of the surrounding undergrowth distinctly visible, make one of the most effective contrasts we have ever seen. By the same artist, but in a style utterly different, are two beautiful Eastern Townships landscapes, Autumn, Orford Mountain, (35), and Mount Orford, (47), and a cascade scene, (2), not inaptly named Solitude. Mr. Henry Sandham's On the St. Lawrence, (37) is a splendid work, showing rare skill in the treatment of such subjects, as does the charming little picture Light Breeze, (36). The same artist gives us four Indian subjects, Trying for a shot, (56), Squaw going to Market, (57), Squaw on Snowshoes, (58), and Squaw making Baskets, (59), each of which shows careful drawing, and judgment in colour—56 and 57, being perhaps the happiest efforts of the series. We are glad to see, we believe for the first time, the name of an artist of considerable promise, Mr. W. L. Fraser, whose Pool in the Woods, (34), would reflect credit on one to whom nature had been a life long study, and its reproduction the task of many anxious years. It is one of the gems of the Canadian Department. Mr. Weston exhibits four paintings—Young Canada, (19); Beauport, from Point Levi, (21); Clearing off after Rain, (45); and a Study from Life, (20.) They are all highly creditable, but we prefer the last, at which the artist has evidently worked *con amore*. A series of four half length Indian figures, which should be bought up for exhibition in

public gallery, if we had such an institution, are Mr. F. A. Verner's contribution this year, in addition to an effective, but rather roughly executed study of coast scenery, Eagle Rocks, Labrador, (12) and the Portage (13); and Encampment, (14) which are rather more carefully treated. We cannot speak so highly, as we have sometimes had the pleasure of doing, of Miss Beaubach's efforts, of which Among the Raspberries, (24) is perhaps the best. Of the

OIL PAINTINGS BY EUROPEAN ARTISTS

the most striking is undoubtedly Burnham Beeches, (59) by A. McCallum, which is vigorous in treatment, and faultless in detail. The Hay-field (59) by F. W. Hulme, will contest the palm with it in some minds, and it certainly deserves all the admiration that can be lavished on it. We have three very characteristic works by the well-known animal painter, J. F. Herring.—Horses, (53) Dangerous Play, (54) and An English Farm Yard, (55)—in each of which fidelity to nature is combined with boldness of treatment. Van Marcke's Cattle (48) will be admired for the effective contrast between the drifting feathery clouds and the perfect stillness of the landscape. Romans pursuing Gauls, (16) by the distinguished French artist, Luminais, L.H.F., is one of the gems of the exhibition; every detail is in harmony with the rest, and is indispensible. We would call special attention to this picture. A Toilette, (49) by Chevilliard, is rich in colour, and masterly in drawing. The human figure is instinct with life, and the dainty Italian greyhound which crouches at the lady's feet is inimitably true. Alma Quies, (44) by Walter McLaren, is a valuable specimen of the mystic spiritual school which has sprung up, or rather undergone a revival, within the past few years, and which aims at producing the greatest effect with the most meagre and unpromising materials. We must reserve the remaining works for mention to-morrow.

THE ART EXHIBITION.

Yesterday there was a large gathering at the Exhibition held in co-partnership with the Montreal Art Association and the Society of Canadian Artists. The co-partnership is to be regretted because it is an acknowledgment of the decadence of both societies. A question also may arise whether the subscribers this year, of the sum of five dollars to the joint societies are members of the both, or of either, because it is distinctly stated, that "all persons who during the current or last expired financial year thereof shall have contributed five dollars or more, shall be ordinary members of the Art Association, but shall not be entitled to vote as such unless they have paid up such contribution for the current financial year." But as this is a matter for the legal advisers of both institutions to determine, we shall dismiss it without further consideration.

There is a matter of deep regret, and one too truly founded on fact, that there is, notwithstanding the many excellent pictures exhibited a manifest deterioration in the quality and numbers of works of Art exhibited; and also that great injustice has been done not only to the lenders of pictures of great merit by European artists, but to the artists themselves, by placing some of their works in inferior positions, or the rather in superior positions, far above the honorable *line* so much coveted by all Royal academicians. If the works of foreign artists are lent to the Art Association it is the duty of the Hanging Committee to see that they are properly and suitably disposed; if lent to the Society of Canadian Artists it should have been a matter of chivalry with them not to have given the place of honor to works beneath criticism, even if painted by themselves. With this short, and we hope not too severe or unmerited preface, we will assume a more agreeable task in directing the attention of our readers to some of the most striking pictures.

Among the oil paintings are two cattle pieces by the "Hibernian Paul Potter" Alfred Grey, B.H.A., contributed by Mr. John Hope; they are worthy of being ranked with the works of Sidney Cooper—one "Cattle at Connemara," No. 1, is a faithful transcript of that wild country, the scene is vigorously painted and is thoroughly Irish. The companion picture to it contributed by Mr. Andrew Allan, is upon the other hand thoroughly English, and represents a farm house and yard near Staplehurst, Kent, by Herring & Williams. No. 18, it is a beautiful specimen of Herring's handling, the horses, pigs and poultry are as natural as life; the picture is of that plain spoken truth which seems to preclude the intrusion of imagination or romance of any sort. It is one of the artists' well known pictures which in their special line are unsurpassed. Between these is an extraordinarily clever and effective little picture, contributed by Mr. G. A. Drummond, and painted by a French Artist W. Luminais, L.H.F., entitled "Romans pursuing Gauls"; it is, though small, one of the most important works in the exhibition, and appeals, perhaps, more so than any other to the imagination, and, however, some historians may con-

sider the conquest of Gaul to be a necessary stage of the evolution of humanity, we cannot but feel sympathy for the fear-stricken Gauls as they fly from Caesar's legionaries. This admirable little picture is set as a jewel in the centre of the eastern wall of the Gallery—an example which some of our Canadian figure and animal painters, who have not already irretrievably formed a style, may emulate; the picture, though sketchy, bears the touch of a master hand.

Mr. James Hulton sends three pictures in what may be termed the Wilkie-English School; no one can look upon them without having their sympathies awakened. "No Feather or Mither" by J. C. Waite, (No. 6) is unfortunately placed in such a *superior* position that without the aid of a step ladder or an opera glass its beauties and merits cannot be advantageously seen, but by way of compensation, "The Acquittal," by A. Solomon, (No. 4) and "Playing Cards," (No. 5) are hung on the line. The subject of the one is the narrative of an incident that very probably occurred in real life. It is the original sketch for a picture which has gained the utmost popularity through the medium of engravings and photographs; of the merit of the picture both as to grouping and drawing there can be no doubt, and it will well repay an attentive study. The other is a domestic scene, evidently taken from the life, at least the accessories give circumstantial reality to this humble but joyous scene; the picture is full of force and character, and faithful to literal truth; there is not one in the exhibition more delightfully simple or more thoroughly artistic than the faces, attitudes and dresses of the "card players."

Beneath the Romans pursuing Gauls is a curious picture, more curious than natural, called "Alma Quies," contributed by Mr. Alex. Buntin, and painted by Walter McLaren; this picture has certainly not the honor of a free criticism and more jesting remarks than any other with the exception of an oval picture, *vis-a-vis*, on the western wall, "Meditation—Eastern Slave" [No. 150]. By one it was compared to three Aulatio women in their night gowns just after taking their bath by moonlight; by another, that the three women had been embalmed and just risen in their grave clothes, and were contemplating the nearest way to their old places of abode; by a third the figures had such a *pasty* appearance that they must have been the likenesses of that class of women which Uphelia had in her mind's eye when she said in answer to the King's question: "How do you, pretty lady?" "Well—They say, the owl was a baker's daughter.—We know what we are, but know not what we may be."

The artist has indulged in a fantastic fancy, and has the power of depicting a scene which creates a sensation—a faculty not given to many painters. Landor, if we are right, once said that there were, in literature, writers of a certain class who are profound merely as muddy water, not because they had real depth, but only a cloudy obscurity; and so there may be painters—we do not say Mr. Walter McLaren is one of them—who love to place the subject in a muddy looking atmosphere, which a wondering multitude is expected to gaze into as if it were the infinite sublime.

On this side of the room there are two very fine landscapes, contributed by Mr. R. B. Angus, which are placed on the "sky line." As the subjects are essentially earthy, it would have been "more german to the matter" had they been placed nearer the ground. One "English Hay-field," by F. W. Hulme [No. 54] is a picture of much merit, and amongst the indiscriminate assemblage of landscapes, some ambitious in lofty mountains, some showing a silvery sun shed in wan and watery rays upon the soft haze which veils the hills, and plays in sportive ripple on the wavelets of the lakes; it deserved a better fate, and so did its companion "Burnham Beeches," by A. McCallum [No. 59], a well studied drawing exhibiting a firmness and precision which intored accuracy of hand can alone give. These two pictures are by experts in their art, they are true to the character, the clime, and the vegetation of old England, and from those who were fortunate enough to have opera glasses to see them to advantage, they commanded deserved admiration.

Mr. F. W. Thomas, Mr. F. W. Kay, and Mr. George Frothingham have contributed some charming pictures.

In conclusion of our notice of the foreign pictures, we acknowledge it has been a pleasant task to notice so choice a collection, our only regret that it was not twice as large, which it could have been, had the older members of the Art Association, such as Messrs. Th. S. Cramp, Henry Lyman, Andrew Wilson, D. L. MacD. Gall, Benjamin Gibb, S. English, George Smith, and James Ferrier, jr., contributed their share. We trust it is not an evidence of the want of interest or unanimity amongst the members of the Art Association. The present exhibition is not clear as soon as that changes of some kind or other are wanted in the management of the Art Association. We know that among the members there are some who are desirous to see carried out the prayer of the petition set forth in 1866 by the Rt. Rev. Francis Fulford, Metropolitan, the Very Rev. Archdeacon Leach and others, that they have formed themselves into an Association for the encouragement of the Fine Arts by means of the establishment and maintenance of a Gallery or Galleries of Art, and the establishment of a School of Design in the City of Montreal. We wait not without anxiety as to the future of the Art Association, and fervently hope some new and healthy blood will be infused into it.

From
Daily News of April
 1872 (J. D. King)

FINE ARTS EXHIBITION.

D. Fowler exhibits some characteristic sketches, chiefly of simple and common subjects. These, however, under the transforming touch of the artist, become invested with a poetry and grace of which we could scarcely have believed them susceptible. Some of his sketches besides possess a quaint and delicate humour, which makes them still more effective. "A Cultivator in Chancery" may be instanced as fully illustrating the characteristics we have mentioned. In "Swiss Pony," we have what Sterne, or somebody else calls "the luxury of wo," embodied with inimitable skill and felicity. "Mulatto Girl" and "Neapolitan Fisherman," are studies of another kind, and equally successful. "Lilacs and Tulips," is as much to be admired for its exquisite contrasts of colour, as for the fidelity with which the forms and the tints of the flowers are reproduced. The other pictures by this artist are "Come to Grief," "Mowing Machine," "Kentish Cart," "Harness used in Hop-Gardens," and "Beilstein on the Rhine." Way has several fine landscapes, "At Longueuil," and "A Windy Day, Lake Magog," being, in our opinion, the best. "Fishing Boats, Venice," is a capital picture. "Strayed Rabbit," is one of those light, graceful efforts of fancy, in which artists, like poets, sometimes indulge. W. L. Fraser exhibits a sketch, "In the Glen," somewhat kindred in spirit to his painting, "A Pool in the Woods," and fully equal to it in merit. These two pictures show Mr. Fraser to have both a nice perception of the natural beauties of landscape and a rare ability in transferring them to his canvass. C. S. Millard contributes several fine pieces, "On Mad River," and "Harvest Time," being among his happiest efforts. Among the other works of Canadian artists the most noticeable are "On the Priest's Farm," and "View on Lake Memphremagog," by J. Duncan, both very good pictures; "River Scene," by F. Smith; "Eastern Girl," by W. Lorenz, a picture of great promise; and two sketches by Wyatt Eaton. The works of foreign artists exhibited in this department are not very numerous, but several of them are unsurpassed in excellence. "A Cafe at Damascus" by Carl Werner, a member of the London Institute of Painters and Water-Colours, is a perfect gem. The figures are thoroughly oriental, and have each a distinct individuality and character; while the accessories of the scene are finished with a precision, minuteness and subordination of detail truly wonderful. The same may be said of two exquisite companion pictures, "Sheep" by G. Chalders, which, as specimens of animal painting, can scarcely be excelled. "Roman Girl" by Juliana, and "Cavalier" by Terni, Life Academy studies in Rome, are both spirited sketches. "Reflections on the Past," by Carl Brenner, representing a grey-headed reprobate undergoing the punishment of the stocks, is somewhat in the Hogarth style of art. There are some good landscape views from the White Mountains by J. E. Bradbury; and several clusters of spring and autumn flowers, by the same artist, are well deserving of mention. "Milling Moor, Perthshire," by J. Smart; "Sunrise, Lynton, North Devon," by S. H. Baker, are beautiful landscape views. There are several good architectural sketches by Rimmer; while "Old Mr. Wiggles," by J. Leech (Punch), "Pebbles, from Redpath Castle," and "St. Mary's Loch," original drawings, by Peter Paton, for the illustration of St. Ronan's Well, in the Waverley edition of Scott's novels, will be regarded with interest, as much for the associations connected with them, as their intrinsic merits.

In a recess off the main gallery are several sketches by the different Canadian artists, intended to be given as prizes, and all of which are possessed of different degrees of excellence. To these are added two or three statuettes, destined for the same purpose.

Altogether this is one of the best art exhibitions ever held in Montreal; and we trust our citizens will very generally avail themselves of the opportunity thus afforded, on such easy terms, of becoming acquainted with some of the best productions of native and foreign talent.

FINE ARTS EXHIBITION.

—Herald 12 April 1872

The drawing of prizes in connection with this exhibition took place last evening. There was a very large attendance of subscribers and others, including a number of ladies. Mr. Popham, the Secretary of the Union, read a financial statement from which it appeared that the value of the prizes to be drawn for was estimated at \$1,100. Dr. Beers and Mr. Rees were appointed scrutineers, after which the drawing was proceeded with. It may be proper to mention that the prizes consist of two kinds, those allotted by number, namely sketch prizes, and those selected by the prize holders themselves from the catalogue.

The following is the list of prizes:—

- Ticket No 4—John Hope, sketch prize.
- No 10—John Lovell, \$75.
- No 105—J G Biglow, sketch prize.
- No 109—J N Hall, sketch prize,
- No 112—J J Redpath, \$40.
- No 114—T Castle, \$25
- No 123—Jas Crathern, sketch prize.
- No 124—E Haeusgen, sketch prize.
- No 138—H Bulmer, statuette.
- No 139—C J Brydges, sketch prize.
- No 150—Miss G B Hoy, sketch prize.
- No 156—E Fulirer, statuette.
- No 164—W Murray, \$200.
- No 169—T S Hunt, \$100.
- No 176—R B Angus, sketch prizes.
- No 192—J S Marcou, \$20.
- No 194—Jno Hammond, \$25.
- No 284—J McIntosh, sketch prize.
- No 306—R Reddie, sketch prize. *PK*
- No 346—R A Lindsay, sketch prize.
- No 347—A Keroack, sketch prize.
- No 356—J J Arnton, \$50.
- No 359—S H May, sketch prize.
- No 365—A C Hutcheson, \$15.
- No 370—R Hope, statuette.
- No 373—A B Stewart, sketch prize.
- No 374—Thomas and Thibaudeau, sketch prize.
- No 380—J Tiffin, sketch prize.
- No 383—W Bailey, \$20.
- No 386—J S Brush, \$50.
- No 221—Shuttleworth, [Toronto] sketch prize.
- No 229—P Mott, [Toronto] sketch prize.
- No 407—Lyn, [Toronto] sketch prize.
- No 409—Miller, \$15.
- No 413—Sangster [Toronto] sketch prize.
- No 484—Donald Murray, \$15.
- No 485—Mrs Fraser, sketch prize.
- No 486—C B Carter, sketch prize.

Herald 11 April 1872

Herald & Freeman
Luzette "
Star "
Witness "

Art Association of Montreal,
AND
SOCIETY OF CANADIAN ARTISTS.
EXHIBITION OF PAINTINGS, &c.
The EXHIBITION will remain open to
the Subscribers and the Public, at the
GALLERY, No. 12 BONAVENTURE ST.,
till SATURDAY, the 13th instant, from
10 A.M. to 6 P.M.; and from 7.30 to
10 P.M.
Admission to Non-Subscribers... 25 Cents.
" Children under 16, 15 "
April 9 1872

DRAWING OF PRIZES OF
ART UNION
Of the ART ASSOCIATION of Montreal,
and SOCIETY OF CANADIAN ARTISTS,
will take place, at the GALLERY, on
THURSDAY EVENING, 11th INSTANT,
At EIGHT P.M.
Subscribers will show their Tickets at
the door.
April 11 87

Montreal
Herald in 43

Financial Statement of the Art
association of Montreal du 11 Avril 1872

voir archives permanentes du musée

- catalogue de Ontario Society of artists
Second annual exhibition. June 1874

voir archives permanentes du musée

Communications.

ART EXHIBITIONS.

TO THE EDITOR OF THE GAZETTE.

SIR,—The paragraph in my note, quoted by "Sesame" is indeed open to criticism. Yesterday, the day it appeared it print, I obtained the promise of Mr. Frazer to have it corrected, but he forgot to do so. Two words were omitted by the printer, viz: "by those." The paragraph should have read, as it was written, as follows:—"There were a sufficient number of really good pictures imported from Europe and purchased from one or two local artists *by those* who do not buy pictorial rubbish at, &c., &c."

It is pleasing to observe the press and the public awakening to the necessity of another Art Exhibition. From the experience of the past, I believe no suitable exhibition for a week could be had for less than six hundred dollars. The cost of suitable gas fittings would be alone a large item. It would be therefore unwise to undertake another without the prospect of at least one hundred subscribers of five dollars each. The difficulty the committee experienced at the two last exhibitions in obtaining support, partly from special causes which need not now be mentioned, leads me to believe it would be wiser to delay another till the autumn, when it is believed, some more good pictures will be here from Europe.

The Exhibition of 1865 admirably alluded to by "Sesame," had not the financial success which the committee would desire to report, namely, a deficit of about three hundred dollars, which some of them had to meet out of their own pockets.

Respectfully yours,
HONORARY SEC'Y ART ASSOCIATION.
6th February, 1877.

Applications to Parliament.

The minister of trustees of Saint Andrews church, Montreal, will apply to the Legislature of the province of Quebec, at its present session for power to borrow money and hypothecate as security therefor the lot of land on which the said church is erected, and said church and other buildings thereon erected.

LUNN & DAVIDSON,
Attorneys for Applicants.
Montreal, 20th December, 1877. 9152

Notice is hereby given that the Art Association of Montreal will apply to the Provincial Legislature, at the next ensuing session, for the amendment of their act of incorporation, by relieving the Art Association of Montreal, from the necessity of building on lot No. 1172, Saint Antoine ward, Montreal, should they buy part of lot No. 1168, in same ward, and by authorizing them to hold art unions and for other purposes.

JOHN POPHAM,
Hony. Secretary.
Montreal, 20th November, 1877. 9188

Lettre de M. Shepard à M. Popham
du 11 juin 1877

voir archives permanentes du musée

TO THE EDITOR OF THE GAZETTE.

SIR,—Without wishing to criticize the structure of the following sentence in the letter of the "Hon. Sec. Art Association," "There have been, during the past four years, a sufficient number of really good pictures imported from Europe, and purchased from one or two local artists, *who do not buy pictorial rubbish usually sold at Montreal auctions*, to make a very attractive exhibition, and not inferior to any former one." I most respectfully challenge the truth of his statement. His assertion that the pictures purchased in Montreal during the past four years would make as attractive an exhibition as any one of those held in the Mechanics' Hall in the early days of the "Art Association of Montreal," when the late good Bishop Fulford was its President, is startling—that is if the *Hon. Sec.* wishes the public to understand that the pictures so imported are equal in number and quality to those exhibited in 1864-65.

Again, I do not think the hardness of the times would militate as effectually against the success of a "Loan Exhibition" as the want of a proper room, or hall, or gallery with a sky-light for the pictures. The "hard times" did not prevent the over-taxed citizens, their wives and daughters from overflowing the *Academy of Music* upon a recent benefit night. I am afraid there is a greater preventive than the properly constructed Art Gallery (soon coming in the *Frazer Institute*) to the success of a "Loan Exhibition," and that is the apathy of the public in all matters connected with Art, Science and Literature. Where is the guiding genius, the harbinger of things besides commerce and sectarianism; exchanges of stocks and reformation of drunkards; usury and stubborn polemics; the concentration of the soul on dollars and an overbearing spirit in the discussion of theological and political matters? Where is the man that endeavours to bring together the men and women of opposing creeds, differing faiths and nationalities in Montreal to chat soundly together upon subjects connected with Art, Science and Literature? Who is there in our midst giving a series of *conversazioni* where there is gathered together Romanists, Anglicans, Presbyterians, Methodists and all other sects, to inspect water-colour drawings, prints, rare books, specimens of ceramic art bronzes, medals and such like,—objects tending to the *purifying of the soul*?

It is difficult to estimate the true significance of the want of this guiding spirit, this "coming man" who will take a lead in the refining amusements of the people, and try to bring about "Unity in Diversity." Art is common to all. The works of Michael Angelo, Raphael, Correggio and Leonardo da Vinci belong not exclusively to one Church—they are the heritage of the world. The works of Landseer, Wilkie, Hogarth and Reynolds are capable of giving pleasure to the people in general. Art, whether in Music, Painting or Sculpture, is catholic in the truest sense of the word. A temple dedicated to Art is badly needed, a temple in which the vile and the vulgar will not enter. Where is the man of leisure and of soul that will set about the building of such a temple? Let it not be said that the people of Montreal cannot get any more exalted ideas of Art than by the inspection of prints in the stores of Dawson and Sadlier, Savage and Lyman and Notman. If the temple is built there will be found plenty of people ready and willing to furnish it, after the fashion set them by Vernon and Sheepshanks in the old country. There will be many who will be happy to assist in getting up a "loan collection," and I do not think the "hardness of the times" will prevent thousands from visiting the collection, if the members of the Art Association of Montreal will work once more with the spirit that animated them in 1864.

Yours obediently
46-36
SESAME.

Montreal, February 5, 1877.

ART ASSOCIATION OF MONTREAL.
 Incorporated—23 Vic., Cap 13.
 The Annual Meeting will be held
 IN THE LIBRARY OF THE NATURAL HISTORY SOCIETY,
 On **THURSDAY, the 13th December,**
 at 3 precisely.
 The Council and Members (subscribers) are earnestly requested to attend as important matters in connection with Mr. Gibb's bequests, and a proposed Conversazione, &c., will be submitted.
JOHN POPHAM,
 Hon-Secretary.
 Montreal, Dec. 8, 1877.

ART ASSOCIATION OF MONTREAL,
 (Incorporated 23 Vic., Cap. 13.)
 The ANNUAL MEETING will be held in the Library of the Natural History Society, on
THURSDAY, the 13th DECEMBER,
 At THREE precisely.
 The Council and Members (Subscribers) are urgently requested to attend, as important matters connected with Mr. GIBB'S bequests, and a proposed Conversazione, &c., will be submitted.
JOHN POPHAM,
 Hon. Secretary.
 December 13 1877 c 298

ART ASSOCIATION OF MONTREAL.
CONVERSATIONS AND ART EXHIBITION.
 A book is lying at Messrs. Dawson Brothers and parties may become members of the Association for 1877-8 by entering their names in this book and payment of \$5. Each member will be entitled to two tickets, admitting a gentleman and lady to the Conversazione and Art Exhibition. Mr. J. W. Gray, Artist, is also authorized to solicit subscriptions.
JOHN POPHAM,
 Hon. Sec'y.
 298 1

of above
7 insertion Star
do Witness

NOTICE
 IS HEREBY GIVEN that the Art Association of Montreal will apply to the Provincial Legislature at the next ensuing Session for the amendment of their Act of Incorporation, by relieving the Art Association of Montreal from the necessity of building on Lot No. 1172 St. Antoine Ward, Montreal, should they purchase part of Lot No. 1163 in same Ward, and by authorizing them to hold Art Unions and for other purposes.
JOHN POPHAM,
 Hon.-Sec'y.
 Montreal, Nov. 20th, 1877. 203

in weekly insertion
for one month
in Gazette,
Official Gazette
Minerve

[Handwritten notes]

Star & Witness
3 Insertions
each
A Herald & Gazette
1 Insertion
each

ART ASSOCIATION.

ANNUAL MEETING—PROPOSED CONVERSATION AND ADDRESS TO HIS EXCELLENCY LORD DUFFERIN—THE LATE BEQUEST OF MR. B. GIBB—ELECTION OF OFFICERS, ETC.

Yesterday there was a large meeting of prominent citizens and art connoisseurs in the Natural History Society's rooms, convened in pursuance of the advertisement contained in recent issues of the Montreal Herald, and signed by Mr. Popham, Secretary of the Art Association of Montreal. It is the first meeting held by the Art Association for several years.

Amongst those present were the Hon. Justice Mackay, Dr. Corder, Ald. J. C. McLaren, C. Joyce, Dr. G. W. Beers, Ald. Hood, J. H. Joseph, T. D. King, Hugh McLennan, E. A. Prentice, Ald. Mercer, Ald. Nelson, H. Lyman, P. Redpath, Lambé, Charles Gibb, Wm. Notman, F. B. Matthews, John Popham, Secretary, and many others.

On motion, Mr. Peter Redpath was called to the chair.

Mr. REDPATH—The object of the meeting, as you are, no doubt, aware, is simply to re-organize the Art Association on a sound basis, with a view of putting ourselves in a position to take over the pictures bequeathed to the Association by the late Mr. Benaiah Gibb, for the benefit of the citizens of Montreal. We have no minutes to read or confirm, as we have had no meetings, I think, for some years past, but Mr. Popham has prepared a report, which I now call upon him to read.

Mr. POPHAM read the following report:—

The Council of the Art Association of Montreal submit to the members the following report:—

The Association's seventh and last exhibition of Fine Arts was held in conjunction with that of the Society of Canadian Artists, in April, 1872, and terminated very successfully. The commercial depression, and a lack of sufficient pictures of merit, which had not been already exhibited, deterred the Council from having another exhibition in 1875 and in 1876. But a re-appearance of commercial prosperity, and the recent acquisition of several valuable works of art, by some of our citizens, lead the Council to believe that the time has arrived when another Conversazione and Exhibition should be held; and it is expected a most attractive display of Art can be presented. It is therefore proposed that it should take place in the month of January, and that the exhibition should be kept open to the members and the public as heretofore, for a few days after the Conversazione.

The Council have much pleasure in stating that His Excellency Lord Dufferin will favour the Conversazione with his presence and deliver an address.

Since the last meeting, the Council has to lament the demise of three of its warmest friends and supporters, namely, Mr. Benaiah Gibb, Mr. George H. Frothingham, and Mr. Thos. Bimmer.

It has also great pleasure to announce that Mr. Gibb has bequeathed to the City of Montreal represented by this Association and subject to its management the whole of his very valuable collection of Paintings and Bronzes, which are valued at sixty-five thousand dollars; also a piece of land on which to erect an Art Gallery, and eight thousand dollars towards the cost of the building.

The land is situated on the east corner of St. Catherine street and Phillips Square, and the names of the paintings, and a list of the bronzes, and the clause of the Will, by which they are donated, are appended to this report.

The Council hope that the citizens of Montreal will readily supplement whatever bequests may be made to obtain a suitable site for the reception of these works for others, which they have

23 Vic. cap. 13, entitled, "An Act to incorporate the Art Association of Montreal," that certain lot of ground known and designed on the official plan of and in the Book of Reference of St. Antoine Ward, Montreal, by the number 1172 and situate at the corner of St. Catherine street and Phillip's Square, containing about 60 feet on Phillip's Square, and 80 feet on St. Catherine's street, which I conceive to be well adapted as to size and situation for the purpose of building a fine art gallery. I direct that the building so to be erected on such lot shall not be higher than two stories, to be of stone, lined with brick, the art galleries, receiving their light from the roof, to be in the second storey; as also the anterooms and the portion allotted as a dwelling for the custodian. Should more room be required, a third storey might be raised about twenty feet from the adjoining stone gable of the house to the south-east, now the property of the Hon. Charles Wilson or his representatives, taking care not to overshadow the skylights of the galleries, or endanger them by avalanches of snow. The entrance to be from Phillip's Square, and the ground floor on the line of St. Catherine street to be appropriated to shops, which, in a rapidly growing thoroughfare, will rent easily and bring in a handsome revenue to pay interest and other expenses. Should no commencement be made in actual building of said proposed fine art gallery for a period of three years from the date of my demise, this bequest of said lot of land to be cancelled, and, in that case, I hereby declare the same cancelled and the said lot shall revert to and form part of the residue of my estate; but should said building be commenced within the time prescribed by this paragraph, I give and bequeath the sum of \$8,000, so soon as the foundations for such buildings are laid, provided my brother, George Gibb, will have departed this life, it being my intention that this sum shall be paid out of his share in the residue of my estate, as hereinafter provided.

Mr. HENRY LYMAN moved, seconded by Mr. F. B. MATTHEWS—"That this association avails itself of its first general meeting, held since the death of Mr. Benaiah Gibb, to express their high appreciation of the public spirit and beneficence which was shown by the very handsome bequest of property and works of art to this association, and to formally accept the same, according to the terms of the said bequest." Carried unanimously.

The CHAIRMAN said that the next business was the election of a President, Vice-President, Treasurer, and a Council of twelve, six of whom remained in office for one year, and six for two years. With regard to the presidency, it was not very easy to get a gentleman to consent to occupy the position, notwithstanding the trouble taken, both by himself and Mr. Popham. He had, however, succeeded in getting the consent of Sir Francis Hincks to accept the office. (Hear, hear.) In several matters he had been associated with Sir Francis, and always found him thoroughly attentive and industrious in attending to matters that came to his notice. He thought in electing him they would secure a good President. (Hear, hear.)

Mr. JOSEPH—Are you ineligible. (Hear, hear.)

The CHAIRMAN—I am not ineligible, but I was obliged to decline.

Mr. POPHAM—I may state that the Council repeatedly solicited Mr. Redpath to accept the position, and he has repeatedly declined.

The ballot for President was then taken, Mr. Lamb acting as scrutineer.

The CHAIRMAN expressed his pleasure at seeing so many present, and subsequently announced Sir Francis Hincks unanimously elected.

Ald. MERCER remarked that it was very plain from the extract of the will they had heard read, and the clear manner in which it was drawn out, that it was the Art Association that had control over the paintings and funds of the Association, and the Corporation nothing whatever to do with the matter. He was glad it was so, for he did not think it could be in better hands, and he was very sure they would carry out the terms of the will to the satisfaction, not only of the representatives of the deceased, but that of the citizens of Montreal, and they, as individuals, would be called upon to supplement, as far as possible, their private enterprise.

The CHAIRMAN—Do you appear here as a member of the Corporation?

Ald. MERCER—We were summoned to attend here by the City Clerk.

Ald. NELSON—The facts that have come out, Mr. Chairman, so far, were known to some members of the Corporation. I was appointed a committee of one, to ascertain how far the city were concerned. I got a copy of the will and called upon Mr. Matthews, from whom I learned that action was to be taken relating to the will, it also being understood that the Mayor and Corporation were to be invited to be present at the meeting, and see what was going on, in order that, so far as their influence went, the Corporation of the City of Montreal

Mr. F. B. MATTHEWS seconded the motion.

The CHAIRMAN suggested that it would be better to instruct the council to report upon the practicability of such an arrangement, as set forth in the motion of Dr. Corder.

Mr. JOSEPH said with reference to the Mercantile Library Association, he had reason to know it was out of existence, and the other association (the Frazer Institute) had never been in existence. He thought that in attempting negotiations with these associations they were only deferring action; they had already lost eight months since the bequest was made.

The CHAIRMAN had confidence sufficient to believe that before long something satisfactory would be arranged with reference to the Frazer Institute.

Mr. HUGH McLENNAN suggested that the motion of Dr. Corder should be divided, and the first made to read: "This meeting of the Art Association of Montreal approves of the proposal to purchase the house and land on St. Catherine street, formerly the residence of the late Benaiah Gibb, and the Council of the Association shall, if it sees fit, acquire the said property."

Dr. CORDER accepted the amendment. Mr. E. A. PRENTICE—What is the revenue of the art association?

The CHAIRMAN—The art association has no revenue, except the annual subscriptions.

Mr. PRENTICE—What did that amount to last year?

The CHAIRMAN—I presume it amounted to nothing.

Mr. PRENTICE—Suppose we were to purchase this, how would you propose to maintain it?

Mr. JOSEPH—By mortgage.

Mr. PRENTICE—What other source of revenue have we?

The CHAIRMAN—We must get a revenue some way.

A MEMBER—We must charge some small amount for admission.

ANOTHER MEMBER—We might create a school of instruction.

Mr. MATTHEWS said that some members of the art association, on looking into the will of the late Mr. Gibb, found that provision for revenue was suggested by the erection of shops on St. Catherine street, and have the gallery on the second storey. This plan they believed to be defective, because the gallery would not be sufficiently large, would not, in fact, hold many more than the Gibb collection. They had had plans made for the building, but found the expense would be very large. When it became known that the Gibbs' homestead was to be sold, it occurred to some members that it would be far better to acquire that building, than build on the corner lot, for, besides being in the centre of desirable ground, it could be enlarged more readily when occasion required. With reference to the trustees of the Fraser Institute, they were very desirous of joining the art association in the occupancy of the dwelling. If they did join them the funds at their disposal would be ample, without any mortgage. He believed it wise to join with the Fraser Institute.

Mr. PRENTICE—Will the Fraser Institute advance any money?

Mr. MATTHEWS—The Art Association have \$8,000 in cash; the value of the corner lot recently made was \$9,600, the Fraser Institute have the balance of the Mercantile Association which is \$7,000, so that the public would not be asked to contribute much to begin with, and I have no doubt we can pay off the full amount of the purchase.

Mr. JOSEPH—Are the Fraser Institute prepared to ratify this without delay, or are they waiting the result of other suits?

Mr. MATTHEWS—The executors have expressed themselves anxious to see the association take shape, so I have no doubt they will give the Council all the assistance in their power. They are in favour of purchasing the Gibb's homestead.

Mr. JOSEPH—Are the Fraser Institute in a position to do anything?

Mr. MATTHEWS—I believe they are or will be shortly. They are negotiating the transfer of the property they purchased and signify their desire to join us.

Mr. POPHAM—I may state that the Hon. Mr. Abbott informed me day before yesterday that whilst not in a position to make a formal offer they hope to be able to do so as soon as the transfer back of the property of Mr. Phillips, on Dorchester street, is completed. Whatever the Fraser Institute will be I believe we can stand on our own footing. Within the last few days I have had four offers of \$500 each towards the building fund. Mr. Popham further remarked that he had too much respect for Montreal and its liberality, to doubt their inability to raise the \$13,000 to enable them to raise the Gibb Mansion.

The resolution, as amended by Mr. McLennan, was carried.

Dr. CORDER then moved, "That the Council of the Association be requested to report at a future meeting, any suggestion they may have relative to a practical arrangement for co-operation with any other institution, or institutions, of an artistic, literary or scientific character."

5 Insecurity Witness, in 6, 8, 11, 13 & 15
 " Star 7, 9, 12, 14, 15
 " Herald " 7, 9, 12, 14, 15
 " Gazette " 7, 9, 11, 13, 15

Meetings, Amusements, &c.

**ART ASSOCIATION
 OF MONTREAL.**

The Council have to announce that the EIGHTH EXHIBITION and CONVERSAZIONE will be held at the Windsor Hotel,

On FRIDAY, 15th February, at 8 p.m.,

at which their Excellencies the Earl and Countess of Dufferin, will be present. His Excellency will also be pleased to deliver there an address.

A very choice and valuable collection of Paintings, Drawings, &c., will be exhibited, none of which, with but four exceptions, have been exhibited before by the Association.

During the evening the Band of the Royal Fusiliers will perform a choice selection of music.

Admission to the Conversazione will be by ticket only, which may be obtained from Mr. J. W. Gray, artist, 49 City Councillors street, or at Messrs. Dawson Bros.

Payment of \$5.00 entitles to membership. To tickets admitting a lady and gentleman to the Conversazione and Exhibition, and also to the privilege of obtaining extra tickets for gentlemen who are non-residents of Montreal, and also for ladies, non-resident or otherwise, at \$1 each.

JOHN POPHAM,

Hon. Sec'y.

N.B. The visitors to the Conversazione will enter the Windsor from Dorchester street. Suitable cloak rooms for ladies and gentlemen will be provided.

*Felm
 1878*

- Une carte d'invitation Conversazione
 27 février, 1865.

voir archives permanentes du musée

And again,
The auld man steppit on the ice,
He was nae langer auld;
His haud but toucht the curlin' stane,
He felt nae mair the cauld.

And as he raised the broom he cried,
What's gaird me ta forget
There's naught but curlin' warms the blood,
We'll hae a guid game yet.

On His Excellency's side were the following:—

Aye tho' the wind's sea cauld and snell,
A'ither folk are nirlin',
Our speerits rise as lither fa'
Whene'er we think o' curlin'.
For naething else can warm our hearts,
Or set our buid a dirlin',
Sae tak your brooms for suna weel hae
A guide game o' curlin'.

Next we have:—
The many anxious cares o' life,
We fling aside in riht good will,
To meet again in friendly strife;
To try again our curlin' skill.
Let cauld'rif boddes roun' the lowe
Sit shivrin' thro' the wintry day,
But gie to me a guid broom knowe,
Keen tinklin' ice an' roarin' play,
And further on:—
For tho' no whimplin' burnie runs
W' laughin' mirth down to the sea,
For whisp'rd word o' maiden fair
Is heard around the leafless tree,
Let curlin' snow aneath the feet
And flichterin' flakes afore the e'e,
Tae me the sweets o' music is
The music o' the curlin' tee.

ARRIVAL OF LORD DUFFERIN.

His Excellency arrived shortly after 11 o'clock, and there were present a large number of prominent curlers who, together with a number of lady guests, enjoyed the day's sport very much.

Mr. D. J. Greenshields, President of the Club, assisted by the Board of Directors, received His Excellency, and the party were escorted to the reception room, while the applause so warmly bestowed rang through the building. Having interchanged courtesies with the members of the Three Rivers Club and others, the Vice Regal Club teams were soon on the ice. Here a splendid besom, manufactured expressly for the purpose by H. A. Nelson & Sons, was presented to His Excellency. It is a nicely made article of curling paraphernalia, and contains engraved upon a shield of silver which ornaments the handle, the crest and monogram of His Excellency.

THE GAME

was soon opened, and ere long the Vice Regal team had secured a lead of five points, while the air rang with the plaudits of curlers as a splendid shot marked triumph for their side. Keen cutting, careful and steady play on the part of the Three Rivers men soon changed the aspect of affairs, and after a very close contest they defeated the Vice Regal team, as will be seen from the score given below:—

VICE REGAL.	THREE RIVERS.
NO. 1 RINK.	
Lt.-Col. Littleton, T. Rowell, His Excellency— Skip 12.	W. C. Pentland, A. McDougall, C. A. Boxer—Skip 15.
Twelve ends.	Eleven ends.
NO. 2 RINK.	
W. Robertson, T. Hamilton, Capt. F. Ward—Skip 17.	L. Brunelle, P. N. Martin, P. B. Vanake—Skip 15.
Ten ends.	Eleven ends.

THE CURLERS' LUNCH.

The party, having finished the game at about a quarter to two o'clock, adjourned to the dining room, and when they had been seated, the chaplain of the club, the Rev. Robert Laing, asked the divine blessing, and in a few moments thereafter the curlers, with appetites whetted by the keen enjoyment of the game, were discussing the wholesome fare.

They were seated at the table in the following order:—

ON THE LEFT.	ON THE RIGHT.
Mr. D. J. Greenshields, the President.	His Excellency Lord Dufferin.
Col Littleton,	Mr Boxer,*
Capt Hamilton,	Mr Geo Brush,
Mr Webb Hayes,	Mr Bierstadt,
Mr Russell Stevenson,	Mr C. J. Brydges,
Mr Pentland,*	Jas McDougall,
Mr Stewart, of the Scottish American,	Mr Vanase,*
Capt Ward, A. D. C.,	Mr Alexander Mit- chell, Vice-President
Mr Martel,*	Thistle Club.
Mr Brunel,*	
Mr McDougall,*	

Three Rivers.
There were also present John L. Craig, T. K. Alexander, Alexander McPherson, J. M. Kirk, C. H. Tuggey, Secretary of the Thistle Club, all Directors of the rink, with Mr. A. R. Brown, and these gentlemen did the honors of the table in attending to the guests of the Thistle Rink.

During the progress of the lunch, the President, Mr. D. J. Greenshields, addressed the Vice-Regal and Three Rivers clubs in terms of warm welcome to the hospitality of the Thistle Club.

His Excellency replied to the welcome on behalf of the Vice-Regal Club, while Mr.

Lewis, Miss Lane, Lt F S Lyman, Lt Llewellyn, M Lewis.

M

Capt A K F McAllen, Andrew McCulloch, Justice Monk, Mrs and Mrs J L Morris, Lt-Col John Martin, Mr Molson, Mr McGillivray, Miss McGillivray, Capt Mackinnon, Mrs Macrae, A McPherson, Miss McGowan, Capt H B Moore, Mr and Mrs James P McKay, Mr Mooney, Mr and Mrs John Thomas Molson, Captain W S Malleport, Miss McTaggart, Chief Justice and Mrs Moss (Toronto), Mrs Moss, Rev E M Myers, Mrs Macrae, Joseph McKay, Miss Charlotte McTaggart, Mrs Hugh Macdonald, Mr and Mrs W J McMaster, Miss McDougall, Miss McCulloch, Duncan McEachern, Lieut McArthur, Mr Justice and Mrs McHay, Dr D O McCallum, Miss Molson, Mrs L Millis, Lt Massey, Ald Massey, Mrs Luke Moore, Mr and Mrs Henry Middleton, Madame J Lamouque de Martigny, Mr and Mrs Joseph May, Miss McGown.

N

J P Norton, Ald and Mrs H A Nelson, Rev R W Norman, Mr, Mrs and Miss Notman, Mrs Albert D Nelson, Miss Nelson.

O

His Lordship the Metropolitan and Mrs Oxenden, Capt W R Oswald, Miss Oliphant, Wm O'Brien, H Ormand, Miss Ormand.

P

J H Palmer, Mr and Madame Perrault, Miss Josephine Perrault, Miss Plummer, S Pagnuelo, Ensign Pratt, C S Papineau, Mr Justice Papineau, H Gustave Papineau, Mr and Mrs John Popham, Miss Ellen Plimsoll, Cornet Porter, Mr S A Paton, Vice-Consul Perreault, Louis Perreault, Capt Wolfred Duplessis, J Premeau, Mr and Mrs Pangman.

R

Mr and Mrs James Rose, Mr, Mrs and Miss Andrew Robertson, Ella M O Robertson, Mrs Edwin Russell, Mr and Mrs Alf E Roe, Rev D Ross, B D, Mrs Donald Ross, Miss O G Reed, Mr and Mrs R A Ramsay, Mr and Mrs S J B Rolland, J D Rolland (Mayor of Hochelaga), A G Ramsay, Senator and Mrs Ryan, Ensign C C Remillard, Mr and Mrs Peter Redpath, Consul for Portugal and Mrs F A Routh, Mile De Rocheblave, Euclide Roy, Judge Rainville.

S

Misses Smith, H W Shepherd, Major Stevenson, Thos Simpson, Lt Alex Stuart, Capt Sully, W Snath, J P, Mr and Mrs Charles S Spicer, Miss Scott, Mr G Stephen, Mrs John H Stratford, Col A A Stevenson, J Philip Scott, Mr and Mrs L J Sergeant, Capt R W Shepherd, Mrs W B Simpson, Miss E St George Smythe, Mr, Mrs and the Misses Sprague, Mrs G F Slater, Mr and Mrs Alex Stuart, Thos Swinyard, Mr Stuart (6th Fus), Mr, Mrs and Misses Skelton.

T

Dr and Mrs Turgeon, A W McTaggart, Lt Thomas T Turnbull, Senator and Mrs Thibaudeau, Captain N G Tatlow, Mr and Mrs Joseph Tiffin, Jr, Dr Trenholme, Miss Tierney, James Torrance, Joseph Tucker, Miss Tyler, J R D Tollemache, Mrs Delap Tollemache, Mr Tyler, Capt John Tees, Miss Taylor, Dr Trudell.

V

Mrs DeVine.

W

Thomas Workman, M P, Mrs and Miss Wheeler, Capt Molson, Capt Howard Wright, Lt H T Wilgus, Lt Geo N Watier, James A Wilson, Lt-Col Whitehead, O S Wood, Miss Florence Whitney, Mr and Mrs James Worthington, Miss Wheeler, J E M Whitney, Miss Whitney, Mrs Charles Warren, Capt A McTavish Watt.

THE CONVERSAZIONE OF THE ART ASSOCIATION.

This event has been looked forward to with considerable satisfaction by patrons and lovers of art in our city—unfortunately not so numerous as could be wished—and it was hoped that the event would prove not only successful in so far as the conversation itself was concerned, but that the circumstances under which it was to be held would be a fresh stimulus to the exertions already made by the few citizens who have, through all the vicissitudes of the Association, adhered to its objects, persevered in face of almost insurmountable obstacles, in achieving it, and that with a self-sacrifice in many cases which entailed no little inconvenience. And not only that it would do this, but that by the example of their Excellencies in according their presence and patronage to the opening conversazione would add large numbers to the ranks of those who are determined that art shall obtain a premature footing in Montreal. The success of the conversazione is certainly well assured, and the exertions of the workers, if the thing were possible, must receive new life and fresh vigor from the encouragement the brilliancy of the opening afforded; but whether or not there will be added a long list to the muster roll can be determined only in the future. We sincerely trust that it may be so.

The billiard hall of the Windsor Hotel had been chosen for the exhibition, after many attempts to find a more suitable building, and the management made every effort to secure light sufficient and with proper direction to show off the subjects to advantage. Each picture was ranged as convenience suggested around the walls, while from above poured down the light, which in nearly all cases gave the visitor a fair opportunity of viewing them. Catalogues had been printed, and the paintings were numbered corresponding to those therein contained, so that little difficulty existed in finding the name of the title, owner and author; there would have been none had the

probably been provided, and will be found a table on the dais.
Our Excellency will, I venture to hope, be of opinion that the circumstances to which I have adverted, are a sufficient excuse for my dwelling at some length on a subject of such great importance to the city, before soliciting Your Excellency to open this Exhibition.

His Excellency responded in a brief address. He said that Sir Francis Hincks had departed from his usual gallantry when in asking for perfect silence from the ladies and gentlemen present, he had emphasized the word ladies. He (Lord Dufferin) would not deprive them of the privilege traditionally accorded to the sex in the few words he had to say. He referred to the idea prevalent among many persons that each had been born an art critic (laughter). A famous artist who had ventured on the sea of art had said that the further he sailed the more boundless it seemed to be. He (Lord Dufferin) had during the course of his term as Governor-General, replied to very many addresses, which he had done more or less imperfectly. But on the present occasion he had endeavored to perform this duty more fully, and with that object in view he had prepared the reply he intended to deliver. He had carefully weighed every word of it, and had written not one word too many and had not omitted a syllable which should have been there set down. He would not, however, give words to the address, but would place it in the hands of Sir Francis Hincks. (Here his Excellency handed to Sir Francis Hincks a check for \$100). Lord Dufferin continued, and with reference to the proposed Art Gallery, trusted that the people of Montreal would not allow the opportunity afforded by the munificence of the late Mr. Benaiah Gibb to go unimproved upon. And in this connection, he was authorized to promise on behalf of a painter, celebrated in the world of art, a very considerable picture as his contribution to the Art Gallery of Montreal on its completion—he alluded to Mr. Bierstadt. (Loud cheers.) In concluding his brief address, he thanked the brilliant audience before him for the kind consideration which they had given him, and especially the ladies. (Laughter and applause.)

Their Excellencies then mingled with the throng, and inspected the various works of art, and returned to their apartments at about a quarter past 9, the procession being honored in the usual manner as it passed across the floor of the rotunda and ascended the grand staircase.

Her Excellency was dressed in maroon silk, trimmed with Brussels lace. Her head-dress was a wreath of flowers and diamonds, while she wore a necklace and pendant also of diamonds and heavy gold bracelets.

It would be quite a task to attempt a criticism of the subjects, and one from which we shrink. But some of the paintings which created the greatest attention may be mentioned.

"Scarborough by Moonlight" (No. 7) is a picture full of bright color, and showed the town by night, the sheen of the moonlight reflected from the rippling waters of the bay, while a cluster of fishing vessels on the left and group of fishermen in the foreground, the nets drying upon the wharf, being well depicted. It is by A. Grimshaw, and was contributed by Mr. R. B. Angus.

"Horses at Water" (No. 40) represented a group of horses just leaving the bed of a rivulet at which they have been slaking their thirst. The scene is evidently intended to represent twilight, and the soft, mellow light is well executed, the pose of the rider natural, and the attitude of the animals well considered, more attention having been given to this than to the landscape, although that is also well painted. Boddington and Schaders are the artists and W. Denoon the contributor.

A very striking picture, and one whose execution compelled universal admiration, was "Glen Sannox," a beautiful sketch, with a stream running through a plateau and over a rocky bed (nearly dry) in the foreground, while standing out boldly are mountains, the clouds which float among their summits being represented in a remarkably vivid manner—the whole suggestive of the inspiration, execution and care of a master. Mr. James A. Aitkin is the artist, Mr. John Hope the contributor.

"Stray Sheep" (No. 56) is a very humorous sketch, and represents two monks on their way homeward. The night is dark, but it can be seen that they have been at the revels of some neighbor, and are homeward bound. Their expression is excellent. Artist A. Dixon and contributor C. Holland.

"A Scottish Moor," is an excellent sketch of a sunset scene in the Highlands of Scotland, and represents a bleak-looking moor "when the kye come home," which they are doing, driven by the shepherd. The quiet of the scene is well exhibited, and the glare of the sunset from behind the hills is admirably shown. McWhirter, artist; Mr. Andrew Wilson contributor.

50	Jacques Cartier	at 80
75	"	at 50
3	Merchaats	at 65
10	Commerce	at 115
3	Richelieu Nav. Co.	at 58
3	"	at 57
48	"	at 57

AFTERNOON BOARD.
 25 shares Bank of Montreal..... at 158 3/4
 78 " Merchants'..... at 65 1/2
 2500 C. & St. L. 6 p. c. Stg. Bonds. at 97
 The following were the closing prices at the Regular Stock Exchange:—

STOCKS.	Value	Per Cent.	Dividend	Per Share	Per 100
Bank of Montreal	\$200	6 p.c.	158	150	
Ontario Bank	40	4 p.c.	98	94	
British	100	3 p.c.	78	79	
Consolidated Bank	100	3 p.c.	78	79	
Banque du Peuple	50	3 p.c.	78	79	
Molson's Bank	50	4 p.c.	99	94	
Bank of Toronto	100	4 p.c.	100	100	
Jacques Cartier	25	5 p.c.	50	50	
Merchants' Bank	75	5 p.c.	100	100	
Exchange Bank	100	4 p.c.	72	72	
Quebec Bank	100	4 p.c.	100	100	
Banque Nationale	50	4 p.c.	100	100	
Edouard's Bk	50	4 p.c.	104	104	
Union Bank	100	4 p.c.	63	65	
Maritime Bank	50	4 p.c.	115	115	
Bank of Montreal	50	4 p.c.	115	115	
Montreal Bank	100	4 p.c.	70	76	
Bank of Montreal	100	4 p.c.	101	103	
Bank of Montreal	100	4 p.c.	105	105	
Bank of Montreal	50	4 p.c.	122	124	
Bank of Montreal	100	4 p.c.	98	100	
Bank of Montreal	100	3 p.c.	65	65	
Bank of Montreal	100	3 p.c.	67	67	
Bank of Montreal	40	3 p.c.	118	119	
Bank of Montreal	50	3 p.c.	87	87	
Bank of Montreal	50	4 p.c.	101	101	
Bank of Montreal	100	2 p.c.	59	57	
Bank of Montreal	50	4 p.c.	89	89	
Bank of Montreal	40	5 p.c.	164	164	
Bank of Montreal	400	4 p.c.	82	83	
Bank of Montreal	100	4 p.c.	120	121	
Bank of Montreal	50	5 p.c.	120	121	
Bank of Montreal	100	4 p.c.	101	101	
Bank of Montreal	100	4 p.c.	102	102	
Bank of Montreal	100	4 p.c.	117	118	
Bank of Montreal	100	4 p.c.	104	104	
Bank of Montreal	100	4 p.c.	104	104	
Bank of Montreal	100	4 p.c.	61	70	

EXCHANGE.
 Bank 60 days sight or 75 days date 84 prem.
 Bank Gold Drafts on New York 4 prem.
 Gold in New York 102 1/2

MACDOUGALL BROTHERS,
 96 St. Francois Xavier street.

The following were the closing prices today at the Montreal Open Stock Exchange:

BANKS.	Value	Per Cent.	Amount	Per Share	Cash Value
Montreal	20	150	2158	111	37 00
Ontario	40	98	984	101	37 20
Consolidated	100	78	774	102	77 75
Peuple	50	88	85	101	48 50
Molson's	50	99	99	101	49 50
Bank of Toronto	100	100	100	101	138 50
Jacques Cartier	25	50	50	101	12 50
Merchants'	75	100	100	101	65 50
Exchange	100	72	72	101	57 75
Quebec	100	72	72	101	73 50
Nationale	50	118	118	101	47 80
Edouard's	50	104	104	101	53 75
Union	100	57	562	101	44 50
Maritime	50	90	87	101	62 50
Bank of Montreal	40	155	154	101	61 50
Bank of Montreal	50	124	121	101	83 25
Bank of Montreal	100	83	83	20 p.c.	30 p.c.
Bank of Montreal	100	100	100	30 p.c.	30 p.c.
Bank of Montreal	100	100	100	30 p.c.	30 p.c.

FRANK H. BURNETT & CO., Stock Brokers,
 23 Hospital street.

The following is a table of prices of stocks in New York at different periods of the day:—

	MORNING.	AFTERNOON.
Sterling Exchange	10 A.M. 11.50	2 P.M. 8.20
Gold	\$4.22	\$4.82
Pacific Mail	102	102
W.U. Telegraph	75	76
N.Y. Central	105	104
Erie	9	9
Onto & Miss'sippi	8	7
Michigan Southern	6 1/2	6 1/2
Rock Island	9	9
Chicago & N.W.	35	35
Do Preferred	61	61
Union Pacific	67	67
Quick Silver	100	100
5-20s of '82, x'o'n	100	100
C. & I. C.	100	100
To. & W.	100	100
Et. Paul.	37	37
Do Preferred	68	67
Do. & Mack.	100	100
Interest	100	100
Et. To.	100	100
Michigan Cen.	50	50
New Jersey Cen.	100	100
A. & P. Tel. Co.	100	100

W. MACKENZIE, Broker, 95 St. Francois Xavier street.

CORN EXCHANGE REPORT.

CORN EXCHANGE,
 Friday, February 15.

The following were the receipts by Grand Trunk Railway for the past twenty-four hours:—
 Flour, bbls. 1100
 Butter, kegs 14
 Leather, rolls 109
 Ashes, bris 6
 Dressed hogs 213
 Whiskey and Highwines, casks 34
 Pork, bris 70
 Wheat, bush 800

The stocks in store and in hands of millers were as follows:—

	Feb. 15, 1878.	Feb. 1, 1878.	Feb. 15, 1877.
Wheat, bush	396,296	396,022	71,874
Corn	121,889	121,150	11,967
Peas	173,785	169,040	12,645
Oats	10,127	9,343	20,308
Barley	41,916	45,225	13,435
Rye	1,114	1,114	
Rye flour, bbls.	61,921	63,674	55,279
Oatmeal, " "	859	614	1309
Cornmeal, " "	30	134	

Flour—Sales reported were:—1,000 bbls Extra Superfine at \$5.65; 50 do Spring Extra at \$4.85; 200 do at \$4.82 (yesterday); 200 do Superfine at \$4.55; 200 do Strong Bakers' at \$5.10; 200 do at \$5.20.

Superior Extra	\$5.96 @ \$6.00
Extra superfine	5.65 @ 5.70
Fancy	5.20 @ 5.25
Spring Extra	4.85 @ 5.00
Superfine	4.50 @ 4.60
Strong Bakers'	5.10 @ 5.25
Fine	4.25 @ 4.50
Middlings	3.60 @ 3.75
Pollards	2.75 @ 3.25
U.C. Eggs, per 100 lbs.	2.40 @ 2.45
City Bags (delivered)	2.55 @ 2.60

Oatmeal—Quiet at \$4.50 to 4.70.

Canada Wheat—Nominal.

Corn—Per 56 lbs, 62c to 65c.

Oats—Per 32 lbs, 28c to 30c.

Barley—At 55c to 65c.

Peas—75c to 80c per 66 lbs.

Wheat—Common at 10c to 13c; medium at 14c to 18c; fine at 19c to 20c.

Cheese—At 13c to 14c.

Pork—Less, \$13.50 to 14.50, according to brand; Top Mess nominal at \$11.00 to \$12.00.

Dressed Hogs—Sale, two car loads at \$4.90.

Lard—9c to 10c for tubs and pails.

Ashes—Per 100 lbs—Pots, \$3.80 to 3.82, according to tares.

[BY TELEGRAPH].
 Wheat in Chicago was quoted 1 cent higher.

New York, February 15, 12.00 a.m.—Receipts—Flour, 10,224 barrels; wheat, 130,000 bushels; corn, 41,000 bushels; oats, 11,000 bushels.

Gold, 102 1/2.

12.10 noon—Flour firm.

Wheat firm and nominal; Chicago, \$1.28 to 1.29; Milwaukee, \$1.30 to \$1.31; Red Winter, \$1.30 to 1.38; No. 1, \$1.38 to 1.40.

Corn quiet and strong at 56c to 56 1/2c; No. 2, 60c to 61; No. 3, 49c.

Oats quiet.

Chicago, February 15.—Wheat—Receipts, 73,000 bush; shipments, 114,000 bush.

9.31 a.m.—Wheat opens at \$1.09 1/4 for March.

11.03 a.m.—Wheat—Sales at \$1.09 for March.

Corn—Receipts, 57,000 bushels; shipments, 43,000 bush.

9.32 a.m.—Corn opens at 44c to 44 1/2c for May.

11.03 a.m.—Corn 41 1/2c to 41 3/4c for March; 43 1/2c to 43 3/4c for May.

Oats—Receipts, 29,000 bush; shipments, 15,000 bush.

Barley—Receipts, 19,000 bush; shipments, 7,000 bush.

9.37 a.m.—Pork opens with sales at \$10.57 1/2 for April.

9.50 a.m.—Lard opens at \$7.35 to 7.37 1/2 for March; \$7.45 to \$7.47 1/2 for April.

MILWAUKEE, February 15.—Wheat—Receipts, 45,000 bushels; shipments, 40,000 bushels.

9.35 a.m.—Wheat unsettled at \$1.09 for March.

11.04 a.m.—Wheat quiet; hard at \$1.14; No. 1, 1.12 1/2; No. 2, 1.09 1/2 for cash; \$1.09 1/2 for February; \$1.09 1/2 for March; \$1.10 for April.

Chicago, February 15.—Freights—All rail to New York, 25c for grain.

LIVE STOCK MARKET.

February 15.

MILK Cows.—There were a good many milk cows offered at Viger Market this forenoon, but they were all of common or inferior quality. Milkmen complain that really good cows are very scarce this season, and that

Western mixed.

Barley quiet.

Oats steady; receipts, 11,000 bushels; sales, 18,000 bushels, at 33c to 37c for mixed Western and State; 31c to 41 1/2 for white.

Pork quiet at \$11.30 to \$11.50.

Lard a shade easier at \$7.60.

Butter, 12c to 34c for State and Pennsylvania.

Cheese steady.

Petroleum—Crude, 7 1/2c; refined, 12 1/2c.

CHICAGO, February 15.

Hogs—Receipts, 26,000; market moderately active and higher; light grades selling at \$4 to \$4.50; heavy packing, \$3.85 to \$4.05; shipping, \$3.95 to \$4.10.

Flour very firm; Western Extra, \$4.40 to \$5.50; Minnesota do, \$4.75 to \$6; superfine, \$2.50 to \$4; other kinds unchanged.

Wheat strong; No. 1 Chicago Spring, \$1.10 to \$1.10 1/2; No. 2, \$1.09 1/2 for cash; \$1.05 1/2 to \$1.05 3/4 for February; \$1.10 1/2 to \$1.10 3/4 for March; No. 3, \$1.05.

Corn quiet and unchanged at 42c for cash; 41 1/2c for March.

Oats higher at 24 1/2c for cash; 25 1/2c for March.

Rye a shade higher at 53 1/2c.

Barley a shade higher at 47 1/2c to 48c.

Dressed hogs, \$4.27 1/2 to 4.35.

Pork strong at \$10.40 to 10.45 for cash; \$10.32 1/2 to 10.35 for March.

Whiskey steady at \$1.04.

Bulk meats firm and unchanged.

Receipts—Flour, 9,000 barrels; wheat, 73,000 bushels; corn, 51,000 do; oats, 29,000 bushels; rye, 2,000 bushels; barley, 18,000 bushels.

Shipments—Flour, 14,000 barrels; wheat, 114,000 bushels; corn, 43,000 bushels; oats, 15,000 bushels; rye, 4,000 bushels; barley, 5,000 bushels.

LONDON, February 15.

11.30 p. m.—Consols, 95 1/2; 5's, 104 1/2.

LIVERPOOL, February 15.

Cheese, 69s.

11.30 a. m.—Cotton flat and irregular.

LIVERPOOL... } February 14. February 15.
 5.30 p.m. 5.30 p.m.

Flour..... 26 0 to 28 0 28 0 to 28 0

Red Wheat..... 10 2 to 10 10 10 4 to 11 0

Red Winter..... 11 0 to 11 6 11 2 to 11 8

White Winter..... 12 2 to 12 6 12 2 to 12 6

Club..... 12 6 to 12 4 12 6 to 12 11

New Corn..... 27 0 to 27 8 27 3 to 27 6

Old Corn..... 28 0 to 28 3 28 3 to 28 6

Barley..... 3 11 to 0 0 3 11 to 0 0

Oats..... 3 0 to 0 0 3 0 to 0 0

Peas..... 36 0 to 0 0 36 0 to 0 0

New Pork..... 65 0 to 0 0 65 0 to 0 0

Lard..... 39 0 to 0 0 39 9 to 0 0

Beef..... 24 0 to 0 0 23 0 to 0 0

New Bacon..... 29 6 to 30 0 29 6 to 30 6

Tallow..... 40 6 to 0 0 40 6 to 0 0

New Cheese..... 68 0 to 0 0 68 0 to 0 0

ANTWERP, February 15.

Petroleum, 27 1/2 f.

IMPORTS.

GRAND TRUNK WEST.

Jones & B 2 bags nuts; J Esplin 1 bdl shafts,

2 do wood, 1 bx hware; H Dobell & Co 4 bbls

ashes; K & Cookson 2 do; A W Ogilvie & Co 200

do flour; C J Cunsack & Co 100 do; Viau & Frere

100 do; J E Hunsicker 100 do; M Laing; K &

Cookson 200 do; T W Raphael 200 do; Mol-

son's Bank 800 bush wheat, 70 bbls pork;

Fuller & S 9 do butter; J H Vaillancourt 5 do;

A R Bell 33 ck hwnes; Ontario Bank 109 d

hogs; Consolidated Bank 104 do; Ames, H &

2 rolls, 1 bx leather; Black & L 1 do, 33 rolls;

Cassils, S & Co 19 do; H J Fisk 9 do; J H Moo-

ney 2 bx do; Cate, C & Co 2 crates do; Shaw Bros

1 car do.

GRAND TRUNK EAST.

Wilson, P & Co 100 bles; Brodie & H 10 bles;

F & Workman 3 pkgs; H S Evans & Co 2 bxs;

J Roy & Co 1 truss, 6 bles; J C Gordon 15 bxs;

J A Converse 100 bles manilla; E Barbeau 1

horse; Claxton & Co 1 cse; H J Fisk 1 do; W

J McMaster 2 do; J M Burnett 43 bxs and

brls fish; Robertson, L & Co 1 cse; J Johnston &

and designated under the Official Number one hundred and seventy-seven of the Official Plan and Book of Reference for the said Ward; bounded in front by Craig Street, in rear by Saint Louis Street, on one side by Bonsecours Street, and on the other side by the Official Lot number one hundred and seventy-six of the said Ward, measuring one hundred and twenty-six feet eight inches in front on Craig Street, one hundred and twenty-eight feet

Stables, and other Buildings thereon erected.

Full information upon application.
L. JOS. LAJOIE,
Assignee.
Office of Lajoie, Perrault & Seath,
Montreal, December 13th, 1877. } b 298

SALE IN LICITATION.

Will be sold by Authority of Justice, to the highest and last bidder, on MONDAY the 24th DAY OF DECEMBER instant, the following immoveable property depending of the communion of property which existed between the late Augustin Desnoyers, deceased, in his lifetime Gentleman, of the City of Montreal, and the late Euprosine Brien dit Desrochers, his first wife, in her lifetime, also of the same place, viz.:

Two contiguous undivided lots of land situate on Aqueduct Street in the St. Joseph Suburb, in the St. Antoine Ward of this said City, known and designated under number five hundred and thirty-three (No. 533) on the Plan and in the Book of Reference of said St. Antoine Ward, containing eighty-five feet three inches wide by one hundred feet in depth on the north-west line and eighty feet also in depth on the south-east line, with four one story wooden dwelling houses and other buildings thereon erected; bounded in front by said Aqueduct Street; on one side to the north-west by Lot No. 534 (of cadastre); in rear by Lot No. 530 (of cadastre), and on the other side to the south-east by cadastre lots Nos. 531 and 532.

A portion of said lot No. 533 is subject to a ground rent of fifteen dollars per annum, payable on the 29th day of September of each year, constituted to the capital sum of two hundred and fifty dollars in favour of the Honourable Mr. Justice Berthelot, and is redeemable at all times.

And the said Lot No. 533 is partly charged with a substitution in favour of the grand-children of the said Augustin Desnoyers.

The sale will take place on the premises AT 10 O'CLOCK A.M.

For the Conditions of the Sale apply to the undersigned Notary, at his Office, No. 116 St. Joseph Street.

E. McINTOSH, N.P.
December 4 r tf 290

PROSPECTUS.

To the thinking of many there are room and reason in Canada for another newspaper; so it is proposed to start one, a weekly, to be called

"THE CANADIAN SPECTATOR,"

with the REV. ALFRED J. BRAY, as Editor.

It will not enter into rivalry with any paper now extant in this country, and yet will seek to have the whole country as its constituency.

It will not be devoted to a denomination or sect; nor to a Church, in a larger sense, as against any other Church; but will strive to promote freedom, and knowledge, and life. To that end Sermons will be published by the Editor or some other preacher; Orthodoxy and Hetrodoxy will both get a hearing; articles will be contributed by Canadian, United States, and English writers on Theology; Reports will be given of what the churches are doing, &c.

It will be political, but not partisan, holding the right to criticise any party, and to demand what seems the best policy for the promotion of good in this country.

It will contain articles on Agriculture, Horticulture, and Applied Science in its various branches, mostly original, but sometimes reprinted from the leading Reviews of Great Britain and the United States.

A Serial Story, original when possible, but always good as to literature and sentiment, will be carried along week by week, so that each member of a family will find something of interest.

To the end that personalities and what is vulgar may be kept from the paper, each article will be signed by the name of the writer. The same rule will apply to all letters.

The Editor will be responsible for his own articles only, and for the rest, whosoever may have a thing of public interest to say, and say it decently, will have a hearing.

"THE CANADIAN SPECTATOR" will consist of 12 pages, of the size of the PALL MALL GAZETTE, and will be printed on toned paper

The first number will be issued on FRIDAY, JANUARY 4, 1878, and a specimen copy will be posted to any address in Canada or the United States for 5 cents. Annual Subscription, TWO DOLLARS.

OFFICE—102 ST. JAMES STREET, MONTREAL.
November 20 tf 31D 278

Barristers and Attorneys-at-Law.

EDGAR, RITCHIE & HOWELL,
Barristers and Solicitors i Chancery, 66
Adelaide Street East, Toronto.
J. I. EDGAR, C. H. RITCHIE, ALFRED
HOWELL, E. T. MALONE.
December 30 ly 244

WALKER, MCINTYRE, & FERGUSON,
Barristers, Solicitors, &c.
No. 34 ELGIN STREET
(OPPOSITE RUSSELL HOUSE).
OTTAWA, Ont.

W. H. WALKER, ALEX. FERGUSON.
A. F. M'INTYRE.
June 1 ly 267

McMAHON, GIBBONS & McNAB,
Barristers, Attorneys, Solicitors, &c.
LONDON, ONT.
HUGH MACMAHON, Q.C. GEO. C. GIBBONS
GEO. M'NAB.
London, August 23, 1875 ly 201

MACLENNAN & MACDONALD,
Barristers Solicitors, Notaries, &c.
CORNWALL, ONT.
D. B. MACLENNAN, H. SANFIELD MACDONALD
JAMES W. LIDDELL.
Apr ly 78

JOHN WHYTE,
OFFICIAL ASSIGNEE AND ACCOUNTANT.
OFFICES:
EXCHANGE BANK BUILDING,
Corner of Notre Dame and St. Francois
Xavier Streets.
September 2 ly 211

EVANS & RIDDELL,
Public Accountants.
EDWARD EVANS, Official Assignee
WESTERN CHAMBERS,
No. 22 ST. JOHN STREET.
September 2 ly 213

J. RIELLE,
Land Surveyer.
No. 146 ST. JAMES STREET.
July ly 169


Business Cards.

G. W. BATCHELDER & CO.,
Contractors for the Building and Fitting of
MODERN HAY PRESSING ESTABLISHMENTS and Manufacturers of
BATCHELDER'S PATENT HAY AND COTTON
PRESSES.
Also Wholesale Dealers in PRESSED and
LOOSE HAY.
For further information, address
BERTHIER (en haut.) P.Q.
G. W. BATCHELDER. E. M. COPELAND.
October 13 ly 246

TO RENT.

For a term of years, in one of the finest positions in the city those premises at present occupied by the Proprietor, situated on St. Catherine street, corner of Union Avenue and Phillips Square. Shop fixtures at a valuation, if required. It is heated throughout by steam. Possession can be had on 1st April next, or sooner, if necessary. To a good tenant terms moderate. Apply to C. H. TUGGEY, 37 Beaver Hall Hill.
December 6 r tf 292


TO LET.

 That Cut-stone Store, No. 9 Reollet Street, with Patent Hoist, lately occupied by Cameron & McKenzie. Apply to S. H. & J. Moss, 5 and 7 Reollet Street.
October 5 239

TO LET.

 A first class House, with Garden attached, No. 52 UPPER ST. URBAIN STREET. The House is in perfect order, has large Drawing Room and Dining Room apart, is heated by steam, and is in every respect a most desirable residence.
The Coach House and other Out-buildings are also in excellent order.
Apply to Mr. B. DEVLIN, Advocate.
October 11 241

TO LET.

 A large FLAT in the rear portion of the MONTREAL HERALD Printing and Publishing Company's Building, suitable for light Manufacturing. Steam supplied, if required. Apply to
JAMES STEWART,
Managing Director.

TO LET.

 Several ROOMS facing St. James Street, on the third Storey of the MONTREAL HERALD Printing & Publishing Co's Building, suitable for Offices. Apply to
JAMES STEWART,
Managing Director.
August 200

Association, as soon as the building is procured.

The following offices have to be filled, viz. :—

The President, Vice-President, and Treasurer, and twelve members of the Council, six of the latter to be elected for one year, and six for two years from date, or until the successors are appointed.

The Council have alone the power to appoint the Secretary from among the members of the Council.

The whole respectfully submitted,

JOHN POPHAM,

Hon'y. Sec'y.

Montreal, Dec. 13, 1877.

The extract from the will referred to in the foregoing report is of special interest, and reads as follows :—

EXTRACT FROM THE WILL OF MR. B. GIBB.

43rdly. Having observed a growing taste for fine arts in this city, and a desire frequently expressed by many of our citizens for the formation of a public picture gallery, and an Art Association having been formed a few years ago for the promotion of the fine arts, of which Association I have myself been a member since its formation, and whereas, from the success of recent public exhibitions of works of art held here, and the interest manifested therein by the citizens generally, the Art Association of Montreal has given tokens of a permanent existence, I do therefore give and bequeath to the City of Montreal, represented by the said Art Association of Montreal, all my collection of oil paintings, consisting now of about 84, and six bronzes, now as more particularly set forth and described in a list attached to this my will, and signed by me and the said notaries, and I also bequeath to the said Art Association of Montreal, any paintings I may hereafter purchase at any period previous to my death. It being my desire that these paintings may form a nucleus of a permanent gallery of works of art in the City of Montreal.

44thly. Having recently imported from France a bronze group, namely "Orestes and Iphigenia," with marble pedestal, and another statute called "Eleazer and Rebecca," I hereby bequeath the same to the said Art Association of Montreal, but with the condition that they remain in the possession of my two nieces now residing with me, so long as they may wish to retain the same in our present dwelling, save and except the bronze statue of "Eleazer and Rebecca" which I desire shall be taken possession of immediately after my death by the said Art Association of Montreal. And I also bequeath two bronzes "Egyptian winged sphinxes" on precisely the same conditions as the above mentioned "Orestes and Iphigenia" to the said Art Association of Montreal. It is also my will and desire that my said two nieces retain in their possession the two original oil paintings, recently imported from Dusseldorf by Butler, namely, "Lake Wallenstadt" and its mate "Le Lac de quatre Cantons" until it pleases them to give them up to, and they may be claimed by said Art Association of Montreal."

It is also my desire that twelve pictures and two bronzes, mentioned in the 42nd paragraph of this my will, do remain in the possession of my two nieces until the death of the survivor of them should they so wish to retain them, when they will be given up to the said city of Montreal, represented as aforesaid, by the said Art Association, to whom they are bequeathed by this my will.

It is also my desire that the said pictures shall remain in their positions on the walls of my residence and in the gallery appropriated for them, as at present or at the day of my death, as well as any other articles bequeathed by this my will, until after the sale of my household goods and effects.

As there are several paintings in my residence not sufficiently good to be placed in a public gallery, I desire all those not named and included in the list of paintings attached to this, my will, to be sold by auction with my other goods and effects save and except any other paintings I may hereafter purchase.

And with the view to the establishment of a gallery of art, I foresee that the Art Association will find it a difficult matter to procure a suitable and proper accommodation for the establishment of any number of works of art they may possess. I hope that my friends, who are members of the Art Association, will use exertions and proceed at once after my demise in seconding my efforts to supply what has been deemed a want in our growing city, namely a permanent building for the exhibition of works of art. I therefore, hereby give, devise and bequeath to the Art Association of Montreal, a body politic and corporate, and duly incorporated under statute of the late Province of Canada in the year 1860,

did not claim to belong to this Association. The CHAIRMAN said they were all glad to see the representatives of the Corporation present. The next business was the appointment of a Vice-President, and he took the liberty to nominate the Hon. Justice Mackay. (Hear, hear). He had done them great service in time passed, and had actually transferred a great many pictures to the Association. (Applause). He did not think they could have a more competent gentleman for the position.

The Hon. Mr. Justice Mackay was elected unanimously.

Mr. R. W. Shepherd was elected Treasurer unanimously, and the following gentlemen, in the order named, were elected the council, it being understood that the tenure of office of the first six should extend over two years and the latter one year :—Messrs. Dr. Cordner, F. B. Mathews, Wm. Notman, W. B. Lambe, John Hope, Peter Redpath, John Popham, Charles Gibb, Edward McKay, Richard White, F. W. Kay, and C. J. Holland.

The CHAIRMAN called upon Messrs. Mathews and Notman for their report, and explained to the meeting that the two gentlemen named had been deputed to consult with the executors of the Gibbs' estate, to ascertain if they could purchase from them the late residence of Mr. B. Gibb, with a view of joining with the council of the Fraser Institute for the occupancy of the residence co-jointly.

Mr. Matthews then handed in the following letter, which was read by the Chairman :—

ESTATE OF THE LATE BENAIAH GIBB.

MONTREAL, 12th December, 1877.

Messrs. Mathews & Notman :—

GENTLEMEN,—Referring to the conversation had with you yesterday in reference to the purchase of the residence of the late Benaiah Gibb, with a frontage of 127 feet on St. Catherine street running to the "Dow" estate property in rear, with a width of 127 feet, a depth of 105 feet on the east side and 201 on the west side, the whole more or less, no guarantee as to exact measurement,

I may say that I have consulted my co-executors, and I am willing, on their behalf, to convey to you the said property for the sum of \$30,000, payable one-fourth cash on passing deed, and balance in easy payments, bearing interest at the rate of 7 per cent., payable half-yearly. This offer is open for one month from this date.

I am, Gentlemen,

Yours very truly,

R. W. SHEPHERD,

Executor.

N.B.—Possession given on the 1st June next, rebate on interest from date of cash payment to the above date.—R. S. W.

The CHAIRMAN—I think the executors have shown every disposition to meet the Art Association of Montreal, and they deserve our thanks.

Mr. JOSEPH remarked that a question might arise as to the right of the Art Association to vary the donation of the land.

Dr. CORDNER said he had been requested to move that this meeting of the Art Association of Montreal approves of the proposal to purchase the house and lands connected with the estate of and formerly occupied by Mr. Benaiah Gibb; that the Council of the Association should, if they see fit, acquire the said property and have the statute incorporating the association amended as they see fit, and further that the Council be authorized so unite with the Fraser Institute or any other literary society without any abandonment by the Art Association of its autonomy. It seemed to him that an arrangement of this kind might lead to good results in the future. There were two or three institutions in the city that were in a dormant state, the Art Association which was, however, very active at that moment, and the Mercantile Literary Association, the one being established to promote a taste for literature. In Boston, the Athenæum which was now in a most flourishing condition, was started in the Mansion House of Col. Perkins, which was simply a brick dwelling very much of the same general character of Mr. Gibb's late residence. He thought by the acquirement of the Gibbs homestead it would give them a local habitation and a name, and much good would result in the amalgamation of the societies he had named. From what he had been informed concerning the circumstances, financially and otherwise, of these local institutions, it had been impressed upon his mind that it would be perfectly practicable to get the Gibbs' mansion, retain its art gallery with the pictures hung just as he (the late Mr. Gibb) placed them himself, and then get in the books of the other institution, and provide useful reading for the west end of the city.

At the suggestion of the CHAIRMAN, that the Council were already charged with such consideration from the discussion that had taken place, the motion was withdrawn.

The meeting then adjourned.

At a subsequent meeting of the Council, Mr. POPHAM was re-elected Secretary.

It is proposed to hold the Conversazione in the New City Hall, if it affords sufficient facilities, and a committee of the Council were appointed to inquire into the matter.

From Montreal Herald

Montreal
"Aval" Herald
16 Feb 1918

THE VICE - REGAL VISIT.

LADY DUFFERIN AT THE VICTORIA SKATING RINK.

THE VICE-REGAL CLUB BEATEN BY ONE POINT BY THE THREE RIVERS' CLUB.

THE LEVEE.

LARGE ASSEMBLAGE!

List of the Presentations

THE ART ASSOCIATION.

THE EIGHTH EXHIBITION

A MAGNIFICENT ASSEMBLAGE.

The Vice-regal festivities of the week are about to close, but the incidents that have been recorded will live long in the memory of those who have shared in them. Yesterday was a busy day with their Excellencies, and throughout it the Windsor Hotel was frequented by citizens anxious to keep up the *eclat* that has been manifested throughout the week.

Her Ladyship the Countess of Dufferin having signified a desire to pass yesterday morning at the Victoria Skating Rink, the management announced that the Band of the Victoria Rifles would be in attendance during the day, which attracted a large concourse of members. Her Ladyship arrived shortly after ten o'clock and spent about two hours there, being accompanied by several ladies of the *suite*. The Countess, who is a most graceful and accomplished skater, entered into the spirit of the sport, and evidently enjoyed herself, and about noon returned to the Windsor.

The Vice-Regal curlers competed against two rinks of the Three Rivers club; and, for the first time since Lord Dufferin has been Governor-General, had to succumb to an opponent for the division medal offered for competition. The game was played on the Thistle Rink, each contending party playing two rinks on the ice. The game was keenly contested, and resulted as follows:—

NO. 1 RINK.		Three Rivers.	
Vice-Regal.			
Lt.-Col. Litteton.	W. C. Pentland.		
T. Rowell.	Alex. McDougall.		
Lord Dufferin.....	12 C. A. Boxer.....	15	
2 ends	11 ends.		
NO. 2 RINK.			
W. Robertson	Louis Brunelle.		
T. Hamilton	Narcisse Martel.		
Capt. F. Ward.....	17 J. B. Vanasse.....	15	
10 ends.	11 ends.		
	29		30

Majority for Three Rivers, 1.

During play there was a very large attendance of leading citizens.

It was announced that their Excellencies would hold a drawing room and levee at three o'clock in the afternoon. Long before the hour named the hotel was thronged with citizens anxious to pay their respects to the distinguished guests. Nearly every officer of the several volunteer corps was in attendance in full dress. The Victoria Rifles furnished a guard of honour of 100 men, under the command of Captain Charles Torrance. The men were drawn up in line in the grand corridor of the hotel, immediately in front of the grand reception rooms. Their Excellencies, on appearing, were greeted with the usual salute. The following is a complete list of the presentations:

A.
Lord Aylmer, J. Elliot Austin, Rev Canon and Miss Anderson, Mrs C F Ames, R B Angus, Mrs R B Angus and the Misses Angus, C A Adams, Chauncey K Adams, Miss Anderson, South Quebec, Mr and Mrs J M Andrews, Jr, Mr and the Misses Abbott, J B Abbott.

B.
Lieut-Col and Mrs F Bond, Mrs C S Blackman, Major and Mrs E L Bond, Rev Canon and Mrs Maurice S Baldwin, Mrs Charles Fox Bower, Miss Boxer, Mrs G L Brush, Capt Blacklock, 6th Fusiliers; G V Brush, Strachan, Mrs and the

and Mrs John H. Skelton, J. J. Skelton, Lt Col. A A Stevenson, M F B; J Phillip Scott, Mr and Mrs L J Seargeant, Capt R W Shepherd P of W; Mrs W B Simpson, Mrs E St George Smyth, Mr and Mrs the Misses Sprague, Mrs G T Slater; Mr and Mrs Alex Stewart, Thos Swinyard, Hamilton; Mr Stewart, 6th Fusiliers; W B Simpson, Mr, Mrs and Misses Skelton, Dr and Mr Turgeon, A W McTaggart.

T.
Lieut Thos T Turnbull, M G A; Senator and Mrs Thibaudeau, Capt R G Tatlow Poynt, Mr and Mrs Joseph Tiffin, Jr; Dr Trenholme, Miss Tierney, James Torrance, Joseph Tucker, H B M Packet Agent, Egypt; Miss Tyler, J R D Tollemache, Miss Delap Tollemache, Mrs Tyler, Capt John Tees, Montreal Cavalry, Miss Taylor, Clarione, Dr Trudel.

V.
Mrs De Vine, Clarione.

W.
Thos Workman, M P; Mrs and Miss Wheeler, Capt Molson, M G A; Capt Howard Wright, P of W; Lieut H T Wilgress, Lieut G N Watier, 65th Batt; Jas A Wilson, Lt-Col Whitehead, Victorias; O S Wood, Miss Florence Whitney, Mr and Mrs Jas Worthington, Miss Wheeler, Castle Cossey, Scarsdale, N.Y.; M Whitney and Miss Whitney, Mrs Charles Warren.

After the levee, His Excellency inspected the guard of honour, and expressed himself much pleased at their neat and soldierlike appearance.

THE ART ASSOCIATION CONVERSAZIONE.

One of the most interesting events of the Vice-Regal visit was the eighth exhibition and conversation of the Art Association. About eight o'clock a guard of honour, consisting of 135 rank and file of the 5th Royal Fusiliers, with the band, (of twenty-five pieces,) under the command of Captain Geddes and Lieut. Lyman—Lieut. Caverhill carrying the Queen's color—paraded in the vestibule of the hotel, forming three sides of a square, so as to admit of the guests passing from the grand staircase to the room where the exhibition was to be held. Their Excellencies were received with the usual salute. The scene in the exhibition room was magnificent, the ladies being attired in most gorgeous costume. When Their Excellencies took possession of the *dais* erected for the occasion, Sir Francis Hincks advanced and read the following address, which was received with applause:

TO HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF DUFFERIN, K.P., G. C. M.G., K.C.B., GOVERNOR-GENERAL OF CANADA, &c., &c.

May it please Your Excellency:

The pleasing duty devolves upon me, as President of the Art Association of Montreal, of conveying to your Excellency the cordial thanks of the Society for the honour conferred on it by the attendance this evening of your Excellency and the Countess of Dufferin at its eighth exhibition. This meeting being a critical one in the history of the Association, your Excellency will, I venture to hope, pardon me if I advert very briefly to the benefits which it has conferred on Montreal, and to some extent on other parts of Canada. Among the early patrons of the fine arts in Montreal was the late Mr. Benajah Gibb, whose valuable collection of paintings, recently bequeathed to the Art Association, in trust for the citizens of Montreal, your Excellency, whose taste for and appreciation of the fine arts are well known, had an opportunity of inspecting on the occasion of a former visit to the city. Prior to the organization of this Association such collections were rare, but during the period of twenty years which have since elapsed many valuable private collections of paintings have been formed in Montreal. The exhibitions which have been held, and of which the present is the eighth in number, have been useful in various ways. It has been customary to purchase the paintings of local artists by the Association, and to distribute them by lottery to the members, and incentives have thus been held out to Canadian youths to devote themselves to art, and to repair for the best instruction to European schools. Some of the portraits on exhibition in this room have been painted by Canadian artists, who, after having imbibed a taste for their art by examining the paintings at the exhibitions of this Association, have prosecuted their studies in Paris, and have obtained the honour of having their works accepted and hung in the Salon.

I have already stated that this is a critical meeting of the Society. The citizens of Montreal have been unexpectedly called on to determine whether they will permit a munificent donation, bequeathed to the Association upon conditions which reflect the highest honour on the donor, to be forfeited. The late Mr. Benajah Gibb, an old and much respected citizen of Montreal, who had travelled a great deal in Europe, had acquired a valuable collection of paintings, which, after expressly excluding such pictures as he deemed unworthy of a place in the Gallery, he bequeathed by his Will, unconditionally, to the Art Association, in trust for the citizens of Montreal. Mr. Gibb was not satisfied with making this munificent bequest, he wisely determined to stimulate the citizens of Montreal to erect an Art Gallery, where his own bequest, as well as other donations and bequests, of which the Association has had promises, could be suitably placed. Mr. Gibb's bequest of paintings and bronzes has been valued at sixty-five thousand dollars, and his conditional donation is a lot of land at the corner of Phillips' Square and Ste. Catherine street, valued at nine thousand four hundred dollars, and a sum of money amounting to eight thousand dollars, payable when the foundation walls of a suitable building shall have been raised. If the Art Gallery building should not be erected within three years after Mr. Gibb's decease, the bequest of land and money will be lost to the city, and I feel assured that Your Excellency will concur with me in thinking that it will be deservedly lost. It was wisely provided that forfeiture of the legacy should be the penalty of the inertness or illiberality of the citizens of Montreal, in neglecting to provide for the fulfilment of the very reasonable condition attached to Mr. Gibb's legacy.

justifies so large an extent of canvas, we feel that there must have been some change of tone from that which the picture originally presented to account for the excess of yellow which pervade it, and many of the finest passages in the work.

No. 7. "Scarborough by Moonlight." A. Grimshaw. A picture, which, though it represents the shadow cast by moon light by what appears to us to be an untruthful tone of green, yet presents much attractiveness; the sky is a most perfect rendering of that difficult feat in painting, and the shimmer on the water will please all those who have enjoyed the play of moonlight on the ripples.

No. 9. "Lyn-y-Diinas." Sydney Percey. A very delightful example of the painter, the coolness is not forced to an extreme as we have seen in this painter, the limpid clearness of the water, the bathers in the middle distance, and the silvery scheme beyond, combine with the well painted foliage on the right in making a picture of the utmost freshness and purity.

No. 15. "Storm and Cattle." Joseph Weinglein. A most vigorous work. The rendering of the storm clouds is perfect, as is the dismay of the cattle, which are most skilfully drawn, the whole is rendered in a manner that is truthful and satisfactory in the highest degree.

26, 30, 31. "Portraits." Wyatt Eaton. Very excellent work in portraiture, noticeable for good, solid painting and agreeable colour.

33. "A Study." G. P. Chalmers. A man reading. This work will repay all the attention bestowed upon it. The quiet dignity of the pose and the thoughtful face are rendered with breadth and simplicity. A declining light coming through the window partially illuminates the room, the whole bearing that quality of suggestiveness which is so attractive.

34. "The Hour of Prayer." Arthur Hill. A figure in an attitude of devotion. There is much dignity in the picture and great cleverness in the rendering of the flesh, which is very solidly painted.

38. "A Grey Morning at Pargborne," Ernest Parton. A river scene of much beauty; the path on the right bank in a long drawn perspective, stretching away from the spectator into the distance, carrying one into the picture as it were by its inviting appearance. The water in this picture is rendered with great care and fidelity.

39. "Alma Quies," Walter McLaren. The figures of three maidens painted in half tone, which is at once difficult of execution, and so suggestive when accomplished successfully. These figures are statuesque in pose, with faces of classic regularity, set in an atmosphere, it may be of twilight, with an after-glow suggested principally by its reflection in the water. This is one of the most poetic works in the collection.

46. "The Bridal Crown." Tiedemand. A most careful rendering, with every detail made out with the utmost precision. It displays all the good qualities of the school to which it belongs, which is essentially prosaic.

48. "New York Harbour in Winter." Moran. This is a close rendering of an almost Arctic scene, with its floating ice and ships apparently threading their way amongst it. The reflection in the water from the sky is very good.

50. "The Morning Bath." W. P. Babcock. This subject will be sure to please it is a delightful piece of work. Perhaps the most charming thing about it is the expression of the child, whose face is towards the spectator. The execution in this instance is of a high class.

49. "The Shepherdess," Jean Francois Millet, G.C.L.H. The most attractive painting in the collection, a work that will never lose in freshness; it will astonish the beholder by newly developed beauties at each inspection. Pages might certainly be written in praise of its beauties, and probably poetry alone could approach it in sympathy. To those whose opportunities have not afforded an acquaintance with the highest and most suggestive aspect of modern art, we would earnestly say, study this picture, and though, perhaps, it may not appeal to the senses in the manner of the merely imitative school, yet by returning to it again and again and adopting the same course with some picture of the ordinary realistic type, it will be found that in the latter case no new impressions are formed, indeed, dissatisfaction is a more likely result. On the other hand, this work, which is somewhat mysterious and suggestive, will be found to afford pleasure always, when the other ceases to excite attention even.

52. "The little standard bearer," Geertz. A very well painted subject.

following is the programme of the music played:—

- March—Battle of Magenta.....Marie
- Selection—Echoes of Night.....Riviere
- Quadrille—De Gazelle.....Hawkes
- Waltz—Little Nell.....D Godfrey
- Galop—La Corsaire.....Labiszky
- Polka—Pegolla.....Marie
- March—Distant Greeting.....Godfrey

TO-DAY'S PROGRAMME.

Their Excellencies will leave the Windsor Hotel at half-past 10 o'clock, and visit the Hudon Cotton Mills at 11 o'clock, and will leave Hochelaga by special train by the Q. M. O. & O. Railway at 12 o'clock on their return to Ottawa. They will be escorted to the station by a detachment of the Montreal Cavalry.

OUR VICE-REGAL GUESTS.

The Last Day of the Festivities in Montreal.

Movements of Their Excellencies Yesterday.

The Curling Match—Defeat of the Vice-Regal Team by one Point.

Lady Dufferin at the Victoria Skating Rink.

The Levee and the List of those who were Presented.

Conversazione of the Montreal Art Association—A Brilliant Scene.

Queen's weather certainly has been the rule since His Excellency's arrival in Montreal, and that he brought grand weather with him as well as a genial temper and his proverbial kindness of manner is something that the citizens must congratulate him upon. The day's programme was a varied one, and it involved no little fatigue, especially to His Excellency, when one considers a three hours' game of curling among the items, followed with the fatigue of a levee almost immediately afterwards. But in physique as in intellect His Excellency has no weak point, and when he appeared at the conversazione in the evening, it was with less appearance of fatigue than has been noticeable on his features since the first evening, on his arrival among us. His welcome by the curlers was a hearty one, and in fact instead of any falling off in the enthusiasm with which all classes have received him, it was warmer, as if our citizens were getting used to his presence and liked him better as each day lengthened their acquaintance. We give the summary of the day's proceedings as follows:—

THE CURLERS' WELCOME AT THE THISTLE RINK.

His Excellency's visit has been hailed by no portion of the community with greater delight than has been manifested by the curling clubs of our city, and it having been arranged that a match was to take place yesterday between the Vice-Regal Club of Ottawa and the Three Rivers Club, of that place, the members of the Thistle Rink loyally placed their rink and ice at the disposal of both clubs.

The ice was in capital condition, being just the thing for all around play, while the arrangements otherwise were in keeping with the occasion.

The decorations excelled anything of the kind ever before attempted, and were creditable in the highest degree to the rink caretaker, Mr. William Hampton, and the members who so assiduously assisted him. It was ornamented with bunting profusely festooned in the most artistic fashion. At the end of each rink were placed the cross-brooms and stones, while festooned above them were the British Ensign and Dominion flags, the folds drooping gracefully. Above each window were also drooped flags, with a wreath of evergreens in the centre, and under the window against the wall were mottoes of curlers' glory, while the "Hog" was represented by a picture of that veritable quadruped. At the centre of the building drooped an arch of bunting composed of the British and American flags, a wreath making the loop in the centre, while on the Governor-General's side was the motto "God Save the Queen." Curling stones were placed along the wall upon the platform and relieved the nakedness thereof, while between each of the dozen windows on each side of the building were hung wreaths in evergreen. The J and rings surrounding it were beautifully painted, while at the corner of the rinks on the ice were illuminated his crest and monogram, with the cross-brooms and stones, the word "Welcome" in large characters half-circling the whole.

The Three Rivers side ice was decorated also in capital style, with the cross brooms and beaver and maple leaf. Opposite the door were the words, "Caed Mille Failthe," supported by a genuine curlers' broom, the shield whereon the words were emblazoned having been the first object which presented itself to the eye of His Excellency on entering the room.

THE MOTTOES.

On the Three Rivers Rink were the mottoes as follows:—

Boxer, on behalf of the Three Rivers Club, also said a few words.

Soon afterwards the party left the Rink for the Windsor, His Excellency having expressed himself in the highest terms as to the enjoyment he had had in the game, and also with reference to the quality of the curling of the Three Rivers men.

A feature of the occasion was the presence almost during the entire game of Her Excellency Lady Dufferin and suite, and except for the interval which elapsed during Her Excellency's visit to the Victoria Skating Rink, they witnessed and enjoyed the game.

The colors of His Excellency were used as prominently as possible in decorating the rink, the orange and blue being in pretty contrast on the ice, while the handles of the stones were also marked with rosettes of the same colors.

VICTORIA SKATING RINK.

Her Excellency, accompanied by the Hon. Mrs. Littleton, Mrs. Russell Stephenson and Miss Hamilton, visited Victoria Rink about eleven o'clock, and were received by the Directors, Mr. Fairbairn and Mr. Lewis, the Secretary, Mr. Chipman, being also in attendance. There were on the ice a goodly number of spectators, principally ladies, and Her Excellency joined them, accompanied by Miss Hamilton. Some time elapsed before the distinguished skater tired of the exhilarating exercise; and having done so, she retired to the Directors' room, and soon afterwards the party left the Rink. The ice was in splendid condition, but the band of the Victoria Rifles, advertised to be present, did not arrive, a *contretemps* which caused not a little disappointment.

THE DRAWING-ROOM AND LEVEE

was held in the grand parlors of the Windsor Hotel, commencing at 3 o'clock, and some idea of the numbers in attendance and who were presented may be gleaned from the list which we publish below:—

A. J. Elliot Austin, Miss Anderson, Rev Canon Anderson, Lord Aylmer, Mrs C F Ames, R B Angus, Mrs R B Angus, Misses Angus, C A Adams, Chauncey K Adams, Miss Anderson (South Quebec), Mr and Mrs J M Andrews, Jr, Mrs and the Misses Abbott, J B Abbott.

B. Lt-Colonel and Mrs F Bond, Mrs C S Blackman, Major and Mrs E L Bond, Mrs Charles Fox Boxer, Miss Boxer, Mrs Geo L Brush, Capt Blaklock (6th Fusiliers), Geo V Brush, Strachen, Mrs and the Misses Bethune, Capt Joseph Beauchamp, Mrs Ed Barnard, Mr, Mrs and the Miss Brydges, Geo Browne, Jr, Mrs T Badenach, John Buckley, S H Bethune, M B Bethune, Miss Barlow, Mr and Mrs F W Blacklock, Geo Barnston, Miss Barnston, Miss Frances Barnston, Lt P J Bedard, E Stanley Clarke Bagz, Misses Bagz, Dr Bell, The Very Rev Dean of Montreal, Miss Bond, Capt L O Berry, Mr Brehaut, Rev S Belcher.

C. Justice and Mrs Cross, Lt W M Cushing, Captain James A Curry, Mrs David Childs, Dr F W Campbell, Mrs Charles Childs, Mrs M Campbell, Rev and Mrs R Campbell, Lt-Col Crawford, Alexander S Cross, Lt E D Colletet, Dr J J Casgrain, Capt and Mrs Campbell, Sheriff Chauveau, Lt Caverhill, Mrs L Cushing, Miss V Campbell, Dr Campbell, Miss Catherine Campbell, Miss Charles, J L Coutlee, E Carter, Q C, Miss Carter, Francis Crispo, Miss C Campbell and Miss Campbell, Mr and Mrs Alex Campbell, Mr and Mrs T J Claxton, Carrie R Childs, J R Clougher, James M Cochrane, Wm D Craig, Miss Sarah P Cook, Mrs J W Cook.

D. G H Dumesnil, Principal and Mrs Dawson, Mademoiselle Dorion, Mr and Mrs David, Major Sullivan David, Mr and Mrs Joseph Doutre, and Miss E Chagnon, Lieutenant Davies, Captain Dupont, Col Dyde, Mr Justice and Mrs Day, Mr and Mrs Justice Dunkin, Mrs Dow, Capt J Try Davies, Rev Dr De Sola, M Nolan De Lisle, Chas Drummond and Mademoiselle Pinsonneault, U S Consul General, Mrs and Miss D, C Peers Davidson, Q C, Mrs and the M Ss, Durnford, Mr and Mrs S E Dawson, Hon Chief Justice Sir A A Dorion.

E. Ensign Esdaille, Mr and Mrs A S Ewen.

F. Dr A Fisher, John Fair, Jr, Mrs J Foster, Lt-Colonel Fraser and officers of the M G A, Bishop Fabre, Lt-Col Forsyth, Mrs J L Forsyth, Rev J L Foster, Major J T Fletcher, T A Fautoux.

G. Mr Gray, Italian Consul-Genl, A M F Giannelli, Mrs Gilmore, Lt E G Green, Capt W S Gardiner, Ensign Adolphe Grenier, Capt Chas G Geddes, Mr, Mrs and the Misses Gault, Leslie H Gault, Miss H M Gordon, Mrs and Miss Greenshields, Aid E K Greene, Miss Gordon, L V M Giobinski, Mr and Mrs James A Gillespie, Mr, Mrs and Miss C Geddes, Lt-Col Gardiner, Leopold Galarneau, Hugh Graham, Miss Marian Graham, the Misses Gilman.

H. Dr and Mrs Hingston, Victor Hudon, Mr and Mrs Joseph Hickson, Mr, Mrs and Miss J S Hunter, Mrs Aspinwall Howard and Miss Howe, Mrs W A Charlebois, Miss Hammond, Mrs Holland, Mr and Mrs E P Hammond, Mr and Mrs K Craigie Hamilton and Master Hamilton, Mr and Mrs T B Hawson, Chas Holland, Mrs Robert E Hill, Lt Robert E Hill, Dr and Mrs Howard, C A Handyside, Lt Col Handyside, Mr and Mrs J W Henshaw, Mrs Hodgettes, Mr and Mrs Phillip Holland, Mrs Harder, Roswell W Holmes, A S Higgins the Hon Mr and Mrs John Hamilton and Miss Hamilton.

I. Miss A L Ibbotson, B Ibbotson, Miss Emma A Ibbotson.

J. Henry Judah, Miss Johnson, Capt F Arthur Jackson, T S Judah, Mrs J G Johnson and Miss Johnson, Mr Justice Johnson, Mr Harry Joseph, Mrs and Miss Joseph.

K. Major Kennedy, Mrs Ralph Kilby, Mr and Mrs W W H Kerr, E F King.

L. Gull Lamothe, Capt and Mrs Laporte, Rev Canon G Lamarsh, Dr Leprohon (Vice-Consul for Spain), Madame G Lamotte, Mr and Mrs Lyman, Mrs Red Lyman, Mr and Mrs John Lewis, Lieutenant-Colonel Labranche, J S Lemere dit Rendu, Rev and Mrs

figures attached to each subject being printed in gothic instead of the skeleton letters, with lines so fine that they could scarcely be seen.

Shortly after half-past seven the visitors commenced to assemble in numbers, and by the time eight o'clock had been reached the room was filled with an audience brilliant in beauty and fashion, and representing, it is fair to say, the intelligence of our city. A guard of honor of 120 men from the Fifth Royal Fusiliers had been drawn up from the foot of the grand staircase to the door of the billiard room, thus forming a passage through which the procession was to pass. Meantime their Excellencies and suite had been received by the President of the Association, Sir Francis Hincks, in the room of Mr. Notman. They were there presented to the Vice-President, Mr. Justice Mackay, and the Council, composed of the following gentlemen: Rev Dr Cordner and Messrs F B Mathews, Wm Notman, W B Lambe, Peter Redpath, John Hope, John Popham, Charles Gibb, W F Kay, Richard White, Edward Mackay, C Holland and R W Shepherd, Treasurer.

After an interchange of courtesies, the procession formally proceeded to open the conversazione. His Excellency, dressed in his official uniform, was preceded by his suite, and the Countess and the ladies were escorted by themembers of Council. As the procession passed along, His Excellency was repeatedly cheered. On reaching the rotunda, he was received with the general salute, and in a few moments reached the dias erected for the accommodation of their Excellencies. Here he was received with the greatest cordiality, and after having surveyed the scene before him—a room literally packed with refined and elegant humanity—he was presented with the following address, Sir Francis Hincks having asked for perfect silence on the part of the ladies and gentlemen while he read it.

TO HIS EXCELLENCY THE RIGHT HONORABLE THE EARL OF DUFFERIN, K.P., G.C.M.G., K.C.B., GOVERNOR-GENERAL OF CANADA, &c., &c.

May it please Your Excellency:

The pleasing duty devolves upon me as President of the Art Association of Montreal, of conveying to your Excellency the cordial thanks of the Society for the honor conferred on it by the attendance this evening of your Excellency and the Countess of Dufferin at its eighth exhibition. This meeting being a critical one in the history of the Association, your Excellency will, I venture to hope, pardon me if I advert very briefly to the benefits which it has conferred on Montreal, and to some extent on other parts of Canada. Among the early patrons of fine arts in Montreal was the late Mr. Benajah Gibb, whose valuable collection of paintings, recently bequeathed to the Art Association, in trust for the citizens of Montreal, your Excellency, whose taste for and appreciation of the fine arts are well known, had an opportunity of inspecting on the occasion of a former visit to the city. Prior to the organization of this Association such collections were rare, but during the period of twenty years which have elapsed many valuable private collections of paintings have been formed in Montreal. The exhibitions which have been held, and of which the present is the eighth in number, have been useful in various ways. It has been customary to purchase the paintings of local artists by the Association, and to distribute them by lottery to the members, and incentives have thus been held out to Canadian youths to devote themselves to art, and to repair for the best instruction to European schools. Some of the portraits on exhibition in this room have been painted by Canadian artists, who, after having imbibed a taste for their art by examining the paintings at the exhibitions of this Association, have prosecuted their studies in Paris, and have obtained the honor of having their works accepted and hung in the Salon.

I have already stated that this is a critical meeting of the Society. The citizens of Montreal have been unexpectedly called on to determine whether they will permit a munificent donation, bequeathed to the Association upon conditions which reflect the highest honor on the donor, to be forfeited. The late Mr. Benajah Gibb, an old and much respected citizen of Montreal, who had travelled a great deal in Europe, had acquired a valuable collection of paintings, which, after expressly excluding such pictures as he deemed unworthy of a place in the Gallery, he bequeathed by his will, unconditionally to the Art Association, in trust for the citizens of Montreal. Mr. Gibb was not satisfied with making this magnificent bequest, he wisely determined to stimulate the citizens of Montreal to erect an Art Gallery, where his own bequest, as well as other donations and bequests, of which the Association has had promises, could be suitably placed. Mr. Gibb's bequest of paintings and bronzes has been valued at sixty-five thousand dollars, and his conditional donation is a lot of land at the corner of Phillips' Square and Ste. Catherine street, valued at nine thousand four hundred dollars, and a sum of money amounting to eight thousand dollars, payable when the foundation walls of a suitable building shall have been raised. If the Art Gallery building should not be erected within three years after Mr. Gibb's decease, the bequest of land and money will be lost to the city, and I feel assured that Your Excellency will concur with me in thinking that it will be deservedly lost. It was wisely provided that forfeiture of the legacy should be the penalty of the inertness or illiberality of the citizens of Montreal, in neglecting to provide for the fulfilment of the very reasonable condition attached to Mr. Gibb's legacy. Under the circumstances that I have ventured to bring under the notice of Your Excellency, the Council of the Art Association, relying with implicit confidence on the liberality of those citizens who are in a position to imitate the noble example set to them by Mr. Gibb, have obtained plans of a suitable building, and are able to state with confidence that for a sum not exceeding twenty-three thousand dollars they will be able to erect one in accordance with the provisions of Mr. Gibb's will. Already nine subscribers of five hundred dollars each have been procured, and it is earnestly hoped that the remainder of the sum required will be contributed this evening, so that no delay may take place in commencing the building of the Art Gallery. The Council do not allow themselves to contemplate, even for a moment, the possibility of the citizens of Montreal permitting the munificent donation of their lamented fellow-citizen to be forfeited. A Sub-committee has

"Saint Kevan," (No. 80), was also much admired, being an illustration of the following legend:—

"Saint Kevan he met a young woman one day,
Meandering along the lake shore;
She look'd slyly at the Saint, so they say,
But the Saint would no notice take, sure.

"You're a good hand at fishing," says Kate,
'Tis yourself, dear, who knows how to hook 'em;
But now you have caught 'em, aghra,
Don't you want a young woman to cook them?"

The monk holds the fish by a string, and with rod over his shoulder, is returning home, when the maiden accosts him, as above. The figures are well well drawn, and the water in the background well represented, but the features of the sly maiden are better viewed from a distance. The male figure is admirable in pose and expression. Alfred Dixon, artist; D. Butters contributor. With the examination of these and other excellent paintings it will be seen there is much that can be enjoyed in an hour's sojourn in the billiard room, and the public will be glad to have learned from this announcement that the Association have determined to keep the exhibition open to-day, on Monday and on Tuesday, and 25 cents is the price of admission, the doors opening at 10 a.m. of each day.

MILITARY.

The following officers commanded the guard of honor:—Major Atkinson, Adjutant; Capt. Geddes, Lieut Lyman and Ensign Caverhill. The permanent guard and sentries were furnished by the Victoria Rifles, Lieutenant Nott being officer of the day.

TO-DAY.

The Vice-Regal party will visit the Hudon Cotton Mills, Hochelaga, and will leave for the Capital at half-past 12 o'clock.

Chapelle
16 Feb 78

Mr. Bierstadt's Present to Montreal.

The following letter to Lord Dufferin accompanied Mr. Bierstadt's present to the Art Gallery of Montreal:—

NEW YORK, March 21st, 1878.

MY DEAR LORD DUFFERIN,—I send you to-day my contribution to the Montreal Art Gallery, the foundation of which has already been laid by the generous donation of the late Mr. B. Gibb.

After the delightful hours I have spent in Canada, and which are linked in my remembrance with the kindness shown me by Lady Dufferin and yourself, I esteem it a privilege to be permitted to leave, through you, some permanent reminder of my regard for a people who have shown so much public spirit in such a good cause.

When once this Museum of Art, which, speaking the tongues of all nations in hieroglyphics of form and color, and thus forming a sort of permanent art congress, is fully established, there will be other and more valuable contributions than mine, and, in the future, not the least among the attractions of Montreal will be its Gallery of Art.

To your share in its foundation you will, in after years,—which I pray may be many,—look back with as sincere a satisfaction as to any of your numberless efforts to promote the honor of your country and the welfare of its people.

I remain yours,

Most sincerely,

ALBERT BIERSTADT.

Misses Bethune, Capt. Jos. Beuchamp, 65th Batt.; Mrs. Edward Barnard, Mr. and Mrs. M. Brydges, George Brown, Jr.; Mrs. T. Badenach, John Buckley, S. H. Bethune, W. B. Bethune, Miss Barlow, Mr. and Mrs. F. W. Blacklock, George Barnston, Miss Barnston, Miss Frances Barnston, Lieut. P. J. Bedard, 66th Batt.; R. Stanley Clark Bagby, Roy Fusillers; the Misses Bagg, Dr. Bell, M. G. A.; The Very Rev. the Dean of Montreal, Miss Bond, Capt. L. O. Berry, R. E.; Mr. Brehaut, Rev. S. Belcher.

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I. Miss Alice Ibbotson, B. Ibbotson.

J. Mr. Henry Judah, Miss Johnstone, Chateaugay, Capt. F. Arthur Jackson, Victorias, Mr. T. S. Judah, Mrs. F. G. Johnson and Miss Johnson, Mr. Justice Johnson, Mr. Henry, and Mrs. Joseph, and Miss Joseph, Miss Emma A. Ibbotson.

K. Major Kennedy, Montreal Engineers, Miss Ralph H. H. Kilby, Mr. and Mrs. W. H. Kerr, E. F. King.

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M. Capt. H. B. Moore, Vic. R.; Mr. and Mrs. Jas. P. Mackay, Miss McGowh, Capt. A. K. F. McAllen, M. G. A.; A. McCulloch, Mr. Justice Monk, Mr. and Mrs. John L. Morris, Lieut.-Col. Martin, 6th Fusillers; Mr. Molson, Mr. McGillivray, Miss MacGillivray, Captain Mackinnon, 6th Fusillers; Mrs. Macrae A. Macpherson, Miss McGowan, Mr. and Mrs. James P. Mackay, Mr. Mooney, 6th Fusillers; Mr. and Mrs. John Thomas Molson, Capt. A. McFavish, P. of Wales; Capt. G. S. Maleport, 65th Batt.; Miss McTaggart, Justice and Mrs. Moss, Toronto; Mrs. Moss, Grenville street; Rev. E. M. Myers, Mr. Macrae, Mr. Joseph Mackay; Miss Charlotte McTaggart, Mrs. Hugh Macdonald, Mr. and Mrs. W. J. McMaster, Miss McDougall, Miss McCulloch, Duncan McEachran, Lieut. McArthur, Mr. Justice and Mrs. Mackay, Dr. D. C. MacCallum, Mrs. Molson, Mrs. L. Mills, Boston; Lieut. Massey, 6th Fusillers; Aid. Mercer, Mrs. Luke Moore, Mr. and Mrs. Henry Middleton, Mr. and Mrs. Joseph May, Mad. J. Lamoque d'Antigny.

N. J. P. Norton, Ald. and Mrs. Nelson, Rev. R. W. Norman, Mr. and Mrs. Miss Notman, Mrs. A. D. Nelson, Miss Nelson.

O. His Lordship the Metropolitan and Mrs. Oxenden, Capt. W. R. Oswald, M. F. B.; Mrs. Olyphant, Wm. O'Brien, Mr. and Miss Ormond.

P. John H. Palmer, Mr. and Mrs. H. N. Perrault and Miss Josephine Perrault, Miss Plummer, Toronto; S. Pagnuelo, Ensign; L. E. H. Pratt, 65th Batt.; C. F. Papineau, Mr. Justice Papineau, L. Gustave Papineau, Mr. and Mrs. Popham, Miss Ellen Plimssoll, Cornet Porter, M. V. C.; Mrs. A. Pilon, N. Pilon, Vice-Consul Perrault, Louis Perrault, Capt. Woifred du Plessis, 65th Batt., J. Primeau, Boucherville; Mr. and Mrs. Pangman.

R. Mr. and Mrs. James Rose, Mr. and Mrs. and Miss Andrew Robertson, Ella M. O. Robertson, Mrs. Edwin Russell, Mr. and Mrs. Alfred E. Roe, Rev. D. Ross, Mrs. Donald Ross, Lachine; Miss C. G. Reed, Mr. and Mrs. R. A. Ramsay, Mr. and Mrs. S. J. B. Rolland, Mayor of Hochelaga; A. G. Ramsay, Hamilton, Ont.; Senator and Mrs. Ryan, Mrs. Peter Ryan, Ensign C. C. Runkard, 65th Batt.; Mr. and Mrs. Peter Redpath, The Consul for Portugal and Mrs. F. A. Routh, Mlle de Rocheblave, Euclide Roy, Mr. Justice Rainville.

Under the circumstances that I have ventured to bring under the notice of Your Excellency, the Council of the Art Association, relying with implicit confidence on the liberality of those citizens, who are in a position to imitate the noble example set to them by Mr. Gibb, have obtained plans of a suitable building, and are able to state with confidence, that for a sum not exceeding twenty-three thousand dollars, they will be able to erect one in accordance with the provisions of Mr. Gibb's will. Already nine subscribers of five hundred dollars each have been procured, and it is earnestly hoped that the remainder of the sum required will be contributed this evening, so that no delay may take place in commencing the building of the Art Gallery. The Council do not allow themselves to contemplate, even for a moment, the possibility of the citizens of Montreal permitting the munificent donation of their lamented fellow-citizen to be forfeited. A subscription-book has accordingly been provided, and will be found on a table on the dais.

Your Excellency, will, I venture to hope, be of opinion that the circumstances to which I have adverted, are a sufficient excuse for my dwelling at some length on a subject of such great importance to the city, before soliciting Your Excellency to open this Exhibition.

Just as the venerable Knight concluded, the band in the vestibule struck up, and the buzz of the immense assemblage rendered hearing impossible. When the band had ceased playing,

HIS EXCELLENCY THE GOVERNOR-GENERAL said: Ladies and gentlemen,—I was sorry to perceive that in making this appeal for a brief period of silence, that Sir Francis Hincks, with less than his usual gallantry, laid unnecessary and unwonted emphasis on the word ladies (laughter). I am sure those of the fair sex present long to exercise their hereditary privilege (laughter.) Ladies and gentlemen, it has been my good fortune in Canada, as some of you perhaps are aware, during the past six years, to be called upon to reply to a great number of addresses. I have endeavoured to discharge that duty from time to time, however, more or less imperfectly, to the best of my ability; but, on the present occasion, the reply I am about to make, will, I think, be as succinct and as hearty, perhaps, as all those that I have hitherto had the honour of composing. It is a written reply. Every word upon the paper has been carefully studied. There is not a word too much in it, or a word too little. I will not so far trespass upon the attention of this distinguished audience, as to read my reply to the address, but I have the pleasure of handing it unread to Sir Francis Hincks (His Excellency then handed a cheque to Sir Francis for \$500), and I have resorted to this course the more readily because I am well aware that, whereas the professors of every branch of science, whether it be connected with Greek or with Latin, with mechanics or metaphysics, with the military art or any other, think a considerable amount of previous study is necessary to be able to speak with authority upon it. When we come to art, every one seems to think he is a born art critic (laughter) sufficiently capable and intelligent to enlighten his fellow-creatures upon any topic." His Excellency then said, that "without worrying the audience with any superficial remarks in connection with art, he would confine himself to making an announcement on behalf of an honoured and personal friend, who had been pleased to allow him to become the means of communicating, not only his sympathy, in calling the attention of the citizens of Montreal to the absolute obligation—which had been imposed upon them by the bequest of their late friend Mr. Gibb—to build up a temple of art for the treasures he had bequeathed, but the necessity of doing so. That gentleman had been good enough to authorize him to inform those who were interested in the objects, which had been so eloquently enlarged upon by the projectors of the address, that it was his intention at no distant date still further to enhance the value of those treasures by the contribution of a considerable picture, as he had been good enough to say, which he himself would be pleased to put a value upon. (Applause.) He could only say, under the circumstances, and with the knowledge that they had the power of establishing one of the most valuable galleries existing on the Continent, that he very much mistook the citizens of Montreal if they allowed the opportunity to go by default. In conclusion he thanked the audience for their patience, and especially the ladies for their silence. (Laughter and applause.)

Their Excellencies and suite were then escorted round the room and inspected the pictures, the band in the vestibule playing in the meanwhile some stirring airs.

Before proceeding to a more detailed description of the works of art which have been gathered together, we would remark that it was surprising to see so many pictures which had never before been exhibited in Montreal, as we believe it is only five years since the last exhibition by the Association, but perhaps the most wonderful thing in connection with the exhibition of 155 pictures, is that they should have been hung with such success, and in so short a time. Without attempting to notice more than a few of the works, as it would require a more extended examination than we found possible, so taking up the catalogue we find the first picture

54 55. "Hawthorn Bloom" and "Down by the Willows," A Dixon. Decorative panels, two very good subjects for the purpose for which they were intended, which is no disparagement to either the painter or the subjects. The great masters painted numerous panels for the purpose of decorating furniture, and many men, like Herkimer and others, have turned their attention to this very laudable practice.

65. "A Scottish Moor," McWhirter. A magnificent rendering of the close in twilight, with a pale glow in the sky, the base of the mountain with the foreground lost in gloom; the whole is very forcible and truthful.

73. "Near Ditchling, England." A very truthful representation of the subject, the sweep of the turf over the rounded hills rendered with much exactness. This picture has many master-points.

74. "Churning,"—Victor Lane. This is another picture of great merit in colour and execution, painted with great reserve; perhaps, as a lady remarked, it is too clean. There is really a reminder of the expression of being able to eat ones dinner off the floor in its display of extreme purity.

77. "Early Morning at Marlotte." A. Delesart. One of the most striking pictures in the room, and in composition, one of the most simple. The sky is full of the cold brilliancy of early morning, the trees are no conventional representation, the street in the humble hamlet, with its modest houses on either side, are most cleverly rendered, though apparently so trifling.

80. "Saint Kevan," Dixon. A very humorous picture and cleverly painted, both as to figure and background. The story is excellently well told.

82. "Hunting in Fontainebleau." De Gesne. Another clever picture, representing a forest scene in a masterly way, with huntsmen and dogs. There are many skillful passages of light passing through the foliage, as well as clever management of distance in the trunks of trees.

84. "Italian Girl," C. Johnson. This picture is painted with great solidity, and its quality of colour is perfect. The background of foliage, with a small patch of sky, recalls the practice of the great portrait painters in their treatment of backgrounds.

91. "Portrait of Mrs. Russell Stephenson," Edwin Russell. This picture is sure to challenge attention because of its unusual treatment, principally in connection with the background, of scarlet drapery. It is not an experiment, as some seem to imagine, and of English painters certainly Sir Thomas Lawrence, on at least one occasion, made use of the expedient. The pose of the figure is both easy and graceful and probably characteristic. The light was not such as to enable one to determine what effect so large a mass of scarlet might have on the flesh tones. The painting of the velvet was good, and not too laboured, though there appeared to be a little want of relief, perhaps due to the indifferent light.

92. "One of My Headaches," Edwin Russell. A cleverly painted portrait of a dog, whimsically treated.

Turning to the drawings we find, No. 6, "Fishing in Still Waters," Simonetti. Apparently a clever drawing, but hung too high.

16. "A Welsh Moorland." Whymperis. A faithful rendering, with much quiet beauty.

28. Scotch Firs, F. Davis. A clear picture. The distance and middle distances well made out. The branches of the firs are a beautiful study in themselves.

32 and 33. "Dogs"; O. L. De Peune. Very clever and vigorous representations of dogs, 32 shewing considerable variety of character.

35 and 36. "French country scenes," Piette. Painted in body colour with charming effect in that treacherous medium, and in a manner that should gladden the heart of Mr. Ruskin, who has lately declared for that method of working.

46. "Birch trees"; J. B. Millet. The trunks of these trees, both as to form and the rendering of the bark, are the most perfect thing in their way possible, and yet there is no sacrifice of breadth.

47. "Field near Barbison, France," J. B. Millet. This is a most remarkable piece of work; it is rendered with a minuteness that is equal to the rarest of Japanese Art. The distances are made out with wonderful skill, shewing a considerable extent of flat country, by means that are scarcely apparent, even on close examination.

49. "Cafe at Damascus," Carl Werner. Much agreeable colouring and manipulation of extreme delicacy.

50. "Jacqueline," Mary Goodsal. A very good picture, but too high to be seen to advantage.

In the was of Statuary, "Surprise," and "Joy," by Francois von Luppen, are two charming busts of children, possessing much sweetness of expression.

We are obliged to postpone the remainder of our notice of the exhibition to our next issue.

The band of the regiment referred to has been organized only about a fortnight, and the present was the first occasion on which it appeared in public.

scogg's Valley," by C. to be found in the middle of the picture is very interesting, as it does, in detail, amply

AND DAILY COMMERCIAL GAZETTE.

MONTREAL, SATURDAY, FEBRUARY 16, 1878.

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JAS. LEITCH,
June 14

TRADE AND COMMERCE.

MAIL STEAMERS SAILED.

Hibernian, Jan. 31, for Halifax, 16 days out.
Peruvian, February 7th, for Halifax, 9 days out.
City of Berlin, February 7th, for New York, 9 days out.
Scythia, Feb 9th, from New York, 5 days out.
City of Brussels, Feb. 12, for New York, 4 days out.

DEPARTURE OF OCEAN STEAMERS.

Quebec Portland, Feb. 16
Republic New York, Feb. 16
Scandinavian Halifax, Feb. 17
China New York, Feb. 20
Celtic New York, Feb. 21
City of Berlin New York, Feb. 23
Peruvian Halifax, Feb. 24
Scythia New York, Feb. 27
City of Brussels New York, Feb. 28

Thursday, Feb. 15.

—The SS. "Polynesian," from Halifax on the 6th instant, arrived out to-day.

—The Beaver Line SS. "Lake Champlain" arrived at Portland this morning.

—Wheat at Chicago to-day jumped up to \$1.12½ for March, but at the close quieted down a little, the last quotation being \$1.11½ @ \$1.11½ for March.

—The New Orleans Times of February 7 says: "The receipts of sugar and molasses of late are insufficient to meet the demand. Western and Eastern buyers are buying up the stock as soon as it is discharged from the boats.

—The great manufactories at Iliou, N.Y., are comparatively idle and hundreds of mechanics are out of employment. There appears to be no probability that business will revive there for some time to come.

—The official lists of shipments of brandy for the last three months of 1877, from Charente and St. Nazaire, show that Messrs. Rouyer, Guillet & Co. have been the second largest shippers during that period. From an advertisement in another column it will be seen that Mr. D. P. Beatie, of this city, is the agent for Canada.

FINANCIAL.

To-day's cables state that Consols opened at 95½, a drop of 3-16 from the closing price of the previous day; subsequent advices, however, report a slight recovery, the latest quotation being 95 5-16. A Paris despatch shows that Kentes are a little higher, closing at 109f. 65c. In New York matters are quiet; Sterling Exchange was a little stronger at \$4.82½. Gold is quiet at 102½. Here matters remain without material change. Sterling Exchange is steady at 8½ between banks, and 8½ @ 8½ for counter transactions. Gold drafts are firm at ¼ @ ¼ premium. Greenbacks are bought at 2½ and sold at 1¾ discount. Silver is unchanged at 6, and Exchange on New York at 1½ dis. The Stock Market was quiet, and showed little change. Bank of Montreal are quiet at 158 for buyers, 159 sellers; for Ontario 93 is offered and 94 asked; Consolidated are weaker at 77 bid, 79 wanted; 99 is offered for Molsons, and sellers ask 100; Toronto are dull at 138 for buyers, 140 for sellers; Jacques Cartier are weaker at 50 @ 50½; Merchants are steady at 65½ @ 65½; Commerce are quiet at 115½ @ 115½; for Federal 102 is offered and 103½ asked; Eastern Townships are enquired for at 104; Ville Marie are offered at 80; Champlain and St. Lawrence 6 per cent. Sterling Bonds changed hands

étaient différentes, les hommes aussi. C'est le public qui avait tort de croire que les électeurs d'Ontario, parce qu'ils approuvaient la politique de Sir John Macdonald à Ottawa, doivent nécessairement désapprouver celle de M. Mowat à Toronto.

D'ailleurs, il n'y avait aucun grand principe, aucune grande question en jeu. Les conservateurs manquaient d'un programme comme les libéraux. Il n'y avait pas de raison suffisante pour le peuple de se retourner sur sa couche, et il n'a pas fait voir qu'il fût, cette fois, disposé à le faire pour le simple plaisir de ses avocats. Comme il faut deux avocats pour chaque procès, sinon plus, le barreau a toujours compté plus de membres que le notariat. En 1818, il y avait donc 26 avocats à Montréal ; voici leurs noms :

D. Ross, con'r du roi,	John Boston,
S. Sewell,	Louis Jos. Papineau,
Joseph Bédard,	M. O'Sullivan,
Denis B. Viger,	H. Heney,
James Stuart,	Alexis Bourret,
Janvier D. Lacroix,	D. B. Rollin,
B. D. Beaubien,	James C. Grant,
D. Ogden,	Frs. Desrivières, fils,
F. X. Bender,	Paul Lussier,
J. R. Rolland,	Tous. Peltier, fils.
Louis M. Viger,	François Roy,
Fred. A. Quesnel,	Alex. McMillan,
S. Gale,	Samuel Sherwood,

La liste civile comprenait alors :
Sir J. Coape Sherbrooke, G.C.B., gouverneur-général.

Hon. F. Nathaniel Burton, lieutenant-gouverneur.

Lieutenant-colonel de Monviel, adjudant-général de milice.

Jos. Bouchette, écr., arpenteur-général.

Jos. Planté, écr., greffier du papier terrier.

Ls. Bourdages, surintendant des postes, et 4 Anglais dans les autres offices.

La municipalité de Montréal comptait notre nationalité :

FERD. GAGNON.

DEVINETTE

Dans une chambre, quatre coins ; dans chaque coin, un chat ; en face de chaque chat, trois chats ; sur chaque queue de chat, un chat. Combien en tout ?

Nous donnerons la solution dans le prochain numéro.

M. Mercier a été élu dans le comté de Saint-Hyacinthe par une majorité de 307 voix. Personne ne s'attendait à une pareille majorité, pas même M. Mercier lui-même. C'est le tour de Rouville et de Chambly maintenant.

ÇA ET LÀ

Le ministère Mowat est sorti des élections générales, dans la province d'Ontario, avec une majorité plus forte que celle qu'il avait. C'est étonnant et amusant de voir avec quelle facilité la majorité passe d'un côté à l'autre depuis quelques années. Après les élections générales du mois de septembre dernier, qui ont donné une majorité de trente-cinq voix au parti conservateur dans Ontario, qui aurait cru que le Canada existera, et sera cherie, comme aux anciens jours, le furent les lis d'or, pour lesquels tant de vos ancêtres versèrent si noblement leur sang.

Comme représentant de la reine, permettez-moi de vous dire que Sa Majesté est assurée de la loyauté et du dévouement de ses sujets de la province de Québec, qu'ils soient issus de pères venant des Iles Britanniques, ou que l'ancienne France les réclame comme soutenant, dans un nouveau monde, l'honneur, le renom, la bravoure et la fidélité au Souverain et au pays, qui distinguèrent leurs ancêtres.

J'exprime ces sentiments dans ce beau langage qui dans tant de pays et durant des siècles, fut regardé comme le type de l'expression concise et nette et le plus habile interprète de l'esprit et de la pensée humaine.

Le monde entier, en l'employant, se rappelle avec vous que c'est la langue qui, dans l'Eglise, se répandit avec éloquence des lèvres de Saint Bernard et de Bossuet ; et qui, avec Saint Louis, Du Guesclin et l'héroïque Pucelle d'Orléans, résonna sur les champs de batailles.

Cette place sera toujours identifiée avec la race glorieuse qui produisit ces grandes âmes ; et cette cité, placée comme elle l'est, sur un des sites les plus imposants du monde, semble digne de ceux dont le langage est parlé dans tout l'ancien Canada, et qui couronnèrent de demeures civilisées le rocher élevé qui est aujourd'hui le Gibraltar de notre Puissance.

Bien des changements se sont opérés depuis que la première flotte européenne jeta l'ancre sur les bords du Saint-Laurent, mais aucun événement ne souilla jamais les glorieuses annales de cette forteresse, de cette place si chère à l'histoire. Car ne fut-ce pas d'ici que jailirent ces influences qui changèrent en riches habitations un prisonné et exilé aux Bermudes.

Sur la terre d'exil, son caractère sympathique lui fit de suite grand nombre d'amis parmi ceux-là mêmes qui étaient prévenus contre nous. Lors de l'avènement du ministère Baldwin-Lafontaine, il entra dans le département des terres de la couronne, et devint en 1851 sous-chef de ce département, poste qu'il occupa jusqu'au moment de sa retraite avec grande efficacité. Il reçut, en plusieurs circonstances, des missions de confiance, comme par exemple, en 1860, celle de commissaire pour s'enquérir des résultats du traité de réciprocité avec les États-Unis.

M. Bouchette avait épousé en secondes noces une des filles de notre respecté concitoyen, M. E. B. Lindsay ; il laisse une veuve et plusieurs enfants.

ACTING UNDER CHARTER.
According to the Returns, furnished by them
Public Accounts.

	Toronto.	Hamilton.	Commerce.	Dominion.	Ontario.	Standard Bank of Canada.	Federal.	Ottawa.	Imperial.	Montreal.	B. N. Amer.	Peuple.	Nationale.	Jac. Cartier.
Speckle.....	\$195,652 00	\$74,169 53	\$817,178 03	\$140,626 93	\$130,010 10	\$57,770 03	\$133,933 97	\$27,389 79	\$92,892 67	\$2,018,189 78	\$675,213 00	\$73,675 86	\$50,388 67	.....
Dominion Notes.....	478,499 00	80,695 00	960,550 00	505,818 00	399,957 00	64,774 00	204,951 00	28,956 00	148,948 00	1,279,227 00	910,259 00	187,686 00	365,908 00	.....
Notes and Cheques on other Banks.....	69,015 27	83,751 86	400,497 25	128,077 91	157,931 82	27,069 85	164,171 64	17,683 37	64,444 70	710,008 18	117,098 00	35,875 88	55,657 53	.....
Notes due other Banks of Canada.....	13,191 91	99,714 47	373,094 94	188,864 21	78,691 67	17,369 94	75,794 80	16,682 45	151,231 55	898,543 00	513,630 00	3,187 05	70,215 79	.....
Balances due other Banks in foreign countries.....	13,654 91	25,053 36	883,131 28	46,394 91	7,191 07	2,701 86	1,855 61	7,079 38	2,897 78	2,861,411 75	1,367,033 00	10,611 16	6,541 53	.....
Due from Banks or Agencies in the United Kingdom.....	188,882 50	.....	900,346 35	294,160 12	11,682 28	18,670 49	.....	6,759 32	20,530 92	374,662 09	280,206 00	.....	717 87	.....
Government Debentures or stock.....	1,501 49	.....	17,882 49	77,249 07	1,782 44	101,869 00	108,111 88	.....	35,825 63	36,164 78	13,770 00	2,300 00	.....	.....
Loans to Dominion Government.....	36,200 00	34,600 00	133,273 75	154,519 45	2,000 00	18,000 00	46,999 00	10,917 69	290,760 87	51,006 02	841,525 00	2,976,316 77	201,108 50	.....
Loans to Provincial Government.....	438,087 32	112,671 00	171,672 83	9,717 06	.....	43,600 00	88,891 33	10,917 69	189,209 97	2,976,316 77	843,937 00	27,250 00	.....	.....
Advances secured by Bank Stock.....	589,126 18	83,266 00	649,184 66	3,009,255 02	60,300 00	10,917 69	3,127,320 40	10,917 69	2,255,188 98	383,986 03	4,549,764 00	2,201,612 49	2,450,257 22	.....
Loans secured by Bonds.....	43,1,636 63	488,133 86	1,519,438 21	84,936 04	5,134,680 34	1,040,162 28	3,127,320 40	1,019,444 72	1,891,209 87	23,708,458 58	1,756,629 00	45,228 45	128,829 78	.....
Notes and Bills discounted and current.....	63,412 72	23,898 01	191,852 86	53,210 25	1,107,788 09	17,824 76	56,323 72	9,120 30	2,087 12	188,436 85	1,756,629 00	49,587 00	241,789 40	.....
Notes, &c., overdue and not specially secured.....	53,698 48	18,851 41	142,911 28	72,927 46	2,881 88	7,621 06	103,115 31	4,772 90	19,143 88	54,757 54	51,362 00	44,521 07	419,325 81	.....
Overdue debts secured.....	52,000 00	.....	248,074 01	72,927 46	193,710 50	11,578 61	103,115 31	3,600 00	92,223 78	488,500 00	200,000 00	67,201 39	59,884 22	.....
Real Estate and mortgages on do. sold by Bank.....	97,959 41	15,307 78	9,903 02	.....	40,585 55	40,184 15	91,747 39	2,905 67	2,233 55	.....	129,373 00	63,550 68	137,493 85	.....
Bank Premises.....	591,664 57	106,540 00	359,293 00	95,400 00	236,783 00	.....	.....	110,716 00	109,047 00	.....	.....	.....	152,012 04	.....
Other Assets not included above.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Directors' Liabilities.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Total Assets.....	6,622,033 54	2,351 78	19,050,009 78	4,348,005 30	6,434,424 03	1,438,141 57	4,091,691 82	1,241,711 10	3,334,352 30	36,221,236 29	10,524,316 06	3,048,593 34	4,188,173 17	1,715,572 27

offering. Several buyers have gone into the country to operate, but have met with very indifferent success. During the week a bay carriage horse was sold by private sale for \$110 and two ponies at \$42 and \$45 each respectively. The following were the shipments of horses during the past week:— May 21st, 24 horses, \$1,198; 13 do, \$1,139; 21 do, \$1,826; 20 do, \$1,682. May 22nd, 1 horse, \$50; 17 horses, \$1,553; 13 do, \$1,150; 13 do, \$1,082; 7 do, \$353. May 23rd, 18 horses, \$1,756; 10 do, \$682.50. May 24th, 19 horses, \$1,532; 10 do, \$610.

ST. GABRIEL CATTLE MARKET.
MONTREAL, May 26.

About 22 carloads of cattle, ranging from good to choice in quality, were offered for sale on this market to-day. The demand was chiefly on export account, and sales were made at from 4½c to 5½c per lb, live weight. Hogs sold at from 5c to 5½c per lb, live weight. During the past week 113 carloads of cattle were received at Point St. Charles, 87 of which were for through shipment to Great Britain, principally from Toronto. The rest were for this market, and were mostly purchased for shipment. Alderman McShane bought 15 cattle from Mr T G Cann at \$70 each; 9 from Mr J Lunnis, of Toronto, at \$77 each, or at 5c to 5½c per lb; 18 from Mr. John Stagg, of Brockville, weighing 26,690 lbs, costing \$1,334.50, or at 5c per lb; 33 from Mr George Patterson at \$4.80 per 100 lbs, and 38 cattle from various other parties at 4½c per lb. Mr F W Ritchings, of Toronto, had 2 carloads of cattle unsold; also Mr Wm Lunnis, and Mr Walter Laing, of Guelph, had each a carload of cattle unsold. Mr Hugh Kelly, of Toronto, sold 15 head of cattle at 4½c per lb. Mr J Lunnis sold 12 cattle at \$63 each, or about 5c per lb, and 9 head to Alderman McShane as mentioned above. Mr Geo Featherstone, of Toronto, offered 42 choice head of cattle, which were unsold at noon. Mr James Eakins, of Port Hope, sold 15 cattle out of two carloads at from \$30 to \$50 each, or at 4½c to 4¾c per lb. Mr F Murphy, of Tweed, received one carload of cattle, none of which had been sold at noon. Mr John Elliott, of Kingston, sold 2 cattle out of a carload left over from last week at 4½c per lb. Mr A Stone, of Port Perry, sold one carload of cattle to Mr R J Hopper at 4½c to 4¾c per lb. Mr. Wm. Roberts, of Granby, had 1 carload of cattle which he took down to the Viger market, not finding any demand at these yards from the butchers. Mr. E. Snell, of Galt, had a mixed carload of cattle and hogs, and sold the former to Mr. Craig, of Brampton, at 5c per lb. Mr. Craig is shipping about 60 head of cattle this week to Europe. Mr. Frank Shields, of Toronto, shipped one car of cattle to Mr. R. J. Hopper, of this city. Mr. Wm. Head received 2 carloads of hogs from Chicago, and sold them in different lots at from 5c to 5½c per lb, live weight, also sold 1 choice carload of cattle for export at 5½c per lb., 5 cattle to Mr. Jos. Desenales of St. Lawrence Market, weighing 5,600 lbs, at 4½c per lb., 3 choice steers to Mr. Sampiere, at 5c, weighing 1,200 lbs each. At Point St. Charles last week, besides the cattle as stated above, there were received 759 hogs, 29 horses and 1 carload of sheep.

LATEST MARKETS.
[BY TELEGRAPH.]

LONDON, May 26.
11.30 a m—Consols, 98 15-16.
LIVERPOOL, May 26, 11.30 a.m.
May 26.

	s.	d.	s. d.
Flour, per ctl.....	8	6	to 10 0
Spring Wheat.....	7	6	to 8 4
Red Winter.....	8	10	to 9 4
White Winter.....	8	6	to 9 2
Club.....	9	1	to 9 5
Corn, new.....	4	3	to 0 0
Corn, old.....	0	0	to 0 0
Barley.....	5	3	to 0 0
Oats, per ctl.....	5	6	to 0 0
Peas, per ctl.....	6	2	to 0 0
New Pork.....	47	0	to 0 0
Lard.....	32	6	to 0 0
Beef.....	75	0	to 0 0
New Bacon.....	25	6	to 25 9
Tallow.....	34	6	to 0 0
Cheese.....	41	0	to 0 0

NEW YORK, May 26.
12.10 p. m.—Wheat nominal; Chicago, \$1.04 to \$1.05; Milwaukee, \$1.05; No 2 red, \$1.17.
Corn quiet; steamer, 43½c; No 2, 44½c to 44½c; No 3, 43c.

THE NEW ART GALLERY.

Inauguration by H. E. the Governor-General and H. R. H. Princess Louise.

The Addresses and Reply—Mr. Gibb's Request—The Pictures.

A new era in art has been inaugurated in Montreal, the influence of which will, no doubt, be felt throughout the Dominion, in the opening of the Art Gallery at the building of the Art Association of Montreal, in Phillips' square. The name of Mr. Gibb will long be remembered as the munificent donor of the valuable collection of paintings which cannot fail to form the nucleus of a permanent art exhibition in our midst. The speech of the Marquis de Lorne, and the address to which it is a reply, set forth so thoroughly the beneficial influences which flow from the development of an artistic spirit among our people that it is unnecessary to further dilate upon this subject; suffice to say that this art gallery which has now been opened will supply a want which the lovers of art have long felt in our community. All that is required now to ensure the success of this movement which has been inaugurated under such fortunate auspices, is the hearty co-operation of our citizens, without which the results so much to be desired, and which the Governor-General depicted in glowing terms, cannot be accomplished. The coup d'oeil on entering the gallery, was brilliant. On the main wall opposite the entrance hung the Gibb collection; the remaining works were loaned by patrons of art in this city. Among the works of native artists which deserve more than a passing notice are No. 130, by H. Sandham, of Montreal, representing a scene on the Godbout River. No 131, "Gathering seaweed," by the same artist; No 236, a landscape, by Kreighoff; No 145, "Habitants pursued by Wolves," W. Raphael, Montreal; No 240, "A race for life," by H. Bird of this city, representing a herd of bison pursued by Indians; 216, "Buffaloes grazing" by Verner; 317, "Twilight, Lake of the Woods," by Verner. "Olivia," No 215, a study from the Vicar of Wakefield, is also a very creditable work of art which we hope to see placed among the art collections of Montreal: 345, "View of Montreal from Coteau Rouge," by J. Duncan, and 334, "Twilight on the Ottawa," by D. E. Grant, are works of merit. The "Mallard Duck," No. 382, by T. M. Martin, Toronto, and 378, "On the Lago Maggiore," by D. Fowler, elicited much favorable comment. In the water colors, the works of Mr. W. B. Simpson are conspicuous for their merit; 363, "Schoolboys taking advantage of the early stage," is a racy picture, the figures well brought out, and the colours admirably blended. Among the paintings by foreign artists, were many of great value, one, a shepherdess, by Millet, No. 173, being valued at \$2,500.

By eight o'clock, throngs of ladies and gentlemen, the elite of Montreal, came pouring in, the toilettes of many of the ladies being noticeable for their tasteful elegance. About 9 o'clock His Excellency the Governor-General and Her Royal Highness the Princess Louise arrived attended by Major and Mrs DeWinton, and were escorted by the President of the Association to the dais. The Hon. Mr. Justice Mackay, President, then read the following address:—

To His Excellency the Right Honorable Sir John Douglas Sutherland Campbell, Marquis of Lorne, one of Her Majesty's Most Honorable Privy Council, Knight of the most ancient and most noble order of the Garter, and Knight Grand Cross of the most distinguished order of St. Michael and St. George, Governor-General of Canada, and Vice-Admiral of the same, &c., &c., and to Her Royal Highness the Princess Louise.

On behalf of the Art Association of Montreal, we desire to thank Your Excellency and Your Royal Highness for the honor and advantage conferred upon our Association by the patronage to which you have graciously consented, and also for the favor of Your Excellency's and Your Royal Highness' presence this evening, on the occasion of the opening of our Gallery.

We not only believe that the love of the beautiful in nature and art is a source of some of the purest pleasures of life, but that it stimulates and supports our highest aspirations, and we think that the influence of the Fine Arts is especially important in redning and ennobling those practical aims which necessarily tend to absorb the energies of a people actively engaged in developing the material resources of our young and rapidly growing country. We therefore acknowledge with gratitude the interest which Your Excellency and Your Royal Highness have taken in our efforts, and we feel that the promotion of art could receive no higher or more efficient countenance than in the patronage extended by those who represent here the Crown of England, and in their persons quite illustrious lineage and station, with a love of intellectual and aesthetic culture.

In your Royal Highness we recognize a worthy successor of your noble father the great and good Prince Albert, encourager, in his life time, of all that might tend to improve the public taste and advance the interests of the Fine Arts, and whose ideas and work have

contributed to the notable revival of art, which is now with us.

Although the want of a permanent gallery had long been felt, probably no step would have been taken, for some time to come, to erect such a building in Montreal, had it not been for the late Mr. Bensch Gibb's munificent bequest, and the prompt action which he urged upon us. In addition to his very valuable collection of paintings and several bronzes he gave and bequeathed to the Association in trust for the citizens of Montreal, the ground upon which our building stands, and eight thousand dollars in money. Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes.

We now most respectfully pray your Excellency and your Royal Highness to accept our warmest wishes for your continued welfare and happiness, and we feel, in common with all our fellow-citizens to whose support and encouragement our institution is commended by this auspicious opening, that the taste and liberality of the principal contributor to this foundation receive to-night a sanction which is gratefully felt by his numerous surviving friends as a tribute most honorable to his memory.

It only remains for us to pray your Excellency and your Royal Highness to declare formally the opening of our Gallery.

R. MACKAY, President.
THOS. RYAN, Vice-President.

Montreal, May 23rd, 1879.

His Excellency responded as follows:—

LADIES AND GENTLEMEN.—This is the first occasion, I believe, on which a large company representing much of the influence and wealth of this great city has met together in order formally to inaugurate the opening of the buildings of an Art Institute. Through the kindness of the President and Vice-President I have already had an opportunity to-day to inspect the works with which this city, through the munificence of Mr. Gibb, has been endowed. I think Montreal can be honestly and warmly congratulated not only upon the possession of a collection which will go far to making her Art Gallery one of the most notable of her institutions, but on having succeeded in getting possession of funds enough at a time which is certainly by no means peculiarly propitious for the gathering of money, to give a home to this collection in the Gallery in which we are assembled, and to have erected a building large enough to exhibit to advantage many other pictures besides those belonging to the bequest. It is, perhaps, too customary that the speeches of anyone in my position should express an over- sanguine view of the hopes and aspirations which find place amongst the various communities in the country, and I believe the utterances of a Governor-General may often be compared to the works of the great English painter, Turner, who, at all events in his later years, painted his pictures so that the whole of the canvas was illuminated and lost in a haze of azure and gold, which, if it could be called truthful to nature had at all events the effect of hiding much of what, if looked at too closely and too accurately represented, might have been considered detrimental to the beauty of the scene. If I were disposed to accept the criticisms of some artists I should be inclined to indorse the opinion I have heard expressed among them, that one of the few wants of this country is a proper appreciation and countenance of art, but the meeting here to-day to inaugurate what I hope will be the reign of art in Montreal enables me to disprove such an assertion and to gild over with a golden hue more true than that of many of Turner's pictures this supposed spot upon the beauty of our Canadian atmosphere. Certainly in Toronto, here and elsewhere, gentlemen have already employed their brush to good effect, and I shall not more particularly mention their names because they will readily occur to many here. We may look forward to the time when the influence of such associations as yours may be expected to spread until we have here, what they formerly had in Italy, namely, such a love of art that, as was the case with the great painter Correggio, our Canadian artists may be allowed to wander over the land soot free of expense because the hotel-keepers will only be too happy to allow them to pay their bills by the painting of some small portrait or of some sign for "mine host." Why should we not soon be able to point to a Canadian school of painting, for in the appreciation of many branches of art and in proficiency in science Canada may favorably compare with any country. It was only the other day that Mrs. Scott-Siddons told me that in her readings and recitations of poetry and especially of Shakespeare's plays she found her Canadian audiences more enthusiastic and intelligent than any she had met. Our Dominion may claim that the voices of her daughters are as clear as her own serene skies, and who can deny that in music, Nature has been most ably assisted by Art, when from one of the noble educational establishments in the neighbourhood of this city Mademoiselle Alban was sent forth to charm the critical audiences of Europe and America? Canada may hold her head high in the kindred fields of Science, for who is it who has been making the shores of every Gas Company in every city fall before the mere rancours of his genius but a native Canadian, Mr. Edison, the inventor of the electric light? In another branch of art her science must also be con-

eded. In photography, it cannot be denied that our people challenge the most able competition. I have, to be sure, heard complaints with reference to the manner with which by means of photographs, Canadians are depicted to the outside world. I have heard it stated that one of the many causes of the gross ignorance which prevails abroad with reference to our beautiful climate, is owing to the persistence with which our photographers persevere to represent chiefly our winter scenes. But this has been so much the case, and these photographs excite so much admiration that I hear that in the old country the practice has been imitated, so that if there may have been harm at first the very beauty of these productions has prevented its continuance, because they are no longer distinctively Canadian, and the ladies in what I maintain are the far more trying climates of Europe are also represented in furs by their photographer, so that this fashion is no longer a distinguishing characteristic of our photography; in proof of this I may mention that in a popular song which has obtained much vogue in London, the principal performer sings:—

"I've been photographed like this,
I've been photographed like that,
I've been photographed in falling snow,
In a long furry hat."

No doubt these winter photographs do give some of our friends in the old country the belief that it is the normal habit of young Canadian ladies to stand tranquilly in the deep snow, enjoying a temperature of 33° below zero, and it would certainly give a more correct idea of our weather were our Canadian ladies and gentlemen to be represented, not only in bright sunshine, in the spring greenery now so charming, when the woods are carpeted with fern and the lovely three-leafed white lily, but also amongst our beautiful forest glades in summer, wearing large Panama hats, and protected by mosquito veils; but I suppose there are obstacles in the way, and that even photographers, like other mortals, find it difficult properly to catch the mosquitoes. To pass to our present prospects, I think we can show we have good promise, not only of having an excellent local exhibition, but that we may in course of time look forward to the day when there may be a general art union in the country, and when I or some more fortunate successor may be called upon to open the first exhibition of a Royal Canadian Academy to be held each year in one of the capitals of our several Provinces; an academy which may, like that of the old country, be able to insist that each of its members or associates should on their election paint for it a diploma picture; an academy which shall be strong and wealthy enough to offer as a prize to the most successful students of the year money sufficient to enable them to pass some time in those European capitals where the masterpieces of ancient art can be seen and studied. Even now in the principal centres of population you have shown that it is perfectly possible to have a beautiful and instructive Exhibition, for besides the pictures bequeathed to any city it may always be attainable that an Exhibition of pictures be had on loan, and that these be shown besides the productions in both oil and water colour of the artists of the year. It may be said that in a country whose population is as yet incommensurate with its extent people are too busy to toy with Art, but without alluding to the influence of Art on the mind, which has been so ably expressed in your address, in regard to its elevating and refining power, it would surely be a folly to ignore the value of beauty and design in manufactures, and in other countries blessed with fewer resources than ours, and in times which comparatively certainly were barbarous, the works of artists have not only gained for them a livelihood, but have pleased and occupied some of the busiest men of the time, the artists finding in such men the encouragement and support that is necessary. Long ago in Ireland the beautiful arts of illumination and painting were carried on with such signal success that Celtic decoration, as shown in the beautiful knotted and foliated patterns that still grace so many of the tombstones and crosses of Ireland and of the west of Scotland, passed into England, and, more strangely, even into France. The great monarch, Charlemagne, was so enchanted with the designs and miniatures of an Irish monk that he persuaded him to go to work at Paris, and for nearly two centuries afterwards the brilliant pages of French Bibles, Missals, and Books of Hours showed the influence of the culture, the talent and the taste of Erin. Surely here there should be opportunity and scope enough for the production of the works of the painter's hand. The ancient States of Italy, her cities and communities of the Middle Ages were these who cherished most their native painters, and the names of many of those who covered the glowing canvasses of Italy with immortal work are known often from the designation of some obscure township where they were born, and where they found their first generous recognition and support. Here in this great Province, full of the institutions and churches founded and built by

the piety of past centuries, as well as by the men now living, there should be far more encouragement than in poorer countries of old for the decoration of our buildings, whether sacred or educational. The sacred subjects which moved the souls of the Italian, German, Flemish and Spanish masters are eternal, and certainly have no lesser influence upon the minds and characters of our people. And if legendary and sacred art be not attempted, what a wealth of subjects is still left you,—if you leave the realm of imagination and go to that of Nature, you will see living and moving around you what a choice is still presented. The features of brave, able and distinguished men of your own land, of its fair women, and in the scenery of your country, and the magnificent wealth of water of its great streams, in the foaming rush of their cascades, overhung by the mighty pines or branching maples, and skirted with the scented cedar copses, in the fertility of your farms, not only here but throughout Ontario also, or in the sterile and savage rock scenery of the Saguenay. In such subjects there is ample material, and I doubt not that our artists will in due time benefit this country by making her natural resources and the beauty of her landscapes as well known as are those of the picturesque districts of Europe, and that we shall have a school here worthy of the growing greatness of our dearly loved Dominion.

It now only remains for me to declare this Gallery open, and to hope that the labors of the gentlemen who have carried out this excellent design will be rewarded by the appreciation of a grateful public.

His Excellency and Her Royal Highness, descending from the dais, shook hands with the president and members of the committee, after which they made a short survey of the Gallery, prior to taking their departure.

The selection of the pictures and their arrangement reflect great credit on Messrs. Samuel English and W. L. Fraser who had charge of this portion of the work. The reception committee was composed of the Hon. Mr. Justice Mackay, President; the Hon. Thomas Ryan, Vice-President; Mr. B. W. Sheppard, Treasurer; and Mr. Peter Redpath.

To-day, the exhibition will be open to members of the Art Association, and the public can obtain admission on payment of a small charge.

LADIES' SOCIETY OF DECORATIVE ART.

The rooms in the Art Gallery building—Opening by H. R. H. Princess Louise.

Some few weeks since, as noticed in these columns at the time, a few prominent ladies of our city met together and founded an association which they decided should bear the title of "The Ladies' Society of Decorative Art;" of this Society Her Royal Highness the Princess Louise graciously consented to become patron. Rooms were secured in the new building of the Art Association on Phillips' Square, and yesterday afternoon they were formally opened by Her Royal Highness.

Shortly after four o'clock, the Princess, accompanied by His Excellency the Governor-General, arrived at the rooms, which face on St. Catherine street, and was received at the outer door by Madame Rivard and Mrs. Molson, the honorary presidents, and Mrs. Wheeler, the acting president. Inasmuch as the visit of H. R. H. was a private one, and her intention of being present unknown but until a short time previous, there were but few present. Among the ladies in the room in addition to those before named, we noticed Mrs. Hingston, Mrs. F. Wolfertan Thomas, Mrs. Joseph Tiffin, Jr., Mrs. E. K. Greene, Mrs. Mercer, Mrs. G. W. Stephens, Mrs. E. A. Whitehead, Mrs. R. S. Tylic and Miss Frothingham.

His Excellency the Marquis de Lorne was accompanied by Major DeWinton and Mr. and Mrs. Russell Stephenson.

Her Royal Highness having been presented with a silver key, by the honorary presidents and president, unlocked the outer door of the room and formally declared the institution open, graciously consenting to accept the key as a souvenir of the visit. Her Royal Highness was then conducted round the room by these ladies, who pointed out to her the various objects of interest with which it was ornamented, consisting of Gobelin Tapestry, rare India, Japanese and China curiosities, such as bronzes, ivory carvings, needle-work and jewelry; ceramics, represented by the celebrated potteries of Dresden, Berlin, Sevres, Worcester, Derby and Chelsea, also water colour drawings and pen and ink etchings by amateurs, some of whom are members of the Montreal Sketching Club. H. R. H. particularly admired some sketches for photograph mountings by Mr. Pereira, who is well known to fame by the execution of the ornamental borders in the photographic album which was presented to Bishop Oxenden upon his

Magazine 27 05 1879

I. B. H. 4

The American scenery, however, filled his soul; it could hardly be otherwise. In a preface he thus speaks of Niagara: "It was through an opening among the trees, as we approached the spot where the full view of the Falls was to burst upon us, that I caught this glimpse of the mighty mass of waters folding smoothly over the end of the precipice, and so overwhelming was the notion it gave me of the awful spectacle I was approaching that during the short interval that followed imagination had far outrun the reality; and vast and wonderful as was the scene that then opened before me my first feeling was that of disappointment. It would have been impossible, indeed, for anything real to come up to the vision I had, in those few seconds, formed of it; and those awful scriptural words, 'The fountains of the great deep were broken up,' can alone give any notion of the vague wonders for which I was prepared. But in spite of the start thus got by imagination, the triumph of reality was, in the end, but the greater; for the gradual glory of the scene that opened upon me soon took possession of my whole mind, presenting from day to day some new beauty or wonder, and like all that is sublime in nature or art, awakening sad as well as elevating thoughts." While in Montreal, he tells us he made an excursion up the Ottawa, when he heard the boatmen sing a song, whose music and words he pencilled down on a fly-leaf of "Priestley's Lectures on History," and immediately below them the first stanza of his own well-known Canadian boat song:

Faintly as tolls the evening chime,
Our voices keep time and our oars keep time;
Soon as the woods on shore look dim,
We'll sing at St. Ann's our parting hymn.
Row, brothers row, the stream runs fast,
The rapids are near and the daylight's past.

"Why should we yet our sail unfurl?
There is not a breath the blue wave to curl;
But, when the wind blows off the shore,
Oh! sweetly we'll rest our weary oar.
Blow, breezes blow, the stream runs fast,
The rapids are near and the daylight's past.

"Uttawa's tide! this trembling moon
Shall see us float o'er thy surges soon.
Saint of this green isle! hear our prayers,
Oh, grant us cool heavens and favoring airs.
Blow, breezes, blow, the stream runs fast.
The rapids are near, and the daylight's past."

It is impossible to attempt even to enumerate the more important incidents of Moore's life on this occasion. They will be rehearsed by orators in a few days in a thousand different ways. He was well provided for by his country in his declining years, even those whom he had most strenuously opposed in his political writings supporting his claims. It is affirmed that he died a Protestant, which is denied by Roman Catholics on the ground that no Protestant could write many of the lines the fruit of his mind. But certain it is that he did not live a Roman Catholic, for he attended the Protestant churches more frequently than that in which he was born and educated, and educated his children in the Reformed religion. But the subject is one which will do no good by being discussed. He has gone to a more just and merciful judge than men. His memory lives, and during the hundredth anniversary of his birthday, on the twenty-eighth of this month, it will be revived and will be as green as the songs he wrote, which elevated the national spirit and character of the Irish people.

THE ART CONVERSAZIONE.

A BRILLIANT AFFAIR—THE WEALTH AND BEAUTY OF MONTREAL REPRESENTED—ADDRESS TO THE GOVERNOR GENERAL AND AN EXCELLENT SPEECH IN REPLY.

The inauguration of the new Art Gallery came off last night according to the manner described in the WITNESS yesterday. Before the arrival of His Excellency the Governor-General and Her Royal Highness the Princess Louise, which was at about nine o'clock, the house was crowded by a very brilliant assemblage of the elite of the city, comprising a large proportion of all the subscribers to the Art Association with their ladies. Their Excellencies were accompanied by Mrs. DeWinton and Capt. Harbord and Major DeWinton, A.D.C's. After receiving them at the entrance the band of the Victoria Rifles proceeded to the corridor at the head of the stairs. But a few minutes elapsed before the august visitors ascended the staircase escorted by the Reception Committee, their approach being announced by the trumpet blast, and the band playing "God Save the Queen." The crush was great, but a way was made by a guard of honor of the "Vics." As the party swept through the door into the grand gallery, and up to the dais, the eyes of all were eagerly strained to catch a glimpse of the Princess. Her Royal Highness looked extremely well, dressed in white satin, with lace draperies and diamond ornaments. His Excellency wore evening dress, adorned with the star of the Order of the Thistle and the ribbon sash of the Order of St. Michael and St. George.

THE ADDRESS.

Mr. Justice MACKAY, President of the Association, stepped forward and read the following address:

To His Excellency the Right Honorable Sir John Douglas Sutherland Campbell, Marquis of Lorne, one of Her Majesty's Most Honorable Privy Council, Knight of the Most Ancient and Most Noble Order of the Thistle, and Knight Grand Cross of the Most Distinguished Order of St. Michael and St. George, Governor-General of Canada, and Vice-Admiral of the same, &c., &c.; and to Her Royal Highness the Princess Louise:

On behalf of the Art Association of Montreal, we desire to thank Your Excellency and Your Royal Highness for the honor and advantage conferred upon our Association by the patronage to which you have graciously consented, and also for the favor of Your Excellency's and Your Royal Highness's presence this evening, on the occasion of the opening of our Gallery.

We not only believe that the love of the beautiful in nature and art is a source of some of the purest pleasures of life, but that it stimulates and supports our highest aspirations, and we think that the influence of the Fine Arts is especially important in refining and ennobling those practical aims which necessarily tend to absorb the energies of a people actively engaged in developing the material resources of our young and rapidly growing country. We therefore acknowledge with gratitude the interest which Your Excellency and Your Royal Highness have taken in our efforts, and we feel that the promotion of art could receive no higher or more efficient countenance than in the patronage extended by those who represent here the Crown of England, and in their persons unite illustrious lineage and station with a love of intellectual and æsthetic culture.

In Your Royal Highness we recognize a worthy successor of your noble father, the great and good Prince Albert, encourager, in his lifetime, of all that might tend to improve the public taste and advance the interests of the Fine Arts, and whose ideas and work have so largely contributed to the notable revival of art which this age witnesses.

Although the want of a permanent Gallery had long been felt, probably no step would have been taken, for some time to come, to erect such a building in Montreal, had it not been for the late Mr. Benaiah Gibb's munificent bequest, and the prompt action which was imposed upon us. In addition to his very valuable collection of paintings and several bronzes, he

gave and bequeathed to the Association in trust for the citizens of Montreal, the ground upon which our building stands and eight thousand dollars in money. Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes.

We now most respectfully pray Your Excellency and Your Royal Highness to accept our warmest wishes for your continued welfare and happiness, and we feel, in common with all our fellow-citizens to whose support and encouragement our institution is commended by this auspicious opening, that the taste and liberality of the principal contributor to this foundation receive to-night a sanction which is gratefully felt by his numerous surviving friends as a tribute most honorable to his memory.

It only remains for us to pray Your Excellency and Your Royal Highness to declare formally the opening of our Gallery.

MACKAY, President.
THOS. KEAN, Vice-President.
THE REPLY.

The Governor-General then delivered the following interesting speech:

LADIES AND GENTLEMEN.—This is the first occasion, I believe, on which a large company, representing much of the influence and wealth of this great city, has met together in order formally to inaugurate the opening of the buildings of an Art Institute. Through the kindness of the President and Vice-President I have already had an opportunity to-day to inspect the works with which this city, through the munificence of Mr. Gibb, has been endowed. I think Montreal can be honestly and warmly congratulated, not only upon the possession of a collection which will go far to making her Art Gallery one of the most notable of her institutions, but on having succeeded in getting possession of funds enough at a time which is certainly by no means peculiarly propitious for the gathering of money, to give a home to this collection in the Gallery in which we are assembled, and to have erected a building large enough to exhibit to advantage many other pictures besides those belonging to the bequest. It is, perhaps, too customary that the speeches of anyone in my position should express an over-sanguine view of the hopes and aspirations which find a place amongst the various communities in the country, and I believe the utterances of a Governor-General may often be compared to the works of the great English painter, Turner, who, at all events in his later years, painted his pictures so that the whole of the canvas was illuminated and lost in a haze of azure and gold, which, if it could be called truthful to nature, had at all events the effect of hiding much of what, if looked at too closely and too accurately represented, might have been considered detrimental to the beauty of the scene. If I were disposed to accept the criticisms of some artists I should be inclined to endorse the opinion I have heard expressed among them, that one of the few wants of this country is a proper appreciation and countenance of art; but the meeting here to-day to inaugurate what I hope will be the reign of art in Montreal enables me to disprove such an assertion, and to glid over with a golden hue more true than that of many of Turner's pictures this supposed spot upon the beauty of our Canadian atmosphere. Certainly in Toronto, here and elsewhere, gentlemen have already employed their brush to good effect, and I shall not more particularly mention their names because they will readily occur to many here. We may look forward, to the time when the influence of such associations as yours may be expected to spread until we have here, what they formerly had in Italy, namely, such a love of art that, as was the case with the great painter Correggio, our Canadian artists may be allowed to wander over the land scot free of expense because the hotel-keepers will only be too happy to allow them to pay their bills by the painting of some small portrait or of some sign for "mine host." Why should we not soon be able to point to a Canadian school of painting?—for in the appreciation of many branches of art and in proficiency in science Canada may favorably compare with any country. It was only the other day that Mrs. Scott-Siddons told me that in her readings and recitations of poetry, and especially of Shakespeare's plays, she found her Canadian audiences more enthusiastic and intelligent than any she had met. Our Dominion may claim that the voices of her daughters are as clear as her own serene skies, and who can deny that in music, Nature has been most ably assisted by Art, when from one of the noble educational establishments in the neighborhood of this city Mademoiselle Albani was sent forth to charm the critical audiences of Europe and America? Canada may hold her head high in the kindred fields of science, for who is it who has been making the shares of every gas company in every city fall before the mere rumors of his genius but a native Canadian, Mr. Edison, the inventor of electric light? In another branch of art her science must also be conceded. In photography, it cannot be denied that our people challenge the most able competition. I have, to be sure, heard complaints with reference to the manner with which by means of photographs, Canadians are depicted to the outside world. I have heard it stated that one of the many causes of the gross ignorance which prevails abroad with reference to our beautiful climate, is owing to the persistence with which our photographers love to represent chiefly our winter scenes. But this has been so much the case, and these photographs excite so much admiration that I hear that in the old country the practice has been imitated, so that if there may have been harm at first the very beauty of these productions has prevented its continuance, because they are no longer distinctively Canadian, and the ladies in what I maintain are the far more trying climates of Europe are also represented in furs by their photographer, so that this fashion is no longer a distinguishing characteristic of our photography; in proof of this I may mention that in a popular song which has obtained much vogue in London, the principal pe former sings:—

"I've been photographed like this,
I've been photographed like that,
I've been photographed in falling snow
In a long furry hat."

No doubt these winter photographs do give some of our friends in the old country the belief that it is the normal habit of young Canadian ladies to stand tranquilly in the deep snow, enjoying a temperature of 33 deg. below zero, and it would certainly give a more correct idea of our weather were our Canadian ladies and gentlemen to be represented, not only in bright sunshine, in the spring greenery now so charming, when the woods are carpeted with fern and the lovely three-leaved white lily, but also amongst our beautiful forest glades in summer, wearing large Panama hats, and protected by mosquito veils; but I suppose there are obstacles in the way, and that even photographers, like other mortals, find it difficult properly to catch the mosquitoes. To pass to our present prospects I think we can show we have good promise, not only of having an excellent local exhibition, but that we may, in course of time, look forward to the day when there may be a general art union in the country, and when I or some more fortunate successor may be called upon to open the first exhibition of a royal Canadian academy to be held each year in one of the capitals of our several provinces; an academy which may, like that of the old country, be able to insist that each of its members or associates should on their election paint for it a diploma picture; an academy which shall be strong and wealthy enough to offer as a prize to the most successful students of the year money sufficient to enable them to pass some time in those European capitals where the masterpieces of ancient art can be seen and studied. Even now in the principal centres of population you have shown that it is perfectly possible to have a beautiful and instructive exhibition, for besides the pictures bequeathed to any city it may always be attainable that an exhibition of pictures be had on loan, and that these be shown beside the productions in both oils and water color of the artists of the year. It may be said that in a country whose population is as yet incommensurate with its extent people are too busy to toy with Art; but without alluding to the influence of Art on the mind, which has been so ably expressed in your address, in regard to its elevating and refining power, it would surely be a folly to ignore the value of beauty and design in manufactures, and in other countries blessed with fewer resources than ours, and in times which comparatively certainly were barbarous, the works of artists have not only gained for them a livelihood, but have pleased and occupied some of the busiest men of the time, the artists finding in such men the encouragement and support that is necessary. Long ago in Ireland the beautiful arts of illumination and painting were carried on with such signal success that Celtic decoration, as shown in the beautiful knotted and foliated patterns that still grace so many of the tombstones and crosses of Ireland and of the west of Scotland, passed into England, and more strangely, even into France. The great monarch Charlemagne was so enchanted with the designs and miniatures of an Irish monk that he persuaded him to go to work at Paris, and for nearly two centuries afterwards the brilliant pages of French Bibles, Missals, and Books of Hours showed the influence of the culture, the talent and the taste of Erin. Surely here there should be opportunity and scope enough for the production of the works of the painter's hand. The ancient states of Italy, her cities and communities of the Middle Ages were those who cherished most their native painters, and the names of many of those who covered the glowing canvases of Italy with immortal work are known often from the designation of some obscure township where they were born, and where they found their first generous recognition and support. Here in this great province, full of the institutions and churches founded and built by the city of past centuries as well as by the men now living, there should be far more encouragement than in poorer countries of old for the decoration of our buildings, whether sacred or educational. The sacred subjects which moved the souls of the Italian, German, Flemish and Spanish masters are eternal, and certainly have no lesser influence upon the mind and characters of our people, and

if legendary and sacred art be not attempted, what a wealth of subjects is still left you,—if you leave the realm of imagination and go to that of Nature, you will see living and moving around you what a choice is still presented. The features of brave, able and distinguished men of your own land, of its fair women, and in the scenery of your country, and the magnificent wealth of water of its great streams, in the foaming rush of their cascades, overhung by the mighty pines or branching maples and skirted with the scented cedar copses, in the fertility of your farms, not only here but throughout Ontario also, or in the sterile and savage rock scenery of the Saguenay. In such subjects there is ample material, and I doubt not that our artists will in due time benefit this country by making her natural resources and the beauty of her landscapes as well known as are those of the picturesque districts of Europe, and that we shall have a school here worthy of the growing greatness of our dearly loved Dominion.

It now only remains for me to declare this Gallery open, and to hope that the labors of the gentlemen who have carried out this excellent design will be rewarded by the appreciation of a grateful public.

The viceregal party retired almost immediately, Her Royal Highness stopping to speak a few words with several ladies near whom she passed and graciously acknowledging the homage of all. A good number of the other visitors left directly after the viceregal party, while many remained for an hour and more to inspect the pictures. Our limited space will not permit of a criticism or even a general description of the meritorious works of art exhibited, but it would be wrong not to mention the paintings of Montreal artists, which attracted especial attention, viz.: A scene "On the Godbout" and "Gathering Sea-weed" on the coast of Nova Scotia, by Henry Sandham; "Habitants pursued by Wolves," by W. Raphael; "A Race for Life," "The Way through the Wood," portrait of the artist's father, Gen. J. E. Bird, of the Madras Army, and a "Portrait" by H. Bird; "Street View of Quebec," by J. Weston; also, two water-colors, "Landscape" and "School-boys taking Advantage of the Early Stage," by Weston, and six water-colors of Quebec landscape scenes by D. E. Grant. A beautiful painting has been quite recently presented to the Association by Mr. John McLennan, M.P. The subject is "The Splügen Pass, Tyrol," and it is from the easel of O. J. Jacobi, of Toronto.

THE LOAN COLLECTION.

The Council desire to express the thanks of the Association to the ladies and gentlemen who have kindly lent works of art for exhibition and have thus contributed to the pleasure and instruction of the public in general. In recounting the names of those who have manifested so generous an interest in the objects of the Association, they feel especial pride in including that of Her Royal Highness the Princess Louise, who not only consented to assist His Excellency the Governor-General at the inauguration of the Gallery, but graciously contributed to the loan collection two paintings from her own easel, and therefore appeared at the opening of the new Gallery in the threefold capacity of patroness, contributor and artist.

Witness
Tuesday 27th May/79

The Rev. Joseph P. Thompson, D.D., LL.D., by request, has furnished the *Congregationalist* with a very succinct and comprehensive view of the Socialistic movement in Germany. The Doctor touches on the features put forth at various times by speculative professors of dreamy philosophy, and shows that hunger was the first incentive to a social society in behalf of labor. Large numbers of workmen being thrown out of employment by the introduction of machinery, enabled capital to employ, and demanded relief from government. Nearly forty years since the Socialistic movement was inaugurated by the head weavers of Silesia, who attacked the factories and were put down by the military; their discontent became widely diffused.

The revolutionary spirit which spread in 1848 from France to Germany, raised the hopes of the German Liberals, but accomplished little, as the lower orders, accustomed to submission, had hardly realized what benefits would follow political emancipation, and the reaction which followed quenched the hopes of the democracy. Yet, although the agitation was suppressed, the masses were stirred, and practical men came to the surface fitted for leadership.

First among these were Carl Max, who was an extreme in the doctrine of French Socialism, and Ferdinand Lassalle, who conceived the idea of overthrowing capital through associations of workmen, and the reconstruction through the polls of society. The rare intellectual ability of both of these men gave them great popularity. Lassalle's earlier enemies for the relief of workmen were induced aided by the Prussian Government. Through the writings of these men the most advanced French Socialistic doctrines were made known to the lower orders of the German people.

An increase of number of factories increased as did the operatives, drawn from the agriculturists who had before formed the great bulk of the population. It is always the case that Socialists abound in the cities, towns and manufacturing villages and not among the tillers of the soil. The Socialistic leaders were prompt to take advantage of this state of things. The suffrage made the workmen a power in politics in the exact proportion to their numbers, for the Constitution of the German Empire made suffrage absolutely universal, every German twenty-five years of age, and neither a pauper nor criminal, being allowed to vote.

In 1871 the victorious German army returned from France followed by immense sums of money, which inflated business and drove all classes wild with dreams of prosperity. Workmen in the country and in the mines flocked to the cities to participate in the golden shower, and a great impetus was given to building rail-roads, factories, and in fact every branch of trade. Mechanics earned from four to five dollars per day, and drove to and from their work in hacks. Having learned from their leaders that all that society is and has is the creation of labor, and now having money and votes, why should not the workmen reconstruct society to suit themselves? Some outbreaks occurred, but were quickly repressed, and the disappointed workers began to look on society as a enemy.

operated on twenty-four animals, and in each case the mutilated eye proved. This would seem to show that the optic organ has the same sensibilities as the bones; the organic process repairs an eye, and reconstructs more or less completely, that portion which has been struck off from the whole.

A LASSER FORUM has been named in the interest of the new Catholic movement inaugurated, and carried on for some time past by Father J. V. McManis, calling attention to a great mass meeting to be held in the large hall of the Cooper Institute next Sunday evening, May 25. It states that Irish Catholics are tired of Roman spiritual bondage, want freedom of expression in favor of independent religion, and wish to return to the simple Gospel religion of their early forefathers. The church is accused of robbery, and the popes of having sold Ireland. An earnest appeal is made to Protestant and Catholic alike to join on this occasion, and pray and sing with the emancipated Irish Catholics. It would be a great thing both for America and England if the Irish Catholics were all emancipated, so as to go back to the Catholicism of St. Patrick, which was anything but Roman. Let those—like him—embrace the pure faith of the Gospel, existing in the statement of Jesus Christ the Saviour of the world, and in that only. All who have in times past cast off their allegiance to the Papal power gained much by the change, and now that for themselves, their wife being no longer under the control of the Romish priests—*N. Y. Witness.*

Lord Beaconsfield TRANSLATED INTO GREEK.—There is a curious story told of a recent Oxford examination, wherein a student was required to translate into Greek prose that famous philippic of Lord Beaconsfield's beginning, "A sophistical rhetorician, insatiable with the exuberance of his own verbosity, and gifted with an egotistical insensibility that can at all times command an interminable and inconsistent series of arguments to maintain an opponent and to glorify himself." The student translated the passage, but appended to it the following note:—"The bombastic and inflated style of Lord Beaconsfield cannot be converted into the pure Greek of Demosthenes, but it is probable that the words in Greek the more accurately would represent the taste and spirit of the original." The taste of the examiners in setting such a "catch" rusech is open to grave question, but they did not like this note and deducted marks from the candidate in consequence, who, nevertheless, in an age told, succeeded in getting his degree. On the other hand, the student's sense of humor made the same mistake as did the outside of logic in supposing the passage to be in the Greek of Demosthenes. The student's sense of humor and interminable sentences are admirably illustrated to typify and illustrate the "egotistical verbosity" they are directed against in *Beaconsfield's Magazine.*

The Valley of Gennesa—where Yakob Khan has gone to make peace with the British is a spot full of historic interest. The correspondent of the *London Times* says: "Immediately on the top of the still snow-capped Saffed are, within four miles of the camp, is that memorable hill on which the poor European remnant of the Shah's army, thirty-seven years ago, made its final stand. There seventy men, chiefly of the Pathan tribe, but including many officers of all arms, wearied, famished, sickened and desperate, held at bay for the last time their few, few Afghan pursuers until their ammunition was exhausted, the Afghans pushed them down with their knives and slaughtered the Pathans and their men, among them Captain Smeaton, with the colors of the forty-first. A howl then took possession. Where those brave soldiers fell where they lay the Pollock's armying fire passed and gave them such hasty assistance as their time permitted. Incredible though it may seem, their bones still white the hill. The stones with which Pollock's men concurred the Afghan sign have in the course of years been dislodged and displaced, and only now a party specially sent from this camp has removed the evidence of that combat of which surviving Afghans still speak with marked respect. Truly it would be difficult to find on this earth any more touching or memorable spot for the British soldier."

Lost, Strayed and Found

Advertisement for lost and found items, including a dog and a fox.

LOST, on Thursday afternoon, a large white fish-bone dog, with name of owner on collar. Search made in St. 408 West Broadway street and returned. Any one found harboring him after this notice will be prosecuted.

LOST, a Dog, from 1,126 St. Catharines street, a small black Terrier, long, light colored hair on head; back blue black; feet colored legs; ears and tail set out.

LOST, a young Fox (small), about five months old. Finder will be rewarded by me. Owner's name is 114 Catharine street.

REWARD—Lost, this morning, on Place d'Armes 211, a Purpo, weighing ten pounds, and hair. The finder will receive the amount of \$7, returning the same to the office.

FOUND, on the 25th inst., on St. Catharines street, a purse containing a small amount of money and keys. Owner can have it by applying at this office.

DOG LOST, small Scotch Terrier black, with brass collar; any one returning her to account Bureau, 1,247 St. Catharines street will be rewarded. JOS. G. GUARD.

LOST, a pair of Rabbits, one black and the other white. The owner can be found by enquiring at this office.

Notices

BANK OF MONTREAL

Notice is hereby given that a Dividend of five per cent. upon the paid up capital stock of this Institution has been declared for the current year, and that the same will be payable at the banking hours, in this city, on and after MONDAY, the 2nd of June next. The Dividend Books will be closed from the 17th to the 24th of May next, both days inclusive.

EMPLOYMENT - Washing and

Advertisement for washing and ironing services.

EMPLOYMENT - Wanted, an

Advertisement for a wanted position.

EMPLOYMENT wanted as

Advertisement for employment as a day laborer.

EMPLOYMENT - The Employ-

Advertisement for employment as a waiter.

EMPLOYMENT - Wanted, by a

Advertisement for a wanted position as a housemaid.

EMPLOYMENT - Traveller for a

Advertisement for a traveller position.

EMPLOYMENT - To Merchants

Advertisement for employment as a clerk.

EMPLOYMENT - A young man

Advertisement for employment as a young man.

EMPLOYMENT - A respectable

Advertisement for employment as a respectable person.

Board and Rooms

Advertisement for board and rooms.

Waverley House, Victoria

Advertisement for Waverley House.

BOARD Vacancies

Advertisement for board vacancies.

BOARD, private, by the day or

Advertisement for private board.

BOARD - First-class Rooms and

Advertisement for first-class rooms.

BOARD - Vacancies, with or with-

Advertisement for board vacancies.

BOARD - Vacancies at 212 Mon-

Advertisement for board vacancies.

ROOMS, furnished, for gentlemen,

Advertisement for furnished rooms.

ROOMS to let, 34 1/2 Philip st.

Advertisement for rooms to let.

ROOM - Furnished Room to let,

Advertisement for a furnished room.

ROOMS, furnished or unfurnished,

Advertisement for furnished or unfurnished rooms.

ROOMS, also table board.

Advertisement for rooms with table board.

ROOMS - Superior accomodation

Advertisement for superior accommodation.

ROOMS - Comfortably furnished

Advertisement for comfortably furnished rooms.

ROOMS - Well furnished rooms to

Advertisement for well furnished rooms.

ROOMS and Board

Advertisement for rooms and board.

ROOMS - To let, two comfortably

Advertisement for two comfortable rooms.

ROOMS - Furnished Rooms to

Advertisement for furnished rooms.

ROOMS - To let, two bedrooms,

Advertisement for two bedrooms.

ROOM - neat furnished Room to

Advertisement for a neat furnished room.

ROOMS - Longueuil Apartments

Advertisement for Longueuil apartments.

ROOMS - Large furnished Rooms,

Advertisement for large furnished rooms.

ROOMS, Furnished.

Advertisement for furnished rooms.

ROOMS - Two Furnished Bed-

Advertisement for two furnished bedrooms.

Situations Vacant

Advertisement for vacant situations.

WANTED immediately, a girl to

Advertisement for a wanted girl.

WANTED, a first-class Salesman,

Advertisement for a first-class salesman.

WANTED, immediately, a good

Advertisement for a wanted person.

WANTED, a man who under-

Advertisement for a wanted man.

WANTED, General Servant; no

Advertisement for a general servant.

Gazette

THE ART ASSOCIATION.

27th February 1879

The building which, as our readers are aware, has, for some time past, been in course of construction, for the accommodation of the Art Association of Montreal, will soon, we are glad to be able to announce, be ready for occupation. We believe that it is the first building, to be wholly devoted to purposes of art, which has been erected in the Dominion, and it is needless to say that the community at large, and especially the lovers of art, owe a debt of gratitude to the memory of the late Mr. Benaiah Gibb for the munificent bequest which enabled the Association to initiate the enterprise. Although the want of a suitable Gallery had been long felt and suggestions were not wanting on the subject, it is quite probable that, had it not been for the considerate kindness which placed so large a sum in the hands of the Association, as well as the wise conditions with which it was accompanied, the work would, at least, have been indefinitely postponed. It will be remembered that, in addition to his valuable collection of pictures and several fine bronzes, Mr. Gibb bequeathed to the Association, in trust for the citizens of Montreal, a conveniently-situated piece of ground and \$8,000 towards the cost of a Gallery. Besides this sum, the receipts towards the cost of the building and furniture up to the present amount to \$6,218.29, making a total of \$14,218.29. The estimated cost is \$22,000, so that it will be seen there remains a balance of \$7,781.71 still to be made up. It is needless to urge on the citizens of Montreal the desirability of having the Gallery opened entirely free of debt. And we are sure that all who give any attention to the matter will be in sympathy with the appeal of the association, which has just been issued, in which they seek the aid of their fellow-citizens in paying off their liabilities. The influence of a handsome and tastefully filled Art Gallery in a community can hardly be too highly estimated. No better handmaid of the best culture could be provided for both young and old. It tends to promote not only good taste but morality by creating a love for whatever is sublime or beautiful in the works of the great interpreters of nature. The educational value of such an institution is exceedingly high, tending, as it does, to develop faculties which are too often neglected in the ordinary school course or allowed to decay for want of cultivation in the toil and turmoil of the work-a-day world. The building itself, moreover, will be no slight addition to the attractions of our city, on which all adornment sits well. To the resident it will be a constant pleasure; to the stranger it will be a new inducement to come or to stay. We trust, therefore, that the appeal to which we have referred will meet with a hearty and practical response, and that those by whose zeal and energy Mr. Gibb's wishes have been brought to the present stage of accomplishment will have no reason to complain of any lack of generosity on behalf of the larger community, equally interested in the institution.

The subscription still remains at the low figure of five dollars, notwithstanding the greatly increased privileges of membership. For this trifling sum members and their families and non-resident friends are entitled to admission to the picture galleries and rooms of the Association on all ordinary occasions and to one vote at every meeting. It will also entitle them to a first privilege in the purchase of tickets to such conversaciones and other art reunions as the Council may, for financial reasons, require to be specially paid for. The Council hope to be hereafter enabled to make arrangements for the reading of papers, for the delivery of lectures on art topics and for other entertainments which may be free to members; some educational projects are also in contemplation by them, if the funds placed at their disposal will admit. The qualification for life membership is a donation of one hundred dollars, which payment will invest the donor, during lifetime, with all the rights and privileges of an annual member and with two votes instead of one at meetings of the Association. It is intended by by-law to constitute donors of five hundred dollars and upwards life Governors of the Association, and to give them five votes at all meetings, together with other privileges and powers of a conservative nature looking to the permanent interests of the institution. 27th Feb/1879

Montreal, Witness 27th May 1879

Montreal, Witness

16

Gazette

Montreal

(3)

68

stoop to the most despicable means to attain their object, pausing not at the open use of violence to prevent a free expression of the opinion of the electors; but we have to urge on our friends in St. Hyacinthe to resent this species of bullying, and to be prepared for the effort which is being made to prevent the recording of their votes, and to see to it that intimidation shall fail in the object for which it is used.

THE ART GALLERY.

The opening of the Art Gallery on Phillips Square marks a stage in our progress as a community, the attainment of which has for years been to many of our citizens an object of earnest hope. We will not venture to say at what time or in whose breast this hope was first conceived, and to tell by what kindly influences it was fostered until, though oft deferred, by the loving thoughtfulness of one to whom art was ever dear, it faded into the glowing dawn of fulfilment, would be to make too long a story. We do not think, however, that we will be very far wrong if we assign as the date when what had hitherto been a vague yearning began to take the form of words, the first few years after the arrival of Bishop Fulford in this city. That great man was a lover of art in all its branches. He brought with him to Montreal, along with a cultivated taste, a knowledge of the masterpieces of which, at that period, few in Canada had more than heard the names. His position as the head of the Anglican clergy, to which, when his admirable character and accomplishments came to be known and appreciated, was added by courtesy the representation of the Protestant clergy generally, gave him opportunities of sharing his opinions and knowledge with a large number of persons. Nor did the good Bishop neglect to avail himself of other means of modifying for better the standard of public taste. Scarcely did he appear on a platform or at the lecturer's desk without having something to say on his favorite subject. In a lecture, which he delivered in January, 1853, on "Taste and Style in Literature," he spoke of painting, music and poetry as sister arts, and said there was such an affinity between them that the formation of a just taste, capable of appreciating the beautiful and true in any one of them, would prepare the way for the development of an improved taste in the others also. But he added that, although, through the agency of the press, one might be as familiar with the productions of the greatest authors in the backwoods as in the most famous seats of learning, it was not so with regard to the arts of painting, sculpture and architecture, and that even in the matter of music we were at a disadvantage compared with the inhabitants of Europe. The great cause of this disadvantage was the want of facility of access to the best models, whereas lovers and connoisseurs of art in the great European centres had their judgments corrected by experience and their taste ripened by long familiarity with excellence. If Bishop Fulford were delivering to-day the lecture which, doubtless, some of our readers had the pleasure of hearing more than twenty-five years ago, he would, happily, see reason to considerably modify some of his statements. During that quarter of a century events have occurred which have wholly altered the relations of country to country and continent to continent. The example set by England in 1851 has been followed by nation after nation until the present, when her antipodean kinsmen have invited the world to friendly competition in their distant continent. To cross the Atlantic has long been an undertaking of far less risk and difficulty than what it once was to go from London to Edinburgh. Canadians and Americans are now as familiar with the great art-treasures of Europe as Englishmen were a quarter of a century ago. As to ancient art, two wealthy dwellers on this side of the ocean have done more to unearth the hidden riches of the dim past than any European has yet been able or generous enough to do. Colonies of "our people" have made Italy their adopted country. In our comparatively small community there are not many of the highest class, the class on which we depend for guidance in the best culture, who have not visited and inspected the great galleries of the world and brought back an experience which cannot but affect for good their less fortunate acquaintances. Nor is this all. We have seen the first of us, we have even hopefully observed the birth of a character in, what the Marquis de Lorne so fitly and delicately termed a few days ago, a Canadian School of Art. Neither can any one who pauses to consider the influence of scenic surroundings on the distinctive schools of Greece and Italy, of Holland, France or England, be the least cast down when he contemplates the possible future of our Canadian school. There are features in a Canadian landscape which are found nowhere else in the world. The blue sky which the painter's imagination has for centuries attributed to Italy is our sky in reality. Ruskin has called attention to this traditional coloring of the Italian heavens as a great mistake. He says: "How many are misled by what has been said and sung of the serenity of Italian skies to suppose they must be more blue than the skies of the North, and think that they see them so, whereas the sky of Italy is far more dull and gray in colour than the skies of the North, and is distinguished only by its intense repose of light." In Canada we have the blue sky of the north in its very perfection. Among the water-colours in the Gallery at present is one called "Sunset on Lake St. Louis" (335) taken, we believe from the summit of Mount Royal. The sky in it is a living blaze, "one red," save for the streaks made by the ground of transfigured cloud. If we had not seen such sunsets in Canada, we would have thought the coloring overdone, but Mr. Grant has only faithfully palmed what he saw. We have seen pictures of Italian scenes (we recall some of Mr. Way's) in which the sky was flagrant enough, but its coloring did not equal that of our Canadian cloud-land. Then our vegetation, at every season, is like that of no other country. In spring the rapidity of its growth gives it a look of almost sentient life and how glorious is its passing in the fall! Then we have the drama of Orpheus and Eurydice in the Indian summer with nights made glorious by our own Aurora. Whoever enters a Canadian forest for the first time, or sails over the Ottawa or St. Lawrence or Saguenay, loses himself in our Eastern Townships Switzerland (not to go beyond a very ordinary experience) must be struck with the diversity and variety of nature's ways in our land, and have a foretaste of the infinite pleasure of lovingly watching them from budding time to changing leaf. Even in the circumscribed area of our Island of Montreal how much is there to employ the heart and head of poet or painter or naturalist during a long life-time. And at the close there would be much to learn. What a majestic panorama, then, opens out before the eye of imagination when we remember that the Dominion includes the vast area from ocean to ocean with its almost endless succession of changing scenes. Without crossing a boundary by land or water the Canadian artist has an expanse from which to choose equal to that which, in Milton's grand poem, the angel pointed out to the wondering father of mankind. There is no crutch of the art for which scope cannot be found therein in abundance. We do not mean, of course, that grand or beautiful or romantic surroundings will make artists of those who dwell among them, nor yet that Canadian artists must necessarily select Canadian subjects. But the surroundings must have an effect in modifying the genius of the artist, when he appears, and, as a matter of fact, many of our Canadian painters have found themselves most at home—even after residence abroad—when using their pencils to illustrate their native scenes. It is too soon as yet to attempt to indicate the prominent characteristics of our Canadian school, but, before long, with the impulse given by such new opportunities as our Art Gallery offers, it may be possible to do so. Those characteristics will become evident, as our national traits become more distinctive and settled. It is pleasant, in the meantime, to see Canadian talent so well represented in the collection at present on exhibition. There are paintings by O. B. Jacobi, D. E. Grant, W. Raphael, J. Weston, D. Fowler, C. J. Way, Wyatt Eaton, H. Bird, F. A. Verner and J. Duncan, which would attract notice in any gallery. It is also worthy of mention that, in the majority of cases, their subjects, whether scenery, incident or still life, have been found in Canada. In this connection, Mr. Van Luppen's bust of a "Merry Little Snow-shoer" all tugged and ready for the tramp, ought to have its meed of praise. It may be well, however, before we say anything further of the contents of the gallery to try and give those of our readers who have not yet entered it some notion of the building itself. We have already, it will be remembered, given a description of the architecture and plan and we have to thoroughly keep their engagement. It is really a strikingly handsome edifice and it is admirably fitted to set off the fine square at the east end of which on St. Catherine street it is situated. The location is most convenient, being central to a large majority of those who will most often visit it. Its proximity to the Natural History Society's Rooms, to the Cathedral and other churches, to several educational institutions, to the gymnasium, to the Academy of Music and to the St. James' Club House may also be regarded as pleasantly suggestive. For why should not art and science be welcomed as sister handmaids to religion, all together contributing to educate us, as social beings, physically, intellectually and spiritually, for our immortal destinies? Certainly we cannot complain that in Mon-

treel there has been hitherto any painful divergence between religion and science, between morality and art. Let us hope that their union will be only more confirmed by the opening of the Gallery. Let us also hope that the friends of art will be stimulated by the example of their neighbors, the friends of science, and that before long the gallery will be as well filled by the works of great masters as the rooms opposite are by what is beautiful, strange or suggestive in the works of nature. The entrance is from Phillips' Square, and the first thought on opening the door is one of surprise and admiration. There is no grander entrance hall, no finer staircase in any building in Montreal. Nor, should a stranger happen to stray into it, could he be long in doubt as to whether his upward tending steps would lead him, for some of the most magnificent paintings adorn this atrium. He would there have a key to the significance of the wealth of light which, showered directly from the sky above, floods the whole interior. Passing by the stairs to the left, before ascending, the visitor soon finds himself opposite two apartments. One, facing the entrance, is the Council Chamber. It was used as a reception room on the occasion of the visit of the Marquis de Lorne and the Princess Louise on the opening night, and will, for that reason, have a long lease of pleasant associations. Most tastefully it is arranged for the accommodation of these illustrious guests. But—what a lovely piece of statuary! What a fair broad brow! what a perfect head! what delicately shaped nostrils! If there is pride, there is no vulgar display of it. Petulant pouting would not become those lips, nor tossing, that gracefully set head. We fear that as long as human nature is what it is, the "Grand old Gardner and his wife" might exist in vain in the presence of such imperial beauty. Pity that the "kind heart" should not go along with it. The work is Connolly's. It is the property of W. F. Kay, Esq. "Marguerite," by Romanelli, is worth studying. It is of a different order of beauty from the "Lady Clara." The pencil sketches by a favorite pupil of Sir Thomas Lawrence, the property of the Collector of Customs, W. B. Simpson, Esq., conspicuously placed over the mantelpiece, add much to the appearance of the room and are still more worthy of notice for their associations. One of the portraits is that of Miss Tichenor, who had been a maid of honor to Queen Charlotte, the wife of George the Third, and great grandmother of the Princess Louise. The large room to the right just as one issues from the Council Chamber, which was used as a ladies dressing-room on the evening of the conversation, is to be the art library and reading-room for members of the Association. It is a few steps lower in level than the hall and council room, and is spacious, light, cheerful and every way well suited to the purpose to which it is to be devoted.

Ascending the stairs, we soon come in view of the Gallery itself, which we enter from a landing whose walls are also adorned with fine pictures. As our readers are aware, the immediate object for which the Gallery was erected was to provide a permanent and secure home for the splendid Gibb collection. They consist of seventy-two paintings and six pieces of bronzes. We gave a full account of the bequest soon after Mr. Gibb's death. It included a large sum of money and the site of the building, and by its terms the Gallery was to be completed and ready for occupation before a certain fixed date. The fund was subsequently supplemented by the generosity of several gentlemen and by the considerate kindness of Mr. Charles Gibb, of Abbotsford, in advancing a sum of money sufficient to anticipate the payment of a large number of subscriptions. To the earnestness and energy of the Council in this pushing on the work, the public are indebted for its completion in so short a time. The Gibb pictures are arranged on the wall facing the door, so that the visitor can take in at a glance the extent and great value of the gift. Few cities have been so fortunate as to obtain at one time a nucleus for a gallery, so large, so various and so valuable. It represents the study, the experience, and the discriminating taste of one who was literally an amateur, that is, a lover of what is best in art. There is not a single picture in it that has not some quality of truthfulness, power, grace, mystery or quaintness, which recommended it to the clear-seeing purchaser. The bronzes were not exhibited at the Conversation, as it was not easy to place them to advantage and at the same time to ensure them from injury. They can be seen, however, in the small room which opens from the corner to the right as one enters the main gallery. Midway between the entrance and the left corner is a door which leads into the water-color gallery. Besides the Gibb collection, the following pictures are the property of the Association:—"Scene in the Thousand Isles," by O. B. Jacobi, of Toronto (79); "View in Corsica," by O. J. Way, formerly of Montreal (80); "Hollyhocks," by J. Fowler, of Toronto (81); "House of Parliament at Ottawa," by O. B. Jacobi, of Toronto (82); "The Sacramento Valley," by A. Bierstadt, of New York (83); and the "Spring Pass, Tyrol," by O. B. Jacobi, Toronto (84). Mr. Bierstadt's splendid picture was presented by the artist himself to the Association while he was on a visit to Montreal with Lord Dufferin, whose guest he then was. The "Spring Pass," picture, the best, probably, that ever left Jacobi's hands, is the generous gift of Mr. John McLennan, M.P.

As the Gibb collection and the rest of the property of the Association will remain permanently in the Gallery, we need say no more of them at present than that there is not a bad or even an indifferent work of art among them all. We may at some other time say something of them individually.

Mention has already been made of the pictures, so graciously and kindly contributed to the loan collection by Her Royal Highness the Princess Louise. These are three pretty out-door sketches, in a triple frame, of "Inverary—View up Glen Shirn," and an oil portrait of the grandmother of the Marquis de Lorne, Elizabeth Gunning, of Castle Coote, Roscommon, Duchess of Hamilton and of Argyll, from a pastel of the year 1770. We have already mentioned some of the works of Canadian artists in the collection. There is just one picture by Vogt, so early cut off long before he had reached the looked for noon of his career. It is one of those field scenes which he loved, and from its merit as well as its conspicuous position at the top of the pictures on the west wall it at once attracts attention. It is called "Returning Home." Conspicuous also and full of merit is a portrait of General Bird, mounted in and uniform, by his son, whom we are happy to number among our Canadian painters. We have already mentioned Mr. Grant. He has quite a series of fine water colour drawings of Canadian scenery. Mr. Fowler's "Lago Maggiore" (morning and evening) and several other fine water colors are for sale and ought to find purchasers. Among several pictures by Mr. Bellows we may mention his "Landscape near Compton," "Lake Memphremagog" and a "Landscape." A really fine picture is "Ojibway Indians Gambling," by Mr. F. A. Verner, which we recommend to those who are forming galleries to take a look at. We have already mentioned Mr. H. Sandham's "Gathering Seaweed." It also is for sale. The spirited water color of Mr. J. Weston, "School boys taking advantage of the early stage," has deservedly won general admiration. Mr. T. M. Martin has two water colours representing still life, in which he excels, "Blue Jays" and "Mallard Duck." Lafort's "Breton fisher-girl" is a fine sample of realism. She moves slowly along the shore with a basket of sea-wrack on her arm; her exceedingly red hair (Galla crinifera) falls straight below her cheeks on either side; the comfortless, almost hopeless, look on her pale face is in keeping with the damp-looking ragged dress; not far off is a fishing-boat left high and dry by the outgoing tide and there is no other sign of life but the girl herself. We are left to make out the riddle of her destiny as best we may, but evidently her life has not been a happy one and her prospects are not pleasant. "After the storm," (Masin) and "The Morning after the storm" (Jacobsen) have both merit but of a very different order. The former is a sea scene; the sky is appearing through the drift of clouds and the sailboats are hopefully beginning to repair whatever damage has been done; the latter, a winter scene, shows a convent, an old monk leaving deep tracks in the snow which has fallen so heavily as to weigh down the trees, and over the whole gleams the morning sunshine. The "Rehearsal" (A. Seitz) is worthy of careful study; everything in the room,—the little caged chorister overhead seeming to listen, the dog so still beneath the chair with the bare gnawed bone before him, the look and attitude of the musicians—seems to add to the effect and illustrates the devotion of the old men to their favorite art. Hill's "Hour of Prayer" (oil) and "Red Riding Hood" (water colour) are both "things of beauty" and "joys for ever" for once seen they can never be forgotten. E. T. Cobbett's "Irish Girl" is well loved and pleasant to look at, but notwithstanding her healthy face, has too much of a town air in dress and expression. "Sunday Evening" by L. Varn, is a picture that will repay examination. "A Study," by G. F. Chalmers, is one of those pictures that give rise to many questionings. We would like to know what makes the gentleman so dissatisfied and restless as he seems to read. Something about the small-paned window suggests a prison, but, if so, the glow on his face is so ruddy that he cannot have been long in confinement. A "Pompeian Interior" is a stimulant to the historical imagination. Just on such happy groups, luxurious, mirthful, carefree, came that awful rush of darkness and ruin of which Pliny the Younger writes in the letter in which he describes his uncle's death. "May Day" by Heulant, is another picture of old Roman life, and "Gauls pursued by

Romans" is another, but it tells a different story. A "Bavarian Wedding" would require hours for its thorough enjoyment. There is a fine variety of feature, costume, character and incident. Two portraits by Wyatt Eaton, whom we are proud to claim as a Canadian, adorn the wall. One is of a gentleman, the other of a young girl. "Highland Cattle," by C. Jones, is a fine, bold picture. The young steers and the sheep have been endowed with an expression of fearlessness and pride of life in keeping with their lofty vantage ground. Dim summits in the misty distance just suggest the intervening peopled valleys. A "French Farmstead," by E. Verdigen, is a simple scene effectively placed on canvas. The sheet of water in the foreground is excellently sketched. There are several landscapes with cattle and sheep which are deserving of praise. "Crossing the Campagna"—an ox-cart laden with pleasure-seeking peasants of various ages in a plain broken here and there by a truncated pillar or ruined wall—is by A. Vertuni. "Habitants pursued by wolves," a well known and highly prized picture by one of our own artists, W. Raphael, attracts notice even among so many claims on our attention. A "Highland Landscape," by Horatio MacCulloch, R.S.A., finds many admirers. Raup's "Shepherd and Shepherdess" are very real, and so is their affection, on which the sunlight streaming over their nearing faces seems to bring heaven's sanction and blessing. "Apple Thieves," by J. Miller, is a picture of which every boy will appreciate the naturalness. The artist has managed his light so as to give a hint of the glorious late-summer brightness in the surrounding country, though we do not see it. If we did, our attention might be diverted from the stealthy old man who is about to avenge himself on the marauders. "On the Conway," by B. F. Leader, is a charming Welsh scene, with many points worthy of study. "A Gipsy Party," by O. B. Jacobi, of Toronto, is clever in idea, and well executed. A "Race for life," by H. Bird, shows what good use that gentleman has made of his North-western experience. "Meditation versus Conversation," by William Shayer, Sr., evinces considerable humor. The donkeys are quite life-like. "On Suffrance," by J. Knight, R.A. (water colour), presents a boy in a half-reared wheat-field, a sentinel evidently against barndoor and other intruders. Three geese with cross-eyes are approaching the guarded spot and the boy seems to be waiting to see how far their audacity will carry them. Apart from the motive it is a fine painting. The coloring of the ripe wheat is excellent. "Linda de Chamouni," by J. Whipple, would add to the value of any collection of water colours. Two pictures, easily recognized as Mr. C. J. Way's, conspicuously face each other from opposite walls of the Water Colour room. One is "A Solitude—Mount Desert, Maine," the other, which is the property of the Association, is "A View in Corsica." The former is well painted, but the subject does not give much scope to artistic ability, the greater part of the picture being taken up with a large flat rock, like a turtle's back. The other is a capital picture, and displays all his characteristic merits. There are many charming water colours which we would at least, like to mention, but we have already passed far beyond the limits of our original intention. We do not, however, wish it to be inferred that, in naming some pictures, we have slighted the rest. On the contrary, some of the worthiest paintings in the gallery have been left untouched. In conclusion, we may repeat what we said before, that there is not a bad picture at present in the gallery. Taken in their entirety, the Loan collection, with the Gibb collection, and the pictures which belong to the Association, are highly creditable to the good taste of Montreal. In his excellent reply to the address presented to him, His Excellency said the other evening that he looked forward to the day when there should be a Canadian National Academy. The day may seem distant now, but much depends on the efforts of those who take an interest in our art progress. Meanwhile, the aim which should be kept constantly in view is the fulfillment of the revered tetrastich's design by covering the other walls of the gallery with pictures worthy of his own. When that is done, we shall have achieved something to which we may point with pride and when the next book on art and artists is published, we shall not, as we have regret to have seen in a recent work, find Canada almost ignored and Montreal altogether left out in the cold, as having done nothing for art that was worthy of mention. It may not be out of place to add that the Art Association of Montreal has been incorporated since the year 1860. Had it been earlier and active during its whole career, our status as an art standing would, no doubt, be much more advanced than it is. But it is not by vain regrets of past mistakes, but by careful and steady use of present opportunities that good can be effected. It is pleasant to know that the Association is to-day on a firm footing, that its prospects are excellent, and that it has the honor to have as its patron the Prince and Princess of Wales. Her Majesty in the Dominion, who has been seen, Her Royal Highness the Princess Louise graciously interests herself in the cause. The President, Judge Mackay, the Vice-President, the Hon. Thomas Ryan, and the Council have already shown that they do not intend to allow another lapse into lethargy, and one has only to converse a few moments with the courteous and efficient Secretary and Curator, Mr. S. English, to learn that fear of failure has no part in the present management of the Institution.

LETTER FROM LORD DUFFERIN. The following letter from Lord Dufferin was read at the Academy of Music, New York, on the occasion of the Moore Centenary. It was in answer to one sent by the President of St. Patrick's Society requesting that the noble earl prepare an essay or poem to be read on the occasion:— BRITISH EMBASSY, ST. PETERSBURG MAY 8. GENTLEMEN,—I beg leave to thank you for your very kind communication of the 23rd of April. In consequence, however, of the long time it requires for a letter to reach St. Petersburg, I have only this moment become acquainted with your request, too late, I fear, to comply with it, to any practical purpose. I need not say that I heartily sympathize with the feelings of those who are about to join in the proposed celebration. A similar one has been organized in Ireland, and there is something very ennobling in the thought of a common sentiment of respect towards a great literary name thus finding expression on either side of the Atlantic. In conclusion allow me to express to you my very deep sense of the friendly terms in which you are good enough to refer to me personally. I have the honor to be gentlemen, your obedient servant. DUFFERIN.

SERIOUS FIRE.

Supposed attempted Murder. At about 2:30 this morning a fire occurred in the livery stable owned by Mr. J. T. Morey on Laganchiere street. The discovery was made by the policeman on the beat who broke open the door and gave the alarm. The facts, so far as can be ascertained so late an hour, are as follows. On entering the constable found the night-watchman lying in a pool of blood totally unconscious, his skull being broken in. The unfortunate man is not expected to recover. Suspicion of foul play and incendiarism are entertained. The fire was extinguished after a number of carriages and a quantity of harness had been destroyed. Owing to the late hour, further details as to insurance, &c., are not obtainable.

BIRTHS.

DONAHUE.—At 37 Osborne street, on the 30th inst., wife of Wm. Donahue, of a daughter.

PIED.

Lodge.—At Danville, P. Q., on the 29th May, Mr. Thomas Lodge, late of the 12th Light Dragoons, in the 45th year of his age.

New Advertisements.

WESLEY CHURCH, ST. CATHERINE STREET, near Phillips' Square. Rev. JAMES ROY, M.A., Pastor.

Predicatory Services continued SUNDAY, June 1st. The Rev. HENRY WILKES, D.D., will preach at 11 a.m., and the Rev. GAVIN LANG at 7 p.m.

At 3 p.m. a CHILDREN'S SERVICE will be held, at which Rev. A. H. MUNRO and Rev. J. L. FORSTER will deliver addresses. May 3.

NON-BURNING CONDUCTORS AND EAVE TROUGH.

MOULTON'S PATENT. Warranted not to burst by frost; neat, strong, durable and cheap. See sample view and ad information given, at GEO. W. REED'S, 781 and 783 Craig street West, 129 Slate, Metal and Gravel Roofs.

IMPORTANT TO CAPITALISTS.

FOR SALE

The Richest Aluminum Deposits in the World, Yielding from eighteen to twenty-two per cent. of the purest Aluminum, that precious and valuable metal, on the MOUNT ROYAL VALLEY PROPERTY, West of the Mountain, will be sold in lots to suit purchasers.

Specimens and analysis can be seen at 532 St. Mary street, or 80 St. Maurice street, near McGill street.

Also, SIX HUNDRED TONS OF THE CANADIAN FUEL, with Patent rights, on the MOUNT ROYAL VALLEY PROPERTY, West of the Mountain, will be sold in lots to suit purchasers. THOS. F. O'BRIEN, 532 St. Mary Street.

THE ART EXHIBITION.

The Art Association of Montreal deserves much credit for the manner in which it has followed out the designs of the late Mr. Gibb and the spirit with which it has entered on the work of elevating the taste of the people of Montreal. The exhibition opened by His Excellency and so kindly patronized by the Princess Louise has proved not only the finest but by far the most successful ever held in this city. Former exhibitions have been very good, but it has been difficult to induce enough of people to go to them to make it worth while to keep them open more than a day or two. This one, on the other hand, has been kept prosperously open all summer, there being enough of visitors every day to make the attendance worth while. Most important of all, the exhibition, before closing, was thrown open for several days to the public free. At one time the fate of such a free exhibition might have been to be neglected by the class for whom only, a free exhibition is desirable. The opposite has been the case this year. Montreal has seldom seen a finer sight than the crowds of people of all ages which filled the rooms five hundred at a time, showing a real respect for and interest in the pictures, and leaving behind them almost no tokens of low breeding. About twenty thousand people in all visited the Exhibition, of whom nine thousand were in the free days. The knowledge of art which many of these visitors could bring with them to the study of the pictures would be small indeed, and some there may have been who honestly wondered what they had all come to see; and who is to be blamed, for where have our people had an opportunity of training their eyes to know one picture from another. Such free exhibitions, however, judging from the number of school boys and school girls who were to be seen at this one are calculated to train a generation to support the art associations, and to encourage the exhibitions of the future. Montreal is somewhat lacking in educational exhibitions. We have no free art museum like the Normal school at Toronto, where are rooms devoted to copies of the finest works in sculpture and painting which the world has produced, to photographs, to mechanical contrivances, to school implements and games—a place where one may spend a week and not be satisfied. This building is always occupied by groups of visitors in twos and threes and half-dozens. Its results in cultivating the taste of the people who can tell! Such an educator is badly needed in Montreal. In its own sphere the Art Gallery, whose first season has so auspiciously proved the wisdom of its founder, will doubtless fulfil this purpose well, as we preserve collection, and whatever comes the property of the Art Association with any others that may be left on its hands, and be thrown open to the

MONTREAL HERALD AND DA

24 June 1879

THE ART GALLERY.

The inauguration and opening of the Art Gallery in Phillip's Square, under the auspices of His Excellency the Marquis of Lorne and H. R. H. the Princess Louise, is the beginning of a new educational era in the city of Montreal. With it will be inseparably associated the name of its munificent founder, the late Benjamin Gibb, to whom all lovers of art and veneration of beauty in form and colour are deeply indebted. As a school for the education of the mind and eye so as to enable our young people to form a just conception of the work of art, and to better appreciate an artist's work, we hail the new Gallery with pleasure. We believe it will be the means of elevating the taste of our householders who will no longer rest satisfied with an inferior degree of excellence than that which the Gallery will be permanently furnished with, and we hope that in the future we shall no longer see the halls and saloons of our merchant's houses filled with execrable copies of the divine works of Raphael, Leonardo da Vinci and Titian, holding about the same relation to the originals as the beauty of a satyr does to that of Hyperion. And more, that we shall be emancipated from the rubbish which too often, under the name of Fine Art, fills the catalogues of our auctioneers, and that we shall escape the unrefining influence of a certain class of "oil chromos" and paintings which have for so long a time in the past formed the staple trade of our "art repositories." It is the first building ever created in the Dominion dedicated to art, created in the Dominion dedicated to art, whose end and purpose ought to be a means of instruction and civilization, and we trust it will serve this noble purpose, and that it will be a source of pleasure and instruction to all who visit it.

What our Geological and Natural History Museums are to the student of the Sciences we hope our new Art Gallery will be to our young artists whether amateurs or professionals, and that by a careful study of such works as Surrey Woodlands (No. 8), Cordova (No. 7), The Lynn Ideal (No. 9), Mount Pilate (No. 10), Lake Zuo (No. 19), Lake of the Four Castles (No. 21), they will be able in due time to transcend this country by making her natural resources and the beauty of her landscapes as well known as are those of the picturesque districts of Europe. If the knowledge of the laws of nature, of the sciences which enlarge the mind, give it method, and store it with treasures new and old, and the Fine Arts give it play and recreation, we regard the bequest of Benjamin Gibb as a fitting and appropriate sequel to that of the late Mr. Gill, for the principles of true art are strictly in accordance with those of true philosophy and social life. As we train the intellect by the severer studies of mathematics and metaphysics, and the moral and social parts of wisdom by habits of self-denial and obedience to discipline, so we ought to train up and cultivate the taste from early youth, and teach it to seek and follow after its proper objects. Good taste and the discrimination of right and wrong, in particular cases which we call taste, have much akin to each other. Where one exists the other will seldom be found wanting. Both are, to a certain extent, quite natural and acquired. Their improvement depends upon the force of good example done in morals, and early familiarity with good models does in Art.

If the object of the Art Association of Montreal is, and we believe it is with some of its ordinary and council members to make the general public, who are yet, unfortunately ignorant of Fine Art familiar with its beauties and to lead the true tiller of the land to be dazzled by the brightness thereof, then they will not be dazzled by the glare of false pretension, which has blinded so many eyes and hardened so many hearts, then we trust we shall see the clergy generally, and in a helping hand in the cause of Art, which is so nearly allied to Science which is so intimately connected with Revealed Religion. We shall be glad to see the successor of the good Bishop Fulford taking an active part in the work of the Art Association. We trust his absence upon the opening night. The presence of the clergy is desirable at every good work, and if it be true what Bacon so forcibly says—"God sent out His divine truth into the world, accompanied with other parts of learning as her attendants and handmaidens," and as the Arts of Sculpture and Painting have ever been associated and had a close relation with nature and science, they have been also regarded to a certain extent as a handmaid to Religion, and there is no doubt that paintings, in the early Christian churches, served the place of books, and that the culture of books, and that the culture of national and religious uses, and that the study of art may be made a bond of union between different classes, who are, unhappily, brought into antagonism. We shall be glad to see the clergy taking a lively interest in the Art Association, because the tendency of true art is to elevate and purify the mind, and as the President, Mr. Justice Mackay, put it in his address to the Marquis of Lorne and the Princess Louise:—"We not only believe that the love of the beautiful in nature and art is a source of some of the purest pleasures of life, but that it stimulates and supports our highest aspirations, and we think that the influence of the Fine Arts is especially important in refining and ennobling those practical aims which necessarily tend to absorb the energies of a people actively engaged in developing the material resources of our young and rapidly growing country."

Now for the Gallery, the Exhibition and its locality. In the entrance hall, the walls of which are of a dark reddish colour, are some large pictures, heavily framed, copies of Madonnas and Holy Families by Andrea del Sarto and Raphael, and though they are more meritorious copies than some referred to in our preface they would not probably have been exhibited, had they not formed a portion of Mr. Gibb's bequest. Their present place is incongruous, and we should like to relegate them to the parlours of the Congregation des Demeiselles de Notre Dame, or of the Grand Seminaire. There are two oil paintings, Capuchin Monks in Prayer, and the Burial of a Capuchin Monk, copies after Chiari, more probably Chiarini, who attained a celebrity for his architectural views, which are worthy a careful study for the sake of their perspective. The copies of Landscapes after Salvator Rosa are indifferent copies in subject and execution, and are examples from which no one can form a just estimate of the peculiar character and excellence of one of the greatest painters of savage and uncultivated nature, whose delineations are so wild and weird that they seem fitted for the abode of witches and furies. From the entrance hall, which is of fair proportions, but, unfortunately, not well lighted, we passed into a cosy little room furnished with good taste and not over-crowded with either pictures or ornaments. It is dignified with the name of "Council Chamber," and was used as an sitting room by His Excellency the Governor-General, Her Royal Highness the Princess Louise and their suite upon the opening night. Our attention was at once arrested by two charming pieces of Sculpture *Marguerite* and *Lady Clara Vere de Vere*—Miss Remondini in *Princess Stone*—they are exquisite in feeling and their sculptors Conolly and Romanello ought to win renown for their art by such elegant creations. Upon a cabinet a good specimen of Thompson's handicraft, there are two modern China vases more capriciously than carefully or judiciously selected. They are seen next the entrance of the beauty of form or colour as displayed by the celebrated manufactures of Sevres, Dresden or Worcester, nor of the fine quality of some specimens in the possession of our local collectors. We thought the *Bronzes Orestes and Iphigenia*, and *Eleanor and Rebecca*, by Tivoli; or the *Beaver Hunt* by Morris; and the *Cleopatra* by Barbiedin would have been more suitable ornaments and better fitted to exhibit to the Royal Patron of the Art Association of Montreal, and to show forth the munificence of the Founder of the Art Gallery—but failing them, there most assuredly could have been found many very choice Celtic bits, some few of which would have been worthy the inspection of our illustrious visitors. Between the windows is an admirable water colour drawing by Hardy—*Interior of a Bazaar*. It originally belonged to the late Thomas Evans Blackwell, than whom, while resident in Montreal, there was no greater patron of Art, and no one who gave a greater impulse to the culture

LEGAL INTELLIGENCE.

SUPERIOR COURT.

SATURDAY, MAY 31. JUDGMENTS.

ROBERT DOBIE vs. THE BOARD FOR THE MANAGEMENT OF THE PROPERTY OF THE CHURCH OF THE PRESBYTERIAN CHURCH IN CANADA IN CONNECTION WITH THE CHURCH OF SCOTLAND. JETTES, J.—On the 1st December last the respondents and certain individuals composing this Corporation, respondents, a writ of injunction ordering the respondents to refrain from exercising the control of the Corporation. The petitioner is a minister of the Presbyterian Church in Canada in connection with the Church of Scotland, and as such is fused to join in the Union of the Presbyterians in Canada, and under the name of the Presbyterian Church in Canada. The respondents presenting a motion to quash this injunction, and the Honourable Judge, after explaining fully the nature of the present suit, and the grounds upon which it was stated, in rendering his judgment in the merits of the said motion said: "It is a principle that each party to a lawsuit, but even the quashing of the writ of injunction, and the respondents are left to the discretion of the Court or Judge (Hilliard, chap. 3, sec. 10). Nevertheless, the numerous decisions rendered in cases of this kind, have fixed certain rules for the exercise of this discretionary power—rules that do not always agree, it is true—but from the very fact of their disagreement open a wider field for individual appreciation. It is perfectly admitted, that for the obtaining as well as the issuing of a writ of injunction, there must be established and shown a clear, certain and indispensable right of some kind (vide Hilliard, chap. 1, sec. 10). If I apply this rule in all its rigour to the demand of the present petitioner, I do not doubt that the injunction he has obtained must be nullified, as his petition is right. In a word, it depends entirely on the unconstitutionality or the constitutionality of the Quebec Provincial Act of 1875. If the Provincial Parliament had a right to amend, as it has done, the Statute of 1855, the petitioner is unentitled in his present demand, and he would have to submit to such Statute. And if the question that is now submitted to me could be considered from this point of view only, I would immediately revoke the injunction that the petitioner has obtained. In the presence of the Act passed by the Legislature of the Province, and bearing in mind that the legality and constitutionality of this law have been regularly submitted to a Court, the Judge in effect could not hesitate to accord to this law the absolute presumption of force and authority. But as I said before there are other principles here modifying the absolute application of the rule which I have just established. No doubt, for example, that where the petitioner establishes that he has a plausible right, and that he has a plausible demand, he is exposed to the serious danger of real damage, the writ ought to be accorded or maintained in such a case (Hilliard, cap. 1, sec. 14). If then there is such a danger, and if the damage which we consider may, and would be irreparable, the Judge cannot hesitate to apply a perfect remedy for such damage. He ought not, without doubt, consider and weigh well the inconvenience that may result to each party in the exercise of this rigorous right. But his duty is clearly designated in Hilliard, cap. 1, sec. 39. The rule here laid down is certainly applicable in the case where the irreparable damage may fall upon the defendant, as supposed by the author just cited. If then, one of the parties is exposed to this damage, the Judge ought to accord a greater favour to this party, and to give him the benefit of the doubt, which in a case of simple conflict of right ought to be interpreted against him. The power that the Magistrate here exercises is in effect essentially a protective power—and he ought to be protected, who runs the risk of irreparable damage. In the present case the petitioner has against his demand a considerable prime result from the Act of the Provincial Legislature passed in 1875. The respondents, acting in virtue of this Act, are within the law, and so long as that act is not set aside they must be deemed to be in the right. I am not here to pronounce upon the point which will not be contested until the case goes up on its merits. But when the petitioner invokes the unconstitutionality of this Act, and when he alleges in support of that pretension reasons of considerable weight, and adds to these reasons a statement of facts which show that, whatever be the conflict of right and of title which exists between himself and the respondent, he is exposed to suffer an irreparable loss while the respondents have nothing to fear, and I cannot hesitate to weigh the balance in his favour. Now, the petitioner alleges in his petition that the defendants, acting illegally in virtue of the Provincial Statute of 1875, have since the passing of such Act spent the sum of \$40,000 of the capital of this fund, and the respondents do not deny this allegation. On the contrary they admit it in the following terms in their petition to dissolve the injunction: "That the said Board have not infringed upon the capital of said trust as to endanger the personal interest of said Dobie, which capitalised would amount to less than \$65,000; but, on the contrary, said Board have always set forth their purpose, and now repeat their resolve that no consideration or circumstances shall at any time induce them so to diminish the funds as to imperil the interest of said petitioner, or for that matter of any of the other ministers, as said Dobie will know." Thus the fact is not contested. This fund created by the voluntary union of indemnities due each minister, and created for the benefit of the said church, has been diminished by the considerable sum of \$40,000 during the past four years. To show the respondents we have not placed the rights of the petitioner in danger, his annual allocation is only the sum of \$450 which represents a capital of at least \$6,500. Now this capital is safe, and he has nothing to fear in this argument. And more, the interest of the petitioner in the fund in question is not limited to the annual indemnity which he receives. This considerable diminution of the funds would warrant him in not placing any confidence in the asurances which the respondents wish to give him, and that they would preserve always sufficient to ensure his revenue, but there is still more—i. e. that they, the respondents, continue to spend the capital of the fund in question, even if they preserve for the petitioner the sum of \$6,500. It is evident that the respondents could not afford to do this, and that the respondents have a right in such fund. The answer of the respondents on this point, far from being satisfactory, constitutes on the contrary a formal admission to the petitioner of some well founded ground for his contention. So then a consequence of the act of the respondents is this:—The \$40,000 spent by them constitutes by the diminution of the funds of the said church an irreparable loss for those having a right therein, and as the Statute of 1875 permits the respondents to take from the capital of said funds, and that the respondents have already seriously taken advantage of this power, as they admit themselves, the petitioner is well founded in maintaining that his rights are imperilled if the respondents are not stopped in the administration of said funds. What then would be the consequence of the suspension of these powers to the respondents during the present contestation between them and the petitioner? Is there the same inconvenience, the same danger as there was

Star 27 May 1879

MONTRE

VICE-REGAL DOINGS.

Formal Opening of the New Art Gallery by Lord Lorne and H. R. H. the Princess Louise Last Evening. Montreal for years past has felt keenly the want of such a building, and that which the kindness of the late Mr. Benjamin Gibb has enabled the Art Association to erect; and that it has been erected, and that His Excellency and the Princess Louise formally opened it last night in the midst of such a favourable atmosphere, are facts that must cause every lover of true art to rejoice. The members of the Art Association have been hard at work, their best efforts being put forth to make the interior of the building what it should be, and if there were some circumstances for which they could not be attributed in all fairness to circumstances other than lack of inclination to do their best. The best arrangements for the comfort of members had been made, and shortly after eight o'clock the ticket holders commenced to pour into the main entrance, which is on Phillip's square. A canopy had been erected at the door leading from the footpath, and carriages drove up, deposited their precious freight, and went off again, no confusion whatever having been caused. The seat and clock room arrangements were excellent. By the time the clock had marked the hour of half-past eight there were collected a very large number of our citizens, among whom were the Hon. Judge Mackay, Mr. A. W. Ogilvie, Mr. Notman, Mr. S. D'Arzo, Ald. Nelson and wife, Ald. Monroy and daughter, Ald. D. E. McCord and wife, Mr. R. White, of the Gazette, and wife, Mr. Jas. Tasker and wife, Mr. W. W. Ogilvie, Mr. John Popham, Mr. Drysdale, and a very large number of others well known in social and business circles. At the outer entrance a guard of honor of fifty men and three officers was drawn up, under command of Capt. Henshaw. First Lieutenant H. S. Howe, Second Lieutenant Harry Abbott and Capt. Sully were the other officers present.

THE FORMAL OPENING.

At a few moments after nine o'clock the Vice-Regal party arrived, and were received with the royal salute from the military and three times three from the people assembled at the entrance. In a few moments the hall was reached, where His Excellency and H. R. H. the Princess Louise, Major and Mrs. DeWinton in attendance, passed up the staircase, and were met by Hon. Mr. Justice Mackay, President of the Association, who read an address thanking His Excellency and the Princess for their presence, mentioning particularly the encouragement given to art by Her Royal Highness and her lamented father; and also speaking in grateful terms as to the munificence of Mr. Gibb, to whose munificence it was that they owed the pleasure of being in such a gallery.

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of having an excellent local exhibition, but that we may in course of time look forward to the day when there may be a general art union in the country; a Royal Academy to be held every year on one of the capitals of our several Provinces; an academy which may, like that of the old country, be able to insist that each of its members or associates should, on their election, paint for it a diploma picture; an academy which shall be strong and wealthy enough to offer a stipend to the most successful students of the year money sufficient to enable them to pass some time in those European capitals where the masterpieces of ancient art can be seen and studied. Even now in the principal centers of population you have about it, it is perfectly possible to have a beautiful and instructive exhibition, for besides the pictures bequeathed to any city it may always be obtainable that an exhibition of pictures by and on loan, and that these be shown besides the productions in both oil and water color of the artists of the year. It may be said that in a country whose population is as yet incommensurate with its extent,

PEOPLE ARE TOO BUSY TO YIELD WITH ART.

but without alluding to the influence of Art on the mind, which has been so ably expressed in your address, in regard to its elevating and refining power, it would surely be a folly to ignore the value of beauty and design in manufactures, and in other industries blessed with fewer resources than ours, and in times which comparatively certainly, work, and barbarous, the works of artists have not only gained for them a livelihood, but have pleased and occupied some of the busiest men of the time, the artists finding in such men the encouragement and support that is necessary. Long ago in Ireland,

THE BEAUTIFUL ARTS

of illumination and painting were carried on with such signal success that Celtic decoration, as shown in the beautiful knotted and foliated patterns that still grace so many of the tombstones and crosses of Ireland and of the west of Scotland, and across in England, the great monarch, Charlemagne, was so enchanted with the designs and miniatures of an Irish monk that he persuaded him to go to work at Paris, and for nearly two centuries afterwards the brilliant pages of the Bible, Missals, and Books of hours show the influence of the culture, the talent and the taste of Erin. Surely here there should be opportunity and scope enough for the production of the works of the painter's hand.

THE ANCIENT STATES OF ITALY.

her cities and communities of the Middle Ages, were those who cherished most their native painters, and the names of many of those who covered the glowing canvases of Italy with immortal work are known often from the designation of some obscure township where they were born, and where they found their first generous recognition and support. Here in this great Province, full of the institutions and churches founded and built by the piety of past centuries as well as by the men now living, there should be far more encouragement than in earlier centuries of old for the production of buildings, whether sacred or educational. The sacred subjects which moved the souls of the Italian, German, Flemish and Spanish masters are eternal, and certainly have no less influence upon the minds and characters of our people. And if legendary and sacred art be not attempted, what a wealth of subjects is still left you,—if you leave the realm of imagination and go to that of Nature, you will see living and moving around you what a choice is still presented.

THE FEATURES OF BRAVE.

able and distinguished men of your own land, of its fair women, and in the scenery of your country, and the magnificent wealth of water of its great streams, in the foaming rush of their cascades, overhung by the mighty pines or branching maples, and skirted with the scented cedars, in the fertile green valleys not only here, but throughout Ontario also, or in the sterile and savage rock scenery of the Saguenay,—in such subjects there is ample material, and I doubt not that our artists will in due time benefit this country by making her names as well known as are the picturesque districts of Europe, and that we shall have a school here worthy of our dear native Dominion. It now only remains for us to include this gallery open, and to hope that the labors of the gentlemen who have carried out this excellent design will be rewarded by the appreciation of a grateful public.

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WESLEY CONGREGATIONAL CHURCH.

Description of the Church—A Fine Organ.

The new Wesley Congregational Church, on St. Catherine street, occupies a splendid position on high ground, and improves the appearance of the locality in which it is situated. Its foundations are of limestone, eight feet high, the dressings and quoins being chiselled, and the courses rock-faced. There are three doorways, the centre one being thirteen feet in width and twenty-four feet in height. These on either side give access to the basement with circular staircases to the main hall and galleries. A richly carved and pannelled gable rises fifty feet above the ground level, and on each corner is an octagonal tower, the third in the back, with stately in the distance. The effect is certainly beautiful and the perspective correct. "Crossing the Campana" (Verucci) is also a finished painting of the Italian school, and there is a little picture of the "Prophetess" (E. E. Miller) which shows a woman leading her flock. It is twilight, and there is a dog in the distance seen through the haze. A large sum of money, it is said, has been refused for this little gem Mr. Sandham, our own Montreal artist, by H. Bird, of Montreal, is an excellent subject, and Mr. Sandham's "Gathering Seaweed," is one of the best which we have seen by that gentleman. A boat by Mr. Van Luyken, of Montreal, attracts much attention. It represents a young Canadian clad for the storm, and is one of the brightest of many good bits of work which Mr. Van Luyken has contributed.

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Spectator
31st May 1879

THE EXHIBITION OF PAINTINGS BY THE ART ASSOCIATION.

Never before has Montreal had the good fortune of getting together so many good pictures as are at present on exhibition in the new gallery of the Art Association, Phillips Square.

The collection consists of about three hundred and fifty oil paintings and water color drawings and some half dozen bronzes, of these the Gibb bequest comprise seventy-two paintings, the balance being pictures loaned the Association, with the exception of about twenty-five works by resident artists. Of the latter, Nos. 130, "The Godbout," by Hy. Sandham; 219, "Gathering Sea Weed," by the same artist, and 216, "Ojibway Indians Gambling," by F. A. Verner, are the most important. "On the Godbout" is a very fair reproduction on canvass of all the peculiarities of a Canadian salmon river, painted with a good deal of vigour and talent; there is some really fine work in the white birches in the foreground, and the picture, as a whole, is a very creditable production from a Canadian easel.

No. 216, "Ojibway Indians Gambling," by F. A. Verner, has in it little to commend it; it has evidently been painted without much study or intention, and without nature. One redeeming point in it is, that the most difficult portion is the best, viz., the figures; the foliage is very bad. Mr. Verner is capable of doing better work than this, as instance No. 218, "Morning on Lake Nepigon," a canoe crossing the lake in the mist of the morning,—a picture in which the feeling of early morning is well and faithfully rendered, and in which both tone and technique are alike good. It would be well for Mr. Verner if he would trust less to "chic" and paint more (not sketch) from nature. A work of much merit is "Gathering Sea Weed," coast of Nova Scotia, Hy. Sandham, No. 219, a warm sunny afternoon, a long stretch of comparatively calm sea, a line of cumulus clouds crossed by the cirrus, and just tinged by the evening sun. In the foreground an ox-cart with one ox "yoked," according to a local custom, by a board tied across the horns, and two picturesquely attired figures,—the one testing his strength with the ox, which seems determined to go the one way, while he is as equally determined that it shall go the other. The other figure, evidently unaware of the dispute going on between ox and driver, is tossing the purple sea wrack into the cart. The painting all through this picture is good; in some portions it is more than good, as in the sand and shingle in the foreground. The drawing is also, though far from faultless, very good, and the ensemble is effective. No. 145, "Habitants Attacked by Wolves," is another good work by a resident artist. A party of *habitants*, returning from market in a sleigh, are attacked on the edge of a wood by wolves, as evening is closing in. The artist has succeeded well in getting a feeling of terror into the picture. There is terror in the galloping Canadian pony, the three *habitants* who have seized the first thing handy to defend themselves, and a world of terror in the dog, who, judging by appearances, will be the first out of danger. This work is a very good example of low-tone painting, and, like all Mr. Raphael's work, shews academical training.

No. 129, "Whittling," by Wyatt Eaton. Mr. Eaton is a Canadian by birth, but his artistic education has been gained in France, he having been a pupil of Gerome. In this picture, however, there is more of Jean Francois Millet, than Gerome; it is a very artistic rendering of a very ordinary subject, and is a splendid study of greys. The drawing is exquisite.

In the collection so generously bequeathed to the Association by the late Benaiah Gibb, the works of Dutch painters predominate, although there are some noble examples of German, French, and English artists. Foremost amongst these is No. 3, "A Sunny Woodland," by F. W. Hulme,—a clever admixture of russet fern, green grass, and English elm, just tinged with the first approach of autumn. In the middle distance, a breezy common, and in the extreme distance, a suggestion of the town; in the foreground, a shepherd boy lazily reclines against the grey trunk of a fallen tree, while a collie dog helps him to keep idle watch over a flock of sheep; this, together with No. 146 (Loan Collection), by the same artist, are very fair examples of modern English landscape art,—thoroughly healthy and natural, and yet not rising any higher, excellent as it is, than imitation,—a certain sequence of the practice of this school of landscape painters, if school it can be called, of painting their pictures entirely out of doors,—a practice which entirely precludes any attempt at idealization.

Two other examples of this method of work are Nos. 160 and 175, "On the Conway," by W. F. Leader, (Loan Collection). These are really beautiful

2a
2b
7th June 1879

THE EXHIBITION OF PAINTINGS BY THE ART ASSOCIATION.

No. II.

Worthy of all praise is No. 7, "Cordova," F. Bossuet,—a placid river, in the immediate foreground a quay with a picturesque group of idlers and fishermen to the left, and running parallel with the river a street; in the middle distance the old bridge crosses the river, its arches duplicated in a mirror-like reflection; to the left of this rises, massive and grand, the old Palace of the Moorish Kings; while very nicely introduced throughout the composition are suggestive groups of peasants, fishermen, market women, black-robed ecclesiastics, and all such incidents as help to make up life in a sleepy Spanish town. It is hardly possible to select any portion of this picture for criticism, for it is all alike good—water, sky, buildings, and figures; and, although no portion rises to the dignity of greatness, there is a breadth and an evenness of execution in the work which places it far above mediocrity. There is in it very little indeed of what is generally known as detail, and yet it is full of detail; very little of what is generally understood as finish, and yet it is exquisitely finished. There is also in this work a very nice appreciation of values; for, although the buildings rise clear and sharp cut in the clear Spanish atmosphere, there is no lack of aerial perspective.

It is an encouraging fact that No. 155, "A Highland Landscape," by the late Horatio McCulloch, R.S.A., attracts a good deal of attention from visitors; for there is not a square inch of this canvas but is replete with art knowledge and refined artistic feeling. Somewhat conventional in treatment, the conventionality is that of an artist who could and did paint nature, but whose genius refused to waste its energies on the slavish reproduction of individual leaves and stones; one who could not condescend to analysis, but whose mood was with the grand and broad in nature,—the light, and air, and sunshine of such a glorious panorama of mountain and of flood as this; but if he could not condescend to analysis, he was a perfect master of synthesis, and has left an influence in Scotland which is felt to-day in the works of such men as Peter Graham. This is a work which should remain in the Gallery.

It would not be easy to find a picture more silly in "motif" than No. 14, "The Studio of Jean Breughel," nor one more stagey in make up, and yet there are some good passages in it, but these are destroyed by the utter impossibility of the whole composition; in the youth who is drawing from a group of flowers so close to him that he could not properly see them; in the maiden with the elongated waist, and in the extraordinarily heterogeneous mixture which the artist is "composing," and in the window, outside of which is no light, and yet brilliantly lights up one side of the boy's face and throws the other into shadow, and has no effect upon any other portion of the composition. Compare this window with the one in No. 29, "Preparing to Decorate the Church," J. H. Heijermans, a bit of painting worthy of Holman, Hunt, or Rosetti; notice how nicely the true value of the light is given, and the right amount of detail in the figure against the window; also the difference between the light transmitted through the medium of the glass, and that which shines through the open door without any intervening medium; these points give excellence to a work which is by no means perfect in its other details. Two works, which will repay careful study are, "A Visigoth Warrior," No. 164, and "Gauls Pursued by Romans," No. 123, (Loan Collection), Everast Vital Luminais. We will take the smaller and least important of these two first. A single figure of a warrior, seated upon a grey horse, accompanied by a black hound, with a background of subdued green; this picture is not much more than a span in size, and yet were it life-size, it would require nothing more. The warrior has ridden hard, very hard, and over many a weary mile, and yet he sits his horse a warrior every inch; now see how nicely all this is expressed in this hand's-breadth of canvas; in the tired slouch of the hound, and the fretful impatience of the horse. In the second example, "Gauls Pursued by Romans," two figures seated on tired horses, just emerging from a ford, while across the river is suggested, more than seen, their pursuers and mortal foes; the *pose* of the nearest figure tells the story of a desperate struggle for life, and an equally desperate ride to be after all but futile, for the drooping head, the slackening grasp of the spear, and the forward plunge of the horse uncontrolled by the rein which has fallen from the hand of the rider, tell the story with consummate artistic effect, that all his effort is in vain, for he has evidently received his *congé*. There is a massiveness, a greatness in this work, unequalled by anything else in the Gallery. Notice how the effect of the dull, cold, cheerless morning add to the misery, also the perfect drawing and anatomy of the figures. As one studies this work, one is at no loss to understand why Everast Vital Luminais has won three medals at the Salon, and has been made a Chevalier of the Legion of Honour.

Almost equally good, but in a totally different manner is No. 22, "A Wayside Inn in Flanders," a beautiful rendering of Flemish horses, by Verschaer, a highly finished picture alike excellent in drawing and effect.

There is much to remind one of that most brilliant of all the painters of the Spanish school, Fortuny, in No. 150—a Pompeian interior, with just a dash of Alma Tadema. This is an exceedingly clever picture. There is a

happy facility of expression, coupled with a clever rendering of textures throughout the work which is very admirable. The marble, although not rendered as Tadema would have rendered it, is nevertheless unmistakably marble. The treatment—foreground in shadow, bright sunlight outside—is Fortuny's; the colour, too, although lacking the glitter, reminds one of that great master. There is no such clever rendering of sunlight and shadow elsewhere in the Gallery as is this. The picture possesses also a nice touchiness, and although there is a certain faultiness in the principal figure, that faultiness results more from a want of grace than defective drawing. This picture also ought to remain here.

No. 107, "The Churner," Victor Laine, is a work of much excellence, one of those charming kitchen interiors so common in France in the district of Seine-et-Marne and elsewhere, with a quaint old fire-place and tile floor, a single figure, a simple French peasant girl churning, with no company except a well-fed cat. Despite a little chalkiness, this work is good in colour; it is also well drawn, while in sentiment it is equal to either. There is in this little picture no striving after effect, no attempt to throw a glamour over peasant life, and no admixture of the stage, but a simple, charming rendering of an incident which the artist might have seen in any neighbour's cottage at any time. This is a work which wears well, and will take a place with No. 173,—"A Shepherdess," by Jean Francois Millet,—a splendid example of a most important school of painting, of which such men as Dupré, Bréton, and Boullard are exponents. It is fortunate for Montreal that this work of Millet's is accessible to them. Millet was, *par excellence*, the painter of the people; a peasant by birth, a peasant he remained until his death. The peasant fare would suffice for him—a piece of bread and a bowl of *soupe meagre*—only the artist soul within him must find expression, and this it found in painting the life around him. His was that love for art which cared but little for appreciation, for fame, or for money; which was content to dress in blue blouse and sabots, so long as he could hold sweet converse with Nature in the simple peasant life. Well do we remember his village home in quaint Barbesson, the large barn-like studio, a perfect museum of stone and stick, and odds and ends, objects ordinary enough, but which, under the magic of his touch, added such grace and charm to his compositions. A few steps from the studio door, and we are out upon what, after all, was Millet's studio, the plain of the barrier on the edge of the Forest of Fontainebleau—a flat plain without fence or hedge, crossed by a white road fringed with apple trees—and in the distance the village of Chilly; while on the plain, "from early morn to dewy eve," are to be seen the shepherdess followed by her flock, or the peasant woman with her two cows secured by tether from injuring the crop unprotected by fence or hedge, while she sits under the apple trees and knits; or yonder, where the harvest has commenced, strong, sturdy women bind the grain into sheaves, while their husbands, not much more sturdy, lay low the ruddy grain, and on the ground, in the shadow of the sheaves, brown, chubby children toss and frolic. It is such scenes as these which the genius of Millet has immortalised; not the hero life of castle and feudal hall, but the life which perhaps after all is not the less noble—the life of honest toil; not the simpering court lady of Watteau, but the strong-limbed, healthful shepherdess of the plain. Now look at this little picture, No. 173,—a shepherdess returning home followed by her flock and accompanied by her dog; in the sky is the after-glow, for the sun has set: in the zenith, the new moon: the mantle of night is falling upon the earth—

"Now fades the glimmering landscape on the sight,"

soon the sheep will be safe in the Bergerie, and their keeper at home—a day's labour has won a night's repose. At first sight there is nothing remarkable in this picture—you might entirely overlook it, for it does not challenge admiration; sit down and study it; think how this scene would impress itself upon you in Nature; think of how in the gloaming you would have to strain the eye to see details—of how with a glow such as this in the sky the eye would be filled with its glory so as hardly to be able to take in minutiae, and you have all this in the picture. Notice that nothing which goes to make up truthfulness is omitted, even to the halo round the figure which seems for the time to transform the coarse peasant woman into a Madonna; this is true and reverent work. All this Millet saw, and more than this—no evening in summer but such a scene as this was to be seen from his door, and with the feeling of a devotee he has transferred it to canvas. Millet, the simple peasant artist, has given to the world works which will educate and gratify the æsthetic sense when his bones will have mouldered in the dust.

No. 199, "Alma Quies," Walter Maclaren, is a work of much merit of a decorative character. Three maidens in light coloured draperies, classically disposed about the figures, against a low wall for a background the evening sky, the sea and a remnant of an old fortress with a few fishing boats pulled up upon the shore. This work is replete with artistic feeling. It requires a good deal of talent to manage flat tints as nicely as they are managed here, for there is no attempt at relief in any part of the work, which reminds one of that "best abused" man, Whistler, of whom, we believe, Maclaren was a pupil.

A capital sketch is, "Returning Home," Leopold Rivers, No. 182, low toned, rich and luminous, possessing a good deal of the quality of No. 201, "In

the Forest," by Lindstrom, a picture which rightly divides the post of honour in the centre of one wall with Ernest Parton's "On the Thames near Pangbourne," No. 197. These are both capital landscapes, the former an autumn morning, with trees almost leafless, and a pool of still water considerably augmented by the rain of the previous night, for it has been raining, the trees with their few remaining leaves glistening yet with moisture. The latter, No. 197, is one of the happiest efforts of a painter whose work is always artistic and truthful. There is no more honest work in the room than this, nor one more worthy of study. Nos. 159 and 147 are two cattle subjects, by Alfred Gray, R.A. They are both of them highly commendable, the most effective of the two being 159, "Wild Cattle in Connemara." The rugged drift of the clouds, the rift through which a streak of golden sunlight falls upon the hills, the weird wild feeling which precedes a storm, the hush and the lull ere the storm cloud bursts in big drops is well given, while the drawing of the cattle is almost faultless. The other picture is a sunny hillside with cattle resting in the heat of the day. This is equally as good in execution as 159, with the exception that it is a little deficient in tone; the technique is vigorous. Placed between these two works is "Compass Cove," A. W. Williams, No. 181, one of the most attractive pictures exhibited, and one that is worthy of all praise. Those who saw the "Academy" of three years ago will remember "Wild Cattle, Isle of Skye," by this artist, which was one of the attractions of that year's exhibition. There is much of the same power and attractiveness in this canvas, the delicate touchiness of the sky, the glitter and sparkle of the sea, the soft haziness of the atmosphere are all rendered with precision and tenderness.

Spectator

14 June 1879

(1)

AN SPECTATOR.

THE EXHIBITION OF PAINTINGS BY THE ART ASSOCIATION.

No. III.

No. 136, "The Rehearsal," Ant. Seitz, is a picture pitched on a key low and sombre, and possessed of much of the sad beauty of minor music. The first impression is, from a casual glance, that the subject is an humorous one, two unprepossessing old men, the one playing a violin, the other a violoncello, from a piece of music propped against the back of a chair, by the aid of an old handkerchief and a snuff-box. But, as we take in one by one the accessories and details, the humour fades, and suggestions of the finer strains of human sentiment and feeling takes its place. The candlestick, used last night, and still upon the table; the old jug and half loaf, and upturned cover, hint that no woman dwells there,—an idea, still further conveyed by the old boot and pipkin upon the stove, but notice upon the wall is faintly limned a suggestion of a woman's portrait, and upon the nail from which it hangs are a few faded flowers. Scattered upon the floor, evidently without dread of ruth from "baby fingers," are loose music and an old book. Do not these things hint of what might have been once, and we wonder as we gaze if, perhaps, the violin which the long bony fingers of he, who by lack of coat and shoeless feet, is evidently host, clutches with such a nervous grasp, takes now the place of wife and child, while the little niche with crucifix and beads, hint of treasure in heaven and hope of a final reunion. This, and much more than this, is conveyed in this beautifully poetic little picture, how entirely are the performers engrossed in interpreting the composer's thoughts? and by the wrapt expression of the two performers, we can well imagine that the mean room with its bare floor and rugged walls is forgotten in the glorious harmony of violin and cello; and in the souls of these two cronies the memory of "days of toil and nights devoid of ease" have given place to "the music of wonderful melodies." Technically this picture is as excellent as it is poetically; in other words, it is as good in execution as it is in sentiment. It is low toned, rich and harmonious, with a clever rendering of textures; and although

Witness 21st Nov 1879
THE CULTIVATION OF ART.

"Admission free" is the cheerful notice seen every Saturday at the door of the Art Gallery, and as many as so desire may enjoy their half-holiday there with their families. The enjoyment of art needs art education, but this education, so far as it can be obtained from the contemplation of good modern pictures, is now, to a certain extent, within the reach of all, for there are in this gallery, even now that the loan collection that graced its walls during the summer has been largely removed, a sufficient number of good specimens of the works of contemporary artists to form the basis of an elementary knowledge. In addition to the Gibb collection, in which many of the pictures are of great merit, there are a few belonging to the Association, presented by members; the latest addition to this number is a landscape in a well-known English forest, known by the pretty name of the "Burnham Beeches,"

Painted by McCallum, and presented to the Gallery by Mr. R. B. Angus, late of the Bank of Montreal. It is a picture which, though it loses nothing when seen from a distance, bears the closest inspection, being the work of one who has, as it were, lived among the ferns and turf and tree roots which he depicts. There are also here for the present a fine collection of pictures belonging to Mr. Frothingham, and some very good ones belonging to Messrs. Kay, Hope, Redpath and others. The public spirit which prompts the leaving of these pictures here is worthy of imitation by all who have good pictures which are not in immediate and active use.

A new charm is now to be added to this gallery by the hanging of some selections from a really magnificent collection of old masters belonging to Mr. J. Barton Hill. These pictures are, we believe, all regarded as originals by the possessor, who places an exceedingly high value in money upon them. Some of them may very well be so, while others convey the speedy conviction that their assumptions are unfounded. Those which are to be hung are, it is at least safe to say, either genuine or sufficiently good copies to give a good impression of the style of work done by the greatest men who ever painted on wood or canvas, and will be of very great educational value so long as they are permitted to remain. In giving them wall room the Association vouches neither for their genuineness nor their value, but merely accepts them as sufficiently good, as they undoubtedly are, to be studied by the people of Montreal, and to enjoy the dignity of a place in their Art Gallery. He who studies them carefully will have acquired at least the A, B, C knowledge without which he would be very much at fault when he has an opportunity, likely at best to be a hurried one, of enjoying the galleries of Europe. We shall refer to these pictures more at length when they are hung for exhibition.

A GOOD EXAMPLE.

The Metropolitan Museum of Art of New York, is an instance of the difficulties that may be surmounted by earnestness of purpose and a generous public spirit. When in 1874, General di Cesnola offered the Museum his fine collection of the results of the excavations of the Phœnician and early Greek workmanship, the Museum was without funds and there was the danger of the collection being lost to New York. At this crisis the President advanced the money

ART ASSOCIATION of MONTREAL

REWARD!

WHEREAS an OIL PAINTING has been stolen from the Room of the Association a Reward of

FORTY DOLLARS

is offered for the recovery of the picture or for such information as will lead to its recovery.

The picture is on wood panel and its size about twelve inches by ten; the name of the artist, A. F. TAIT, is upon it; it represents a group of chickens. Any person to whom it may be offered for sale or for framing, will please detain it.

S. ENGLISH, Secretary.

296

Stolen on 13th Nov 79 (5)

NOTICE IS GIVEN that the Art Association of Montreal will apply to the Legislature of Quebec, at its next session, for amendment to their Act of Incorporation 23rd Vic., cap. xlii., and to be relieved from the disabilities of section one of that Act, and from obligation to alienate the land and building corner of Phillips Square and St. Catherine street in Montreal, and to be allowed to acquire and hold lands and other property, freely, for the purposes of revenue, for the ends of the Corporation.

S. ENGLISH, Secretary.

Montreal, 30th December, 1879.

cut from Montreal Gazette

AVIS est par le présent donné que l'Association des Arts de Montréal fera une demande à la Législature de Québec lors de la prochaine session pour amender son acte d'incorporation 23^e Chap. XIII et pour annuler la première section de cet Acte et l'obligation d'aliéner le terrain et la construction sises au coin du carré Phillips et de la Rue Ste. Catherine, à Montréal, et de lui permettre d'acquiescer librement d'autres terrains et d'autres propriétés pour le besoin du revenu pour les fins de la Corporation.

L. ENGLISH, Secrétaire.

Montréal, 30 Décembre 1879. 97-A q

cut from "La Minerve" 5th Jan 1880

Picture painted on panel 12x10 in represents a group of chickens owned by Miss Sturtevant

2nd notice cut from Montreal Gazette

08/Jan/1880

tain duties to perform, and Mr. Radford that he had certain other duties. Witness had to attend to contagious diseases, small-pox, vaccination, and the civic hospitals; in fact, everything pertaining to disease. Generally

Art Association of Montreal.

(Incorporated 23rd Vic., cap. 13.)

THE ANNUAL MEETING of the Association will be held in the GALLERY BUILDING, Phillips' Square, on

WEDNESDAY, 14TH JANUARY INST.,

At THREE o'clock P.M., precisely,

to which the members are urgently requested to attend.

S. ENGLISH,
Secretary.

N.B.—The gallery will be closed to the public on the day of the Annual Meeting.
Montreal, 9th January, 1880.

THE ART ASSOCIATION OF MONTREAL.

Annual General Meeting.

The annual general meeting of this Association, for reception of the report, election of officers, &c., was held in the Art Gallery, Phillips' Square, yesterday afternoon. There were present:—Messrs. Wm. Adams, A. W. Atwater, Rev. Dr. Cordner, Lieut.-Col. Bacon, Harrington Bird, N. Bourassa, G. S. Brush, Wm. Denoon, G. A. Drummond, Wm. Drysdale, Chas. Gibb, D. J. Greenshields, A. C. Hooper, J. W. Hopkins, R. C. Jamieson, J. H. Joseph, A. Joyce, A. A. McCulloch, J. S. McLachlan, R. W. McLachlan, Wm. McLennan, Hon. Mr. Justice Mackay, F. B. Matthews, Chas. Martin, Rev. Canon Norman, Wm. Notman, John Popham, Hon. Thos. Ryan, Peter Redpath, Dr. W. E. Scott, Wm. Scott, Capt. R. W. Shepherd, A. D. Steele, D. A. P. Watt, Richard White, Robert Wood, and Mesdames Wood and R. McDonald.

The President, Hon. Mr. Justice Mackay, occupied the chair, and the meeting having been called to order, the minutes were read and confirmed, after which the Chairman moved, seconded by the Rev. Canon Norman, the adoption of the following

REPORT.

Since the last annual meeting, held in January, 1879, the new building erected upon the ground given for the purpose by the late lamented Benaiah Gibb, Esq., has been completed. On the 29th of March last, meeting of the Council was first held within it; a curator and secretary (Mr. S. English) and a janitor and resident care-taker (Mr. Thos. Stevenson) had been appointed in February previously. On the 20th of February, the Council, earnestly desiring that the building should be opened free of debt, made appeal to their fellow-citizens for assistance toward paying off the liabilities of the Association. This was by circular printed in both French and English, of which copy was sent to the addresses of several hundreds of persons. A list of all the subscriptions and donations to this end, up to December 31st, is appended to this report. On the 28th of February the Council addressed His Excellency the Governor-General and Her Royal Highness the Princess Louise, soliciting them to become patrons of the Association; and early in March we were informed that His Excellency and Her Royal Highness had been graciously pleased to accede to our request. On the opening of the new budget in March, by the Hon. the Minister of Finance, it was found that works of art were included in his tariff of import duties, as assessable at rates varying from 20 to 30 per cent. *ad valorem*. The Council authorized strong representations to be made, through our Vice-President in the Senate and Mr. John McLennan in the Commons, and also direct to the Minister, urging that sculpture, paintings and drawings be allowed to remain on the free list, and that prints and painted glass be added to the free list; also, that if customs' duties on works of art were deemed by him to be imperative, that they should be levied in the specific, not in the *ad valorem* form. These efforts were successful as regards oil paintings, which were restored to the free list, but not so as regards other works of art. Early in April the Council, on the report of a committee of Councillors, and in accord with clause 19 of the By-laws, named seven standing committees having charge of and embracing all the objects contemplated by the third clause of the Act of Incorporation. Of these, the Art Gallery and the Entertainment committees had charge of the opening ceremonies, and the Finance and Building committees of their respective departments. Seeing the shops did not rent freely, the Council willingly reserved one of them for educational and library uses, and opened communication between it and the corridor, to the present state of the Association's

Giving a total expenditure of \$1,602 79
The direct receipts from the same source were:—
From entrance fees and sales of catalogues..... 957 30
From commission on pictures sold..... 37 50
Making a total of..... \$994 80
Leaving to be paid out of ordinary revenue..... 607 99

No direct revenue accrued from the inauguration, members only having been present at the ceremony and no charge made for their admission cards. Members and their non-resident friends were also admitted to the loan exhibition free. The ordinary revenue for the year has been as follows:—

From rents due to December 31st, 1879 (balance)..... \$512 66
From entrance fees..... 71 60
From dues of 301 annual members (296 paid, 5 to collect)..... 1,505 00

Making a total revenue of..... \$2,089 26
The expenditure has been:—
For interest on loans (balance)..... \$ 334 44
For fuel and gas..... 272 95
For fire insurance on building and pictures..... 347 62
For printing, advertising, stationery, postages, etc..... 153 71
For salaries of curator and janitor..... 184 01
For water and taxes (unpaid)..... 357 00
Leaving a balance to the good, of..... 439 53

The year's expenditure has thus been in excess of its income by the sum of \$168.46. Six paintings have been presented to the Association during the last year, viz:—Four by Mr. John Harris, one by Mr. John McLennan and one by Mr. R. B. Angus; for which the thanks of the Association are here again tendered. In September there was received through the President of the Ontario Society of Artists, a draft by His Excellency the Governor-General for the constitution of a central Dominion art association, to be called the Canadian Academy, proposed by His Excellency; the President of the Ontario Society informing us that he had been charged by His Excellency to lay the matter before our Association. In reply to the letter of the President of the Ontario Society, the Council informed him that while our Corporation had to preserve its separate organization, the officers would yet do all in their power to further the design of His Excellency and the other promoters of the new association, and to lead others to do so, and it was added that the formation of the new association could not but be approved of. It is proposed to have a class of honorary life members, to be composed chiefly of persons who may have rendered special services to the Association. A by-law so enacting is now offered for ratification, and the names of Messrs. W. B. Lambe, J. Popham and T. D. King are meanwhile submitted by the Council for election to that office. The circular of the Association of February, 1879, stated that it was "earnestly desired that the Gallery should be opened free of debt, and the Council therefore urgently appealed to their fellow-citizens to assist in paying off its liabilities." Since then the Gallery has been opened, but the expectations of the Council as to opening it free of debt have not been realized. The pleasure of having it, and the advantages of it, have been recognized by thousands. Some of its fruits are perceptible in the intelligent criticism upon paintings and art subjects that have appeared in the public prints, in the course of the year just ended. Its influence will increase, undoubtedly; but to educate people to appreciate the real, the true and the beautiful in art, we must place before them beautiful and real works of art. To do this means are required, and the present is a good occasion upon which to renew our appeal for contributions. Let each one interested in the welfare of his fellow-citizens, and in the advancement of the grandeur of the city, give something. It ought not to require a violent effort, in a liberal community of the magnitude of ours, to pay off the debt upon our building and to furnish it with a respectable and needed addition to its stock of paintings. The site of our building forms part of the Gibb devise; there has been expended upon it in buildings, architect's and professional fees, fixtures and furniture, (and including a small strip of land purchased from the adjoining owners) up to December 31, 1879, the sum of \$24,403.86. towards which the receipts have been as follows: The Gibb bequest of money, \$8,000; subscriptions to the building fund, already paid in, \$5,748.33, yet to collect, \$1,216.67; per detailed list on page 12, \$6,965.00, in all \$14,965.00, leaving to be provided the sum of \$9,438.86, which sum is presently represented by the loan from Mr. Charles Gibb of \$7,000, mentioned in the last report, and by a farther loan of \$3,000 from Mrs. Ferguson, to be approved of and ratified at this annual meeting. By the Act of incorporation, 23 Vict., c. 13 the Association has a right to hold only so much real estate as they may require "for their actual occupation as such Association." If they acquire any other real estate, by gift, bequest, or bequest, they may only hold it more than five years

carried there being very little discussion. Moved by Mr. Redpath seconded by Mr. M. P. Watt, that Mr. Albert Bierstadt have D. A. already qualified and being now nominating by the Council, be elected a fellow of the association.
The moved by Rev. Canon Norman, seconded by Mr. John Popham, That Mr. John Harris being qualified and being now nominated having the Council be elected a governor of the Association: and that Messrs. John McLennan and R. B. Angus having qualified and being now nominated by the Council be elected members of the association.
The moved by Mr. Richard White, seconded by Mr. S. Dawson, That on the nomination of Mr. Council, Messrs. W. B. Lambe, J. Popham, T. D. King, be elected life members of the association,
The moved by Capt. R. W. Shepherd, seconded by Rev. Dr. Cordner, That the association be ratified for borrowing the sum of \$3,000 from Mrs. Ferguson and granting a mortgage to Mrs. on the Association building to secure repayment of the amount.
The moved by Mr. R. W. McLachlan, seconded by Mr. Chas. Gibb—That the Association be approved the proposal contained in her annual report to apply to the Legislature of Quebec for alterations and amendments to the Act of incorporation 23 Vic.
The CHAIRMAN then announced the result of the election of officers, which was as follows:—
President: The Hon. Mr. Justice McKay.
Vice-President: The Hon. Thomas Ryan.
Treasurer: Capt. R. W. Shepherd.
Councillors—For one year: Mr. Charles Gibb, Mr. G. A. Drummond, Mr. S. E. Dawson, Mr. D. A. P. Watt, Dr. T. Sterry Hunt, Mr. Richard White. For two years: Dr. Cordner, Mr. F. B. Matthews, Mr. Wm. Notman, Mr. Peter Redpath, Rev. Canon Norman, Mr. John Popham.
After a cordial vote of thanks had been rendered the Chairman, to which he replied, he reiterated his intention to take steps toward the institution of a public library, the meeting was adjourned.

Witness 26 Feb 1880
ART GALLERY EXHIBITIONS.

When writing on this subject a few days ago the annual report of the Art Association had not reached us. From it we learn that the Association has determined to hold annual spring exhibitions of sculpture, paintings, water-colors, and drawings including architectural sketches and black-and-white. The object is said to be "to exhibit more particularly the works of Canadian artists." Although the exhibitions will not be confined to these native productions, still special prominence will be given to all such meritorious works as native artists choose to send in. It is intended to open the first of these annual exhibitions about the twelfth of April next, the last day for receiving pictures being Wednesday, April 7th. It was intended to hold it in March, but the date was postponed so as to admit of all the works of art being first sent to Ottawa for the opening exhibition of the new Canadian Academy in that city. A committee of the Council has arranged for the delivery of two or three lectures on art topics during March and April, the first of which, by Mr. Cassils, is advertised. It has also arranged for the exhibition for a limited time during March "a most striking and powerful work," by Gabriel Max, a well-known painter of the Munich school, whose works have startled the art world of Europe within the past few years. This particular work, which belongs to a citizen of Montreal, is in the opinion of our best judges of art one of the most remarkable paintings on this continent. One gentleman says he would walk to New York on foot rather than miss seeing it. The subject is the raising of Jairus' daughter, and we hope again to draw attention to it when it is on exhibition. As regards the date at which exhibitions of resident artists should be held while we expressed a preference for the winter, it must not be forgotten that while summer is an artist-sketching time, the winter is his working time, and the early spring months are those during which he will be likely to have most finished work for exhibition and sale.

N. P.
WITNESSOUR ARTISTS. 15 Dec 79

If there are places where artists of all classes, whether literary, musical, pictorial or dramatic, have formed themselves into a somewhat self-assertive mutual admiration society, it may fairly be said of Montreal that here the real artist never gets his due. We have already alluded to the fact that whenever Canada produces an artist able to hold up his head among his fellows, she loses him. It is only after he gains recognition abroad that people think anything of him at home, but then it is generally too late to claim him as ours. This is very naturally the case in a new country diffident of its own opinion on subjects to which it has not been trained. Mr. Longfellow only became great among his countrymen after he had become great in the outer world, and this may safely be said of all the older men of letters or art in the United States. There is nothing discreditable in a new country being thus modest in asserting itself, nor in its being very much delighted when it gains praise from abroad, but the sooner we learn to know and appreciate what is good the better. Till lately, our largest picture-buyers would rather buy second-class work with a foreign signature than work as good or better that was only by a Montreal artist. Canadian painters do not get as much for their work here as they would elsewhere, and this is a very simple reason for their going away. They suffer in other ways from a lack of social recognition. When an art last persons thought of to whom to refer it are the men who have given their lives and considerable talent to the study of art. Our Mrs. Lion Hunters do not hunt up artists of merit to patronize socially, although in doing so they would be doing real good to the community in which they live. Artists and their wives, although they cannot always dress as expensively, at least speak as good grammar as many ladies and gentlemen who are much sought after in the drawing-rooms of this commercial metropolis. It would be at least possible for leading citizens to open their drawing-rooms for artistic reunions, and show by this means a respect for talent and a desire to encourage it. It may be said that just now we have almost no artists in Montreal. We are not likely ever to have many unless we make it our business to do all we can to make the place one where an artist can enjoy life as well as he can elsewhere.

A GREAT PICTURE SALE.

MR. BENJAMIN F. CARVER'S COLLECTION DISPOSED OF AT GOOD PRICES.

The sale by auction of the celebrated collection of paintings owned by Mr. Benjamin F. Carver, who is now in Europe, filled Leavitt's art gallery last evening with fashionably-attired ladies and gentlemen. The competition was extremely spirited in several instances, and exceedingly good prices were realized. The total proceeds of the 78 pictures were \$31,190, as follows:

Picture	Artist	Price
The Little Brother	Meyer Von Bremen	\$2,810
The Restless Bull	Verboeckhoven	1,500
The Visit to the Baby	Baugnot	1,475
The Oracle	Piot	1,150
Sheep and Lambs	Verboeckhoven	975
A Striking Picture	Frappa	900
Lady at Toilet	Escosura	800
The Alpine Tourists	Bontbonne	800
The First Born	Doyen	775
Forest of Fontainebleau	Diaz	750
The Stylish Ducky	Hiddemann	700
Winter	Kaemmerer	670
Moorish Sentinel	Marchetti	650
The Muleteer	Vibert	575
The Torn Kite	Kreichmar	520
The Wine-Taster	Zimmerman	500
The Village Doctor	Haber	500
In the Park	Simonetti	500
Unexpected Return	Bottcher	480
In the Country	Moreau	475
The Love Token	Toulmouche	475
A Pastoral	Jacque	460
Springtime	Levy	440
Caught in the Act	Zierman	400
Come to Papa	Bottcher	370
Sheep in Stable	Jacque	370
The Ticket of Lodgment	Walker	360
Winter Landscape	Boughton	360
Playing Store	Seignac	360
New England Farm	Durye	330
A Head (female)	Morie	330
The Letter	Anders	320
Une Affaire d'Honneur	Volkhart	310
The Neighbors	Knight	300
The Bay-window	Rasnell	300
Blindman's Buff	Schutz	300
The Singing-school	Schutz	300
Split Milk	Boker	300
The Billet-doux	Bouzon	300
An Evil Conscience	Hertel	285
Ironing	Fakkerkorff	280
Tartars Traveling	Szerner	260
Landscape and Deer	Beard	260
Pets on a Spree	Beard	250
An Interesting Book	Scheurenberg	250
Please Some Grapes, Ma	Boker	250
A Landscape	Richet	245
The Parrot	Lesrel	240
Torre Del Schiavi	Gifford	230
Cattle	Selbels	230
The Needles—English Channel	Melbye	230
The Artist's Daughter	Soyer	215
Autumn Morning on the Seine	Cleeri	200
Refreshments	Garnier	200
Highly Pleased	Toulmouche	200
A Pastoral	Ceramano	200
Return of the Flock	Ceramano	195
The Letter	Hoo	190
A Butcher's Shop	Van Schendel	190
Near Newport	Kennett	185
Springtime	Lerrure	175
The Mirror	Fabri	165
Sappho	Coomans	160
Venice	Ziem	160
The Guitar	Gues	160
Grandma Asleep	Soyer	150
Buttercups and Daisies	Spier	150
Cairo	Mouchot	140
Springtime	Heade	140
Rehearsal	Baugnot	130
The Medal	Soyer	120
Setiers and Pups	Arnfield	115
On the Sea-shore	Pallaris	100
The New Acquisition	Univerhouze	95
On the Lake	Wopfner	95
The Faggot-Gatherer	Tasset	65
Venice (Morning)	Duvieux	42
Venice (Evening)	Duvieux	42

"The Little Brother" was about 12 by 6 inches in size; "The Restless Bull," about 12 by 18 inches; the "Lady at Toilet," about 4 by 6 inches; "The Muleteer," about 4 by 4 inches, and "Ironing," about 6 by 8 inches. "Venice," morning and evening, "Blindman's Buff" and "Singing School," and "Come to Papa" and "Unexpected Return" were all companion pictures, and were put up together. The purchasers of the first and second named pairs were wise enough to take both at their bids, but the gentleman who bought "Come to Papa," for \$370 thinking he might be able to get the other for less, said he would only take one at that price. Some wicked person in the rear of the room kept "raising" him, evidently for fun, so that his hesitation cost him \$200 extra. The Meyer von Bremen was started at \$1,000, and "The Restless Bull" and "The Oracle" at \$500, but \$300 was the selling price. Mr. Hilton was among the purchasers.

GAZETTE
ACADEMY OF ARTS.

26 Dec 179
 Copies of the constitution and laws of the Canadian Academy of Arts, in which His Excellency the Marquis of Lorne has taken so deep an interest, have been issued to the press. The objects which are sought to be obtained by such an establishment are the encouragement of design as applied to painting, sculpture, architecture, engraving and the industrial arts, and the promotion and support of education leading to the production of beautiful and excellent work in manufactures. To accomplish these objects a National Gallery is to be instituted at the seat of government; exhibitions are to be held in the chief cities of the Dominion; and schools of art and design are to be established. The Academy membership is to be limited to forty, who shall be called "Academicians of the Canadian Academy." Of these ten are to be architects, three engravers, and ten designers. Provision is made for an order of members to be known as Associates, the number thereof to be not less than twenty, but indefinite. Among these will be painters, sculptors, engravers and designers. The members are to be men of "fair moral character," and may be either British subjects or foreigners. If the latter, they must reside in this country. There is likewise another order of members, to be called "Foreign Academicians," consisting of eminent foreign artists who do not reside in the Dominion. Besides these there is to be a class of honorary retired academicians; an honorary secretary of foreign correspondence; a professor of ancient history; a professor of ancient literature; an antiquary; professorships in painting, sculpture, architecture and anatomy, and an order of honorary members to be composed of men who are interested in the cultivation of art and the industrial progress of the country. The government of the Academy is to consist of a President, a Vice-President, Council and General Assembly. In the first place the officers are to be nominated by the Governor-General, and thereafter elected according to the manner set forth in the constitution. A secretary and treasurer are to perform the duties prescribed for them. The funds of the Academy are to be obtained as follows:— Profits of annual exhibitions, from legacies, donations, and from investments in public funds. Each academician is required to subscribe annually the sum of ten dollars, and each associate half that sum. An exhibition of paintings, sculpture, engravings and

Copy of petition by the board of assessors of Montreal
 Report of a picture by H. English - 16 Dec 1879
 19 novembre 1880
 voir archives permanentes du musée

ART ASSOCIATION.

THERE IS NOW ON VIEW AT
THE GALLERY,
 Phillips Square,
 A PICTURE, by GABRIEL MAX,
 OF MUNICH,
THE RAISING OF JARIUS' DAUGHTER

Open every Week-day from 11 A.M. to 5 P.M.
 Admission to non-members, 25c. Members free.
 March 2 55

THE RAISING OF JAIRUS' DAUGHTER.

Montreal is under deep obligation to the Art Association for the exhibition of the picture by Gabriel Max which closed this week. Silently, but not the less effectively, did this really great work preach to us during the weeks immediately preceding the great resurrection festival of the Christian Church. It touched in many hidden springs of faith almost choked with the rank religiosities or the deadening negations of the day and caused them to flow once more in quiet gladness. Never did the words "Because I live ye shall live also" receive so vivid and abiding an exposition in this community.

For it is the property of that which is great in art, as distinguished from that which is beautiful only, to plant in our minds a vivid and enduring image which may never be effaced, but starts up by the power of the imagination in distant times and places, and thus enriches all who study it by bestowing upon them a permanent gift of noble and fruitful ideas. As Keats well says, these visions

Haunt us and they become a cheering light
 Unto our souls, and bound to us so fast,
 That whether there be shine or gloom o'ercast,
 They always must be with us.

This painting with its lofty realism, its startling effects of light and shade, its subdued pathos, must always haunt the imagination of those who have seen it.

We are glad to be informed, by those who are supposed to know, that the technique is good. We are content to let the critics discuss the scientific or artistic value of this colour or that shade. It seems to us very much like learnedly classifying the modulations of the song of the bird. The great artist interprets the thought of his soul into poetry or painting by the aid of the innate powers with which God has gifted him. If the picture goes home to the heart—if it dominates the mind with a sense of power or beauty—we are quite satisfied about the technique and the mechanical processes. Critics may fritter away their attention upon the details, but we feel sure that if the artist had chosen any other methods the details would equally have been demonstrated to be just what they should have been. We, who are not critics, strive only to reach the artist's thought. It is important, however, to know that the work is solidly painted, for that is essential to its endurance.

In a vaulted chamber the full light of a single window falls downwards upon the figure of a young girl lying dead. She is swathed in white; her head and shoulders are slightly raised upon a large white pillow. The upper covering of the bed is thrown back, showing a mass of white against the wall close against which the bed is placed. The swathed form rests upon the white under-sheet, and upon it the whole of the direct light is concentrated. The arms are bare, and are extended by the side of the body; and we feel that the white of the linen seems living compared with the pallid white of death.

Upon the foot of the bed sits the Lord, in the shadow. His profile only is seen, in the light reflected from the bed. The dark upper bed-clothes are behind Him and the sober tints of the wall of the chamber. He is

judge, ready to condemn us. Besides, how should such a being have been hidden in Palestine? How is it possible if the Divinity shone so brightly through him that no one of his people but his Mother believed in him. The present school of painters has taken an intermediate, and, we think, truer view, and although Millais and Hunt are sometimes painfully real, they always strive to express the idea that just as our Lord was said "to speak as never man spake," so in some way or other he must have looked as no other man looked, while yet the mass of his contemporaries could not recognize his greatness. In this respect Max has been most successful. As we gaze upon his work, and our eyes glance from the reviving face of the girl to the earnest, compassionate face of the Master, we seem to feel the latent power dwelling in the sombre figure in shadow. There is no effort, but there is intension in the attitude and in the strong features. The Godhead is veiled in flesh and we see the great elder brother of man.

But we cannot yet leave this subject, for the Man of Sorrows is there. Weary and travel-stained He sits, the pitiful sight before him of one of His Father's children stricken in early dawn of life, and as we seek to follow the thought of the artist we go back to the grand old Latin hymn which gathers up in one line

"Querens me sedisti lassus,"
 the whole story of our Lord's life on earth, and realise that the artist is trying to teach us that the prayer

"Tantus labor non sit cassus"
 shall never be uttered in vain.

And that is the Easter lesson—the Easter sermon the picture has been preaching all these weeks and which the Easter festival comes now to bring home to our hearts. The maiden we see is not dead but sleepeth, and so all the loved ones who have passed away, those who have from time to time brightened our weary road with too transient gleams of sunlight are not dead but sleep, and at the touch of the risen Lord of life are raised into a life which shall never end.

MR. ROBERT CASSELS ON "ART."

There was a considerable audience in the Art Association room Thursday evening, to hear a lecture by Mr. Robert Cassels on "Art." Mr. Justice McKay presided, and briefly introduced the lecturer. The title was not well chosen, inasmuch as the subject of the interesting lecture was not strictly speaking, "art." The lecturer referred in detail to all the great national art collections in Europe and the principal treasurers of each, at the same time expressing a hope that what had been done in other countries might yet be accomplished by our young Dominion. All great collections had grown by donations, bequests and Government purchases, and he would like to regard the collection of the Montreal Art Association as the nucleus of a great national gallery for the Dominion, which would be of value in developing a taste and talent for the fine arts among the people. The advent of the Marquis of Lorne and the Princess Louise, the latter of whom had inherited the artistic taste and talent of her father, might do a great deal in this direction. The lecture was illustrated by a capital collection of photographs.

The Rev. Canon Norman moved a vote of thanks to the lecturer, which was carried.
 Mr. George Drummond's painting "The Raising of Jairus' Daughter," was a great centre of attraction to the audience at the conclusion of the lecture.

ART. Lecture by Robert Cassels, Esq., in the Art Gallery.

The Art Gallery, Phillips square, looked exceedingly brilliant last evening with its fine array of pictures and the fashionable audience which had assembled to listen to Mr. Robert Cassel's lecture on Art, illustrated by photographs of the most celebrated paintings to be found in the galleries of the old world.

The Hon. Mr. Justice Mackay occupied the chair. The lecturer referred to the fact, that the Montreal Gallery of Art might be the nucleus of a great National Association, which he trusted at an early day would be established. He said it was essential for the lover of art, in order to have an accurate knowledge of pictures and statues to search the galleries of the world. They could not obtain it by the study of books. He then took the audience with him to the National galleries of England, Berlin, Dresden, Munich, Florence, Rome, Genoa, Milan, Vienna, Naples and Paris, illustrating graphic descriptions of the old

75

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EDITOR OF THE GAZETTE,
 COMMUNICATIONS.
 Assurance Deposits.
 In your kindly insert in your value the following remarks respecting deposits with the Dominion Government at Ottawa passed in Canada. Never was legislation less successful than that which it was intended to amend. That is simply an administrative matter of the insolvent American life companies. I failed in August, 1877, and the dollar has yet been paid to me, not even the death claims. For widows and orphans, whose substance left them may be assured, are left for years 1893

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But we cannot yet leave this subject, for the Man of Sorrows is there. Weary and travel-stained He sits, the pitiful sight before him of one of His Father's children stricken in early dawn of life, and as we seek to follow the thought of the artist we go back to the grand old Latin hymn which gathers up in one line

"Querens me sedisti lassus,"
the whole story of our Lord's life on earth, and realise that the artist is trying to teach us that the prayer

"Tantus labor non sit cassus"
shall never be uttered in vain.

And that is the Easter lesson—the Easter sermon the picture has been preaching all these weeks and which the Easter festival comes now to bring home to our hearts. The maiden we see is not dead but sleepeth, and so all the loved ones who have passed away, those who have from time to time brightened our weary road with too transient gleams of sun. light are not dead but sleep, and at the touch of the risen Lord of life are raised into a life which shall never end.

MR. ROBERT CASSELS ON "ART."

There was a considerable audience in the Art Association room Thursday evening to hear a lecture by Mr. Robert Cassels on "Art." Mr. Justice McKay presided, and briefly introduced the lecturer. The title was not well chosen, inasmuch as the subject of the interesting lecture was not strictly speaking, "art." The lecturer referred in detail to all the great national art collections in Europe and the principal treasurers of each, at the same time expressing a hope that what had been done in other countries might yet be accomplished by our young Dominion. All great collections had grown by donations, bequests and Government purchases, and he would like to regard the collection of the Montreal Art Association as the nucleus of a great national gallery for the Dominion, which would be of value in developing a taste and talent for the fine arts among the people. The advent of the Marquis of Lorne and the Princess Louise, the latter of whom had inherited the artistic taste and talent of her father, might do a great deal in this direction. The lecture was illustrated by a capital collection of photographs.

The Rev. Canon Norman moved a vote of thanks to the lecturer, which was carried. Mr. George Drummond's painting "The Raising of Jarius' Daughter," was a great centre of attraction to the audience at the conclusion of the lecture.

W.H. Water. 08 03 1880

ART. Lecture by Robert Cassels, Esq., in the Art Gallery.

The Art Gallery, Phillips square, looked exceedingly brilliant last evening with its fine array of pictures and the fashionable audience which had assembled to listen to Mr. Robert Cassel's lecture on Art, illustrated by photographs of the most celebrated paintings to be found in the galleries of the old world.

The Hon. Mr. Justice Mackay occupied the chair. The lecturer referred to the fact, that the Montreal Gallery of Art might be the nucleus of a great National Association, which he trusted at an early day would be established. He said it was essential for the lover of art, in order to have an accurate knowledge of pictures and statues to search the galleries of the world. They could not obtain it by the study of books. He then took the audience with him to the National Galleries of England, Berlin, Dresden, Munich, Florence, Rome, Venice, Genoa, Milan, Vienna, Naples and the Louvre of Paris, giving graphic descriptions of the exquisite works of the old and new masters, the fine statuary, and the costly moldings in which they were contained. He trusted that the day was not far distant when we in Canada would be proud of our National Gallery. Our space will not permit of even a resume of this most interesting lecture. The Rev. Canon Norman proposed a vote of thanks, which was heartily received.

ART EDUCATION.

The Art Association of Montreal, which owes its existence primarily to the munificent bequest of the late Mr. Benaiah Gibb, is putting forth strenuous efforts to advance art culture in this city. Independent of the general attractions of its gallery, ever and anon supplemented by works of art lent to the Association for temporary exhibition, or by gifts, it admits, under certain necessary restrictions, students to copy the pictures, statuettes, bronzes, etc., which are on exhibition. The gallery itself is open to the general public without charge on Saturdays during the greater part of the year, and on other week days on payment of a small fee. The Council, with the view of increasing active interest in art matters, and educating the taste of the citizens, has established a series of art classes for advanced students.

Course 1 is in figure painting and drawing, under the instruction of Mr. Raphael. Course 2 is in composition and landscape painting, under the instruction of Mr. Edson, and Course 3 in modelling and sculpture, under the instruction of Mr. Van Luppen. The Association derives no pecuniary benefit from these Courses, as all the fees paid by the students are handed over to the instructors. The experiment, for such it is, has so far been attended by most encouraging success. The classes have been well attended, and, in fact, it has been found necessary to divide one into two divisions, as the number attending could not be accommodated at one time.

Also, during the winter season, papers will be read on the following subjects:—

1. "Ceramics," with specimens, by Mr. J. W. Gray.
2. "Engravings," with illustrations, by Mr. W. McLennan.
3. "Music," with illustrations, performed by a select choir, by Mr. Joseph Gould.

The variety as well as the interest of these subjects show the desire on the part of the Association to promote art culture, and it is hoped that the public will second such praiseworthy efforts.

The number of members is but a little over 300. This, considering the wealth, general intelligence and population of this city, is considerably below what it ought to be. We trust that the new year will witness a considerable addition to the list of members, and that the Association will speedily be enabled to wipe off the debt on the building. In this connection, we would suggest to the Council that the most rapid method of paying off the above liability would be actively to solicit subscriptions of \$100 or under towards this special and very desirable object. In the hope of increasing membership, the Council have determined to present every member for 1880 and 1881 with a portfolio containing ten autotype copies of original pictures. The intrinsic value of this portfolio, with its contents, will fully equal the amount of the regular subscription; but it will possess a special interest, in that the autotypes will in all probability be mostly taken from the works of Canadian artists, such as Edson, Sandham, O'Brien, Way, Raphael, Fraser and others. The autotypes taken by this process will be indelible, and are strikingly faithful and effective.

It is in contemplation also to hold an exhibition of works by Canadian artists in the month of April next. We insert the above information for the benefit of our readers, and with the desire to co-operate cordially with the Council of the Association in their

laudable attempt to diffuse higher artistic taste in the community at large.

"Gazette"
27 March/80

"Star" 5th March 1880

es du musée

Gazette
11 Dec 1880

The encouragement given to art in Canada within the last few years has been of a nature to bring out the latent talent of many good and worthy workers at the brush and easel. This encouragement and impetus is owing in no small degree to the great interest taken in art matters by His Excellency the Marquis of Lorne and H. R. H. the Princess Louise. Both use the brush in a way that, were their lots cast among the toilers of the world, they would take no mean position as artists. It is to the unwearied exertion of His Excellency and H. R. H. and the unanimity of our Canadian artists that we have begun in Canada the formation of a National Art Gallery at the seat of Government. The pictures, or as many of them as are yearly passed and hung in the gallery, will be sent to the principal cities of the Dominion to be placed on view in the Local Galleries. The Board of our Art Gallery have got nearly all the pictures chosen as the nucleus of the National Gallery, and have had them hung up; these will, in a few days, be on view to the public. Yesterday afternoon our representative, on the invitation of the Board, had the pleasure of looking over the array of excellent pictures in oil and water-colours, all the work of Canadian artists, many of them being our own citizens. There are in the collection about one hundred and eighty or two hundred of all sizes and on all kinds of subjects. As it is our intention to deal fairly and honestly in our criticism of the several works, we intend to take up the different departments separately. We may state that much care and attention have been paid by our local Board in the hanging and arranging of the pictures, the eye is not made weary by looking at subjects similar in treatment and colour.

OILS.

No. 1 on the catalogue is a well-defined portrait of a "News Boy" by Robert Harris, C. A. The expression of the face is excellent. The same gentleman gives us in No. 13 another well-studied portrait of a "Chorister." The expression of the face and the posture are well treated. The picture is fresh, and the colours have not had time to blend together, but in a few years we should think it will be looked upon as well worthy a place in the National Gallery. No. 3, "Camp in the Woods," No. 14, "Old Disused Forest Road," and No. 39, "A Trout Stream," all by Allan Edson, C. A., of Montreal, are most pleasing and beautiful in colouring and treatment. There is certainly a sameness about all these, but one is delighted with the artist's cleverness and ability in his dealing with the subjects. There is a play of light and shade running through each, that is worthy of all praise. It is easily seen that Mr. Edson has taken for his model, Birkett Foster. No. 10, "Autumn" (near Bolton, E. T.), by the same gentleman, is also worthy of notice, evidence being given here of more boldness and freedom with pencil and brush. No. 4, "On Guard," by Mr. Martin, C. A., of Toronto, gives us a well trained retriever guarding his quarry. The treatment of this is not so good as his No. 32, "Morning in Muskoka." In the foreground of this fine picture are a couple of deer drinking which have been startled by the sudden flight up stream of a "mallard"; while

Office.]

THE CANADIAN ARTS ASSOCIATION.

"SOLD"—OTHER NOTICEABLE PICTURES IN THE COLLECTION.

It is quite refreshing to see the number of little slips attached to the pictures in the Art Gallery, bearing the magic word "sold," and we would suggest that believers in the National Policy cannot demonstrate their faith in their creed better than by increasing the number of these interesting little slips by a few judicious purchases. A little gem by J. A. Fraser, C. A., of Toronto, called "A Last Ray," has been purchased by Her Royal Highness the Princess Louise. The picture presents the expiring rays of an admirable sun set, while toward the fore ground a very beautiful twilight effect is produced. The pale crescent moon lends an additional charm to the scene. By way of a severe contrast look at O. L. Jacobi's "Landscape," number two of the collection. A coming storm is capably depicted in earth and sky, as "mustered blackly the clouds hurry by," looking all the blacker and more threatening for the bit of blue sky here and there apparent. The work is considered a masterpiece. "The Falls of St. Anne," by the same artist, is also worthy of praise, a little water coming down a perpendicular wall of rock and a great deal of spray, is the subject. Number sixty-five, by Harrington Bird, of Montreal, has a little history, a knowledge of which is essential to a just appreciation of its merits. It represents a herd of cattle

SOMEWHERE NEAR THE COAST OF MAINE

headed by an immense black bull of rather queer proportions, so much so, as to invite criticism, but the painting is said to be a portrait of the bull deeply impressed on the memory of the artist from the fact that Taurus "went for him" while drawing the picture. It is said that the artist drew the bull very successfully for some distance, and really one can easily understand his desire to increase the enchanting distance. "On the Lower St. Lawrence" by D. E. Grant, of Montreal, is a very nice little sketch of the river at low tide; the reflection of the sky is good, and a deer and a flock of geese are introduced with capital effect. "Sunrise on the Saguenay" is the diploma picture of the President, L. R. O'Brien, C. A., of Toronto, in which the roseate hues of early dawn are reflected on the placid surface of the Saguenay undisturbed by a single ripple. The artist's portrayal of the morning mist enshrouding Cape Trinity is excellent. "Morning at Murray Bay," by W. Raphael, C. A., of Montreal, shows the first streak of morning light on the distant horizon, while the foreground, where an Indian is seated upon the rocks, is still in all but darkness. "A view on the Mississippi" is what Mr. Whistler would probably call

A DUET IN OIL,

the landscape having been painted by Jacobi, and a couple of goats introduced by Vogt. In "The Splügen Torrent," also by Jacobi,

The flashing mass foams shaking the abyss,
The hell of waters; where the howl and hiss
And boil in endless torture.

"A Solitude," by the same artist, is a scene in Germany, and is a solitude that can be felt, almost unearthly. The picture is said to exercise a remarkable fascination upon many beholders, but its general effect is rather forbidding to the lover of the beautiful, clever as it undoubtedly is. Two pictures in the collection are worthy of especial note, from the fact that they are the productions of the first Canadian artist, a house painter, C. Krieghoff by name. Krieghoff was, we understand, preceded by some one who had a talent for sketching in water colors, but Krieghoff patriotically painted nothing but Canadian subjects, and may fairly claim to be the

FATHER OF THE FINE ARTS IN CANADA.

His two specimens on view are "On the Way to Market" and an "Indian Camp." In "Mount Orford" (Eastern Townships) Allan Edson has escaped from his usual groove and has excelled himself in so doing; the clouds are just lifting off the mountain after a storm; Dunham Pond at the foot of the mountain is successfully drawn; the shores are edged with drift wood. "Two Studies," by Robert Harris, C. A., attract considerable attention, the one a "Boy's Head," the other "The Exile," a very melancholy looking vagabond indeed. Mrs. Schreiber's "Of What is She Thinking?" is a portrait of a lady gazing intently at vacancy; the expression of the face is remarkably good. The "Old Disused Forest Road" is a characteristic sketch of Allan Edson's, and the same may be said of his "Trout Stream in the Forest." "Whittling" by Wyatt Eaton, of New York, is a picture of a juvenile Jonathan, devoting all his concentrated energies to the grand national pastime of the Yankees.

SOMETHING TO BE PROUD OF.

A collection of paintings at the Montreal Gallery, which will open on the 14th inst., is a thing for Canada to be proud of. If Canadian art is in its infancy it is pre-eminently so in the paintings exhibited at the Art Gallery, to-morrow, will probably surprise visitors, and when it is considered that the pictures on view are entirely the production of native artists, this fact will be the more pleasing. During a brief visit yesterday afternoon, we had an opportunity of cursorily glancing at the paintings to be shewn. All are good, and many possess merit of a very high order. The time at our disposal did not admit of anything but a brief observation of a general character, which however served to reveal a few of the gems of the collection to which, without comment, we allude. L. R. O'Brien, the President of the new Canadian Academy, contributes quite a number of oil pictures, amongst them "A Newsboy" (No. 1) Sunrise on the Saguenay, (18) a very clever work, Laurentian Splendour (7) and others. Mr. O'Brien is also well represented in the water colour department "A Bit of the Ramparts of Quebec" and "A Sketch of Cap Rouge" being well worthy of him. Mrs. Schreiber, Toronto, has on view a clever portrait (12) and "Dear Old Nurse's Tale" (30). "Beacon Light," St. John's Harbor, is a very striking work, by Mr. H. Sandham, who also contributes a view of the St. Lawrence which will excite much attention, and several other meritorious pictures, among them the portrait of Mr. Thomas Coats, to which we alluded a few days ago. "A Solitude," by O. R. Jacobi (26) is a very clever piece, which, while not at first attractive, is worthy of careful study. "Approaching storm in the Adirondacks," by Homer Watson (29), is interesting not only on account of the grandeur of its subject and its breadth of treatment, but from the fact that it is an exemplification of what can be accomplished by genius comparatively unaided by culture. Several pictures of animal life, by Vogt, will be much liked, as also a "Portrait of a Belgian gentleman," by Eugene Hamel. Those we have mentioned are, of course, but few out of the many admirable works the exhibition contains, a visit to which will amply repay any lover of art. To-day is the "members' day," and to-morrow the gallery will be opened to the general public.

"That beautiful season
Called by the pious Acadian peasants the summer of
the saints.

Arrayed in its robes of russet and scarlet and yellow,
in which portraits of the Misses Coats are introduced. The "News Boy," by M. A. Harris, C. A., has been pronounced the gem of the collection. The same artist also exhibits "The Chorister," his diploma picture. "Laurentian Splendour," a sunset in the Laurentian range. The diploma picture of Mr. John A. Fraser, C. A., is a splendid painting. Mrs. Schreiber, C. A., of Toronto, exhibits a number of very choice pictures, the best of which is undoubtedly "The Croppy Boy," the subject of which is suggested by an Irish ballad of the time of the rebellion:—

The youth has knelt to tell his sins;
"Nomine Dei," the youth begins;
"At the siege of Ross, did my father fall,
And at Govey my loving brothers all;
I, alone, am left of my name and race;
I will go to Wexford to take their place."

"Now, father, bless me before I go
To die, if God hath ordained it so."
The priest said naught, but a rustling noise
Made the youth look up in wild surprise;
The robes were off, and in scarlet there
Sat a veoman captain with fiery glare;
With fiery glare, and with fury hoarse,
Instead of a blessing, he breathed a curse,
"Twas a good thought, boy, to come here to
shrive,
For one short hour is your time to live."

The diploma pictures of Allan Edson, Eugene Hamel, W. Raphael, L. R. O'Brien, Jas. Griffiths, Mower Martin, D. Fowler, and W. A. Creswell, Canadian Academicians, also heighten the value of the collection. One of the most striking paintings on view, however, is an "Approaching Storm" in the Adirondacks, by Homer Watson, a self taught artist living in the back woods at Orillia, and having no advantages for the study of art but those furnished by dame nature. Mrs. Schreiber's "Dear Old Nurse's Teaching" tells its own tale; it depicts a golden-haired child with its blue eyes attentively fixed upon the wrinkled face of the old lady referred to, who, with spectacles on nose, is reading a Bible. A moonlight scene, by W. Raphael, C. A., showing an Indian encampment on the lower St. Lawrence, will doubtless attract attention. The "Camp in the Woods," by Allan Edson, is a very pretty piece of forest scenery. Among the water colors the diploma picture of Mr. D. Fowler, C. A., "Dead Canadian Game," and "The last of the Brig," by W. A. Creswell, C. A., are especially worthy of notice. Judging by the exhibition the sculptor's art is not very popular in Canada, notwithstanding royal and viceregal patronage. Two pieces exhibited by Mr. Van Luppen are, however, very respectable works of art; they consist of two busts called, we believe, "The Joys of Winter," and represent a boy in snow-shoeing costume and a girl in the garb of mid winter.

ART ASSOCIATION OF MONTREAL.

Exhibition of Works by Canadian Artists.

The general excellence of this exhibition which will be opened to the public at the Art Gallery, to-morrow, will probably surprise visitors, and when it is considered that the pictures on view are entirely the production of native artists, this fact will be the more pleasing. During a brief visit yesterday afternoon, we had an opportunity of cursorily glancing at the paintings to be shewn. All are good, and many possess merit of a very high order. The time at our disposal did not admit of anything but a brief observation of a general character, which however served to reveal a few of the gems of the collection to which, without comment, we allude. L. R. O'Brien, the President of the new Canadian Academy, contributes quite a number of oil pictures, amongst them "A Newsboy" (No. 1) Sunrise on the Saguenay, (18) a very clever work, Laurentian Splendour (7) and others. Mr. O'Brien is also well represented in the water colour department "A Bit of the Ramparts of Quebec" and "A Sketch of Cap Rouge" being well worthy of him. Mrs. Schreiber, Toronto, has on view a clever portrait (12) and "Dear Old Nurse's Tale" (30). "Beacon Light," St. John's Harbor, is a very striking work, by Mr. H. Sandham, who also contributes a view of the St. Lawrence which will excite much attention, and several other meritorious pictures, among them the portrait of Mr. Thomas Coats, to which we alluded a few days ago. "A Solitude," by O. R. Jacobi (26) is a very clever piece, which, while not at first attractive, is worthy of careful study. "Approaching storm in the Adirondacks," by Homer Watson (29), is interesting not only on account of the grandeur of its subject and its breadth of treatment, but from the fact that it is an exemplification of what can be accomplished by genius comparatively unaided by culture. Several pictures of animal life, by Vogt, will be much liked, as also a "Portrait of a Belgian gentleman," by Eugene Hamel. Those we have mentioned are, of course, but few out of the many admirable works the exhibition contains, a visit to which will amply repay any lover of art. To-day is the "members' day," and to-morrow the gallery will be opened to the general public.

21st. W. Times. 22nd April 1880

THE CANADIAN ARTS ASSOCIATION.

THE EXHIBITION IN THE CITY—SOME OF THE CHOICE PICTURES.

We referred recently to a few of the most striking pictures now on view in the Montreal gallery. A second visit to the collection in Phillips Square gave undiminished gratification. One could not help regarding the exhibition as one of the most striking signs of the times, as a token that the nation can afford to encourage art culture. Granted that painters like poets are born not made, they are not born fully developed and there is some sort of comfort for the man of dollars and dimes, who has no soul for yellow primroses, in the fact that his order can afford to patronize the fine arts. A stroll through the gallery just now will amply repay anyone with the slightest appreciation of the beautiful, and the old world critics who think Canada can produce nothing but lumber and raw-boned beef would be considerably astonished. To begin at the beginning, number one, "The Newsboy," by R. Harris, C. A., of Toronto, is generally conceded to be the gem of its class. The same artist also exhibits his diploma picture, "The Chorister," after the style of Bonnat, the great Parisian realistic painter, with whom Mr. Harris has studied. The "Camp in the Woods," by Allan Edson, C. A., of Montreal, may be described in the words of Byron:

On the heart the freshness of the scene
Sprinkles its coolness, and from the dry dust
Of weary life a moment leaves it clean
With nature's baptism.

The camp is barely discernible at first and is quite subordinate to the beauty of the surrounding scenery. "On Guard," by Mower Martin, C. A., is a capital piece of animal painting representing a dog watching some dead ducks. "In Breezy October," by J. A. Fraser, C. A., of Toronto, is a sketch of Bay Chaleur, in which the artist has been signally successful in expressing the cold beauty of the scene. The October breeze is everywhere apparent in sea and sky; the "white horses" are out on the waves and the clouds seem to be skimming across the azure sky. The beach, upon which some Indians are standing, is well drawn. The Hon. Mrs. Langham's sketches are suggestions rather than expressions, but suggestions replete with sentiment and feeling. "The Cow," by A. Vogt, is another excellent piece of animal painting, showing the great promise of the artist now dead, and this specimen of his talent is surpassed by his "Breath of Morning Air," which depicts a horse's head thrust out of the window of what is now a stable, but was formerly a trading fort built by Lassalle on the Lower Lachine road. Mr. Henry Sandham exhibits among his other works, "A Sketch in Mount Royal Park," which is wonderfully true to nature. By the way, Mr. Sandham is about leaving Montreal. "Autumn," by Allan Edson, is a scene near Bolton which was painted in one month for the Centennial, but which, however, exhibits no traces of hurry. "Point Au Pic," by W. Raphael, C. A., of Montreal, will gratify many Montrealers who make Murray Bay their summer resort.

The attendance at the Gallery has been remarkably good, considering the state of the weather. The pictures are selling well at prices ranging from \$20 to \$500.

memorate the bequest of the late Mr. Gibb." The committee reported to the Council in favor of a mural tablet, either of Aberdeen granite or of brass, bearing a suitable inscription, to be placed upon the wall in the entrance hall of the Art Gallery building. The Council adopted the report, asked that further enquiry be made as to cost, &c., and directed that "said memorial be of the value of at least \$500." The committee, having procured a number of designs, found that a handsome brass tablet, laid upon black marble, could be purchased and put in place for something less than the sum named. Unfortunately, for financial reasons, the matter has remained in abeyance; but it is hoped that in the coming year the Council may be enabled to carry out the desire of the Association in this matter. Early in the year a committee of the Council (consisting of Messrs. Watt, Hope, Dawson and Lambe) was named to prepare a new code of by-laws. The work was finished in March last, particular attention having been given to special clauses looking to a strict conservation of the property entrusted to the Association, and to the prevention of debt. It was found subsequently that amendments to the charter would have to be sought from the local Parliament, and it has been deemed better to await the result of this application for fresh legislation before proceeding to pass the new by-laws; therefore only those which relate to membership are submitted herewith. On the 29th of March the Council received a letter from the Governor-General's Secretary conveying the gratifying intelligence that His Excellency and Her Royal Highness had, upon our request, consented to open formally the new Art Gallery on the 26th May. The month of April was employed by the Art Gallery committee in preparing for the public opening, borrowing and making selections of pictures for a loan collection, preparing catalogues, &c. On the 25th of May, His Excellency the Governor-General and Her Royal Highness the Princess Louise honored the Association by a private inspection of the paintings in the Gallery; they made a minute examination of them, and, on their departure, expressed themselves pleased with their visit. The President and Vice-President were in waiting upon them by appointment. The next day, in the evening, the formal opening of the building and gallery took place. Over six hundred ladies and gentlemen attended, and the scene was very brilliant. At nine o'clock His Excellency and Her Royal Highness entered, attended by their suites, and were conducted to a raised *dais* at the end of the principal room, where an address from the Association was read to them by the President, to which His Excellency responded in an eloquent and appropriate speech, toward the end of which he proclaimed the Gallery opened, and terminated his remarks with the expression of a hope that the design of the Association would be duly appreciated, and the labors of those engaged in it rewarded, by a grateful public. Thanks are due and are hereby again offered to those ladies and gentlemen who kindly lent paintings to be exhibited on the occasion. The exhibition embraced in all three hundred and sixty works; consisting of the loan collection:—Paintings, oil colors, 164; paintings, water-colors, 107; sculpture, marbles, 3; total, 274; the Gibb collection: Paintings, oil colors, 72; sculpture, bronzes, 4; total, 76; and the Association's other works: Paintings, oil colors, 7; paintings, water-colors, 3; total, 10. Of the loan collection, forty-one oil paintings, thirty-seven water-colors, and one marble bust were, by artists resident in Canada. It was esteemed a better and more valuable exhibition than ever before seen in the city. Her Royal Highness the Princess Louise most graciously contributed to it several interesting paintings, her own work. The exhibition was kept open daily during the summer, until the 3rd of September. The three first days of that month were made free days; and there were 9,000 visitors to the gallery during those days. Since that time every Saturday has been free day. The entire number of visits paid to the gallery up to December 31st, has been upwards of 23,000. From this season's experience, we conclude that it is as a rule unnecessary to keep the rooms open after dark, the evening visitors not being numerous enough to warrant the outlay for gas and attendance; also, that twenty-five cents may be regarded as the minimum charge for an admission fee; and further, it has been found that when admission fees are charged, the public interest cannot be sustained for a longer period than about four weeks, even with an exceptionally good exhibition. The expenditures connected with the opening and inauguration of the gallery, and with the loan exhibition which followed, were:—

For catalogues, circulars and other printing, advertising, stationery and postage.....	\$ 336 58
For hire of furniture, musicians and sundry petty charges.....	153 55
For salaries, wages, cartages and express charges.....	833 64
For Gas (\$108.30) and Fire Insurance (\$470.77).....	279 07

land upon which is the building in which we are has been acquired by devise since the 23rd Vic., under the will of the late Mr. Gibb; he certainly never intended that we should alienate the property; moreover, he specially appointed that, in any building the Association might erect upon the land devised, shops should be along the frontage on St. Catherine street. These shops are not, in one view, proposed for "actual occupation" by the Association. Under these circumstances, the Council proposes that the Quebec Legislature be asked to alter and amend the 23rd Vic. so as to confirm us in our present possession of the land derived from the late Mr. Gibb, to free us from obligations to alienate it, or to actually occupy the whole of it; and further, to authorize us to hold any real property the revenues net from which shall not exceed \$10,000 per annum.

R. MACKAY, President.
D. A. WATT, Acting Hon. Sec.

The Treasurer's audited statement, the items in which are all dealt with in the above report, followed.

In moving the adoption of the report, the President referred to the progress made during the past year, and the increased interest which he hoped would be shown by the people of Montreal in art matters. He also referred to the want of a public library, and stated that his best endeavours would be used towards the institution of one. In conclusion he would move, seconded by the Rev. Canon Norman, "That the Report of the Council be accepted, and that the Council be authorized to print a large edition for circulation, including therein the proceedings of the inauguration meeting."

The election of officers was next in order, Messrs. A. McCulloch and C. Gibb being appointed scrutineers. Whilst the ballot was being taken, other business was proceeded with.

On motion of the Hon. THOS. RYAN, it was resolved, that the following new By-law respecting membership (as to-day amended) be approved and ratified, and that all existing By-laws in conflict therewith are hereby repealed:—

Patrons.—1. The Council may from time to time solicit and name persons distinguished by high rank and station, and by their appreciation of fine art, to be patrons of the Association.

Benefactors.—2. Donors of money or property to the value of \$500 and upwards shall be enrolled as benefactors, and shall have their name inscribed on the walls of the Art Gallery and printed in every annual report. The late Benaiah Gibb, Esq, is hereby named as the first benefactor of the Association.

Governors.—3. A donation of \$500 in money, or of acceptable property to the value (in the opinion of the Council) of \$1,000, shall be a qualification to the office of governor.

Fellows.—4. A donation of an original work from any person who has attained eminent proficiency in art, shall be a qualification for nomination to the office of Fellow.

Members.—5. In addition to the patrons, benefactors, governors and Fellows, the Association shall consist of members—who may be either life, annual, or associate. A donation of \$100 in money or of acceptable property to the value (in the opinion of the Council) of \$400 shall be a qualification for nomination to the office of life member. All members shall, when required, sign the constitution and by-laws of the Association.

How nominated.—6. The Council may, without a qualification by money or gift, nominate any person to the office of governor or of life member who may have attained proficiency in art, or who may have rendered signal services to the Association.

How elected.—7. Governors, fellows and life members shall be nominated by the Council, and may thereafter be elected at any meeting of the Association, by a majority of the members then present and voting.

Voting rights.—8. Each benefactor and governor shall have five votes, each fellow and life member two votes, and each annual member one vote at all meetings of the Association. Associate members may take part in such meetings, but without the right to vote, neither shall they be eligible to office.

Annual dues.—9. Neither patrons, benefactors, governors, fellows nor life members shall be subject to assessments. The yearly dues of annual members shall be \$5; the dues of associate members shall be fixed from time to time by regulation. No member shall be eligible to office, or have the right to vote at any meeting, or to enjoy any of the privileges of the Association, so long as the dues for the current financial year shall remain unpaid.

Roll.—10. A roll of members with the number of votes (if any) which each is entitled to cast, shall be kept by the secretary, and laid on the table at every meeting of the Association. The names of members may be removed from the roll under conditions to be defined by regulation.

Diplomas.—11. The officers of the Association shall issue diplomas to the patrons, benefactors, governors and fellows.

The following resolutions were then

our necessities.
 Rome, January 14.—The Vatican organ, in long leading article, advocates home rule for Ireland.
 The Montserrat newspaper, the *Observer*, has a violent article on the Irish crisis. It represents the English Government as absorbed in African and Afghan affairs, and heedless of the sufferings of the Irish, and speaks of the Duchess of Marlborough's relief fund and the foreign subscriptions as utterly inadequate to alleviate the popular distress.

Terrible Disaster at St. Kitts.

Two hundred lives lost—Immense quantity of property damaged.

NEW YORK, January 14.—A *Herald* St. Thomas' special says: News has just been received of terrible floods on the Island of St. Kitts, by which two hundred lives were lost, property to the extent of a quarter of a million dollars destroyed, and the whole island wasted. The land sweeps up from the shore slowly at first, through the rich, fertile and cultivated soil, and then mounts abruptly toward the central mass, the rugged peak whereof is known by the name of Mount Misery, the elevation of its summit being nearly 4,000 feet, and it overhangs the broken walls of an old crater, the last remnant of an inner cone that has been washed away. The mount is clothed with pasture and woodland, and round its skirts, the rich valley of Bassettorre, is the arable portion of the island, which is mainly devoted to sugar. The island itself, known as the Mother of the Antilles, is 23 miles long by 5 miles broad, and covers 67 square miles. The flood occurred on Sunday last, and the streams on the mountain side rapidly became torrents, converging into a gulch at the foot of the mountain. They rose from their narrow channels, and poured down upon the fertile land in a resistless stream. A general stampede ensued toward the coast, and the confusion was terrible. Blacks and whites, natives and English, all made for the nearest points of safety. The torrent rolled to the town of Bassettorre, among the newly built houses and public edifices, and slips added to the terrors of the scene. The sugar fields were levelled to the ground, the corn torn up, sugar houses and dwelling places borne bodily away, and the waters rushed headlong to sea with their freight of drowned cattle and struggling human beings. The scene was pitiful. The whole population of the island does not exceed 25,000, and of these 200 perished, and many of the rest are homeless. The people huddled together on the roofs, wild with terror. The authorities went immediately to work to relieve the distress, but the task is too great for them. Large quantities of provisions and all the gear ready for shipment were swept away. An earnest appeal is made for help. The island has not known such a calamity since 1722, when a terrific hurricane nearly destroyed the island. On July the 3rd, 1867, Bassettorre was destroyed by fire. All the business portion of the town and most of the churches and dwellings were reduced to ashes, and five lives lost.

Epps's COCOA.—GRATEFUL AND COMFORTING.
 "By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavored beverage which may save us many heavy doctor's bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and properly nourished frame.—*Civil Service Gazette*.—Sold only in Packets labelled—**JAMES EPPS & Co., Homœopathic Chemists, London, Eng.**"

CHRISTMAS TREE AT NEW GLASGOW.—The Rev. Mr. Scully and Mrs. Scully, of New Glasgow, held a Christmas Tree festival at that place for the Sunday-school children, to which the parents and parishioners were invited. A very pleasant evening was spent, the entertainment consisting of dialogues, recitations, &c., by the children, and an address by Rev. M. Scully. About 80 persons were present, and all expressed themselves delighted with the evening's entertainment.

NATURE'S REMEDY.

VEGETINE
 THE GREAT BLOOD PURIFIER
 WILL CURE
 Profuse, Scrofulous Humor, Cancer, Cancerous tumor, Erysipelas, Canker, Salt Rheum, Imples or Humor on the Face, Coughs and Colds, Ulcers, Bronchitis, Neuralgia, Dyspepsia, Rheumatism, Pains in the Side, Constipation, Costiveness, Piles, Dizziness, Headache, Nervousness, Pains in the Back, Faintness at the Stomach, Kidney, Com.

ment of Canada, etc. etc.
 to incorporate the French River & Ottawa Navigation Company, for the purpose of completing and improving the navigation between Georgian Bay and the River St. Lawrence, by way of the Ottawa Valley.

IVAN WOTHERSPOON,
 Solicitor for Applicants.
 Montreal, 2nd January, 1880.

NOTICE IS HEREBY GIVEN THAT the MONTREAL TELEGRAPH COMPANY will apply to the Parliament of Canada, at its next session, for an Act to extend the powers and franchises of the said Company to all parts of the Dominion of Canada, to allow it to make connections and carry on business elsewhere, and generally to grant to the said Company all such powers and privileges as are now enjoyed by any other telegraph Company carrying on business in the Dominion.
 Montreal, 1st December, 1879! 290

PUBLIC NOTICE IS HEREBY GIVEN that application will be made to the Legislature of the Province of Quebec, at its next session, for the passing of an Act to incorporate "La Société St. Jean-Baptiste de Lachine."
 290

NOTICE IS HEREBY GIVEN that application will be made to the Parliament of the Dominion of Canada, at its next session, for an Act to incorporate a Company for the construction, maintenance and operation of a line of Railway from at or near the city of Toronto, in the Province of Ontario, passing through or near the city of Ottawa to the city of Quebec, in the Province of Quebec, with full power to purchase, lease or amalgamate with any railways or portions of railways projected or constructed, that may be useful as parts or branches of the line of railway to be authorized by such Act, and to construct all necessary bridges across intervening rivers, and also with power to connect or make running arrangements with one or more lines of railway running westward of the said cities of Ottawa and Toronto.
 Montreal, 31st December, 1879.

DAVIDSON, MONK & CROSS,
 Solicitors for Applicants.

NOTICE IS HEREBY GIVEN THAT the MONTREAL ASSURANCE COMPANY will apply to the next session of the Parliament of Canada for a Bill for its reorganization, for an extension of and amendments to its Charter and for additional powers to enable it to issue Accident and Guarantee policies.
DAVIDSON, MONK & CROSS,
 Attorneys for Applicants.
 Montreal, 10th December, 1879. 291 296

NOTICE.
MUTUAL FIRE INSURANCE COMPANY OF THE COUNTIES OF CHAMBLY, LAVAL & JACQUES CARTIER.

HOCHELAGA, 8th January, 1880.
 The members of the Mutual Fire Insurance Company of the Counties of Chamby, Laval and Jacques Cartier having decided at the general meeting of the thirtieth December last, to dissolve the said Company and to wind up its affairs, the Board of Direction elected by that meeting have given effect to that decision, by passing a resolution annulling all the insurance policies issued by the said Company.
 Wherefor I give notice that all the insurance policies of the said Company will cease to be in force on **MONDAY, the TWENTY-SIXTH day of JANUARY instant, at TWELVE o'clock Noon,** and they will be void and of no effect after that date.
 (By order.)
JOSEPH BELLEROSE,
 Secretary-Treasurer.

Real Estate.

FOR SALE OR LEASE
MOFFAT'S MILLS,
PEMBROKE, ONT.

THOSE VALUABLE PROPERTIES,
 Situated in the Centre of the
Town of Pembroke,

- CONSISTING OF:—**
- 1st. Four-storey Stone **GRIST MILL, OAT-MEAL MILL** and Engine House.
 - 2nd. Brick **WOOLLEN FACTORY, Wooden CARDING MILL, Storehouse** and Sheds.
 - 3rd. Large **Wooden Storehouse** and Flour Store.
- Excellent Water Power; all in perfect order and being worked to fullest capacity. Plenty of local wheat. Good connections with Lumbermen and Merchants through the Ottawa district.
 For further particulars apply to the Cashier

lection had to be transferred to England, where as well as in France negotiations were entered into for its purchase. Once more the public spirit of New York, even at the eleventh hour, and notwithstanding all that had been previously spent on works of art, came to the rescue, and the alienation of those gathered treasures was prevented. The trustees made an appeal to the friends of the Museum, and the appeal was not in vain. Within a few days the \$40,000 was pledged by the patrons of art, lady art-lovers of wealth and position heading the subscriptions. By this timely generosity the people of New York are in possession of one of the most varied and valuable illustrations of ancient art to be found anywhere. Those of our readers who have had an opportunity of examining them can appreciate the thoughtful liberality as well as good taste which made such a gift to the community. On the educational importance of the Metropolitan Museum to all classes of art workers and students, it is unnecessary to dwell. The

very sight, even for a hasty half-hour now and then, of such *chef-d'œuvres* of the skill of the painter, sculptor, carver, goldsmith, and other producers of what is harmonious and beautiful, cannot but have a humanizing and refining influence. We will just call attention to one point more—the value of the donations made from year to year, and the amount of the subscriptions. The latter range from \$16,000 to \$50, but what strikes us especially is the frequency of the sums of \$1,000 and upwards, the half of a column often being of this category. Among the donations are paintings, pieces of sculpture, specimens of *éavence* and majolica, decorated pottery, antique carvings, Japanese, Chinese, and pre-historic American vases, books on art subjects, &c., &c., all of value, and often a single donation consisting of specimens in sufficient number and variety to form the nucleus of a separate museum. It may be worthy of mention that the contribution of \$1,000 at one time entitles the donator to be a Patron of the Museum, and that of \$500 to be a Fellow, the right in each case being in perpetuity. The gift of \$200 entitles the giver to be a Fellow for life. Gifts of books or works of art to the value of twice the amount required in money will also procure admission to any of these honorable positions. To these remarks we append no moral. New York, we are well aware, is a larger, more populous and wealthier city than Montreal, but if the lovers of art amongst us who have means were only to exhibit the same generosity as those of the American community, our Art Gallery would soon be worthy of its name and of the munificence of its liberal founder.

are intended for the market, and will be slaughtered by Ottman & Co. The South-downs are only on exhibition. The buck is valued at \$150, and the ewes at \$50 each. There are some Southdowns, raised in Kentucky, some Leicesters, raised in Ohio, and some choice Canadian sheep on the way which will be added to the exhibition as soon as they arrive. They were expected yesterday.

THE INTERNATIONAL DAIRY FAIR

On Tuesday evening Mr. Brooks delivered an interesting speech at the Dairy Fair now being held at the American Institute, New York, from which we give the following important extract:—Of our forty-five million of people, over twenty-three millions of them are engaged in agriculture. Of our \$695,749,930 of exports in 1878, all but \$159,710,979, or \$538,028,951, were the products of the soil, and this in a year when, compared with the present, there was a great shrinkage in values. During the fiscal year of 1876-7 ending September, we sent out of the country 3,099,497 bales of cotton, and for the year ending September, 1878, 3,346,640 bales. Putting the last year's crop into pounds, there were 2,165,000,000 grown, of which we exported 1,419,000,000. In cotton or woollen fabrics we can to-day, although there is always room for improvement, hold our own with the rest of the world. Our agricultural prosperity for 1879 is as wonderful as it is providential, and requires a careful statement of facts. The speaker then pointed out the enormous production of cereals, and the vast quantities exported, thus adding to the wealth of the country. The domestic exports of 1878 were the largest in the history of the United States, and the amount was \$880,683,798, against \$437,051,532 of imports, and coin is not enumerated in this statement. We exported for the fiscal year 1878 \$13,784,000 of iron and steel, and in 1879 a value of \$12,766,294. The grand total of the value of exports of the country for the year ending June 30, 1879, was \$717,093,777, and imports \$466,073,775; excess of exports, \$251,020,002. This is a glorious record indeed: but then to know that of all these values only 23 per cent was carried during the last fiscal year in American vessels, is simply a grievance and a shame. The value of the farm products is \$2,500,000,000, and the growth in value and demand is as certain as the revolutions of the earth. The United States has over 40 per cent of all the railroads in the world. Further statistics were given showing the increasing prosperity of the country. The clearances of steam vessels from this port comprise about three-fifths of all the clearances from other ports of the several States. He alluded to the vast banking business of the country, the transactions in Wall street sometimes putting those of Lombard street and the Bourse into the shade. All this prosperity is due to the two handmaids of agriculture and commerce. The larger landed proprietors, unfortunately, here as elsewhere, are driving out the holders of smaller farms. The products of our farms provide work for 351,628 people with most satisfactory results. There is hardly a State in our vast Union which does not, either upon its surface or beneath it, bear the richest treasures. When it is not the golden grain or fruit it is the gold and silver, the iron and the lead, the coal and the oil, and all in countless quantities and boundless results. In conclusion, he urged all young men not to make the mistake of dwelling in the slums of the cities, but to go out into the broad country.

The chief attendance, of course, is in the evening, and yesterday morning there were but few visitors. The persons present appeared chiefly attracted by the fine show of dairy cattle, in pens near the Third Avenue

designs of rare merit is to be held every year. The provision is made that "no needlework, artificial flowers, cut paper, models in coloured wax, or any such performances, shall be admitted into the exhibitions of the Canadian Academy." The exhibitions are to be held each year in a different city of the Dominion—for the present at Ottawa, Halifax, St. John, Quebec, Toronto and Montreal, in the order named, if possible. This in substance is the plan upon which it is proposed to establish this institution. We hope that the efforts being thus made to promote the industrial progress of the country will be rewarded with success. We believe that there are in Canada men possessing talent which only requires to be fully developed to enable them to make their mark in the world of art, and it is our earnest hope that the Canadian people may give their cordial support to this new enterprise, in order to afford them the means of prosecuting their studies with better prospects of success.

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Hardware; Casells, Stimson & co 11 do mdse; S	nov
ursley 7 do; J R Clogg & co 10 do fruit;	wh
awson Bros 3 do mdse; H S Evans & co 16	lat
apothecaries ware; M Fisher, sons & co 14	sid
do mdse 7 do copperas; Freres de Charite 2	mi
do stationery; E G Green & co 10 puns rum;	bla
Y Gilmour & co 2 cs mdse; Gault Bros & co	the
pkgd do; Gillespie, Moffatt & co 437 boxes	get
aisins; Gnaedinger, son & co 1 case hats; S	lar
reenshields son & co 37 pkgs mdse; A Gib-	tra
ton & co 22 do toys, &c; J Henderson & co 1	wh
do hardware; Wm Johnson 9 do cocoa; Jas	Ou
ohnston & co 8 do mdse; Kenneth Campbell	abc
co 12 do; Lyman, sons & co 4 do; Lanthier &	pro
do 1 do hats; Montreal Saw Works 68 bundles	suc
cases steel; E Morice & co 2 do chocolate; D	" n
Lorrice & co 1 do mdse; J Murphy & co 1 do;	oth
hos May & co 42 do; Chas Watson 6 do:	ma
Lackenzie, Powis & co 18 chts tea; McDougall	aur
D 2 cs; J McArthur & sons 2 do sugar of lead;	but
Order 28 brls s of copper; Order 250 boxes c	car
ates; Order 571 bars and pcs iron; Order 13	hov
doles leather; Order 59 pkgs tea; Order 102	anc
do; Order 50 pkgs currants; J Popham & co 1	in,
do case samples; J Robertson & co 2 pkgs mdse;	ing
as Robertson 10 cs gal iron; Thos Robertson	no
co 70 plaets iron; Robertson Linton & co 10	the
pkgs mdse; Rankin Beattie & co 6 do; J Rat-	I a
ay & co 2 do; J B Rolland & Fils 4 do; Skel-	fee
ton Bros & co 7 do; H Shorey & co 1 do; Steven-	sib
son & co 3 do; Schwob Bros 1 do watches; N P	yet
Pod 1 do evergreens; B & S H Thompson 2 do;	sid
mdse; S H Thompson 96 do; Tooke Bros 6 do;	po
Emmanuel Thonet 1 do felt; Thibaudeau	ma
Bros & co 10 do mdse; T D Turnbull 250 bxs	ex

tic presidency of Colonel Lysons. It is, we think, desirable that the art interests of the city should centre as much as possible in the rooms of the Art Association. Another thing which would be a legitimate object of the Association would be to cultivate the residence of artists of merit among us. If we had now among us even a fair proportion of the artists that our own city has produced, or at different times claimed as its own, we should have a brilliant galaxy of talent. But one by one our best men leave us for places which will afford them a better return in money and credit for their work than they are able as artists to obtain here. We once had a society of artists of very good promise, but instead of progressing it has disappeared, through the process just referred to. What seems to be wanted is that fairly good positions should be assured to one or two men of undoubted talent, of thorough technical training and good general culture, whose character and standing would encourage a market for home talent.

ing for exhibition. How to increase the educational value of the Art Gallery, the generous bequest of Mr. Gibb, is a problem we presume, constantly before the minds of the directors. We have already a school of art in connection with the Board of Arts, and it is questionable whether another is called for. A happy suggestion has been made that the Montreal Sketching Club should be enlarged in its design and hold its meetings at the rooms of the Association, and should present the Association with such of its productions as should prove of sufficient worth or local interest to be accepted. Such a suggestion will not appear at all utopian when it is remembered that such well-known artists as Mr. Rimmer, now of Chester, England, Mrs. Hopkins, now of London, and others of equal ability are, as it were, among the alumni of the club, the present club being a revival of that so long and efficiently carried on under the enthusias-

No. 359 Notre Dame street.—Six Dinner Tickets for \$1.00; Board, \$3.50 per week.

BOARD.—Vacancies for a few boarders, also day-board. 49 McGill College Avenue.

BOARD.—Table Board, \$2 per week. 38½ Aylmer street.

BOARD — Arlington House, 776 Craig st., few doors west of Victoria Square. First-class table board, \$2 50 per week; six tickets, \$1; single meals, 25c; first-class rooms (transients), \$1 per day.

ROOM, Furnished. 102 Cathedral street.

ROOMS Vacant. 137 Mansfield street.

ROOMS. — Pleasant Rooms, furnished or unfurnished, to let, at No. 11 Phillips' Square.

ROOMS.—To let, furnished Apartments, with or without board; use of kitchen if required. 189 Bleury street.

ROOMS.—Two Rooms, with board. 109 Union Avenue.

ROOM.—Front Room to let, with Board. 124 Mansfield st.

ROOMS, comfortably furnished. 28 St. Monique street.

ROOMS.—Furnished Front Rooms, first flat. 1,373 St. Catherine st.

ROOMS. — Comfortable Rooms, with or without board, at 27 Genevieve street.

ROOMS, furnished. 23 McGill College Avenue.

ROOMS.—To let, Rooms; two at \$10, one at \$6; Bath and Water Closet; heated by hot water. Apply at 660 Palace street.

ROOMS.—Large cheerful Rooms, double and single, with good board and home comforts, for gentlemen or married couple, at 41 Mayor st.

Situations Vacant.

ADVERTISEMENTS for HELP WANTED, inserted under this head at the rate of ONE CENT PER WORD each insertion, prepaid.

WANTED, a Message Boy. Apply in applicant's writing, 100. "Witness" Office.

WANTED, a General Servant for a small family. Good references required. Apply 114 Shuter street.

WANTED, a General Servant, Protestant; must be good cook and laundress. Apply at 366 Mountain st.

WANTED.—We can give steady employment to a few good Furnishers, on plated

necessaries, they are necessary to the story and are nicely subordinated to the predominating idea. There is throughout the composition but one touch of positive colour (the bird in the cage), and that not much larger than a pin's head; but notice how that touch gathers up and centres all the tones in the painting. A comparison of this touch with the rest of the painting will show the delicate reserve in the treatment of the picture. But all this cannot be seen by a casual glance; true art, like Nature, does not declare its secrets nor reveal them to the careless gazer. But, as Capern, the sweet poet of the people, hints at this when he says,

"I wish all eyes could see thee as I behold thee, May!"

and G. W. M. Turner is reported to have answered the petulant remark of a "blind art critic" to the effect that he "could not see such things in Nature" with "don't you wish that you could."

A sweet little picture, and one which tells all the story at once, and a sad story at that, is No. 141, "The Sick Child," H. Rhombert—a "wee ane" in an old arm chair, covered, or partly covered, by a blanket, impatiently dreading the nauseous dose which the mother is preparing for it, while an elder sister is endeavouring to divert the child's attention. The story is well told, and the expressions are well studied and natural. The child is undoubtedly sick—not sick enough to be very dangerous, but sick enough to be very fretful; this expression is artistically contrasted with that of the mother, who is playfully endeavouring to conceal her weariness and anxiety under a forced smile. But this work lacks on the one hand the poetry and firmness of handling of No. 136, and the suggestive grandeur and massiveness of No. 123, and yet to deny it merit, and that of a high order, simply because it is of a different school of painting to either, would be the sheerest pedantry and narrow-mindedness. One of the gems of the exhibition is No. 121, by M. Maris,—a little picture prosaically termed in the catalogue "Girl and Kid," but for which we think the artist would consider "A Summer Idyll" a better title,—a shepherdess with distaff in hand, and who in a fit of idleness is caressing a favourite kid. There is much in it to remind one of the magnificently suggestive landscape work of Corot, while the treatment of faint tints and light upon light suggests the figure subjects of Bastien Le Page. This is perhaps the most carefully drawn and patiently studied work in the collection. The American Society of Painters have requested the loan of this picture for exhibition in New York.

A good example of Babcock, and one which shows how thoroughly he has been influenced in his love for colour by the works of Titian, is No. 174, "The Morning Bath," a canvas which fairly glows with the rich but subdued tints of that great master. The defective drawing also shows how by the study of the works of one man exclusively, his errors, as well as his excellencies, may be perpetuated. Nos. 289, "Berne," 303, "Street Scene," 344, "Venice," J. Hardy, jr., (water colours), are fine examples of the free use of "body" colours upon what is known technically as cattermole paper. Of these, No. 344 is the most effective, although a little cold, while No. 289, "Berne," is the most interesting. These are all works which possess almost as much power as oil

paintings, with much brilliancy, and although there are many works in the water colour gallery of more merit, there are none more effective nor taking. No. 260, "Landscape," J. B. Millet, is, perhaps, the most decidedly original in treatment of any drawing exhibited, and it is one upon whose study we may bestow much time. A simple bit of the Plain of the Barrier, a few apple trees, a few cows, a cow herd, and some chickens; this is all. It requires study to be able to tell wherein is the charm connected with the work, and why those best qualified to judge of the true and beautiful in art, linger over it. It certainly is not its colour, for it contains but the merest suggestion of that. It is not in its subject, for the subject is ordinary enough. It is not that we have here the work of an artist by nature, who, ignorant of all conventionalities, has told the story with charming navieté of what he has seen. It is this extremely rare quality possessed in such an eminent degree in J. B. Millet's works which has made them so eagerly sought after. A few years ago and these drawings were to be bought for a few francs on the Quai Voltaire; to-day they find a home in collections rich in examples from the easels of the great painters.

Nos. 261, 277 and 281, by G. Shalders, are three very highly-finished and minutely-worked drawings of sheep. Capitably drawn, and with unmistakable wool upon their backs, (a not very common thing in pictures of sheep, as see Nos. 244 and 27), and sweet little bits of just such landscape as one sees in "Royal Bucks," but excellent as they are, one is inclined to question whether the "finish" has not been carried too far, and whether Nos. 261 and 281 are not a trifle "coloury." No. 267, "A Mountain Torrent," by J. W. Whittaker, is a beautiful picture and a clever one too; what a glorious rendering of mountain and of flood this is; how instinctively we feel the true artist in this work; bold in sentiment and masterly in handling; how admirably the rush and swirl of the waters is given, and how each stone and fern and blade of grass seems to listen with the mist and dew, and as we gaze, we fancy we can almost catch the roar of the torrent and smell the vapour which arises

"From the well-watered and smoking soil."

The Court adjourned at five o'clock.

1880 15 April

Art Association of Montreal.

"The World's Judgment" was the title of a lecture delivered last evening, by His Honor Mr. Justice Mackay, in the Art Association Hall, Phillips Square. The respected lecturer began by reviewing the works of great artists who lived centuries ago. The names of Raphael, Michael Angelo, and many others, were mentioned, and quotations from eminent authors were cited. The cartoons of Raphael and his Transfiguration were credited as being the greatest productions of the painter's brush, and they stood to-day in the world unparalleled. Michael Angelo's was next reviewed at length, and the opinion arrived at that his works, in their way, still remain unrivalled. The National Art Gallery luckily possessed some excellent productions from the brush of some of these great artists. The next point touched on was the coloring of pictures. Some so-called artists had plenty of paint, but no ideas, while with others it was the reverse, but every artist had his peculiarity, and he supposed always would have. The lecturer then spoke of imposters and picture-imitators, who have been practicing this nefarious piece of business, and deceiving the world for centuries, for he believed there was no branch of trade in which there was more fraud than in picture dealing. Some very interesting and laughable anecdotes were told in corroboration of this statement. You might, he said, go into any art gallery in Florence, or other towns in Italy, and come out with an alleged production of Raphael or any other great artist, for a few pounds. The works of modern artists were next reviewed at length and favorably commented on. The lecture was concluded by the drawing of a few morals, and an advice to accept the world's opinion in preference to our own. A vote of thanks was moved by Mr. Peter Redpath, and seconded by Dr. Sterry Hunt, and carried amidst loud applause.

The gallery was visited yesterday by a large number of the members, and the exhibition of works by Canadian artists will be open to the public to-day.

Lettre de M. Fobhorn à l'Art Association

le 5 avril 1880

1 lettre au M. Smiller à M. Mackay - le 5 juin 1880

Voire archives permanentes du Musée

11

**ART ASSOCIATION
OF MONTREAL.**

The Annual Meeting

of the ASSOCIATION will be held in the
GALLERY on

Saturday Next, the 22nd Instant,
At 3 P.M.,

for the reception of the Annual Report of
the Council, and for the Election of Officers
for one year, and six Councillors for two
years, and for other business.

By order of the Council.

S. ENGLISH,
Secretary.

Montreal, 17th January, 1881.

A LECTURE

Will be delivered in the ASSOCIATION
BUILDING,

On Friday 21st January, 1881,

At 8 o'clock p.m.,

By J. W. GRAY, Esq.,

ON

CERAMICS.

With SPECIMENS and ILLUSTRATIONS.

Members admitted by Ticket. Non-
members, 25 cts.

January 18 *Herald* 15

**ART ASSOCIATION
OF MONTREAL.**

A General Meeting of THE ASSOCIA-
TION will be held in

THE ART GALLERY,

On Saturday next, the 30th April,

At THREE P.M.,

For the Election of Governors and Life
Members, the acceptance of a Code of By-
laws, and general business.

By order of Council.

S. ENGLISH,
Secretary.

Montreal, 26th April, 1881. b 100

Vois archives permanentes du musée

Letter from J. W. Gray to Art Association - Montreal 1881
Lettre de M. Gray à l'Association - 30 Janvier 1881

is the morning's mist. The delicacy displayed in the colouring, and the manner in which the artist has dealt with the subject are most truthful, and show an intimate acquaintance with the atmospheric influence of the country. Very close to this hangs a picture that cannot fail to arrest the attention of the connoisseurs in art matters. No. 92, "View in the Adirondacks," by Homer Watson, of Doon, Ontario. The boldness of outline is well marked without any disfigurement of angles. The subject is a storm about breaking over one of the towering hills, at the foot of which meanders a shallow stream. The foreground, is perhaps, the weakest point of the picture, and it would add much to it if it were brushed out. But the depicting of the angry storm, and the masterly way in which the foliage is brought upon the canvass is most marked, and displays much study and evident artistic ability. The artist, we are informed, has not had the advantages of some of his more fortunate confreres, and it is all the more to his credit that he has been able, during his leisure hours, while not engaged on his farm, to turn out so merited a production. No. 21, a full length portrait of Mr. F. Coats, of Paisley, Scotland, by Mr. H. Sandham, C.A., of Montreal, occupies the centre of the north rail of the gallery and is well executed. But it is in No. 35, "Beacon Light, St. John Harbour," that Mr. Sandham shows his great ability with the brush. There is an evident attempt at "Turnerising." The subject in all its parts is well treated. The foreground shows two of our hardy fishermen out in their yawl, putting down their fishing net for the night, while slowly coming in through the fog on the tide, with reefed sails, is a ship, guided into harbour by the "Beacon Light." This excellent work of art forms one of the Canadian National Gallery pictures. To-morrow we shall continue our remarks on the collection.

Herald 14 April
p. 76-1 / 50

ings, prints and painted glass still remain subject to Customs' duties.

An Act to amend the Act of Incorporation was passed by the Quebec Legislature during the year.

Under clause nine of the By-law respecting members the Council has, by regulation, fixed the dues of associate members at \$2 per annum, and has defined the conditions under which they may visit the gallery for purposes of study or to copy such works as may be selected by the Council for that purpose. No associate members are yet enrolled.

Three evening lectures, free to members, were delivered in the large gallery; one on March 4th, by Mr. Cassels, on "Art;" one on March 25th, by Mr. Popham, on "The claims of Pictorial Art;" and one on April 14th, by Mr. Justice Mackay, on "The World's Judgment of Art" It is in contemplation to have several lectures during the coming season.

During the year there has been presented to the Association, by Mr. W. C. Smillie, one oil painting; by Mr. Popham, a portfolio of fac-similes of drawings by Michael Angelo and Raphael; by Miss Parkman, of Boston, a set of photographs.

An experimental series of advanced Art classes has recently been formed under the supervision of a Committee, and is now in active operation in one of the vacant shops. The number of students in attendance on the three courses is already upwards of forty. The course of instruction embraces figure painting, drawing, composition, landscape painting, modelling, and sculpture.

A third attendant having been found necessary for the proper care of the gallery, the Council has appointed Mrs. Grace as an assistant to the Curator, thereby leaving the latter officer more free to give attention to out-door duties. In June last Mr. Stevenson, the Janitor, having resigned his office, Mr. F. Sweet, the present incumbent, was appointed in his place.

The thanks of the Association are due to those ladies and gentleman who have generously and liberally loaned works of art for exhibition. It is proper to make special mention of the fine collections from the Misses Frothingham, which includes a characteristic example of Jean-Francois Millet, "The Sheperdess," and from Mr. F. W. Kay, which includes some choice water colours; also of two Marbles, by B. Spence, loaned by Sir Alex. T. Galt. A collection of 38 works, the property of the President, presented by him to the Fraser Institute, is also on loan exhibition in the small gallery.

The entire number of visits paid to the Gallery has been:—

By members.....	5,680
By payers during the Dominion Exhibition.....	6,303
By payers at other times.....	1,906
	<hr/>
By free visitors on Saturdays..	4,358
	<hr/>

Total visits during the year 18,247

The amount of insurance on the Association's property is as follows:—On the building, \$16,000; on the Association's collections, \$28,730; on loan collection, \$25,000; total, \$69,730.

LIST OF DONATIONS.

In addition to the Gibb Bequest, the more important gifts to the Association of money and works has been as follows:

Amount brought forward as detailed in last Report.....	\$6,965.00
Mr. John Harris, four Oil Paintings	1,400.00
Mr. John McLennan, M.P., one Oil Painting	400.00
Mr. Albert Bierstadt, one Oil Painting.....	1,000.00
Mr. Richard B. Angus, one Oil Painting	500.00
Mr. W. C. Smillie, one Oil Painting	300.00
Mr. M. H. Gault, M.P., £100 stg. to purchase an Oil Painting.....	500.00
Mr. John C. Baker, Stanbridge, Q., (per Mr. Popham).....	500.00
Mr. G. A. Drummond.....	500.00
Mr. Alexander Murray.....	100.00
Mr. Wm. McLachlan.....	100.00
Mr. Charles E. Morton.....	100.00
Dr. T. Sterry Hunt.....	100.00
	<hr/>
	\$12,465.00

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The Treasurer's report was as follows:

1880	DR.
To loan from Mrs. Ferguson....	\$3,000.00
" Subscriptions to Build'g Fund paid.....	526.67
" Entrance fees.....	1,106.90
" Rents collected.....	792.09
" Commission acct. (balance)...	193.71
" Annual subscriptions.....	1,188.78
" Proceeds sale of pictures (per	

HERALD ART ASSOCIATION.
24 Jan 81
ANNUAL MEETING.

The annual meeting of the Art Association of Montreal was held on Saturday afternoon, in the gallery of the Institution. The chair was occupied by the Vice-President, Hon. Thomas Ryan. There were present the Rev. Canon Norman, Rev. J. S. Black, Messrs. W. B. Simpson, R. W. Shepherd, Sr., John Popham, J. W. Gray, J. C. McArthur, F. S. Lyman, Geo. Hague, Richard White, Charles Gibb, F. Matthews, W. Hall, W. Scott, W. G. Murray, W. Denoon, T. D. King, A. Edson, Ald. McCord, W. McLennan, Thos. Craig, and others.

Mr. William Hall was appointed Honorary Secretary.

After the minutes of the last annual meeting were read and confirmed, the Chairman then read the following

REPORT OF THE COUNCIL :

The Council has the honour to report its proceedings for the year 1880.

The somewhat interesting collection of Paintings, consisting of twenty-four examples of "old masters," the property of Mr. Barton Hill, which occupied the upper hall at the date of the last annual meeting, remained on exhibition during the months of January and February following, and attracted numerous visitors to the gallery.

The Royal Canadian Academy, to which reference was made last year, has been successfully inaugurated. It held its first exhibition in Ottawa, in the month of March last, when the exhibits were numerous and of a meritorious character. The second exhibition will be held at Halifax in July next; the third in 1882, in St. John, N. B., and thereafter in Quebec, Toronto and Montreal.

Early in the year a Committee was named to make arrangements for the holding of the annual Spring Exhibition during the last fortnight in April, "to exhibit more particularly the works of Canadian artists, resident and non-resident." The usual circulars were issued to artists, and arrangements made to procure a loan of the diploma pictures, and other important works from the exhibition of the Royal Canadian Academy, — all of which were forthcoming. The exhibition was a most creditable one; it embraced upwards of two hundred works by Canadian artists, from which sales were made by the Curator to the value of about \$2,400. It remained open from the 13th to the 30th of April, and was visited by over 2,500 persons. It is intended to hold this year's exhibition during the fortnight, April 11th to 23rd, and to receive contributions up to Saturday the 2nd.

A powerful work by Gabriel Max one of the younger masters of the Munich School, "The Raising of Jairus' Daughter," was loaned to the Association by a member of Council, Mr. Drummond, and placed on special exhibition in the Council room for three weeks in the month of March, during which it was visited by upwards of 2,000 persons; and again on general exhibition during the term of the Dominion Exhibition, September 13th to 25th. The expenses of gas-fittings and mountings were borne by Mr. Drummond, to whom the thanks of the Association are here again tendered. It is intended to include an artotype reproduction of this picture in the Association's portfolio for 1881.

The very successful Dominion Exhibition held last autumn in this city, was the means, through the co-operation of the Citizens' Committee, not merely of adding to the revenue of the Association, but also of bringing it under the notice of strangers from all parts of Canada who visited Montreal in large numbers on that occasion. The Council, in consideration of the circumstances and of the sum of \$200 granted by the Citizens' Committee, made a special loan collection of one hundred and twenty-one pictures, and reduced the entrance fee to the nominal sum of ten cents. The entire exhibit numbered about three hundred works, the most noteworthy of which was the painting by Gabriel Max, above mentioned, which deeply impressed all beholders. During the ten days of the Exhibition upwards of seven thousand persons visited the rooms, and the receipts exceeded the expenses by the sum of \$780.

With the view of increasing the membership of the Association, the Council, on the recommendation of a Committee, has sanctioned the publication of a Portfolio of artotype prints from paintings exhibited in the gallery, and from sketches made by artists for this purpose. Specimens of these prints are on the table. It is proposed to present a copy of this work to each member for 1881, and some volunteers have undertaken to canvass for new members so soon as it is published. Should this venture prove to be a success, it might be repeated annually.

No steps have been taken in the matter of the memorial brass to be placed in the entrance-hall in commemoration of the bequest of the late Mr. Gibb, but the Council is not without hope that the finances of the Association will admit of the work being proceeded with in the course of the coming year.

During the last session of the Dominion Parliament, water colours were added to the free list. Of works of art, sculpture, draw-

" Catalogues sold.....	230.40
(16) Cr.	\$9,315.52
By balance from 1879.....	\$2,375.17
" Building and furniture.....	426.10
" Salaries and labor.....	804.85
" Fuel, \$151.56; Gas, \$124;	
Water, 119 25.....	394.81
" Interest on mortgages (bal.)..	552.72
" Insurance (balance).....	331.94
" Advertising, printing, etc....	522.39
" Loan from Mrs. Ferguson re-	
paid in part.....	1,300.00
" Paid sundry artists (per cont.)	2,077.00
" Balance.....	30.54
	\$9,315.52

The CHAIRMAN moved that the report of the Council be now received and adopted, and that the Council be authorized to print 500 copies.

Rev. Canon NORMAN seconded the motion. He said that, whilst on the whole the past year had been very successful to the Association, they could not but deplore the fact that the membership was scarcely 300. It was to be regretted that they had to appeal to the public to join the Association; there ought to be a love of Art for Art's sake. He hoped that by next year they would have at least 500 members.

Ald. McCORD thought the report was a very satisfactory one.

Mr. JOHN POPHAM referred to the artotype prints, and regretted, as Canon Norman had stated, that anything like a bribe should have to be offered for new subscriptions. The first object was to encourage Canadian Art, and the second was to show that they could produce as fine artotypes as they could in the Old World.

ELECTION OF OFFICERS.

The election of officers for the ensuing year was then proceeded with, and resulted as follows:

President—Hon. Mr. Justice Mackay.
Vice-President—Hon. Thomas Ryan.
Treasurer—R. W. Shepherd, Sr.

The following were elected members of the Council, in place of the retiring members:—Messrs. D. A. P. Watt (re-elected), Dr. T. Sterry Hunt (re-elected), George Hague, W. Hall, A. D. Steele and Wm. Murray.

Three of the retiring members, Messrs. Chas. Gibb, G. A. Drummond and S. E. Dawson positively refused re-election.

Mr. GEORGE HAGUE then made a few remarks. He thought that the Art Gallery was the finest on the continent; there was nothing like it in Chicago or Boston. But there was an absence of plastic Art; he had seen these works in various galleries, and he did not see why they could not obtain them, and not only plaster casts, but plaster busts. They might have the busts of great men, which would add very much to the higher branches of Art. They might also have a collection of medallions. These things cost money, and he supposed they would have done a great deal more if they had had more money. He hoped to see the time when the Art Gallery would occupy the whole of Phillips' square. Whatever others would do towards the improvement of the Gallery, he would be one of those who would help to bear the expenses.

Mr. F. D. KING drew attention to the fact that there would be in a few days a magnificent exhibition of etchings and monochromes.

The CHAIRMAN said the first plan was to get funds to clear off the debt, and then go on with the improvements suggested by Mr. Hague. If the Art Gallery were supported as it should be, it would become one of the greatest institutions of Montreal.

Mr. WILLIAM MURRAY moved, seconded by Mr. T. D. KING, that a vote of thanks be tendered to the Chairman for the able manner in which he had presided over the meeting.

The motion was carried unanimously, and the meeting adjourned.

EPPS'S COCOA.—GRATEFUL AND COMFORTING
—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure food and a properly nourished frame."
Civil Service Gazette.—Sold only in packets labelled—"JAMES EPPS & Co., Homoeopathic Chemists, London, Eng. Also, makers of Epps's Chocolate Essence, for afternoon use.

—Herr Pretorius, the Boer Trumvir, has visited Mr. J. H. Brand, President of the Orange Free State, to solicit his mediation and permission to obtain ammunition. It is asserted that President Brand said the first request should have come earlier, and he refused to grant the second.

—The snow-storm has been renewed in the southern parts of England and Scotland, and the weather is very cold.

ART ASSOCIATION.

LECTURE ON "CERAMICS," BY MR. J. W. GRAY

A very interesting and instructive lecture was given in the gallery of the Art Association last evening, by Mr. J. W. Gray, on "Ceramics." The Rev. Canon Norman occupied the Chair, and, in introducing the lecturer, stated that this was only the first of a series of lectures that were to be given during the season. Two others will follow, one on "Engraving" and the other on "Music." He would also say that Mr. Gray had taken a great deal of pains in collecting his specimens for illustrating his lecture.

Mr. Gray said that man's material wanted the impelling power which draws him into the state of nature accompanying the material one. As he grew in intelligence and increased in wealth, new necessities and aspirations arose, which found their issue and fulfilment in Literature, Science and Art. The elevation of the mind took place; life's pleasures were enhanced by the cultivation of these refining Arts. Man might be said to enter into a new world, through cultivation of the beautiful in Nature and Art, full of everything that can minister to his intellectual gratification. It was impossible for man to rest satisfied with acquiring material ease and not be impressed with the beauty, wisdom, order and goodness which formed the basis of intellectual satisfaction and happiness; that, however, the instincts of man might impel him to the gratification of his appetites, he could not ignore the spiritual parts of his nature, which ever impelled him to search out something higher, more ennobling and elevating than material ease. This elevating power or feeling caused him to share in the lofty movements of fine minds, and to take pleasure in all artistic creations. In all correctly educated minds, they found that they became more tender in their sensibilities and general in their sympathies, and the more they cultivated the moral sentiments there was greater possibility that they would be confined within stricter limits, while the uneducated mind was very apt to find its pleasures in the trivial and commonplace. As all nations advance in wealth, taste and intellect, the people become cultivated and endeavour to give to the works of their hands, whether for utility or ornament, forms of beauty and colour, never resting satisfied with contributions of personal ease and comfort unless something was superadded to their satisfactory sense of the beautiful, and they fabricate forms of beauty or justly appreciate them in proportion as their natural powers have been cultivated. There were few among them who would care to give up the elegancies of life and be contented with the blank necessities. The lecturer touched upon the power of imitation peculiar to man, and this power of imitation was in nothing more evident than in the Arts, and Art being born within us and coeval with our birth, it was useless to trace it back and give the honour of its discovery and cultivation to any one nation. Mr. Gray next spoke of the influence of Art upon us, and its mission, which he characterized as affording us pleasure, instruction and improvement. He next gave a definition of what Art was, and its office, dividing it into the Fine and the Industrial, stating that the Industrial was governed by utilitarianism, and subject to the laws of adapta-

bility, proportion, ornament and harmony of colour, showing the necessity or the importance of blending the beautiful and useful, as ugliness was not essential to man, and that the more beautiful and useful their ornament was, it commanded the more ready sale in the marts of the world. They often judged of the progress of the refinement of a nation through the cultivation of the Arts, and that they ever reflected honour when in a spirit of purity and sincerity, they encouraged them, while those of the Industrial not only added to our comfort, but increased our commercial prosperity. He dwelt particularly upon the potteries of England, and the date when they flourished, showing that it was to individual enterprise their success was mainly due, while those of the continent had ever commanded the favour of influence and royalty. Next came the manipulation. In a very concise and explicit form, the lecturer described the manufacturing of pottery, the various processes and the modes of its production. There were differences of opinion with regard to the collecting of old china, some highly prizing and some looking upon it from too utilitarian a point of view. Treating of its utility, the beauty of form and colour with which it could be invested, Mr. Gray particularly dwelt upon the importance of placing good forms and colours before the young as an educating medium. It was just as essential for the young to know why the bird flies as how, to detect the loveliness of the rose as to number its petals, and to feel the beauty of the mountain forms, with the repose of the valley and the sublimity of the ocean, for all these tended to call forth the finest feelings implanted in their nature. We have not the advantages that they have in Europe for the cultivation of the Arts; yet it will not do for us to repine, but learn to think and feel and do for ourselves. What we needed was earnest study and proper direction to Art. When this had taken root among us, we might safely leave the course of it to the energy and the independent character of our people; and there was no doubt but they would carry the cultivation of a national taste in Art, and a just appreciation of the sublime and beautiful, to an eminent degree of perfection.

At the conclusion of the lecture, Professor DAREY moved, seconded by the CHAIRMAN, that a vote of thanks be tendered to the lecturer for his able and instructive lecture.

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Resolution in urging upon Parliament to grant an appropriation for the surveying of the proposed route.

The Committee resolved to report to Council in favour of it.

A FANATIC.

At this stage of the proceedings, Ald. McShane stated that he had some very important business on hand, and producing a copy of the *Courier de Montreal*, he pointed to a paragraph, in which he was called "a fanatic" and other disagreeable names in relation to his conduct on the West-End Abattoir question. The worthy Alderman said that he did not believe there was more liberal-minded and less fanatic member in the Council than himself.

Mr. Riddell, of the firm of Riddell & Stevenson, appeared before the Committee, in reference to an excessive taxation of the property belonging to the estate of the late

Montreal Herald
22 Jan 81

ART ASSOCIATION
OF MONTREAL,
A PAPER
Will be Read in the Association Building,
On Friday Evening, 1st April,
AT EIGHT o'clock,
BY JOSEPH GOULD, ESQ.,
SUBJECT:
"English Madrigals, Glee and Part Songs,"
Illustrated by a Choir of 20 Voices.
March 28 1881 I.A. 74

ART ASSOCIATION.
THE ASSOCIATION
Will hold a LOAN EXHIBITION of
Decorative Art Objects,
Consisting of Textile Fabrics, Metal
Work, Pictorial-ware, Glass, Furniture, and
Curios generally, during the FIRST
FORTNIGHT of DECEMBER next. Any
members of the Association, or others, who
may be willing to lend articles of Histori-
cal or Artistic merit are earnestly invited
to communicate with the undersigned.
S. ENGLISH, Secretary.
November 3 1881

HERALD
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A very interesting and instructive lecture was given in the gallery of the Art Association last evening, by Mr. J. W. Gray, on "Ceramics." The Rev. Canon Norman occupied the Chair, and, in introducing the lecturer, stated that this was only the first of a series of lectures that were to be given during the season. Two others will follow, one on "Engraving" and the other on "Music." He would also say that Mr. Gray had taken a great deal of pains in collecting his specimens for illustrating his lecture.

Mr. Gray said that man's material wanted the impelling power which draws him into the state of nature accompanying the material one. As he grew in intelligence and increased in wealth, new necessities and aspirations arose, which found their issue and fulfilment in Literature, Science and Art. The elevation of the mind took place; life's pleasures were enhanced by the cultivation of these refining Arts. Man might be said to enter into a new world, through cultivation of the beautiful in Nature and Art, full of everything that can minister to his intellectual gratification. It was impossible for man to rest satisfied with acquiring material ease and not be impressed with the beauty, wisdom, order and goodness which formed the basis of intellectual satisfaction and happiness; that, however, the instincts of man might impel him to the gratification of his appetites, he could not ignore the spiritual parts of his nature, which ever impelled him to search out something higher, more ennobling and elevating than material ease. This elevating power or feeling caused him to share in the lofty movements of fine minds, and to take pleasure in all artistic creations. In all correctly educated minds, they found that they became more tender in their sensibilities and general in their sympathies, and the more they cultivated the moral sentiments there was greater possibility that they would be confined within stricter limits, while the uneducated mind was very apt to find its pleasures in the trivial and commonplace. As all nations advance in wealth, taste and intellect, the people become cultivated and endeavour to give to the works of their hands, whether for utility or ornament, forms of beauty and colour, never resting satisfied with contributions of personal ease and comfort unless something was superadded to their satisfactory sense of the beautiful, and they fabricate forms of beauty or justly appreciate them in proportion as their natural powers have been cultivated. There were few among them who would care to give up the elegancies of life and be contented with the blank necessities. The lecturer touched upon the power of imitation peculiar to man, and this power of imitation was in nothing more evident than in the Arts, and Art being born within us and coeval with our birth, it was useless to trace it back and give the honour of its discovery and cultivation to any one nation. Mr. Gray next spoke of the influence of Art upon us, and its mission, which he characterized as affording us pleasure, instruction and improvement. He next gave a definition of what Art was, and its office, dividing it into the Fine and the Industrial, stating that the Industrial was governed by utilitarianism, and subject to the laws of adapta-

bility, proportion, ornament and harmony of colour, showing the necessity or the importance of blending the beautiful and useful, as ugliness was not essential to man, and that the more beautiful and useful their ornament was, it commanded the more ready sale in the marts of the world. They often judged of the progress of the refinement of a nation through the cultivation of the Arts, and that they ever reflected honour when in a spirit of purity and sincerity, they encouraged them, while those of the Industrial not only added to our comfort, but increased our commercial prosperity. He dwelt particularly upon the potteries of England, and the date when they flourished, showing that it was to individual enterprise their success was mainly due, while those of the continent had ever commanded the favour of influence and royalty. Next came the manipulation. In a very concise and explicit form, the lecturer described the manufacturing of pottery, the various processes and the modes of its production. There were differences of opinion with regard to the collecting of old china, some highly prizing and some looking upon it from too utilitarian a point of view. Treating of its utility, the beauty of form and colour with which it could be invested, Mr. Gray particularly dwelt upon the importance of placing good forms and colours before the young as an educating medium. It was just as essential for the young to know why the bird flies as how, to detect the loveliness of the rose as to number its petals, and to feel the beauty of the mountain forms, with the repose of the valley and the sublimity of the ocean, for all these tended to call forth the finest feelings implanted in their nature. We have not the advantages that they have in Europe for the cultivation of the Arts; yet it will not do for us to repine, but learn to think and feel and do for ourselves. What we needed was earnest study and proper direction to Art. When this had taken root among us, we might safely leave the course of it to the energy and the independent character of our people; and there was no doubt but they would carry the cultivation of a national taste in Art, and a just appreciation of the sublime and beautiful, to an eminent degree of perfection.

At the conclusion of the lecture, Professor DAREY moved, seconded by the CHAIRMAN, that a vote of thanks be tendered to the lecturer of the pottery, which was carried unanimously.

A vote of thanks was also tendered to the lecturer for his able and instructive lecture.

...poration in urging upon Parliament to grant an appropriation for the surveying of the proposed route. The Committee resolved to report to Council in favour of it.

A FANATIC.
 At this stage of the proceedings, Ald. McShane stated that he had some very important business on hand, and producing a copy of the *Courier de Montreal*, he pointed to a paragraph, in which he was called "a fanatic" and other disagreeable names in relation to his conduct on the West-End Abattoir question. The worthy Alderman said that he did not believe there was more liberal-minded and less fanatic member in the Council than himself.

Mr. Riddell, of the firm of Riddell & Stevenson, appeared before the Committee, in reference to an excessive taxation of the property belonging to the estate of the late

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 A. R. Riddell,
 November 16
 A. W. STEVENSON

ART ASSOCIATION GALLERY,
 Phillips' Square,
 Exhibition of Works of Art
Black and White,
 Consisting of Etchings, Engravings, &c., by some of the best Masters, ancient and modern, together with original Drawings by Canadian Artists.
 Opening on Tuesday, the 22nd Instant
 Admission to non-members, 25 cents.
 February 21 1881

ART ASSOCIATION,
 PHILLIPS' SQUARE.
A LECTURE
 BY
 W. McLENNAN, Esq.,
 will be delivered in the Gallery on FRIDAY, the 25th Feb., at 8 p.m.
 Subject: "An Outline of the History of Engraving."
 WITH ILLUSTRATIONS.
 Admission to Non-members, 25c.

ART ASSOCIATION
 5 OF MONTREAL.
A PAPER
 Will be Read in the Association Building,
 On Friday Evening, 1st April,
 At EIGHT o'clock,
BY JOSEPH GOULD, ESQ.,
 SUBJECT:
 "English Madrigals, Gleees and Part Songs,"
 Illustrated by a Choir of 20 Voices.
 March 28 1881 1A 74

ART ASSOCIATION.
 THE ASSOCIATION
 Will hold a LOAN EXHIBITION of
Decorative Art Objects,
 Consisting of Textile Fabrics, Metal Work, Fictile-ware, Glass, Furniture, and Curios generally, during the FIRST FORTNIGHT of DECEMBER next. Any members of the Association, or others, who may be willing to lend articles of Historical or Artistic merit are earnestly invited to communicate with the undersigned.
 S. ENGLISH, Secretary.
 November 3 1881 263

Montreal Herald
 22nd Jan'y 81

CANADIAN ART.

A fine collection of paintings by Canadian artists.

The special exhibition of the works of Canadian artists at the Gallery of the Art Association, Phillips Square, is one full of interest to the well-wishers of native art. The attendance, already very large, is daily increasing. The exhibition is not so large as that of last year, owing to the fact that the Society has not borrowed any pictures in addition to those forwarded by artists for exhibition and sale. Another reason why the display this year does not equal that of last year in point of numbers is that several Canadian artists are actively engaged upon "Picturesque Canada." Taking the exhibition as a whole, however, it shows a very gratifying improvement in regard to artistic excellence, and there are as many good pictures on sale now as there were last year. We notice among the list of contributors this year two new artists, Messrs. Cox and Coleman, of whose productions we shall speak somewhat in detail below. It was erroneously stated by our evening contemporary that the best works of our local artists were being withheld for the Academy exhibition to be held this year at Halifax. This statement has been emphatically denied by a well-known artist, who affirms that there is no necessity for withholding their best works, which are now, in fact, being displayed in Montreal, and which will be sent to Halifax if not sold. This exhibition will be closed a week from to-morrow, in order that the paintings not disposed of, may be sent to the spring exhibition of the Ontario Society of Artists. The special collection consists of 94 oil paintings and water colors, which have been hung and arranged under the superintendence of Mr. English with artistic skill, in a manner that shows off each picture to the best advantage.

Among the oil paintings which deserve especial mention is a "View on the Nerepis River, N.B.," by Mr. J. C. Miles. Of the several paintings exhibited by Mr. Miles this is perhaps the best. It is an effective landscape in which the treatment of the trees and the perspective are particularly good. The picture has merits which speak well for the future of the artist. "Lobster Fishers Landing the Catch" is the most ambitious effort Mr. R. Harris has made. The composition is good and the sky is very effective. The coloring would by most persons be regarded as the weakest point of the picture, which is undoubtedly an excellent one and one in which the drawing and technique are of a high order. "Solitude" and "Twilight on the Humber," by Mr. F. A. Verner, are much admired and in the latter the twilight effect is very nicely reproduced. Both pictures are fair specimens of this style of art. "After the Storm (Muskoka)," by Mr. A. Cox, is a splendid representation of the wilds of Canada. The conception is grand and the execution good. The rocky fastnesses are particularly well delineated and betray the excellence of which the artist is capable. The picture evidences a haste in the finish which it would be desirable Mr. Cox should avoid in the future. "The Stone Road (Dundas)" is a scene from the oldest settled portion of Ontario and is one of the best landscapes in the room. The massing of light and shade is exquisitely done and the painting as a whole is an artistic success. "Clearing up," by Mr. H. Watson, is a fine picture which smacks of the weirdness of Gustave Doré. "The untrodden Wilds of Canada," by Mr. T. M. Martin, is very far in advance of any of Mr. Martin's contributions last year. The atmosphere among the trees is faithfully treated, and the coloring and technique are admirable. The whole picture reproduces the freshness of a wilderness. "Under the Pines (Mount Royal Park)," is one of the best pictures Mr. Gray has yet painted. The scene is full of local interest and much admired. "A study from life," by Mr. J. Weston, is far ahead of anything that gentleman has yet exhibited. "An Alpine Torrent" is painted in the usually careful and conscientious style of Mr. C. J. Way. "Nearly Through," is something entirely new for Mr. Martin, who has hitherto devoted his attention to landscapes. The picture represents a washerwoman completing her day's labor, and is a wonderfully realistic picture. This is the first piece of figure painting Mr. Martin has attempted, and we would advise him to continue his efforts in this direction. "Bethel (White Mountains)" is a landscape by Miss Emily Scott, which must disconcert some of the professionals. It is a fine composition and a very creditable performance for an amateur. Three portraits by Mr. A. Boisseau are on exhibition. Those of Ald. Grenier and Hon. Mr. Mousseau are faithful likenesses, and very creditable works of art. It is understood that Mr. Boisseau was formerly a pupil of Paul de Roche, and having given up art for a time has taken up the brush again with every prospect of success. "A man of no

- 36. Atlantic House Beach.....W. W. Brown, R. C. A.
37. "In Maiden Meditation".....W. Raphael, R. C. A.
38. Grapes.....T. M. Martin, R. C. A.
39. Woodcock and Snipe.....W. Raphael, R. C. A.
40. The Natural Steps (Montmorency).....M. Hannaford, A. R. C. A.
41. A Rise in Molasses.....W. Raphael, R. C. A.
42. Grapes.....T. M. Martin, R. C. A.
43. Plover and Teal.....W. Raphael, R. C. A.
44. Nature's Own Beauties.....W. Raphael, R. C. A.
45. On the Dart (Horse Shoe Fall).....M. Hannaford, A. R. C. A.
46. Sherbrooke.....W. Sawyer, R. C. A.
47. Partridges.....J. C. Miles, R. C. A.
48. Looking towards Nun's Island (Moonlight).....J. W. Gray, R. C. A.
49. Malaga Grapes.....J. C. Miles, R. C. A.
50. Bounding Cave (Coast of Maine).....W. W. Brown, R. C. A.

WATER COLOURS.

- 50. A Cottage in Somersetshire.....L. R. O'Brien, R. C. A.
51. "Happy Day"—Glen Sutton.....A. Edson, R. C. A.
52. "Where are They Gone?".....Chiswick Churchyard.....H. Sandham, R. C. A.
53. Philox.....T. M. Martin, R. C. A.
54. "Happy Moments".....H. Sandham, R. C. A.
55. Pool by the Wood.....A. Edson, R. C. A.
56. View in the White Mountains.....M. Matthews, R. C. A.
57. Falls on the Chaudiere River.....L. R. O'Brien, R. C. A.
58. Foxglove.....W. Revell, R. C. A.
59. A Fog on the Banks.....L. R. O'Brien, R. C. A.
60. On the road to Sillery Cove (Quebec).....L. R. O'Brien, R. C. A.
61. A Sketch in New Forest (near Lyndhurst).....L. R. O'Brien, R. C. A.
62. In the Queen's Park, Toronto.....M. Matthews, R. C. A.
63. On the Peabody River (White Mountains).....T. M. Martin, R. C. A.
64. The Glen at Chateau Richer.....L. R. O'Brien, R. C. A.
65. Rhododendrons.....A. F. Gagen, R. C. A.
66. Fruit and Flowers.....W. Revell, R. C. A.
67. Study of Rocks (Tadoussac).....A. P. Coleman, R. C. A.
68. St. Andrews, (Argenteuil).....L. R. O'Brien, R. C. A.
69. Landscape.....R. Baigent, R. C. A.
70. A Grey Evening on the Otonabee.....A. P. Coleman, R. C. A.
71. The Wharves at Montreal.....L. R. O'Brien, R. C. A.
72. "An Old Favorite".....D. E. Grant, R. C. A.
73. Fruit.....Julia Weston, R. C. A.
74. Low-tide on the Thames.....H. Sandham, R. C. A.
75. In the Prince's Bastion (Citadel, Quebec).....L. R. O'Brien, R. C. A.
76. Abbey of Lindesfarne.....M. P. Taylor, R. C. A.
77. Carlisle Skirmishing.....J. S. Crocker, R. C. A.
78. Landscape.....R. Baigent, R. C. A.
79. Banashee Tor, New Zealand.....M. Hannaford, A. R. C. A.
80. Spanish Muleteer.....J. S. Crocker, R. C. A.
81. View of Strath Earn (Perthshire).....F. Sohns, R. C. A.
82. Beltry of Bruges.....M. P. Taylor, R. C. A.
83. In a Quiet Old Flemish City.....M. P. Taylor, R. C. A.
84. Des Arables Rapids (Upper Ottawa).....A. P. Coleman, R. C. A.
85. On the River Earn near Comrie.....F. Sohns, R. C. A.
86. Muskrat Trapper.....E. S. Shrapnel, R. C. A.
87. Deer Hunting.....E. S. Shrapnel, R. C. A.
88. Porte de Gand—Eruges.....M. P. Taylor, R. C. A.
89. Twilight on the Humber.....F. A. Verner, R. C. A.
90. After Sunset—High Park.....F. A. Verner, R. C. A.
91. Fishing Nets on the St. Lawrence.....E. S. Shrapnel, R. C. A.
92. Whaling off the Bermudas.....E. S. Shrapnel, R. C. A.
93. Flowers.....Eloise Weston, R. C. A.
94. Portland Harbour (sunset).....Miss E. Scott, R. C. A.

MONTREAL ART ASSOCIATION.

It is gratifying to know that the Art Association of Montreal shows a degree of progress highly cheering to the many friends of that institution. Not only does its gallery continue to be a leading attraction of the city, but the Council are just now laboring to the utmost to render it still further worthy of the intention of the founders. This year's work will commence with a lecture on Tuesday night, and others will follow during the winter and spring. At least four lectures will be delivered during the period named, making one more than last year, but it is the intention of the Council to by no means limit themselves to number, provided the ability and willingness be forthcoming to furnish the lectures.

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With a view to still further give impetus to the institution, the Council have now in preparation a portfolio of ten artotypes of original drawings by Canadian artists and others, which will be presented to each member of the Association for 1881. We have seen several specimens of these artotypes, and it is sufficient to say that, if only in a commercial point of view, each specimen is more than worth the annual subscription of five dollars.

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Witness
20 January 1881

The spring exhibition of the works of Canadian artists opened this morning at the gallery of the Art Association. The usual pictures on one wall have been displaced for the accommodation of the larger oil paintings, while the remainder of the exhibits have been disposed as best might be on screens, which afford an opportunity of comparing the merits of a crimson background with the well discussed green of the walls. The exhibition of Canadian art in the same gallery last year was altogether more magnificent than this one. The first exhibition of the Canadian Academy had just been held at Ottawa under the patronage of Lord Lorne, and had been not merely a collection of the year's work of the artists, but contained the diploma picture, the very best production of each of the Academicians. This exhibition was, when closed, moved almost bodily to Montreal; at all events very little of any value was left behind. In addition to that, a very valuable loan collection of the works of Canadian authors, past and present, was secured by the diligence of the Art Association. This year the Academy exhibition is to be held at Halifax, and as one of its standing rules is, we believe, that no picture shall be sent to it that has been exhibited before, we may presume that the artists would reserve their best pictures for it, so that instead of being an advantage to our local exhibition it must detract from it. No loan collection has been made this year, probably under the impression that there are not enough of good Canadian pictures not formerly exhibited to warrant the labor and expense. The present exhibition may, therefore, be presumed to be a fair sample of what may be looked for in an annual exhibition without any adventitious advantages. In this view, and considering the constant flow of our best artists out of the country, the present exhibition will be studied with much interest by all who wish to encourage Canadian art. Of the oil paintings the most ambitious is by Mr. Cox, of Toronto "After the Storm,"—a picture of a tumultuous mountain torrent, with its tributary streams tumbling between great wet rocks. The picture is said to be technically crude; some parts of it seem hastily painted, but it bears signs of native power which lead us to expect good work in the future from one whose name is now new to us. A self-made painter is Mr. Homer Watson, whose picture, exhibited last year, drew much attention in connection with the story of the artist's somewhat limited advantages. He contributes two this year, of which we prefer No. 25 on the screen, which has a sort of weird poetic look, as though it were an illustration of the Idyls of the King, with a weary, wandering knight in it rather than a Canadian peasant. Mr. Harris, of Toronto, contributes a good number, among which the picture of the landing of a lobster catch is interesting. But excelling all that he has ever shown before is his head of a workingman, one of the most noticeable pictures in the gallery. Mr. Boisseau, who is a trained artist, but who had laid down his brush for many years, has been encouraged to resume it, and devotes himself to portraits, of which he exhibits three, which as portraits are excellent. Mr. Mower Martin has not conquered a hard mannerism which is against him, but his "Indian Summer" is well conceived, and far from unpleasing and the sea-side scene is positively beautiful. Mr. Martin excels in skies. He has also sent for the first time a human figure, a stalwart washerwoman. Mr. Gray, of this city, also contributes a few pictures, among them one which surpasses any of his former work. Animals in intense action are the favorite subjects of Mr. Harrington Bird. His only picture this year is a picture of Russian peasants pursued by wolves. It would be difficult to make studies for such a picture out of Russia, although the subject is far from a new one among European artists. Mr. Verner's pictures are as usual easy to find. He seems to have a poetic feeling in choosing his subjects, and a couple of sunsets hung on the wall are better than most of his former work. Mr. Weston has an effective portrait on a plaque, and there is quite a good scene in the White Mountains by Miss Scott.

We are forced to postpone notice of the water colors, which are decidedly the best part of the exhibition.

A PICTURE ADDED.

A Seaside Idyl, inspired by one of Canada's grand coast scenes, and composed by one of Canada's sons, is now appealing to all lovers of nature and art amongst us in the Art Gallery, Phillips Square.

A prelude to this idyl will be remembered by all who had the pleasure of seeing it in the same Gallery in the spring of 1880, and the artist was then noted as an interpreter of some of nature's beauties, of which Canada need not be ashamed. During 1879, Mr. Fraser, of Toronto, visited the Maritime Provinces, and returned with vivid recollections of the scenes he had looked upon so grand in form and rich in color. In a painting entitled, "Breezy October," he first gave expression to his feelings, and this clever work found place amongst our art treasures. This cool prelude has been followed by a warmer and richer work from the seaside in the picture now on view, depicting a scene "On the Beach at Perce," and our readers should visit the beach. Observe "the busy toilers of the sea" scattered in picturesque groups in the foreground; let their eye wander off across the bay, studded with fishing boats, and take in Perce Rock, which so grandly rises from the waters, and note the rolling clouds filling the sky with fine gray tones of color—a splendid setting for the rich hues of the figures and the cliff that form the foreground and mid-distance of the picture. The picture will be on exhibition for only a few days, as it is on its way to the Exhibition of the Royal Dominion Academy, to come off during the month of July in Halifax.

Witness #161
15th June 1881

three years a member of the Royal Arthur School, Montreal, where she left many kind friends.

RADFORD.—On 11th inst., of consumption, Emma, eldest daughter of the late John Hill Radford, of Exeter, Devonshire, England. Funeral will take place from the residence of her mother, 39 1/2 St. Philip street, on Wednesday afternoon next, the 13th inst., at 2.30 o'clock. Friends are respectfully invited to attend.

BREWER.—In this city, on the 12th inst., Charles Frederick, eldest son of the late Edward Frederick Brewer, of this city, aged 54 years. Funeral will take place from his late residence, 188, Inspector street, on Thursday, 14th inst., at 2.30 p.m., to the Roman Catholic Cemetery.

the Humber," by Mr. F. A. Verner, are much admired and in the latter the twilight effect is very nicely reproduced. Both pictures are fair specimens of this style of art. "After the Storm (Muskoka)," by Mr. A. Cox, is a splendid representation of the wilds of Canada. The conception is grand and the execution good. The rocky fastnesses are particularly well delineated and betray the excellence of which the artist is capable. The picture evidences a haste in the finish which it would be desirable Mr. Cox should avoid in the future. "The Stone Road (Dundas)" is a scene from the oldest settled portion of Ontario and is one of the best landscapes in the room. The massing of light and shade is exquisitely done and the painting as a whole is an artistic success. "Clearing up," by Mr. H. Watson, is a fine picture which smacks of the weirdness of Gustave Doré. "The untrodden Wilds of Canada," by Mr. T. M. Martin, is very far in advance of any of Mr. Martin's contributions last year. The atmosphere among the trees is faithfully treated, and the coloring and technique are admirable. The whole picture reproduces the freshness of a wilderness. "Under the Pines (Mount Royal Park)," is one of the best pictures Mr. Gray has yet painted. The scene is full of local interest and much admired. "A study from life," by Mr. J. Weston, is far ahead of anything that gentleman has yet exhibited. "An Alpine Torrent" is painted in the usually careful and conscientious style of Mr. C. J. Way. "Nearly Through," is something entirely new for Mr. Martin, who has hitherto devoted his attention to landscapes. The picture represents a washerwoman completing her day's labor, and is a wonderfully realistic picture. This is the first piece of figure painting Mr. Martin has attempted, and we would advise him to continue his efforts in this direction. "Bethel (White Mountains)" is a landscape by Miss Emily Scott, which must disconcert some of the professionals. It is a fine composition and a very creditable performance for an amateur. Three portraits by Mr. A. Boisseau are on exhibition. Those of Ald. Grenier and Hon. Mr. Mousseau are faithful likenesses, and very creditable works of art. It is understood that Mr. Boisseau was formerly a pupil of Paul de Roche, and having given up art for a time has taken up the brush again with every prospect of success. "A man of no account" is an admirable head both in sentiment and technique, and one of Mr. Harris' best productions.

Of the water colors, Mr. L. R. O'Brien contributes ten, many of which are gems of art. Mr. H. Sandham has contributed three, conspicuous among which is "Happy Moments," happy in conception, happy in treatment, and altogether an admirable picture. "A Study of Rocks," by Mr. A. P. Coleman, is a most effective production and one of the best water colors in the collection. That Mr. Gagen's picture "Rhododendrons," is appreciated is shown by the fact that it is ticketed "sold," as are also a large number of the paintings in this collection. Among the objects of art which are much admired here is a marble bust by a Montreal amateur, which is a remarkably clever work. In this brief notice we have, owing to the limited space at our disposal, passed over many pictures worthy of special notice, and also some which want a little harsh criticism. The collection upon the whole, however, shows the decided advance that has taken place in art matters in Canada, even during the past year. Below is a detailed list of the paintings and water colors:—

OIL PAINTINGS.

1. View on Nerepis River, N B. J C Miles
2. Lobster Fishers Landing the Catch. R Harris, R C A
3. Solitude (Scarborough). F A Verner
4. Twilight on the Humber. F A Verner
5. After the Storm (Muskoka). A Cox
6. Portrait of a Gentleman. A Boisseau
7. Peonies. T M Martin, R C A
8. The Young Genius. R Harris, R C A
9. A Man of No Account. R Harris, R C A
10. The Stone Road (Dundas). H Watson, R C A
11. The Young Home Ruler. J Weston, R C A
12. Cape Blomidon (Low tide). J W Gray
13. Cushing's Island (Maine). T M Martin, R C A
14. Portrait of a Gentleman. A Boisseau
15. Untrodden Wilds of Canada. T M Martin, R C A
16. Peasants Attacked by Wolves. H Bird
17. Under the Pines (Mount Royal Park). J W Gray
18. Morning on the Kaministiquia. T M Martin, R C A
19. Autumn (Passing Showers). J W Gray
20. First Days of Indian Summer. T M Martin, R C A
21. "Little Sunshine and Shadow". J Weston, R C A
22. A River Bank. T M Martin, R C A
23. An Alpine Torrent. C J Way
24. "Nearly Through" (Washing Day). T M Martin, R C A
25. Clearing Up. H Watson, R C A
26. In the Spring Time. T M Martin, R C A
27. Habitants Killing Time on a Frosty Night. J Weston, R C A
28. Old Windmill, near Montreal. F A Verner
29. Eagle Lake. F A Verner
30. Duck and Partridges. J C Miles
31. White Head, near Portland. F A Verner
32. Portrait of a Lady. A Boisseau
33. Bethel (White Mountains). Miss E Scott
34. A Match Safe. W W Brown
35. In the Waimakariri Range. M Hannaford, R C A

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Witness

20 January 1881

scene is positively beautiful. Mr. Martin excels in skies. He has also sent for the first time a human figure, a stalwart washerwoman. Mr. Gray, of this city, also contributes a few pictures, among them one which surpasses any of his former work. Animals in intense action are the favorite subjects of Mr. Harrington Bird. His only picture this year is a picture of Russian peasants pursued by wolves. It would be difficult to make studies for such a picture out of Russia, although the subject is far from a new one among European artists. Mr. Verner's pictures are as usual easy to find. He seems to have a poetic feeling in choosing his subjects, and a couple of sunsets hung on the wall are better than most of his former work. Mr. Weston has an effective portrait on a plaque, and there is quite a good scene in the White Mountains by Miss Scott.

We are forced to postpone notice of the water colors, which are decidedly the best part of the exhibition.

A PICTURE ADDED.

A Seaside Idyl, inspired by one of Canada's grand coast scenes, and composed by one of Canada's sons, is now appealing to all lovers of nature and art amongst us in the Art Gallery, Phillips Square.

A prelude to this idyl will be remembered by all who had the pleasure of seeing it in the same Gallery in the spring of 1880, and the artist was then noted as an interpreter of some of nature's beauties, of which Canada need not be ashamed. During 1879, Mr. Fraser, of Toronto, visited the Maritime Provinces, and returned with vivid recollections of the scenes he had looked upon so grand in form and rich in color. In a painting entitled, "Breezy October," he first gave expression to his feelings, and this clever work found place amongst our art treasures. This cool prelude has been followed by a warmer and richer work from the seaside in the picture now on view, depicting a scene "On the Beach at Perce," and our readers should visit the beach. Observe "the busy toilers of the sea" scattered in picturesque groups in the foreground; let their eyes wander off across the bay, studded with fishing boats, and take in Perce Rock, which so grandly rises from the waters, and note the rolling clouds filling the sky with fine gray tones of color—a splendid setting for the rich hues of the figures and the cliff that form the foreground and mid-distance of the picture. The picture will be on exhibition for only a few days, as it is on its way to the Exhibition of the Royal Dominion Academy, to come off during the month of July in Halifax.

"Witness" 15th June 1881

three years a member of the Royal Arthur School, Montreal, where she left many kind friends.

RADFORD.—On 11th inst., of consumption, Emma, eldest daughter of the late John Hill Radford, of Exeter, Devonshire, England. Funeral will take place from the residence of her mother, 89 St. Philip street, on Wednesday afternoon next, the 13th inst., at 2.30 o'clock. Friends are respectfully invited to attend.

BREWSTER.—In this city, on the 10th inst., Charles Prentice, eldest son of the late Edward Prentice Brewer, of this city, aged 65 years. Funeral will take place from his late residence, 88 1/2 Inspector street, on Thursday, 14th inst., at 2.30 p.m., to the Roman Catholic

ART EXHIBITION.

The spring exhibition of the works of Canadian artists opened this morning at the gallery of the Art Association. The usual pictures on one wall have been displaced for the accommodation of the larger oil paintings, while the remainder of the exhibits have been disposed as best might be on screens, which afford an opportunity of comparing the merits of a crimson background with the well discussed green of the walls. The exhibition of Canadian art in the same gallery last year was altogether more magnificent than this one. The first exhibition of the Canadian Academy had just been held at Ottawa under the patronage of Lord Lorne, and had been not merely a collection of the year's work of the artists, but contained the diploma picture, the very best production of each of the Academicians. This exhibition was, when closed, moved almost bodily to Montreal; at all events very little of any value was left behind. In addition to that, a very valuable loan collection of the works of Canadian authors, past and present, was secured by the diligence of the Art Association. This year the Academy exhibition is to be held at Halifax, and as one of its standing rules is, we believe, that no picture shall be sent to it that has been exhibited before, we may presume that the artists would reserve their best pictures for it, so that instead of being an advantage to our local exhibition it must detract from it. No loan collection has been made this year, probably under the impression that there are not enough of good Canadian pictures not formerly exhibited to warrant the labor and expense. The present exhibition may, therefore, be presumed to be a fair sample of what may be looked for in an annual exhibition without any adventitious advantages. In this view, and considering the constant flow of our best artists out of the country, the present exhibition will be studied with much interest by all who wish to encourage Canadian art. Of the oil paintings the most ambitious is by Mr. Cox, of Toronto "After the Storm,"—a picture of a tumultuous mountain torrent, with its tributary streams tumbling between great wet rocks. The picture is said to be technically crude; some

(3)

CANADIAN ART.

A fine collection of paintings by Canadian artists.

The special exhibition of the works of Canadian artists at the Gallery of the Art Association, Phillips' Square, is one full of interest to the well-wishers of native art. The attendance, already very large, is daily increasing. The exhibition is not so large as that of last year, owing to the fact that the Society has not borrowed any pictures in addition to those forwarded by artists for exhibition and sale. Another reason why the display this year does not equal that of last year in point of numbers is that several Canadian artists are actively engaged upon "Picturesque Canada." Taking the exhibition as a whole, however, it shows a very gratifying improvement in regard to artistic excellence, and there are as many good pictures on sale now as there were last year. We notice among the list of contributors this year two new artists, Messrs. Cox and Coleman, of whose productions we shall speak somewhat in detail below. It was erroneously stated by our evening contemporary that the best works of our local artists were being withheld for the Academy exhibition to be held this year at Halifax. This statement has been emphatically denied by a well-known artist, who affirms that there is no necessity for withholding their best works, which are now, in fact, being displayed in Montreal, and which will be sent to Halifax if not sold. This exhibition will be closed a week from to-morrow, in order that the paintings not disposed

- 36. Atlantic House Beach.....W. W. Brown, R. C. A.
 - 37. "In Maiden Meditation".....W. Raphael, R. C. A.
 - 38. Grapes.....T. M. Martin, R. C. A.
 - 39. Woodcock and Snipe.....W. Raphael, R. C. A.
 - 40. The Natural Steps (Montmorency).....M. Hannaford, A. R. C. A.
 - 41. A Rise in Molasses.....W. Raphael, R. C. A.
 - 42. Grapes.....T. M. Martin, R. C. A.
 - 43. Plover and Teal.....W. Raphael, R. C. A.
 - 44. Nature's Own Beauties.....W. Raphael, R. C. A.
 - 45. On the Dart (Horse Shoe Fall).....M. Hannaford, A. R. C. A.
 - 46. Sherbrooke.....W. Sawyer
 - 47. Partridges.....J. C. Miles
 - 48. Looking towards Nun's Island (Moonlight).....J. W. Gray
 - 49. Malaga Grapes.....J. C. Miles
 - 50. Bounding Cave (Coast of Maine).....W. W. Brown.
- WATER COLOURS.
- 50. A Cottage in Somersetshire. L. R. O'Brien, R. C. A.
 - 51. "Happy Day"—Glen Sutton....A. Edson, R. C. A.
 - 52. "Where are They Gone?" Chiswick Churchyard.....H. Sandham, R. C. A.
 - 53. Phlox.....T. M. Martin, R. C. A.
 - 54. "Happy Moments".....H. Sandham, R. C. A.
 - 55. Pool by the Wood.....A. Edson, R. C. A.
 - 56. View in the White Mountains.....M. Matthews, R. C. A.
 - 57. Falls on the Chaudiere River.....L. R. O'Brien, R. C. A.
 - 58. Foxglove.....W. Revell, R. C. A.
 - 59. A Fog on the Banks.....L. R. O'Brien, R. C. A.
 - 60. On the road to Sillery Cove (Quebec).....L. R. O'Brien, R. C. A.
 - 61. A Sketch in New Forest (near Lyndhurst). L. R. O'Brien, R. C. A.
 - 62. In the Queen's Park, Toronto.....M. Matthews, R. C. A.
 - 63. On the Peabody River (White Mountains).....T. M. Martin, R. C. A.
 - 64. The Glen at Chateau Richer.....L. R. O'Brien, R. C. A.
 - 65. Rhododendrons.....A. F. Gagen
 - 66. Fruit and Flowers.....W. Revell, R. C. A.
 - 67. Study of Rocks (Tadoussac).....A. P. Coleman
 - 68. St. Andrews, (Argenteuil).....L. R. O'Brien, R. C. A.

ART EXHIBITION.

The first to be noticed among the water colors at the exhibition are two large pieces in magnificent bronze and silver frames by Mr. Sandham, now resident in Boston, one of which, "Happy Moments," representing a young *Nahant* driving his sweetheart home, is quite an attractive picture and thoroughly characteristic of the artist, who shows no lack of originality in his work. Mr. Edson's "Pool by the Wood" is an exquisite piece of work, in which the artist has indulged his favorite fancy for a glint of sunshine through a wood. The fruits of his earlier and later studies seem to combine in this picture, which is a very fine specimen of an artist who is about to leave us for a time, we hope not for altogether. Mr. Matthews, of Toronto, sends two pictures. His view in the White Mountains is broad and vigorous and very attractive. Mr. O'Brien, whose works are all popular, sends a number of his last summer sketches both in England and here. The "Falls on the Chaudiere" is much praised. A steamship in a fog is an interesting picture, and a bright sketch in the New Forest, Hampshire, is delightful. Mr. Mower Martin contributes to the water colors as well as to the oil, both landscape and fruit and flowers; the latter show great excellence in this department of imitative art. Flower pieces are also contributed by Messrs. Revell and Gagen, as well as by two daughters of Mr. Weston. Mr. Coleman is very happy in a study of rocks. Mr. Hannaford goes to New Zealand for his subject and shows us how much that country resembles the wilder parts of Britain. Mr. Sohn sends two fine Scotch scenes, Mr. Shrapnel a number of tiny bits illustrative of hunting and fishing life. Miss Taylor contributes four pictures of quaint old-world architecture. The celebrated belfry of Bruges will be recognized with delight by all who have ever visited the "quaint old Flemish city." There is also a very fine peep among the ruins of Lindisfarne Abbey, suggestive of horrors to the readers of Marston. Miss Scott's Sunset in Portland Harbor is very pleasing. Mr. Baigant sends two landscapes, and Mr. Grant a portrait of a favorite horse, which can hardly have been loved for his beauty alone.

(5)

AN OUTLINE OF THE HISTORY OF ENGRAVING.

The above was the subject of a very interesting and instructive lecture delivered last night, in the Art Association Gallery, before a very large audience, by Mr. William McLennan. The lecturer commenced by stating that the material for his lecture he had derived from the works of Dr. Willshire, Jackson and Chatto, Scott, Hammerton and others. The speaker then divided the method of engraving into two divisions, viz., on wood and on metal. The process of engraving on wood was ably and clearly described, the lecturer stating that the art was known and practised in China nearly a thousand years ago. That in 952 A. D., certain canonical books were engraved and printed by order of the Emperor. This process seemed to be the same as used in Germany for block books. The first authentic date of a wood-cut is 1432. This was part of the legend engraved in Gothic characters, at the bottom of a print of St. Christopher bearing the infant Christ on his shoulders, and known as "the Buxheim St. Christopher." The lecturer then explained how many of the ancient wood-cuts appeared to be deficient in drawing, as gauged by the standard of the present age. The subjects which in ancient times engaged the engraver were either effigies of the Virgin and Saints on the one hand, or "playing cards"—the "devil's books"—on the other. The early engravers worked with very nearly the same tools, and practically the same way as the engraver of to-day. The lecturer also stated that Dr. Willshire was of opinion that all of the early prints were printed and not rubbed over on the blocks, thus establishing the fact of early printing presses. After pointing out the many difficulties encountered by the early engravers in getting good impressions in consequence of the roughness of the paper, which would not take the ink evenly, the lecturer showed that to-day these difficulties were gotten over by what is known as "over laying." The process of "over laying" was known and practised in the 16th century. The style of engraving on metal was first known as *la maniere criblée*, which consisted of punching out holes of various sizes in the plate, producing a curious dotted effect. This method is used, to-day, for astronomical cuts. After showing how the art has, from time to time, been improved upon, and how, at this date, illegitimate means are often adopted by engravers to gain effects in the cuts, the lecturer next detailed with minuteness how metal engraving superceded wood, pointing out that at the close of the 16th century engravers preferred metal for working upon, as more even impressions were to be got from it than wood. Steel engraving came into use about the beginning of the present century. The terms "Copper" or "Steel" indicated the material on which the design was worked, while "Line Engraving," "Etching," "Mezzotint," and the like, the manner of the method of the engraving. The lecturer described in an intelligible way the process of the different methods. The speaker then pointed out how absurd it was to class pen and ink sketches with "Etching," which was only another division of engraving. "Etching" differed from an engraving in that the design of the former was not incised by the engraving tool, but by the chemical action of an acid. This art in the past 20 years has undergone wonderful changes, and has been brought to great perfection in France and England. The lecturer closed his remarks with some good advice to those collecting rare pictures and prints. We regret that want of space precludes our giving more than a *resume* of what was a very able and instructive lecture on engraving. Mr. McLennan handled his subject with much ability, and is to be congratulated upon the success of his efforts to further a taste for Art in our midst.

Montreal
Herald
26 July/81

THE EXHIBITION IN BLACK AND WHITE.

(To the Editor of the Witness.)

SIR,—I am desirous of calling the attention of our citizens, particularly the very busy ones who are so absorbed in their vocation as to have no time for anything outside of it, to an institution that is patiently working for the good, and to its present effort in a good work. I mean the Exhibition in Black and White, which has been opened to the public by the Art Association for the past ten days, and which will, I am glad to know, be continued during this week, in order that many who have not yet found it convenient to visit the exhibition may still have an opportunity to do so. The exhibition is interesting for several reasons; it is the first of a series projected by the Council of the Association, and is at the same time the first of the kind held in Montreal, if not in Canada. It affords the admirers of the engravers' work an opportunity of contrasting it with works of art in color, as both kinds are now on view in the Gallery. Further, the advocates of the different kinds of engraving such as line, mezzotint, &c., have here excellent specimens of their favorite methods with which to advocate their separate claims. The unlearned in the art can also form some idea of its scope, variety and progress, by commencing at the first screen in the west end of the gallery, and examining the works seriatim; by which they will learn to some extent the progress of engraving from about the year 1500 down to the present time. There are also interesting bits of history connected with some of the specimens on view, one or two of which I will mention. A fine line engraving (No. 85) a portrait of Louis 16th, shows marks of a break across the plate, the explanation of which is that during the terrible times in Paris in the past century, this plate was cut in two and sank in the Seine to preserve it from destruction by the revolutionary party. After the restoration the plate was fished out, repaired, and impressions were taken from it. A further interest in this engraving will be taken by the student of history when he remembers that the likeness was the occasion of what has been considered by some the best repartee ever made, perpetrated at the King's expense by a fine specimen of a Highland chief strikingly resembling the monarch, and who had been invited to the court on account of his resemblance. On another screen there is a mezzotint portrait of a doctor of divinity, who flourished in Scotland at the beginning of this century, and was reputed to be one of the "two bottle" men of his time. Dining at the house of the father of a resident of our city, the latter gentleman well recollects being present on an occasion when the waiter presented (as was the custom) the "loving cup" to the doctor. Its capacity was about two bottles of porter, but the rev. gentleman, thinking there did not remain enough in the cup for his "swig," ordered Jemie to "gang awa and pit mair in it." Jemie obeyed, but in mistake poured in a bottle of sherry in place of porter, and presented it again. After a mighty draught, worthy of the doctor's reputation, he turned to the lady of the house and pronounced it the best porter he had ever drunk. There are also three engravings by Bartolozzi presented by himself about the year 1785 to a favorite pupil, the mother of a well-known citizen of this city. Many such items might be mentioned of works in this collection, and the directorate of the association have found by this pioneer effort a rich store of material for future exhibitions cherished as heirlooms in many of our old families, and which I trust will from time to time be drawn from their seclusion in the home to give pleasure and profit to the public. In addition to the engravings there are clever drawings in Sepia, India ink, and pen and ink, of Canadian scenes, the work of native artists; and I understand that future exhibitions will be made up more largely of works of this kind, thus affording our artists opportunities for the exhibition and sale of the productions.

In closing my letter, let me say that, besides calling attention to this interesting display, I wished to show my appreciation of the efforts of the Council of the Art Association to cultivate the taste, and give opportunities to our people to spend some pleasant and profitable hours away from the hurry and rush of this money-getting, pleasure-loving city. The Gallery would be no undesirable place to send the "little ones" in order that a love for the beautiful in art may be early implanted in their minds. I do sincerely hope the public will show their appreciation of these efforts by visiting the Gallery in greater numbers, and when exhibitions are announced will be willing to contribute of their art treasures for exhibition purposes, as well as sustaining the Association by a largely increased roll of members. The catalogue has been well prepared, and, if preserved, will prove to be a souvenir of an exhibition which will be remembered as containing many valuable specimens not likely again to be accessible to the public.

A. B.
Montreal, March 7, 1881. "Witness"

THE PEN VERSUS THE BRUSH.

Pencil, Crayon, Chalks, Pen and Ink—What They Can Do With Light and Shade—What the Graver's Tool Has Accomplished During Four Centuries.

The exhibition (now being held at the Art Room, on Phillips Square,) of engravings, both line, mezzotint and portrait; etchings, sketches in sepia, in crayon and every form of use which pencil, chalk and pen may show the power of black and white, in producing artistic effect, is artistically a grand success. There is food to satisfy the most critical, and the variety is so great that all must find plenty of their especial favorites with which to spend an instructive and delightful hour. Dating back to the beginning of the 16th century, the great masters since that date are nearly all represented by some work, either unique, artistic, rich or grand. In our limited space, to-day, it is only possible to point out a few of the main pictures, which will, of course, occupy the attention of all who attend. In the gallery around the staircase may be seen a superb copy, before letter press, by Stackpole, the great engraver, of Elizabeth Thompson's famous "Roll Call," one of the grandest subjects and finest works of any day. "Christ leaving the Praetorium," by Gustave Dore; and a fine copy of "Ecce Homo," which, as a study for expression, has never been equalled. There is also a series of fine designs, copies of sculpture, entitled, *L'Hémicycle Du Palais Des Beaux Arts*, which are marvels of accuracy in detail. These engravings form a part of the collection presented by the Prince Napoleon to *L'Institut Canadien*, and will have a two-fold interest to many observers, having once been the property of Napoleon III. There is also a magnificent copy of "The Last Muster," which is taken from the Sabbath service of the veterans at Chelsea, engraved by Arthur Turrell. There is also a series of four engravings, representing the sacking of Jerusalem and the triumphal march and procession of the conquerors. We have no time to enter the main hall to-day, but our readers are informed that a great treat awaits them, and all lovers of Art in the city should avail themselves of the opportunity during the two weeks which it will remain open.

THE ART ASSOCIATION OF MONTREAL. MONTREAL, 12 April Exhibition of Works of Canadian Artists.

The exhibition of the works of Canadian artists, which was opened yesterday morning in the Art Gallery, cannot fail to prove highly gratifying to the patrons of native talent. Generous and discreet patronage is all that is needed to develop a school of art which shall be characteristically and distinctively Canadian, and for which Canada need never blush. A country which possesses such infinite variety of scenic resource should be able to distinguish itself in the world of art. By the way, thanks to the kindly offices of the Governor-General, the Canadian Academy is now entitled, by Her Majesty's permission, The Royal Canadian Academy, and our academicians now write R. C. A. after their names. There are some fifty new oil paintings on view and about the same number of water colors. Probably the best piece of work among the oils is a landscape by H. Watson, R. C. A., "The Stone Road" (Dundas), a solid, clever painting. The coloring is subdued, and the artist has succeeded in producing a really attractive picture from a not very promising subject. The same artist also exhibits "Clearing Up," a landscape of great merit. "Nearly Through," by T. M. Martin, R. C. A., is a life-like representation of an old washerwoman standing at the washtub. The fidelity to detail in this picture is very striking. Mr. R. Harris, R. C. A., exhibits "A Man of No Account," representing a very interesting looking vagabond, with a world of expression in his face, and which the artist has been marvellously successful in transferring to his canvas. Mr. Harris also shows "The Young Genius," an Italian boy, armed with a violin, and "Lobster Fishers Landing the Catch," the title of which is sufficiently indicative of the subject. Mr. A. Boisseau exhibits capital portraits of Alderman Grenier, the Hon. Mr. Mousseau and Mrs. G. W. Stephens. Mr. J. Weston, A. C. A., shows several very creditable works. His "Habitants Killing Time on a Frosty Night" possesses considerable merit, but is, however, surpassed by his "Study from Life," a clever piece of portrait painting. T. M. Martin's "Untrodden Wilds of Canada" is a very beautiful landscape charmingly executed. "After the Storm," a scene in Muskoka by A. Cox, is also a very fine painting. Mr. W. Raphael, R. C. A., shows three good specimens of his work, "Clover and Teal," "A Rise in Molasses," and "In Maiden Meditation." Mr. L. R. O'Brien is very numerous represented among the water colors, his best, and the best being undoubtedly "A Fog on the Banks," representing one of the Allan steamers just visible through the mist. Allan Edson's "Pool by the Wood" is a refreshing landscape of great excellence. Mr. H. Sandham's prolific pencil contributes several attractive and clever sketches, the best of which are "Happy Moments," depicting an *habitant* driving the lady of his choice through a snow-clad wood; and "Where are they Gone," a scene in Chiswick church yard with a group of children playing hide and seek among the tomb stones. A. P. Coteman exhibits a very clever "Study of Rocks." The exhibition as a whole is well worth a visit. The gallery is open from 10 a.m. to 5 p.m.

School of Art and Design

I spoke of the Black and White Exhibition at the Art Gallery, last week, *in posse*. I can speak of it this week *in esse*. It is such as Montreal may well be proud of. I, for one, had no idea that such a display could be produced in this city. Speaking archæologically, the series of prints is very interesting indeed, while as mere matter of collection, the show is replete with instruction. Albert Durer and Rembrandt are represented with their own burins. There is an aquafortis print from the master hand of Van Dyck himself, representing the "Crowning with Thorns." The best Italian, French, German and English engravers have some of their works exhibited—Bartolozzi, Dupont, Muller, Strange, Lupton and others. There is no Montreal reader of the SPECTATOR who should fail to visit the exhibition and enjoy its beauties. The catalogue is not *raisonné*, as I hoped it might be, but it is well done, all the same, and when sent abroad, will go far toward heightening the artistic reputation of Montreal.

"Spectator"
26 July/81

THE ART ASSOCIATION.

Exhibition of a Loan Collection of Decorative Art Objects.

A VALUABLE COLLECTION OF ANTIQUITIES.

Since the opening at the Art Gallery, on Monday evening, of the Exhibition of the Loan Collection of Decorative Art Objects, Bric-a-Brac, etc., quiet a number of persons have visited the rooms, and it bids fair to attract a large number of the aesthetic-loving public of Montreal to the Association rooms during the next fortnight; in fact, there has not been such an Exhibition in Montreal before, or one so calculated to improve the tastes of the people.

Immediately at the right of the entrance to the hall is a table, on which is placed three Mosaics, examples of modern Florentine work, very fine; a reduced copy in bronze of the celebrated Warwick vase; and two screens of Mica drawings, (Oriental subjects). Next to this stands a modern ebonized cabinet with panels, which contains a collection of Japanese work, including vases of copper and porcelain, decorated with cloisonne enamels, vases of Kaga, Awata and Satsuma wares and large decorated jar with cover. There are also the following in this Cabinet:—Pilgrim bottle and vases of Coalport ware, jugs of Linthorpe ware, vases of Barbotini ware, reticulated Ivory Worcester ware, and jugs, etc., of Doulton's stoneware. We next noticed an old rosewood Cabinet, ornamented with brass work, of date somewhere about 1800. The front of the Cabinet is also ornamented with three glass panels, which sets off to perfection the

THE RICH AND ANCIENT POTTERY WARES

which it contains, amongst which we noticed some beautiful specimens of modern fayence, copies of what is known as Raffaella ware, jewel case and pair of vases to match, of about the 15th or 16th century; some French china ware, with burnished silver band, which originally belonged to Prince Jerome Bonaparte; specimen of blue enamelled ware of Louis XVI. time, two inkstands with a Cupid very curious; sacrificial cup ornamented with lizards, used by the Chinese; very fine specimen of Worcester porcelain china, dark purple ground, with two medallions and exquisitely painted English flowers for ornamentation; Wedgewood jug of brown ware, inside glazed, of date about 1790, and beautiful little fruit dish of

WEDGEWOOD WARE.

with grapes and leaves exquisitely painted; two or three specimens of Bristol and Salop ware, amongst which is a curious old baby's pap-boat; curious pair of old Japanese plates cream-coloured; China inkstand, with pounce-box, pale primrose ground, ornamented with flowers; old Worcester vase, of Regent ware, with violet ground, gold fillets and flowers, of date about 1810; beautiful old Worcester case, with landscape in centre and flowers in the border, and Oriental vases, something altogether out of the common. The next Cabinet also contains a very interesting exhibit, being a collection of old china, comprising Earl of Shrewsbury's beer mug; pair old Davenport vases, very rare, at the present time

ALMOST FABULOUS PRICES

are paid for them; Lady Huntingdon's tea-pot, 1760; Queen Anne's tea-pot; Louis Philippe's caudle-cup, Bristol cup and saucer; Rose du Barri cup and saucer; Crown Derby cup and saucer; Limoges cup and saucer, beautiful in point of decoration and painting; old Berlin cup (landscape), very fine; several samples of Wedgewood ware, beautiful in design and colour; Dresden plate, very old; pair Chelsea candlesticks, "Josiah Wedgewood;" medallion, very old and very rare, etc., etc. Next to this is a large Cabinet, which contains quite a collection of Indian and Oriental Niello ware; Sherbet set of brass, with coloured enamels, Turkish workmanship, and a teapot of Wedgewood's basalt or blackware, nearly a century old; also a large collection of silver ware, oval-shaped salvers, of date 1780, coffee set of seven pieces, punch ladle with Queen Anne shilling inserted, sugar-bowl of the time of Louis XV. We now come to a

FINE ROSEWOOD CABINET,

inlaid with brass, which was brought to Montreal in the last century, containing tea-pots, ladles, coffee-pots, candlesticks representing Corinthian and Ionic columns of the time of George II., caudle-cups, ewers, porringers, egg-cup and cream-jug, pair of apostle spoons of date 1656, of old silver plate. This cabinet also contains an old silver Host which was used by a missionary at least two hundred years ago. In other parts of the room there are also several examples of fine old pottery. Suspended from the wall in front of a carpet we noticed a dish of old Spanish enamelled

clock, 180 years old, which was in the Island of Orleans for 120 years. On a table of inlaid wood is a handsome

GUITAR OF SPANISH WORKMANSHIP,

ornamented with delicate inlays of mother of pearl. A cabinet with secretary of mahogany decorated with brass inlays, furniture and grills is very handsome, and a secretary of cherrywood of old French workmanship, attracted much attention. A good example of old workmanship is a cabinet of rosewood with brass mounts. On top of a small chest of drawers of Spanish mahogany is a handsome marble set consisting of candelabra, two candlesticks and three statuettes, all in brass and of French workmanship. We also noticed a Japan cabinet ornamented with pictures of Japanese scenes in gilt, and a pair of very pretty Japanese bronzes and incense pot; table of rosewood with folding top, inlaid with brass of last century workmanship; cabinet ornamented with scenes in which mythological and scriptural incidents are curiously blended; a jewel casket of French walnut with brass mounts; corner-chair, with arms in rosewood. The arm-chair that was used by

HIS MAJESTY WILLIAM IV

on the anniversary of the battle of Camperdown in 1835, at Greenwich Hospital, attracted a large number of the visitors. The chair was also used by H. R. H. the Prince of Wales at the Ball on the 27th August, 1860, at Montreal, and the wood used in its manufacture was part of a battleship belonging to Admiral de Winter's fleet. There are also several other chairs and arm-chairs of antique design and workmanship. In the centre of the hall is a handsome circular table, rosewood top and brass inlays. A cabinet of oak, panels and mounting of silver, high relief ornamentation, was much admired. Next to a handsome fine screen of stained glass, is a table with inlaid top of Florentine mosaic, with lapis-lazula, malachite, and variegated marbles. A handsome bronze of "Amour and Papillon" ornamented a substantial mahogany table, also in the centre of the hall.

In the centre of the eastern end of the hall, are

TEN LARGE GLASS CASES

containing a great variety of exhibits, including the following:—A crucifix of gold, pearls and emeralds, worn by Marie Antoinette, modern Roman enamel crucifix and bracelet; magnificent pendant of onyx cameo surmounted with a coronet of gold and diamonds (for sale); Roman shell-cameo brooch, ornamented with the head of Medusa; curious old ring of 1790, with figure of justice in sepia on pearl; card-box of Niello ware, moresque, gold and platina, inlaid with steel; Japanese jewellery; armllets made out of gold coins linked together, including guineas of George IV.'s reign; Turkish coins and old Roman antique coins; coral necklets and head-combs of several kinds; belt made out of silver clasps belonging to old books; velvet reticule with old silver mountings; gold medal bearing an effigy of St. Charles Borromee; carved ivory necklace, brooch and earrings; crucifix of burnished ivory and wood; old gold and silver watches.

FROM THE TIME OF THE STUARTS

and Queen Anne; snuff-box that belonged to Gen. Montcalm; card case made of sandal-wood inlaid with ivory and Sycee silver; filigree work of several descriptions; set of fans in pierced ivory and horn (Eastern); tray of hammered copper with relief decorations in other metals, after the Japanese style; salver of brass with colour decoration, Moorish workmanship; tray of hammered silver, decorated with butterflies of other coloured metals; holster pistols of 18th century workmanship; a sword of French workmanship of the time of Louis XIV., which belonged to the late General Durnford in 1790, and another which belonged to Solicitor-General Sewell in 1812; an old pistol that went through the battle of Culloden; dagger which came from

THE WELL OF CAWNPORE,

and was very likely used on the occasion of that terrible massacre, the marks of blood being still upon it; waist ornament, armllet and anklet worn by the women of Damascus; a lot of embroidery, part of the loot at the Palace of Peking, etc., etc.

In one corner of the hall there are three costumes—two Albanian, one male and one female, and an Arab costume; also a cloak worn by the Maoris.

Round the hall are ranged some very fine Persian and Daghistan rugs, prayer carpets and hangings of great age and very valuable. At the western end of the hall hangs a large goblin tapestry, representing the promise of safety from the sea to Aeneas by Diana, who points to the swans escaping from the falcon, the inscription above being: "Ut aves falconem ita et Diana Aeneam mare evasurum promittit." Facing the entrance to the hall is a piece of modern Japanese embroidery, very rich, in front of which is suspended a quaint, old Moorish lamp. There are two cases of laces, which are sure to attract the attention of the

walls a Japanese mirror of white metal; Venetian mirror, in glass frame, with floral decorations; old Italian dish of hammered brass, with inscription; dish of enamelled earthenware, and a scone of hammered brass.

The Exhibition, on the whole, is well worth a visit from the lover of art, and we trust to see the Association rooms crowded this week and next to see these valuable treasures of by-gone days.

"Witness"

TUESDAY, DECEMBER 6, 1881.

THE ART ASSOCIATION.

OPENING OF THE LOAN COLLECTION BY A CONVERSATION.

The exhibition of the Art Association's Loan Collection of decorative art objects, bric-a-brac, &c., was opened last evening by a conversation in the Association's rooms. A large number of ladies and gentlemen attended, and the hall presented a most artistic and bright appearance. Among the visitors were Messrs. G. A. Drummond, Gillespie, W. B. Simpson, J. R. Duggan, W. Evans, C. C. Foster, E. K. Greene, J. McLennan, J. B. Greenshields, F. B. Matthews, D. A. Watt, R. Campbell, Bethune, R. C. Cowan, Mills, Learmont, Wm. Hall and J. Tasker, and the Revs. E. Gould and R. Campbell.

The evening was most pleasantly spent, the articles on exhibition being themselves more than enough to occupy attention for two hours. Music of a very high class was furnished by several ladies and gentlemen during the evening. A lady amateur, whose name we are not at liberty to publish, gave the song of the evening; songs were also contributed by Messrs. T. W. Elliott and Henry Beattie. Dr. Davies played the accompaniments on a fine Rosenkrantz piano, and the pianoforte solos of Miss Paulina Saxe were very much appreciated.

We cannot now do more than mention some of the most noticeable works of art and curiosities which are to be seen in the present exhibition. It is safe to say that it includes many of the most valuable artistic possessions of Montreal. Three sides of the large hall are hung with rich and ancient carpets and rugs, spotted here and there with a fine bronze or a porcelain dish. On one side of the hall the pictures of the gallery are uncovered, as is also the case in the smaller room and on the staircase. Round the hall are ranged cabinets, ancient and modern, British and foreign, with old-fashioned sideboards, tables and chairs; old china, old armor and weapons, old costumes, old lace and many other things of uncertain age. At the upper end of the room hangs a large tapestry, lent by Mr. Selby, representing the promise of safety from the sea to Aeneas by Diana, who points to the swans escaping from the falcon: the inscription above being—"Ut aves falconem ita et Diana Aeneam mare evasurum promittit." Near this is a large Jacobean buffet, of very rude and plain workmanship. A carved cabinet, of Bombay blackwood, described as modern Indian, shows elaborate and tasteful carving. Among the furniture is one of those old corner chairs of the Chippendale period which are now returning into fashion in England. Two very well preserved specimens of Dutch clocks are to be seen, with brass engraved dials. A large Japanese lacquer cabinet attracts attention by its profusion of gilded illustrations, and another cabinet of oak, is richly adorned by panels and mountings of silver in high relief. A very good specimen of modern Chinese carving and piercing is to be seen in a large frame of boxwood, the ornaments consisting of foliage and birds. A set of most remarkable chessmen, of very highly colored ivory, Indian workmanship, is to be seen in one of the cases. A Spanish guitar which lies on one of the tables is an admirable specimen of mother-of-pearl inlaid work. Ladies will be greatly interested by some magnificent lace which occupies a case to the left of the entrance in the hall, and many carpets and pieces of embroidery are also well worth attention.

DECORATIVE ART.

A Novel Exhibition—Valuable Collection—Objects for Study.

Those who remember the Caxton Celebration some years ago in the Mechanics' Hall, will bring to mind the astonishment universally expressed at the number of old books, rare editions, quaint manuscripts and illuminated texts, gathered together from Montreal and vicinity. A visit to the rooms of the Art Association will lead to a similar agreeable surprise at the collection of articles of vertu, bric-a-brac, antiques and objects of historical interest, which is there spread out to the admiration of the art-loving public. The inauguration took place last evening, under the most brilliant auspices, and from the approbation everywhere evinced, we are justified in believing that the display will prove of substantial benefit to the development of aesthetic taste and the instruction of the rising classes. The collection may be divided into four parts:—

I. Historical Objects, chiefly those connected with the country. There are not very many of these, but as it is the first time they are brought together, they acquire value from their juxtaposition.

II. Objects of Design, chiefly in the way of hangings, tapestry, rugs, carpets, embroideries and old costumes.

III. Objects of Jewellery, principally watches, clocks, bronzes, as also potteries.

IV. Objects of Furniture, such as inlaid cabinets, tables, chairs and mantels.

As the aim of this unique exhibition is mainly to instruct and educate, we purpose going over the different branches in detail, consecrating separate descriptions to each. Meantime we shall confine ourselves to-day to a simple announcement of the opening, and to an earnest invitation to all classes of the public.

"Star" 6th December 1881

Japanese plates cream-coloured, China inkstand, with pounce-box, pale primrose ground, ornamented with flowers; old Worcester vase, of Regent ware, with violet ground, gold fillets and flowers, or date about 1810; beautiful old Worcester case, with landscape in centre and flowers in the border, and Oriental vases, something altogether out of the common. The next Cabinet also contains a very interesting exhibit, being a collection of old china, comprising Earl of Shrewsbury's beer mug; pair old Davenport vases, very rare, at the present time

ALMOST FABULOUS PRICES

are paid for them; Lady Huntingdon's tea-pot, 1760; Queen Anne's tea-pot; Louis Philippe's caudle-cup, Bristol cup and saucer; Rose du Barri cup and saucer; Crown Derby cup and saucer; Limoges cup and saucer, beautiful in point of decoration and painting; old Berlin cup (landscape), very fine; several samples of Wedgewood ware, beautiful in design and colour; Dresden plate, very old; pair Chelsea candlesticks, "Josiah Wedgewood;" medallion, very old and very rare, etc., etc. Next to this is a large Cabinet, which contains quite a collection of Indian and Oriental Niello ware; Sherbet set of brass, with coloured enamels, Turkish workmanship, and a teapot of Wedgewood's basalt or blackware, nearly a century old; also a large collection of silver ware, oval-shaped salvers, of date 1780, coffee set of seven pieces, punch ladle with Queen Anne shilling inserted, sugar-bowl of the time of Louis XV. We now come to a

FINE ROSEWOOD CABINET,

inlaid with brass, which was brought to Montreal in the last century, containing tea-pots, ladles, coffee-pots, candlesticks representing Corinthian and Ionic columns of the time of George II., caudle-cups, ewers, porringers, egg-cup and cream-jug, pair of apostle spoons of date 1656; of old silver plate. This cabinet also contains an old silver Host which was used by a missionary at least two hundred years ago. In other parts of the room there are also several examples of fine old pottery. Suspended from the wall in front of a carpet we noticed a dish of old Spanish enamelled earthenware, with lustered Hispano-Moresco decoration, very beautiful. In a small room off the south-western side of the hall is a large glass-case containing a large collection of

CHINA AND JAPANESE WARE,

among which we may mention a beautiful tazza of modern Sevres porcelain, and some specimens of old cut glass goblets and decanter of about the beginning of this century. In a large glass case facing the entrance, besides some chinaware of elaborate design, there is a rapier, hilt and guard ornamented with silver inlay of about the 17th century, and a sword with a fine old Spanish blade, probably of the 6th century.

The collection of Antique Furniture is sure to attract the attention of the visitor. A table of rosewood is shown that was used by the family of Champlain; alongside of it is an arm-chair of Bombay blackwood, quaintly carved. There is also a cabinet of the same wood, with handsome outside carved decorations. In the north-eastern corner of the hall stands a large clock in mahogany case, with brass face and ornaments, made by James Howden, of Edinburgh. There is also another large clock in another part of the room. A chest of drawers of the time of Sheraton, with brass mounts and furniture, and dark gray marble top, is very old and very fine; on the top of this is a

JAPANESE PAGODA,

made of bronze, the carving on which is most beautiful. Next to this is a carved table of mahogany richly ornamented, and inlaid with brass, and further on a handsome Spanish mahogany Ecritoire, with handles of drawers made of brass, very neat and pretty. By the side of this is a cane-bottomed arm-chair of New England make, which looks very comfortable. We next noticed a buffet, a fine example of old Jacobin oak furniture; the carvings are of greater delicacy and refinement than are usually seen. In another part of the room is another buffet of the Jacobin period of good form and construction. On the top of the first-named buffet is an old French

mountings; gold medal bearing an effigy of St. Charles Borromeo; carved ivory necklace, brooch and earrings; crucifix of burnished ivory and wood; old gold and silver watches

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A REMARKABLE PIECE OF TAPESTRY

is shown in this case, representing the transfiguration of Christ, from the celebrated painting of Raphael now in the Vatican. It was done early in the 16th Century, in Rome, by a Nun, and occupied three and a-half years of daily labour. An estimation of the skill and closeness of the stitch may be had from the fact that there are only about 420 square inches in the piece, and there are not less than 3,000,000 stitches in the work. It was brought from Rome some time ago, and became the property of an American gentleman by purchase. It is said that there is not another piece of the kind in America. It has been examined by the ladies of several convents in Montreal and Quebec, and the Schools of Needlework and Design in Philadelphia and New York, both of which have at their head Superintendents, experts from England, who have expressed the opinion that it is not only unequalled but it is impossible to-day to imitate it as a whole.

The collection of Shields, which are hung on the walls, over the carpets, comprises the following:—Targe, or Scottish shield, of leather studded with brass; Shield, reproduction in cast-iron, by Count Stollberg, Saxony, embossed; foliated ornaments, with fawns, cupids, trophies of arms, birds and grotesque figures. The original, which belonged to Francis I., is in the Musée d'Artillerie, Paris; it is attributed to Cellini. A third one is a Milton shield, an electrotype reproduction by Messrs. Elkington & Co. The original work was exhibited at the Paris Exhibition of 1867, and is now the property of the South Kensington Museum. Its framework is of steel, embossed and damascened; its panels of silver, repousse and chased. There are also hung on the

silver in high relief. A very good specimen of modern Chinese carving and piercing is to be seen in a large frame of boxwood, the ornaments consisting of foliage and birds. A set of most remarkable chessmen, of very highly colored ivory, Indian workmanship, is to be seen in one of the cases. A Spanish guitar which lies on one of the tables is an admirable specimen of mother-of-pearl inlaid work. Ladies will be greatly interested by some magnificent lace which occupies a case to the left of the entrance in the hall, and many carpets and pieces of embroidery are also well worth attention.

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Star 6 # December 1887

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Exhibition of a Loan Collection
of Decorative Art Objects.
 A VALUABLE COLLECTION OF ANTIQUITIES.

clock, 180 years old, which was in the Island of Orleans for 120 years. On a table of inlaid wood is a handsome
GUITAR OF SPANISH WORKMANSHIP,
 ornamented with delicate inlays of mother of pearl. A cabinet with secretary of mahogany decorated with brass inlays, furniture and grills is very handsome, and a secretary of cherrywood of old French workmanship, attracted much attention. A good example of old workmanship is a cabinet of rosewood with brass mounts.

walls a Japanese mirror of white metal; Venetian mirror, in glass frame, with floral decorations; old Italian dish of hammered brass, with inscription; dish of enamelled earthenware, and a sconce of hammered brass.
 The Exhibition, on the whole, is well worth a visit from the lover of art, and we trust to see the Association rooms crowded this week and next to see these valuable treasures of by-gone days.

PRINCE'S MUSIC STORE
 226 and 228 St. James St.
 For Sale at
 the Academy of Music Orchestra.
 All played with immense success by
 Roudan a la Turque—Cowan.
 Homage aux Dames Waltz
 Reveil du Lion—Kontski.
 The Dolores Waltz
 Tondours Fidele Waltz
 Waldteufel.

GET THEM IMMEDIATELY!
 November 22
 J. D. CRAWFORD.
 Im 279
 Information regarding Farming Land in Manitoba, and desirable Building Sites in the various rising towns throughout the Province, can be had on application to the undersigned at 81 St. Francis Xavier St.

MANITOBA.
Lands and Town Lots
 October 13
 22 St. John Street, Montreal.
 ROSS & DINGWALL,
 Barristers, Cornwall.
 Attention is called to the neighbourhood of Cornwall for Country Residences for Montreal people. This thriving and healthy town is within easy access to Montreal, both by boat and rail, situated at the foot of the Rapids of the Long Sault, and its attractions are unequalled. On the one side, the swiftly descending river brings pure air, coolness and health in the most salutary weather; on the other, Lake Saint Francis stretches eastward for 30 miles, a broad expanse for yachting, boating and fishing, and with picturesque shores, bays and islands. The property now for sale is beautifully situated on the bank of the St Lawrence, just outside the town, and composed of the east-half of lot five, first Concession, Cornwall, 120 acres. A fine grove of trees in front, next the river, forms one of the most charming Building Sites to be found anywhere within short distance of a steamboat landing. Apply to

FOR SALE.
Site for Country Residence
OF MONTREAL.
To Merchants, Bankers, &c.
 October 31
 260
OFFICE:
 18 FOUNDLING ST.
FOR SALE,
CHINA CLAY,
SMITHS' COALS,
COTTON, CONNALL & CO.,
 89 St. Sacrament Street,
 October 7
 240
AND IRON FLASKS.
 The above will be sold at a bargain FOR CASH, or put in as capital in a new concern.
 For further information, address
H. R. IVES & CO.,
 Queen Street,
 MONTREAL.
 November 8
 267
GREEK WINES.
 Sante—Summer Wine.
 BOUTZA—Sweet and delicate
 ST. ELIE Amontillado Character.
FREDEBICK KINGSTON,
 WINE MERCHANT,
 25 HOSPITAL STREET,
 July 13
 168

ART GALLERY GOSSIP.
 We always find a visit to the Art Gallery a pleasure, as we are sure to find something fresh either in pictures or works of art. Dropping in lately, we found the loan collection had received a large addition both in oil and water colors, amongst which are some very pleasing and clever works, so varied in subject and treatment as are sure to please all tastes. We also learnt of a new enterprise of an artistic kind, which the directors are preparing for the benefit of our citizens; namely, an Exhibition of Decorative Art. A display of this kind will prove a source of great pleasure to very many, and will commend itself to the taste of the fortunate possessors of works of art of a decorative kind, whether in bronze, wrought iron, wood, ivory, ceramics, textures, tapestries, &c., and indeed, the many beautiful things which help to make the home pleasant, as well as objects of antiquarian and historical interest. The Secretary of the Association would willingly hear from all those who may possess any works of the kind specified, and as in the past our citizens have always cheerfully assisted the Association by lending their pictures, so now we doubt not, they will manifest the same generous spirit in contributing of their home treasures to help the Association to make the Pioneer Exhibition of Decorative Art a success, and thus aid them in their good work of cultivating the taste, and furnishing our people with opportunities of spending pleasant and profitable hours.
 The Art classes for the season of 1881-2, we notice, commence next week, and as their first season proved a success, we doubt not this year will be equally so.

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Stove Patterns
 FITTED TO Mould
BOARDS IN GOOD ORDER,
 comprising Fifty well-known
Stoves.
ALL ORIGINAL ALBANY PATTERNS.
ALSO,
Tea Kettles & Holloware Patterns

FOR SALE,
CHINA CLAY,
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ART ASSOCIATION
OF MONTREAL.

The ANNUAL MEETING of the ASSO-
CIATION will be held in the GALLERY,
On Monday next, the 23rd of January,
At 3.30 P.M.,

For the reception of the Annual Report of
the Council, and for the Election of Officers
for one year, and six Councillors for two
years, and for other business.
By order of the Council.

S. ENGLISH, Secretary.
Montreal, 18th January, 1882 15

THE EXHIBITION

OF
The Royal Canadian Academy

IS FREE TO THE PUBLIC
On Monday and Tuesday, 1st & 2nd May,
1882

Art Gallery, Phillips' Square.
S. ENGLISH, Secretary.
May 1 u 103

ART ASSOCIATION
OF MONTREAL.

A LECTURE

Will be delivered in the Art Gallery,
On TUESDAY, the 31st of JANUARY,
At EIGHT p.m., 1882

By MR. J. HAMPDEN FIELD,
ON

"PHOTOGRAPHY."

WITH ILLUSTRATIONS.

Members admitted by ticket. Non-mem-
bers, 25c.

S. ENGLISH, Secretary.
January 25 21

ART ASSOCIATION
OF MONTREAL.

A PAPER

Will be read in the ART GALLERY
PHILLIPS' SQUARE,

On Friday Eve'g., 17th March, 1882,
At EIGHT o'clock,

By MR. JOSEPH GOULD.

Subject—"ROBERT SCHUMANN,"
With Selections from his Vocal and Instru-
mental Compositions.

Members admitted by Ticket.
March 14 b 62

- Programme of musical selections - 1 avril 1881
- Feuille avec paragraphes et numéros
- Carte d'invitation: A lecture 25 fév 1881
- Carte d'invitation: decorative art objects 5 dec. 1881

Voir archives permanentes du musée

ART ASSOCIATION.

The annual meeting of the members of the Art Association of Montreal was held yesterday afternoon in the Gallery Room of the Society. Hon. Mr. Justice Mackay was in the Chair, and among others present were noticed the following:—Messrs. A. A. McCulloch, Hon. Thos. Ryan, W. B. Lambe, Canon Norman, W. Notman, T. D. King, J. Popham, J. H. Joseph, W. G. Murray, A. B. Steele, H. McLennan, J. S. McLachlan, M. H. Gault, M.P., C. Martin, W. D. Simpson, P. A. Paterson, J. Lewis, W. H. Shepherd, R. W. Shepherd, J. S. Hunter, C. Gibb, A. Henderson, T. Craig, J. M. Douglas, S. English, N. B. Simpson and others.

The minutes of last meeting were read and approved. The Chairman then read the Report of the Council, of which the following is a synopsis:—

Your Council are happy in being able to offer, for the year 1881, a favourable Report of the progress of the Institution. The number of subscribers has been considerably augmented, donations in both money and works of art have to be acknowledged, a portion of debt on the building has been paid, and it may, perhaps, be worthy of note that an increased interest in matters relating to the Fine Arts is observable in this city.

It will be observed that the Treasurer's Statement now presented is dated 30th November, thus covering only eleven months. This has been rendered necessary in order to carry out No. 23 of the revised Code of By-Laws, which provides for the closing of the Treasurer's books on the 30th November each year, so as to allow time for audit and preparation of Report for the Annual Meeting. For the future, of course, the statement will cover twelve months.

Details of the eleven months' receipts and expenditure will be found in the Treasurer's Statement, vouchers for which, together with the Auditor's Report, will be found on the table.

The indebtedness on the building was reduced last year by the payment in full of the balance of the late Mrs. Ferguson's loan, namely \$1,700, leaving as the only charge against the building the original mortgage to Mr. Charles Gibb of \$7,000.

Whilst warmly acknowledging gifts of both money and works of art during the year, the Council feel it their duty respectfully to call the attention of wealthier members of the Association, and lovers of the Fine Arts generally, to the desirability of lessening, by means of liberal subscriptions, the still heavy debt upon the building. Anxious as your Council are to extend, in many directions, the usefulness of the Association, their first care must necessarily be, at the present, the reduction, if not the complete extinction of debt. The policies of insurance upon the building and its contents have been increased by \$3,103.75 since last year, the total insurance being \$72,833.75.

Early last year a petition was addressed to the municipal authorities, praying them to relieve the buildings of the Association, upon the ground that the institution is purely educational in its character! The representations of your Council were favourably received, and it was decided that the gallery for the future shall be exempt from assessment.

The following works of art have been presented to the Association during the past year:—An oil painting by R. Villegas y Cordera, Rome, entitled "A Bazaar at Tunis," from Mr. M. H. Gault, M.P., selected at the donor's request by our President during a recent visit to Italy. An oil painting, by Richard Harris, R.C.A., Toronto, entitled "A Man of No Account," presented by Mr. A. S. McLachlan, Montreal. A reproduction in serpentine marble of Giovanni da Bologna's "Rape of the Sabines," in the Loggia del Lanzi, Florence. Two large casts from the Antique, "Antinous" and "The Disk Thrower," presented by the Natural History Society, Montreal.

Since the monetary contributions acknowledged in last year's report, a generous gift of \$500 has been received from Miss Orkney, \$40 from Mr. James Worthington, and \$20 from Mr. Joseph Tiffin.

In accordance with the announcement in last year's report, a Portfolio of ten plates, illustrating a new method of photo-printing, was presented to each member of the Association. The work met with general approval, and it is believed, attracted many new subscribers. For economic reasons, however, a similar undertaking has been dispensed with for the present year; but, as copies still remain on hand, one will be presented to each new subscriber as far as the edition will last.

The first Exhibition of the year was that of Works of Art in Black and White,—the only one of the kind yet given in Canada. It was opened in the month of February, and attracted considerable attention. Many valuable specimens of both ancient and modern engravings and etchings were lent for the occasion, together with some excellent drawings in monochrome, by L. R. O'Brien, P.E.C.A., R. Harris, R.C.A., and other artists.

Mr. Wm. McLennan's instructive paper on "Engraving," read on the 25th February before a large audience, lent additional interest to the Exhibition.

This was followed in April by the Second Annual Exhibition of Paintings by Canadian Artists. The collection contained several works of conspicuous merit, but, as a whole, did not manifest the progress which the preceding Exhibition (1880) had led some sanguine critics to expect. Amongst the more noteworthy pictures were Mr. Homer Watson's "Old Stone Road, Dundas," painted with a true feeling for nature; and a vigorous head by Mr. R. Harris, Toronto, entitled "A Man of no Account." Through the liberality of one of our members, the latter picture has become the property of the Association.

On the occasion of the Provincial Exhibition held at Montreal in September last, the Citizens' Committee granted to the Association the sum of \$50, with the understanding that our gallery should be opened for 10 days at the charge of 10c. The loan collection was considerably augmented, and the Gallery attracted many visitors. Two thousand three hundred and fifty paid at the door, and 616 catalogues were sold.

The fourth and final Exhibition for the year was that of Decorative Art, opened on Monday evening, December 5th, by a *conversazione* with music, which was attended by more than 200 members and friends of the Association.

The Exhibition remained open until the 21st December, and was visited during these 15 days by upwards of 1,400 members and friends, and by 378 non-members paying 25c. each. A copy of the printed catalogue is submitted herewith. A large number of objects of a decorative and artistic character were contributed; many of them of great value and rarity; the whole of which, the Committee are pleased to report, were removed, exhibited and returned to their owners without any breakage or loss. The fittings procured for this Exhibition have been so arranged as to be of permanent use in the future.

Notwithstanding the somewhat disappointing receipts for admission, the Committee are sanguine that when the accounts are adjusted, the expenditure will be found not to have exceeded the appropriation made by the Council for this Exhibition.

The lecture season of 1881 was inaugurated on the 21st January, by Mr. J. W. Gray, with a paper on the subject of "Ceramics." Many valuable specimens of pottery were lent for the occasion, and used by the lecturer for the purpose of illustration.

On the 25th February, during the Black and White Exhibition, Mr. Wm. McLennan read his excellent paper—"An Out-

line of the History of Engraving," before a large audience in the gallery of the Association. In addition to special examples shown by the lecturer, the exhibition itself afforded many useful illustrations of the subject.

The third lecture of the year was given by Mr. Joseph Gould, on "English Madrigals, Glee and Part Songs." The subject was an interesting one, and derived an additional charm from the presence of a trained choir of twenty voices, by whom some of the earliest specimens of English Part Music were effectively rendered. Both lecture and music were warmly appreciated by a large company.

The entertainments of the year were brought to a close by a *conversazione* with music, on the occasion of the opening of the Decorative Art Exhibition in December last. There were several selections of classical piano music given by Miss Saxe; as well as some good vocal music by amateurs, under the conductorship of Mr. Davies.

In the month of November last, an informal meeting of the Committee on Lectures and Entertainments was held, and it was suggested, subject to the approval of the Council, that at least three lectures should be given during the months of January, February and March of 1882, and that the following be the subjects and lecturers:

January,—Photography, with illustrations, by Mr. Field.

February,—Domestic Architecture, by Mr. Steele.

March,—A lecture on a musical subject, by Mr. Joseph Gould, with vocal illustrations.

All these gentlemen have kindly acceded.

If another lecture is required in April, it is hoped that the President, Judge Mackay, or Dr. Sterry Hunt, will give a paper.

The art classes, a prospectus of which was published in last year's Report, completed their first session in the month of May last. The total number of students in attendance was forty-two, of which fourteen were under Mr. Raphael, seventeen under Mr. Edson, and eleven under Mr. Van Luppen. The present session began in October last, with a smaller number of students, under two of the above-named instructors.

At a General Meeting of the Association, specially called for the 30th April last, a revised and enlarged code of By-laws was considered and adopted. These, together with the Act of Incorporation, and the Amending Act of July 24th, 1880, have since been printed in a convenient form, and copies may be had from the Secretary at the Gallery.

GOVERNORS AND LIFE MEMBERS.

At the above meeting, in conformity with the By-laws just adopted, the following members, being duly qualified by their gifts or other important services to the Association, were elected and constituted Governors and Life Members respectively: As Governors—Hon. Judge Mackay; Mr. George Hague; Mr. Peter Redpath; Mr. Hugh McLennan; Mr. W. W. Ogilvie; Mr. M. H. Gault, M.P.; Mr. Alexander Buntin; Mr. George A. Drummond; Mr. J. C. Baker; Mr. Charles Gibb; Mrs. J. H. B. Molson; Mrs. T. Sterry Hunt; Mrs. Robert Moat; Miss E. C. Orkney. As Life Members—Rt. Hon. the Earl of Dufferin; Hon. Thomas Ryan; Hon. Judge Cross; Rev. Dr. Corder; Mr. J. T. Molson; Mr. J. S. McLachlan; Mr. George Stephen; Mr. Jonathan Hodgson; Mr. Alexander Murray; Mr. John Hope; Mr. Robert Wood; Mr. Robert Reford; Mr. William McLachlan; Mr. C. E. Morten; Mr. W. C. Smillie; Dr. T. Sterry Hunt; Mrs. J. T. Molson.

MONUMENTAL BRASS.

It was noted in last year's report that the Council had it in view to erect, at an early date, some permanent memorial in the building to the memory of our late benefactor, Mr. Gibb. Shortly afterwards a sub-Committee was formed to report upon the subject to the Council. It was then determined that the memorial should take the form of a monumental brass, of the value of not less than five hundred dollars, and an order was forwarded to England for its execution. Your Council are now glad to report the arrival of the engraved brass from the works of Messrs. John Hardman & Co., London.

Mr. E. Reid, of Montreal, will shortly submit a design for the marble upon which the brass will rest.

For the benefit of non-resident members and others the inscription in full is recorded as follows:—"This Art Gallery owes its existence to the liberality of Benajah Gibb, Esquire, who died in this city on the 1st of June, 1877. By his will he devised and bequeathed to the Art Association the land upon which this building stands, eight thousand dollars in money, over ninety oil paintings, and eight valuable bronzes. The Association has placed this tablet here in honour of the donor, as a small token of respect and gratitude to him; and to aid in perpetuating the memory of his generosity and public spirit."

RENT OF SHOPS.

As members are aware, the two shops beneath the eastern end of the Gallery have been reserved for the use of the Art Classes of the Association.

The Council have now to report that the remaining two, namely the corner shop and the one adjoining, have been rented to Mr. Charles Martin upon the following terms:—From now to the 1st of May for the sum of \$250, and afterwards at \$600 per annum.

ATTENDANCE.

The visits paid to the Gallery during the year has been as follows:

Table with 2 columns: Category and Number of Visits. Members (free) 4,857; Non-Members (25c.) 1,317; During Provincial Exhibition (10c.) 2,350; Free Visitors on Saturdays 2,474.

Total visits during the year 10,998

CORRESPONDENCE WITH OTHER INSTITUTIONS.

The following Institutions devoted to the Fine Arts have courteously forwarded catalogues of Exhibitions held by them, their Annual Reports, etc., etc.: Pennsylvania Academy of Fine Arts, Philadelphia.

National Academy of Design, New York. Museum of Fine Arts, Boston.

Our own catalogues, reports, etc., have been mailed in return; your Council thinking it desirable to cultivate, as much as possible, a friendly intercourse with sister associations, whether in this country or elsewhere.

PROPOSED READING ROOM.

The attention of the Council has been directed, for some time past, to the desirability of establishing a Reading Room in connection with the Gallery. There are many works congenial with the objects of the Association, which, though highly important in themselves, are rarely to be seen in Montreal. Such periodicals as *L'Art*, *The Art Journal*, *The Etcher*, *Gazette des Beaux Arts*, *Zeitschrift für bildende Kunst*, etc., etc. would, it is believed, attract many readers and students, and, from an artistic point of view, prove to be of great educational value. These periodicals, after a term of service in the Reading Room, might be bound from year to year, and would, in course of time, form the nucleus of an interesting art library.

So far, however, monetary considerations have delayed the project; but your Council venture to hope that, with the increasing prosperity of the Association, an art reading-room may be founded at no distant day.

THANKS.

Thanks are due to all those, noted elsewhere, who have made gifts of money or objects of art to the Association, as well as

to those ladies and gentlemen who have so liberally contributed to the various loan exhibitions held during the year.

The CHAIRMAN in proposing the adoption of the report said:—"From the report it will be seen that the history of the Association for the last year is upon the whole not an unpleasant one. We received an accession of over ninety new subscribers, and we have reduced the debt upon our building by the payment in full of the late Mrs. Ferguson's mortgage claim. The accounts of our Treasurer and Finance Committee have been referred to an Auditor, Mr. Ross, and found correct. We have received a few gifts during the year; these are acknowledged in the report, and since it has been adopted several new donations have been made amounting to over \$2,400, which fall to be accounted for in our next report. Yet our citizens are behind in their encouragement of us, for in the four or five years since the death of the late Mr. Gibb, and since the new vitality assumed by the Association of benefactors other than annual subscribers we have very few. In our reports of 1879 and 1880 we appealed for aid to pay off the debt upon our building. To pay this debt we feel to be the first duty upon us. By additional annual subscriptions, and what would be only an appropriate addition to our list of life members, it would speedily be extinguished. In a city like this our annual subscriptions ought reasonably to amount to six or seven hundred. In this connection I cannot, for myself, but regret that we have failed to attract support from our French-Canadian fellow-citizens. Honour to the twelve of them who have come forward. But I look forward for better things in the future. Time was when such a thing as an Art Exhibition would never have been thought worth mention in a speech from the throne by a Lieutenant-Governor of a Province like Nova Scotia; but that time has gone by. Consider also the establishment of our Dominion Royal Academy, founded for the grand object of the creation of a national gallery at the seat of Government. Let us hope that it will meet, as it deserves, large support year after year from the Dominion Legislature. We have lately had an application from the Dominion Royal Academy for permission to hold their annual exhibition in our gallery. We have had pleasure in acceding to the application referred to, and therefore we may look forward to an interesting and instructive exhibition in April next.

The report was adopted.

The election of officers for the ensuing year was next held. Messrs. Gibb and Lambe were appointed scrutineers. The following were elected:—President, the Hon. Mr. Justice Mackay; Vice-President, the Hon. Thomas Ryan; Treasurer, Mr. R. W. Shepherd; and six new members of the Council, Rev. Canon Norman, Mr. F. B. Matthews, W. Popham, H. McLennan, Mr. John Popham, Mr. F. W. Thomas; Secretary and Curator, Mr. S. English.

The CHAIRMAN then read out the names of several gentlemen and ladies who had qualified as life members.

It was then moved by Canon NORMAN, seconded by Mr. W. B. SIMPSON, that the best thanks of the meeting are due and are hereby tendered to the Committee who have prepared the excellent and satisfactory report for the past year, adopted this day by the Association. Carried.

Moved by Mr. POPHAM, seconded by Hon. T. RYAN, that the thanks of the meeting are due and are hereby tendered to Messrs. Matthews and G. W. Murray for their valuable services in collecting during the year. Carried.

Moved by Mr. T. D. KING, seconded by Rev. Canon NORMAN, that the matter of granting special tickets to the members of the American Association for the Advancement of Science, which will admit them free to the Art Gallery during their visit to Montreal, be considered by the Council. Carried.

On motion of Mr. GAULT, seconded by Mr. H. MCLENNAN, the thanks of the members were tendered to the President, Vice-President, Council and other officers for their valuable services during the past year. Carried.

On the motion of the same gentlemen, the thanks of the meeting were also given to Mr. English, the Secretary, for his unwearying efforts at all times to benefit the Association. Carried.

There being no further business the meeting adjourned.

MOTHERS! MOTHERS! MOTHERS

Are you disturbed at night and broken of your rest by a sick child suffering and crying with the excruciating pain of cutting teeth? If so, go at once and get a bottle of MRS. WINSLOW'S SOOTHING SYRUP. It will relieve the poor little sufferer immediately—depend upon it. There is not a mother on earth who has ever used it who will not tell you at once that it will regulate the bowels, and give rest to the mother, an relief and health to the child, operating like magic. It is perfectly safe to use in all cases, and pleasant to the taste, and is the prescription of one of the oldest and best female physicians and nurses in the United States. Sold everywhere at 25 cents a bottle

Miscellaneous.

A. BEATTY'S PIANOFORTES—Magnificent holiday presents; square grand pianofortes, four very handsome round corners, rosewood cases, three unisons, Beatty's matchless iron frames, stool, book cover, boxed, \$222.75 to \$297.50; catalogue prices, \$800 to \$1,000; satisfaction guaranteed or money refunded after one year's use; upright pianofortes, \$125 to \$255; catalogue prices, \$500 to \$800; standard pian-fortes of the universe, as thousands testify; write for mammoth list of testimonials; Beatty's cabinet organs, cathedral, church, chapel, parlour, \$30 upward; visitors welcome; free carriage meets trains; illustrated catalogue (holiday edition) free. Address or call upon DANIEL F. BEATTY, Washington, New Jersey.

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AN IMMENSE AREA OF RAILROAD AND GOVERNMENT LANDS, OF GREAT FERTILITY, WITHIN EASY REACH OF PERMANENT MARKET, AT EXTREMELY LOW PRICES, is now offered for sale in EASTERN OREGON AND EASTERN WASHINGTON TERRITORY.

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THE ART ASSOCIATION. 27 St. Nicholas St. 1882. Lecture on domestic architecture.

S. CARSELEY'S PRICE LIST. Heavy Wool Hose, 12c. Navy, Myrtle and Seal, 25c. Saddler Cloth Gloves, 20c. Ladies' Cloth Gloves, 80c. Children's Socks, 70c.

Vertical text on the right edge of the page, including 'MONTREAL HERALD AND DA...' and other fragments.

has promised, if his colleagues agree with them, to present them in person to the Legislature. The proposed new City By-law concerning Health will shortly be taken up and discussed by the Board of Health and medical gentlemen in the same manner.

—A Professor Gunning, up in Michigan lecturing on "After man, What?" A Fort Wayne editor, who has been there, rises to remark that it is "generally the sheriff or some woman."

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Neuralgia, Sciatica, Lumbago, Backache, Soreness of the Chest, Cough, Quinsy, Sore Throat, Swellings and Sprains, Burns and Scalds, General Bodily Pains,

Tooth, Ear and Headache, Frosted Feet and Ears, and all other Pains and Aches.

No Preparation on earth equals St. Jacobs Oil as a safe, sure, simple and cheap External Remedy. A trial entails but the comparatively trifling outlay of 50 Cents, and every one suffering with pain can have cheap and positive proof of its merit.

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October 14 DW246

allowed for cultivation, as described in the Company's Land Regulations.

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on their par value, with interest accrued, on account of and in payment of the purchase money thus further reducing of the price of the land to the purchaser.

Special arrangements made with Emigration and Land Companies.

For copies of the Land Regulations and other particulars, apply to the Company's and Commissioner, JOHN McTAVISH Winnipeg; or to the undersigned

By order of the Board,

CHARLES DRINKWATER Secretary.
fmw 4m 300

December 16

NORMAN LAMONT.

Notice is hereby given, That a PETITION has been presented to the Court of Session in Scotland (First Division, Mr. Broun, Clerk) in terms of "The Presumption of Life Limitation (Scotland) Act, 1881" (44 and 45 Vict., c. 47), at the instance of WILLIAM PORCH LAMONT, Esquire, residing at No. 45 Victoria Grove, Stoke, Newington, London, and others, for authority to make up a title to and to receive payment, in the proportions therein stated, of certain sums, amounting to £1,000 or thereby, which sums the Petitioners claim right to as next of kin of, and in respect of the presumed death of, Norman Lamont, youngest son of the late Captain Norman Lamont, some time residing in Wells, County of Somerset, England, who was the second son of the deceased John Lamont of Lamont, in the Parish of Kilfinan and County of Argyle, Scotland.

The said Norman Lamont, who was born in the year 1825, left Scotland for Canada in 1846; held an appointment in the Royal Engineers in Quebec in 1848, and in Montreal in 1849; and resigned that appointment in 1849 by a letter dated New York, 20th October, and has not since been heard of.

This intimation is made in terms of a Deliberance pronounced on said Petition by the said Court, dated 28th October, 1881.

DAVIDSON & SYME, W.S.,
Agents for the Petitioners.

{ 22 CASTLE STREET, EDINBURGH,
14th December, 1881.
January 4 4, 16, 28J 3

FOR SALE,

In a good locality and good position in the East-End of the city, a small property with three frontages, forming the corner of Dorchester and Maisonneuve Streets and Munro Lane. Apply to J. McQUEEN, HERALD Office.

November 11 270

Royal Indian Engineering College, COOPERS HILL, STAINES.

This College has been recently placed on a new basis, and the advantages afforded by it as a training institution for those who purpose adopting the Civil Engineering profession in India or elsewhere are now offered to all persons desirous of following the course of study pursued there.

A number of Students not exceeding 50 will be admitted to the College in September, 1882. Candidates for admission must, on the 1st July, 1882, be over 17 and under 21 years of age, and must give satisfactory proof of their having received a fair general education.

The Secretary of State for India will offer 16 appointments in the Indian Public Works Department for competition among the Students entering the College in September, 1882, at the termination of their prescribed three years' College course, that is, in the summer of 1885. The Secretary of State for India will further offer two appointments in the Indian Telegraph Department among the same Students after two years' course of study that is, in the summer of 1884.

In the event of there being more candidates for admission than the College can receive, the preference will be given to qualified candidates according to dates of application for admission.

For all further particulars, apply by letter only to the Secretary, Public Works Department, India Office, S. W., or to the President, Royal Indian Engineering College, Coopers Hill, Staines.

JULAND DANVERS.

INDIA OFFICE, } 1,15D 2,16J
4th November, 1881. } 1,15F 287

\$5,600 WANTED

On a first-class West-End Property, at 6 per cent. Apply to "Marcus," HERALD Office.

December 24 307

A good deal of badinage was indulged in as to the protection of masks, etc., and several suggestions were made to the Government which the Commissioner of Crown Lands promised to take into consideration in framing his Bill.

The resolutions were then reported, and the Committee rose.

PUBLIC LANDS.

Mr. Flynn introduced the following resolutions respecting Public Lands:

1. That the pine timber upon public lands in future be reserved in all sites, the location of such lands, or limits of occupation, and such timber shall belong to the Crown, and the reserve thereof shall be mentioned in all location tickets and letters patent, and every person now being the holder, or who shall hereafter be the holder, of a license to cut timber or sawlogs, may, by complying with the regulations now or hereafter to be in force relating to timber on Crown lands enter upon the uncleared portion of such lands, and cut and remove such trees, doing no unnecessary damage to the property, and make all necessary repairs to the same.

2. That when there is no license to cut timber upon such public lands, the Commissioner may in such case sell at public auction the pine timber or sawlogs, by these resolutions, by complying with the provisions of the Act 36 Vict., cap. 9.

3. That the Crown shall out of the Consolidated Revenue Fund of the Province grant to the persons who shall in future acquire public lands by sale, location tickets or license of occupation, or the pine timber cut upon such lands, and upon which the Crown shall have collected dues, the sum of 25 per cent. of the dues so collected for the timber cut on such lands since their sale.

4. That the Crown shall, in support of his measure, protect the Crown's forests, and presented some important statements of the number of acres sold and free grants alienated from 1837 to 1881.

Mr. Carbury followed in a practical speech, alluding principally to the desirability of spruce timber being better protected in this Province.

The House then took recess.

ROYAL CANADIAN ACADEMY OF ARTS.

OPENING OF THE THIRD ANNUAL EXHIBITION BY HIS EXCELLENCY THE GOVERNOR-GENERAL.

A large and brilliant assemblage of ladies and gentlemen gathered at the Art gallery last evening, on the occasion of the opening of the third annual exhibition of the Royal Canadian Academy of Arts. Amongst those who were present we noticed the Hon Justice Mackay, President of the Art Association; Mr L B O'Brien, President of the Royal Canadian Academy; Mr and Mrs H R Ives, Miss Ives, Miss Smith, Dr Hingston, Principal Dawson, CMG, and Mrs Dawson, Miss Dawson, Dr McCallum, Chief Justice Sir A A D'Orion and Miss D'Orion, the Hon Justice Baby, Dr and Mrs Edouard, Mrs P Poterion, Mr and Mrs Edouard, Mr and Mrs Rowley, the Rev Archdeacon Leach, the Rev Jas Roy, Mr and Mrs William Angus, Miss Angus, Mrs James Parrie, Mr J Murray Smith, Mr J H Joseph, Mr J R Dougal, Mr Hugh Granam, Mr J Philip Scott and Miss Scott, Mr Andrew Robertson, Mr S B Green, Mr J Bland, Mr M D, Mr W Watt and Miss Watt, Mr A C Hutchinson, Mr Edward Murphy, Mr RJA Ramsay, Mr Stanley Baggis, Mr F B Matthews, Mr and Mrs F W Blacklock, sr, Major Blacklock, Mr and Mrs S C Stevenson, Mrs J S O Wurtelle, Miss Wurtelle, Miss O'Brien, Mr John Lovell, Mrs E K Green, Mr P Poterion, Miss Langlois, Mr Martin, Mr F M B Smith, Dr F W Campbell, Mr Charles Alexander, Mr T D King, Mr Thos Craig and lady, Mr A M Perkins, Mr C Cushing, Mr Henderson, Miss Gillivie, Mrs Capt Smyth, Mrs Thos Ryan, Mr E K Green, Mr J Bland, Mrs Gaudet, Mrs Wheeler, Miss Wheeler, Mrs Backland, Miss Gault, and a large number of others. A company of the Sixth Fusiliers, under command of Capt. Massey, were stationed at the entrance to the Art Gallery as a guard of honour, and at half-past eight o'clock His Excellency, accompanied by his Secretary, Col. DeWinton, Capt. Bagot, A. D. C., Major Short, A. D. C., and Lieut. Clarke, entered the Art Gallery and were received by the Hon. Justice Mackay and Mr. L. B. O'Brien, and escorted to the platform, where were stationed several Academicians and Associates, among whom we noticed Messrs M. Matthews, N. Bourassa, F. M. B. Smith, P. F. Woodcock, J. Smith [Toronto], R. Harris [Toronto], J. C. Mylne [St John, N. B.], Horner [Winnipeg], T. M. Martin [W. H. Watts].

His Excellency, in opening the Exhibition, spoke as follows:

LADIES AND GENTLEMEN,—In declaring this exhibition open to the public, and before introducing to you the President, whose report will tell of the results attained by the Academy since its formation, I shall only occupy your attention for a moment. It is now three years since, in this room, I had the honor of meeting the Montreal Art Society, who have so generously placed this gallery at the disposal of the Royal Canadian Academy for their exhibition. On that occasion I expressed a hope that Canada might some day have a National Academy of Art. Three years is a long time in the history of a young nation, and much has happened in our land during the last three years. During the terrible civil war in the States, soldiers who had been under fire for two years were called veterans; and now that the Royal Academy of Canada holds its third annual exhibition it must be considered as one of the veterans of the country. Indeed, if we go back to the time at which it was not, we go back to a period when the prevailing features of public life did not exist. We have to go back to the days when the word "boom" was hardly understood in this country, when the word "syndicate" was an almost unknown term, and when it was not necessary for Canadian physicians to throw up their hands in astonishment and North-western fever.

Laughter.] In those days, I almost buried in the dim past, I remember there were some voices, which declared that this country was too young for such an institution. That was an expression of opinion suited to the innocent and difficult stage of our early history. It was difficult to believe in that estimate of our chances of success at that time, for we had as good materials for the formation of such an institution as existed in England at the time when the British Academy of Arts was first founded. I believe it is a fact that they were so hard put to it to find good artists that they placed upon the roll of names as members of the Academy in England men whose sole title to distinction was the execution of the not very original, though possibly very effective work of coats of arms painted upon the panels of carriages. [Laughter.] Let us ask for a moment if the expectations of the utility of our Academy have not been justified. And first, with regard to the artists themselves: Is it not indubitably the case that now we see united together, to a degree formerly undreamt of, all the men of talent of the Dominion, whose genius lies either in the rendering of Nature by the brush, or in the kindred and noble art of architecture? Secondly, is it not the case that we have already three times proved the appreciation by the public of their efforts? With a chivalrous and patriotic feeling which can hardly be too much commended, it is now that the Academy has held its meetings only in great commercial centres like the city of Montreal, but has recognized its national function in raising the standard of taste by meeting at places like Halifax and Ottawa, where the market for work cannot of course be held to be so good as in Toronto, where the recognition of the public more marked than at Ottawa and at Halifax. In Nova Scotia the Government placed its buildings at the disposal of the Association, and it was noteworthy that there, as at Ottawa, the movement for the foundation of a local art school, began at the time of the foundation of the Academy. The institution has therefore proved itself to be good for the artists, and to be appreciated by the public. In the encouragement of good design, and in the commencement of a national gallery of pictures, it has also fulfilled its programme, about twenty pictures having now been deposited at Ottawa and been obtainable for purposes of instruction by local art schools. Whether the Academy will be able still further to add to its usefulness depends upon the interest and support it may meet with. I have perfect confidence myself that Canadians will fully prove not only that Canadian art may exist, but that Canadian art may have her home on Canadian soil. [Applause.]

His Excellency then called upon Mr. O'Brien, the President, to present the annual report, which was read by Mr. F. M. B. Smith, as follows:—

Our meeting this evening marks the close of the second year of the existence of the Academy, and it is with much gratification that we hold this our third meeting and exhibition in the largest city of the Dominion, and in this beautiful gallery, where we are the guests of the Art Association of Montreal, the most important Society of its kind in the Dominion.

In pursuance of the plan laid down by His Excellency the Governor-General when the Academy was founded, it was determined to

hold our second annual exhibition at Halifax in the month of July, 1881.

The Lieutenant-Governor of Nova Scotia, the Government of that Province and the citizens of Halifax were most cordial in their reception of the Academy. An able committee was formed, presided over by the Mayor, and a very large number of gentlemen requested to be enrolled as Honorary Members. The Government gave us the Provincial Building, with its capacious rooms, as an Exhibition Gallery, and the Dominion Government carried the exhibits free over the Intercolonial Railway.

Even with all this assistance, the task of holding an exhibition at so great a distance from the residence of its members was a difficult one, involving much expense and sacrifice of time. The success of the meeting and Exhibition under these circumstances was most gratifying. The paintings and designs exhibited formed, both in number and quality, a most creditable collection, the largest number of the Academy at any annual meeting, besides several associates, two Academicians (one a painter and the other a designer) were enrolled, and their diploma pictures added to the national collection presented to the country by the Academicians. These diploma pictures are now hung in a gallery on the premises of the Government at Ottawa for that purpose, and are valuable models for instruction in the different Art schools, for which purpose they can be obtained on loan upon application to the Minister in whose care they are placed.

To this collection Mr. Allan Gilmour, of Ottawa, has recently given a valuable painting, an example which we trust will be followed by others interested in the Art progress of the country.

The attendance at our opening Exhibition in Ottawa was more than we had anticipated. Halifax far surpassed it, nearly four thousand persons having visited the Exhibition while it was open.

We have to regret the removal from our ranks by death, during the past year, of two valued members, Mr. Duncan, of Montreal, and Mr. Power, of Kingston.

Up to the present period all progress in the direction of Art in Canada has been made by voluntary effort or by the Provincial Governments. In the Province of Quebec about \$7,000 per annum is expended.

Art schools established in Montreal, Quebec, Lévis, New Liverpool, Sherbrooke, Three Rivers, Sorel, Granby, St. John, St. Cuneo, St. Jerome, Hochelaga and St. Eustache, in the Province of Ontario, the studies are of a somewhat more advanced character than in the country places, but even here they are principally elementary, the classes being most largely attended by artisans, to suit whose convenience they are open only in the evening and during the winter months. The classes in Montreal are attended by the students of McGill College in the Faculty of Applied Science.

The small amount I have mentioned divided among thirteen schools is entirely inadequate for their support, and much difficulty is experienced in obtaining the services of properly trained teachers, and in drawing and painting have also been formed in connection with the Art Association, and taught by members of the Academy.

In the Province of Ontario Schools of Art have been established in Toronto, London and Ottawa, the two former aided by grants from the Provincial Treasury. By the school law of Ontario drawing is made compulsory in all the common schools, but this law is as yet only partially carried into effect, the great difficulty in its practical application lying in the fact that scarcely sufficient provision has yet been made in the Normal schools for the instruction of the teachers in elementary drawing.

In the Province of New Brunswick the school law is somewhat similar to that of Ontario, but the results are more satisfactory—a good course of industrial drawing being carefully worked out in the instruction given in the normal schools, and in the teaching of the common schools.

In Nova Scotia little has been done in this direction, but a somewhat similar position to that of Great Britain in 1851, with this difference, that England even then was rich in accumulations of the choicest works of Art, a cessible to all, and in themselves affording means of art education; a stimulus to the people which Canada has not, and artists do not possess. The International Exhibition of that year showed that England from want of proper art training in her designers and artisans, was losing her hold upon the markets of the world. The perceptions of this fact, and the wise counsels of Prince Albert, brought about the establishment of the Science and Art Department, the headquarters of which are at South Kensington, with its magnificent museum, picture galleries, sculptures, and schools, a department to which the Imperial Parliament has made liberal grants, and which has received enormous sums, the grant for the present year being £334,681, more than a million and a half of dollars; his expenditure being forced upon the nation, not for the gratification of taste and luxury, but as a commercial necessity, the urgency of which has passed beyond all question, and the benefits which will, even upon purely economical grounds, be undisputed.

Every other progressive and civilized country upon the face of the globe has its efficient and costly system of Art education, and industrial training. Canada has been alone in ignoring the necessity for such training of her sons. Is it wise? Is it good economy for her to remain in this position? I say that she ignores the necessity of such training because, although, as just stated, some attempts have been made in this direction, they have not been sufficient to do more than indicate a good intention, but not to achieve any practical result.

The practical experience of other countries and the consensus of enlightened public opinion upon the subject point to the following as essential in the education of the people:—

1st. That instruction in elementary drawing is as essential as instruction in reading and writing and should be taught in all public schools to all children; and as a means to this end that in the Normal Schools industrial drawing and design should form part of the regular course of study pursued by the teachers.

2nd. That in all towns and centres of industry Schools of Art and Design should be established, the course of study having some special reference to the work to which the pupil intends to devote his life.

3rd. That schools should be provided, with such collections in the way of museums and collections of Art as will enable those who study any branch of art as a profession to complete their education in the country.

As it is now, those of our young people who display such talent as would make them most valuable to Canada, are obliged to study abroad, and they rarely return to their own country.

In the attainment of the objects of the Academy its members are powerless unless aided by public opinion and public support. We appeal necessarily in the first instance to those persons whose taste, education, and culture, enable them to appreciate the importance of those objects, and it is in this way that our Honorary Members can lend us most valuable aid and co-operation. Education is, under our constitution, a matter undertaken by the various provinces.

A national institution, however, such as the Royal Canadian Academy, incorporating all that is best in the Provincial Schools, and holding up a high standard for art at its meetings in the various Provincial centres gives the best stimulus to such Provincial schools.

A power of comparison and an opportunity for competition is afforded by these national exhibitions, which would not otherwise be obtained. A work, which in an exhibition, representing only a limited area is held as sufficiently good, is at once shown to be of the side of superior work to be faulty; and efforts for improvements are made because a wider survey shows that the sacred heights of perfection have not been attained. Your Excellency has already done much in directing the attention of the public to the fostering of Art and industrial design. May your efforts be seconded as we confidently expect them to be, by the members and honorary members of the Academy, meet with the signal success in Canada that has attended those of the late lamented Prince Consort in England.

All which is respectfully submitted, I. R. O'BRIEN, President, Montreal, April 4th, 1882.

Mr. N. Bourassa then moved, seconded by Dr. Hingston, "that the Royal Canadian Academy is happy to express to the Art Association its thanks and gratitude for the readiness with which it has put its gallery, its works of art, and its employees at the disposal of the Academy, continuing in this way to the success of the Exhibition; that the Academy appreciates the great advantage of having found in Montreal a generous and influential institution so well prepared to second its efforts, and to work with it for the progress of artistic studies in this country; that the Academy is acknowledging the devotion given to Art by some of the citizens of Montreal, all members of the Art Association, thanks them cordially for having added to the Exhibition by sending the beautiful paintings that they possess in their own private collections, thus giving to the artists of our country an opportunity to compare their works to some more perfect, and to elevate their aspirations and develop their talents."

In moving this resolution Mr. Bourassa referred at some length to the objects of the Art Association, speaking of the Association in the most complimentary terms.

Dr. Hingston also made a few remarks. The motion was carried unanimously.

Hon. Justice Mackay, President of the Art Association, in replying, said: Your Excellency, ladies and gentlemen—I beg to say that it has but very small claim to the thanks so kindly voted to it. It has contributed but in

a small degree to this exhibition now opened: the result of which is due to the Royal Canadian Academy of Arts. The members of the Art Association are pleased to have under their roof Your Excellency and the Royal Canadian Academy. They desire that the members of the latter body should feel that they are not among strangers, but, as it were, old friends; under a most perfect *entente cordiale*. A kind of friendly rivalry should exist, and I believe that among artists and lovers of art. The exhibition of to-night shows that the Royal Academy has attained some dignity and is entitled to some consideration. The quality of the works of our Dominion artists is creditable and improving. We can see that we have some stuff out of which to make artists, but nothing is, at one and the same time, invented and perfected. The large attendance here to-night proves that an interest is awakened in the work of the Academy. As concerns us in this city there is a very marked improvement in the condition of art things. The taste for the fine arts is increasing and in sound way. We might go faster; but we guard against running wild. No doubt exhibitions like the present tend to the improvement of public taste. A writer in the "Contemporary," said that he did not believe that the mere exhibiting beautiful pictures, or things, or the general public to provide their taste, one job; but many here will take the liberty of differing totally from him. The Art Association wishes all prosperity to the Royal Academy. In conclusion I would repeat that it gives us all great pleasure to see Your Excellency at this meeting, in connection with the Royal Canadian Academy, for the Marquis is evidently a connoisseur in Art judging from the keen criticism which he passing upon the different pictures. The gathering broke up about eleven o'clock.

His Excellency then engaged in conversation with some of the ladies and gentlemen in the audience, and an hour and a half was agreeably spent in inspecting the various pictures. The Marquis is evidently a connoisseur in Art judging from the keen criticism which he passing upon the different pictures. The gathering broke up about eleven o'clock.

LE CLUB NATIONAL.

THE FIRST ANNUAL DINNER.

The first annual dinner of Le Club National took place at the Windsor Hotel last evening, and we believe we but express the success it fully met the most sanguine expectations that had been formed by any of the members. The club, which is in a flourishing condition, is composed of young French Reformers whose chief object is to promote and defend the great Reform principles of which their celebrated compatriots in the past were the glorious expounders. The association was founded in the year 1874 by the young French Liberals of Montreal, and from that day to this it has gone on steadily increasing until at the present time it has a membership roll of some 500. During past electoral campaigns it has formed an effective part of the great Liberal party, contributing no small share to its many victories. The thoughts and aims of its members are essentially patriotic to them. Canada is a land of glorious promise, its vast area, its agricultural productiveness, its great lakes, rivers and mountains, its water-power and hydraulic privileges, its ample mineral resources, its free institutions, and its beautiful and healthy climate are evidences to them of this promise of its future greatness, making it to them a country worth living for and striving to make a great nation. The sentiment, at all events, is a noble one and worthy of approval.

The dinner last evening was an evidence of the Club's prosperity. Shortly after 8 o'clock some 20 persons sat down to the well-laid tables in the Ladies' Ordinary of the Windsor. The President of the Club, Mr. Wm. Scallion, presided, and was supported by Hon. Mr. Mercier, Mr. G. W. Stephens, M.P.P., and other prominent citizens.

The names of the subscribers to the banquet were:—

INVITED GUESTS.
Hon. Edward Blake, M.P. Hon. H. Mercier, M.P.P. Hon. J. A. D'Orion, M.P. L. S. Huntington, M.P. Hon. T. R. Anglin, M.P. Hon. H. G. Joly, M.P. Hon. F. Langelet, M.P. N. W. Trenholm, M.P. Hon. M. Moquin, M.P. H. F. Maclean, Toronto; Mr. Ernest Lavigne.

SUBSCRIBERS.
A. C. Archambault, Q. C. A. B. Archambault, F. Adam, J. B. Aharie, Jules Allard.

B. A. Bernard, M. P. P. A. Boyer, F. L. Belque, Q. C. A. Ald. C. Beausoleil, F. G. Boutillier, Honore Beaugrand, J. N. Bienvain, J. A. Beauvais, H. Berthelot, J. P. Brodeur, Alexis Brunet, Alfred Brunet, Ed. Bauset, Jas. Baxter, J. B. A. Belque, A. Bisillon, O. A. Baudry, C. Brachio.

C. Z. Chapeau, A. Carmel, A. L. Chapul, Selkirk Cross, F. X. Choquet, A. Cheval, A. G. Chatriard, Chas. Cox, Victor Cote, Stanislas Cote, Alexis Cusson.

D. Joseph Duhamel, Q. C. L. O. David, O. Des Marais, P. G. Durand, A. Dorion, L. C. W. Dore, P. M. Durand, Isidore Duracher, W. Durand, J. B. R. Dufresne, F. X. Dupuis, C. R. Daoust, T. Dulseuil, G. Darveau, Chas. Devits, Armand Doit.

F. L. H. Frechette, G. N. Fautoux, E. P. Frechette, Ant. Favreau, Thos. Fortin.

G. C. A. Geoffrion, Q. C. Victor Gladu, J. M. Green Shields, Geo. Gagnon, C. E. Gagnon, P. R. Goyet, F. G. Granger, Ed. Guerin, E. Gallibert, Chas. Gagne.

H. Hamilton Hut.

L. Hon. R. Lafamme, Q. C. Dr. E. P. Lachapelle, Amedee Lamarche, C. E. Leclere, Dr. J. Leduc, J. D. Leduc, L. D. Frank Larin, L. G. Lamontagne, L. A. Lapiene, C. A. Label, J. D. Leduc, E. Laurois, E. G. Levy, E. Levy, Nap. Lefebvre, C. Lanctot, L. C. Leduc, E. Leclere, Leon Larere, M. Larose, L. S. Labelle, F. Lemieux, D. Lanthier.

M. Hon. H. Mercier, Wm. F. McLean, Hugh Mackay, D. Messier, M. Moquin, F. X. Mathew, Charles Meunier, Paul G. Martineau, G. A. C. Meunier, G. E. Major, G. A. Morrison, O. A. Masse, T. Moreau, J. Melancon, Alf. Melon.

N. Maurice O'Reilly.

O. C. O. Poirault, R. Prefontaine, Wilfred Pray, Q. C. L. A. Papineau, L. J. Papineau, J. G. Papineau, J. X. Ferrault, A. E. Poirier, E. G. Phaneuf, Sinal Revost, D. C. Papineau, L. N. Patenaude, J. E. Paradis, Geo. Paie, F. Poupart, Fred Pratt, J. Papineau, L. A. Proulx.

R. Ald. O. Robert, Ald. H. B. Rainville, J. E. Robitoux, Q. C. Alphonse Racine, Dr. G. E. Roy, P. H. Roy, F. O. Rinfret, J. B. Resther, Jas. Rielle, A. Robert, Fred Rickett, C. S. Roy, J. A. Robillard.

S. Geo. W. Stephens, Wm. Scallion, L. H. Senecal, H. C. St. Pierre, M. Schwob, Jas. Stewart, E. N. St. Jean, David Seath, Chas. St. Amant, O. Starnes.

T. Hon. J. R. Thibadeau, Louis Tourville, N. W. Thibodeau, Q. C. Dr. Trepoiteau, E. Turgeon, A. Thibadeau, E. Tremblay, A. Leroux, Alex. Thibault.

V. P. A. J. Voyer, Michel Viger.

W. N. S. Walker, W. A. Weir, D. Wulford.

The menu served up was in the Windsor's most excellent style, and everything passed off smoothly during the evening, the City Band furnishing music.

The menu having been discussed to the satisfaction of all, the President, Mr. Scallion, rose and proposed the toast of "The Queen," which was duly honoured, the assembly rising to their feet and the City Band playing the National Anthem.

The President then proposed the toast of "Canada, Our Country." In doing so he dwelt upon the subject of Canadian independence. Our position to-day, he said, was a very dependent one, as we were not only subjects of the Queen but subjects of her subjects. But they aspired higher than that, and they hoped to found a republic and a Canadian nationality. Circumstances were in favour of them, and if they were confident they would succeed. The toast having been duly honoured the President called upon Hon. Mr. Mercier to respond.

Hon. Mr. Mercier, in rising to respond, was greeted with loud and continued applause. He said he was happy to be responded to the toast on this occasion. He considered the present more than an ordinary event, it was a magnificent and patriotic expression of the youth of the country, the youth who would have the future in their hands. (Cheers.) Such a future could not be placed in better hands than those he thought. To them was given the continuance of the great mission of Lafontaine, Baldwin and others. (Cheers.) The Club represented all the youth of the country, all the aspirations of the youth, not only of the Liberals, but of the Conservatives. (Cheers.) He had at first, he must say, hesitated to respond, because of his inability to do all the honour he would like to the subject, and also because he belonged to the great Liberal party, and it might be considered strange for him to come forward. But after well considering the question, and viewing it patriotically, he had come to the conclusion that it was his duty to go as far as independence, and respond to the toast. He was not a slave to his party but worked for the well-being of his country. It had always been the Liberal party that had worked for these great principles. What was political independence but government by the people and for the people? and it was the Liberal party who had gained such governmental powers. Papineau had first worked

In order to meet the wishes of those who have not had the opportunity of seeing the original works of the great masters and others who have achieved eminence as painters and engravers during the past and present century, and also to meet the practical requirements of those who practice painting and drawing either professionally or for recreation, the Council of the Art Association of Montreal purpose having an exhibition of rare prints (engravings) and etchings, of historical and emblematical subjects, portraits and landscapes. If possible, the Exhibition will take place about the third week of this month. There are to be found in private collections in Montreal many examples of the best engravers and etchers of the 17th, 18th, and 19th centuries, which, if brought together, would tend to elevate the tastes of the people, and make them desire something better than the prints from inferior pictures which, alas! are so common.

FINE ARTS.

Speckle's Fine Arts, 180 St. Nicholas Street.

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At the celebration of the four hundredth anniversary of the introduction of printing into England by William Caxton, there was held, in June 1877, at the Mechanics' Hall, in Montreal, a Commemorative Conversation under the auspices of the Numismatic and Antiquarian Society, at which an attempt, upon a small scale, was made to bring together the rarest specimens of the burin belonging to our connoisseurs. Though the Society failed, for want of space and a suitable site for the "engravings," to make a large collection, yet it made a very creditable one, and a successful one, as regards the delight it afforded to those capable of appreciating the few brilliant impressions of the works of such engravers as Strangé, Sharp, Woollet, Edelinck, Wille and Müller, and the mezzotints of Lupton, Reynolds, Turner, McArdell and Smith, some of them, in the estimation of Mr. F. T. Palsgrave, possessing "a charm and tenderness which will one day place them amongst the most treasured treasures of art."

If so good an exhibition could be made in 1877 under the circumstances, how much better ought the coming one to be with so many more means and appliances!

What a debt is owed to an art which has placed so much of beauty and nobleness within our reach, and how the public will be indebted to the Art Association of Montreal for collecting, arranging, and exhibiting the many beautiful works of the engraver in the possession of its members, to whom this announcement ought to be a sufficient appeal towards aiding the Council in their laudable endeavours to carry out the object for which the Association was formed,—namely, "the encouragement of the Fine Arts."

Among the Fine Arts of design, there is not one to which we are indebted so much for the rendering of "the infinite sweetness and magnificence of J. M. W. Turner" as engraving, which, unfortunately, for the want of permanency in the original paintings, will *atone* transmit to posterity the essential elements of his greatness, and the same remark may be applied with equal force to the works of Raffaele and Leonardo da Vinci, Rubens and Rembrandt.

The value of the Exhibition will be enhanced by a lecture on the subject by Mr. Wm. McLennan, who has devoted much attention to it, and has also collected as much information as possible for its elucidation.

The Art Association will thus prove that it is not only a receiver and guardian of works of art, but that it is an Association for the purpose of diffusing a knowledge of art in its various branches.

With all its shortcomings, or works of omission, there can be no doubt that the Exhibitions of the Art Gallery in Phillips Square have caused real excellence to be better appreciated. It remains for the members of the Association and the public to aid the Council in this coming Exhibition, which will not be solely confined to prints and etchings, but will embrace original drawings by the most eminent masters.

The result of such an exhibition will tend to more widely diffuse a feeling for art and a knowledge of its principles. The harmonizing influence of a knowledge and love of art is very great, and some assert that, in those continental cities and towns in Europe, where the several governments have not thought it beneath their notice to provide intellectual recreation for the people by means of museums, art galleries, and free libraries, a marked difference is observed in the habits of the mechanics. It would be well if our local governments exerted themselves to do likewise.

The Council of the Art Association (a private corporation) has done well in opening its Art Gallery free to the public every Saturday, and, by the perfectest report, it is its intention to open the Gallery free on Friday evenings. Such being the case, the revenue of the Association ought to be doubled, when it is remembered that the annual subscription is only five dollars, which gives to the subscriber and every member of his household a free admission at all times.

LECTURE BY MR. JOSEPH GOULD
18 March 1882
A very interesting paper was read last evening in the Art Gallery, Phillips square, by Mr. Joseph Gould on the "Life and Works of the great German Composer, Robert Schumann." There was a very large attendance the hall being entirely filled, and many being unable to obtain seats. The first part of the paper treated in detail of the life of the great master, many interesting incidents being related. Robert Schumann was born in Zwickau, in 1810, his father being a bookseller and publisher. He wrote choral and orchestral works at the early age of eleven, his musical education being mostly self-directed. He attended the University of Leipzig in 1828, where he received instruction from Frederick Weick. He attended lectures at Heidelberg, in 1829, and again returned to Leipzig in 1830, where he came under the notice and received instruction from Heinrich Dorn. He founded, in 1834, the *Neue Zeitschrift für Musik*, which he conducted for a considerable period. From 1837 to 1840 he passed a very unhappy time owing to the resistance made by a refractory old gentleman, Friedrich Wieck, to his marriage with his daughter Clara, an accomplished pianist herself, and a woman of the most amiable disposition. Every opposition was offered to the union, but finally Schumann obtained the consent of the courts, and the marriage took place in 1840. The rest of their wedded life was one of singular unity of thought. In this year he composed many of his best pieces, and was made Doctor of Philosophy by the University of Jena. Between 1840 and 1854 he produced the works upon which his great fame rests—his symphonies and other works. The latter years of the great master's life was darkened by a serious mental malady, of which he finally died at Endenich, near Bonn, in 1856. The paper treated of many incidents in the life of the great composer and of his great works. His earlier compositions lacked grace of form and freedom of expression, but the excellence of his latter works in this respect was undoubted. During one year he produced 138 songs, some for one and some for more voices. His grand works as stated were his symphonies, his quietest opus 44, and quartet opus 47, "Paradise and the Fern." "The Pilgrimage of Rose" and others. His combined works embraced almost every variety of composition for voice and instruments, Schumann undoubtedly was one of the greatest composers of modern times. The paper was a very able one, and showed much use and research on the part of the lecturer. At the conclusion several beautiful musical selections from the compositions of Schumann were given. Miss Scott, Miss Holmes, Mr. Norris, Mr. Reid, taking part in the programme which was excellently carried out.

The Mayor ruled the amendment out of order.
Ald. Grenier thought the position Ald. McCord took in Quebec was certainly undignified, but the Road Committee were also a little to blame in the matter, and took a position they had no right to take.
The motion of Ald. Grenier was carried.
THE AMENDMENTS TO THE CHARTER.
Ald. Grenier moved, seconded by Ald. Mooney, that the City Attorney, City Clerk, and City Treasurer be authorized to proceed to Quebec to forward, if necessary, the amendments to the City Charter, and to look after other Bills in which the city may be interested. Carried.
Ald. Laurent moved, seconded by Ald. Proctor, that the Road Committee be authorized to sell by public auction the buildings which it would be necessary to remove for the opening of the Windsor street. Carried.
THE CHICAGO EXCURSION.
Ald. Grenier moved, seconded by Ald. Hood, that the hearty thanks of this Council are due and are hereby tendered,
1st. To Mr. Joseph Hickson, General Manager of the Grand Trunk Railway, for his courtesy in extending to the members of this Council the invitation to visit Chicago, and thus giving the members an opportunity to appreciate the commercial and other advantages to be derived by the through line which the Grand Trunk Railway Company have succeeded in securing for the Canadian people as far as Chicago;
2nd. To Mr. William Wainwright, Assistant Manager of the Grand Trunk Railway, for the excellent arrangements made by him for the comfort and convenience of the excursionists during the trip,
3rd. To the Pullman Car Company and to Mr. Reed, their worthy Superintendent, at Montreal, for their kindness in placing their cars at the disposal of the party to Chicago, as well as to points beyond that city.
Ald. Hood asked if Mr. C. Alloway, General Manager of the Chicago & Grand Trunk Railway, should not be included in the resolution?

PROTESTANT INFANT'S HOME.
ANNUAL MEETING.
The annual meeting of the Protestant Infants' Home was held at the Institution, Guy street, yesterday afternoon. His Lordship Bishop Bond presided, and several of the city clergymen besides a large number of ladies were present.
After a few opening remarks by the chairman, the twelfth annual report of the Secretary was presented.
The report showed that on the 25th of April, 1880, there were 26 children in the Home, 51 had been admitted during the past year, making a total of 76. Of this number 30 had been reclaimed by parents, 10 died, 10 were adopted, and 26 remained at the Home. The death rate was very low. The report also referred to the want of increased accommodation, which the committee, however, did not think themselves in a position to obtain, as there was already a debt of \$7,000 on the building. Dr. Gardner had retired from the medical staff during the year, and Dr. G. T. Ross had been chosen to take his place.
The Treasurer's statement, which was presented, reported that a balance of \$2,649 on current expenses remained to the credit of the Institution. The report acknowledged a legacy of \$1,000 from the late Joseph Mackay.
On motion it was resolved that these reports be adopted and printed.
The following were elected for the ensuing year:—
President—Mr James Hutton.
1st Directress—Mrs Hutton.
2nd Directress—Mrs Gilman; 3rd Directress, Mrs Black.
Treasurer—Mrs Charles Ault.
Secretary—Mrs George Eadie.
Lady Managers—Mrs Archibald, Mrs Blake, Mrs Fleming, Mrs Denmore, Mrs Geo Ferrier, Mrs Gould, Mrs Henderson, Mrs Stevenson, Mrs Godfrey, Mrs Linton, Mrs D MacDonell, Mrs Robertson, Mrs Scott, Mrs Sanders, Mrs Wilkes, Mrs Williamson.
Honorary Members—Mrs Campbell, Mrs

THE
Canadian Pacific Railway Co
(SAULT STE. MARIE BRANCH)
TENDERS
Will be received up to the arrival of the mail due here on SATURDAY, the 22nd APRIL next, addressed to the undersigned, Blind River, Algoma District, for the furnishing of 2,500 cubic yards of dressed stone for bridge masonry, and 3,000 cubic yards of rough stone, suitable for backing and culvert masonry, to be delivered at convenient points on the Beach for loading on scows, and within twenty miles of the mouth of the Spanish River, Algoma District.
Specifications, forms of tender and all other information, can be obtained on application to the undersigned to the above address.
The lowest or any tender will not necessarily be accepted.
H. ABBOTT,
Manager of Construction.
March 15 63

Art Interchange Journal
New York
9 March 1882
FOREIGN ART.
THE ART ASSOCIATION OF MONTREAL, from 1860 until 1879, had no "local habitation," but during that time held eleven loan exhibitions of paintings and sculpture, which doubtless helped to foster the taste for works of art, and ended in the Gibbs Bequest to the Citizens being placed under control of our association. Since the opening of our Art Gallery Building, and the starting of its art classes, the city and art matters by the people, and the dealers is paid to art matters by the people, and the dealers in national and foreign works of art are selling at least three times the number compared with former years, in addition to the goodly number which is sold (Saturday) always calls out a large attendance, and it brings a large number of poor men who, with their wives and little ones, gladly take advantage of the privilege of inspecting our art collection. Our usual scheme of lectures and entertainments for the winter season, 1882-3, is being prepared and includes an exhibition during the forepart of January, of works of amateurs.

ROYAL CANADIAN ACADEMY OF ARTS. THE OPENING OF THE ANNUAL EXHIBITION BY HIS EXCELLENCY—A BRILLIANT REUNION.

The exhibition of the Royal Canadian Academy of Arts was formally opened last evening by His Excellency the Governor-General before one of the most brilliant reunions of the disciples and patrons of art that has been witnessed in this city.

The Sixth Fusiliers had furnished a guard of honor before the door, and about half-past eight o'clock the vice-regal party arrived. His Excellency was accompanied by his secretary, Col. DeWinton, Capt. Bagot, A.D.C., Major Short, A.D.C., and Lieut. Clarke.

His Excellency rose and said:—Ladies and gentlemen,—In declaring this exhibition open to the public, and before introducing to you the President, whose report will tell of the results attained by the Academy since its formation, I shall only occupy your attention for a moment.

Every other progressive and civilized country upon the face of the globe has its efficient and costly system of art education and industrial training. Canada has been alone in ignoring the necessity for such training of her sons.

As it is now, those of our young people who display such talent as would make them most valuable to Canada, are obliged to study abroad, and they rarely return to their own country.

In the attainment of the objects of the Academy its members are powerless unless aided by public opinion and public support. We appeal incessantly in the first instance to those persons whose taste, education, and culture, enable them to appreciate the importance of those objects, and it is in this way that our Honorary Members can lend us most valuable aid and co-operation.

It was then moved by Mr. N. BOURASSA, seconded by Dr. HINGSTON, "That the Royal Canadian Academy is happy to express to the Art Association its thanks and gratitude for the readiness with which it has put its gallery, its works of art, and its employees at the disposal of the Academy, contributing in this way to the success of the exhibition; that the Academy appreciates the great advantage of having found in Montreal a generous and influential institution so well prepared to second its efforts, and to work with it for the progress of artistic studies in this country; that the Academy in acknowledging the devotion given to art by some of the citizens of Montreal, all members of the Art Association, thanks them cordially for having added to the exhibition by sending the beautiful paintings that they possess in their own private collections, thus giving to the artists of our country an opportunity to compare their works to some more perfect, and to elevate their aspirations and develop their talents."

Mr. Bourassa and Dr. Hingston presented this resolution in graceful terms, and it was heartily carried.

The Hon. Mr. Justice MACKAY, as President of the Art Association, in responding said: Your Excellency, ladies and gentlemen,—In behalf of the Art Association of Montreal I beg to say that it has but very small claim to the thanks so kindly voted to it. It has contributed but in a small degree to this exhibition now opened; the credit of which is due to the Royal Canadian Academy of Arts.

Up to the present period all progress in the direction of Art Education in Canada has been made by voluntary effort or by the Provincial Governments. In the Province of Quebec about \$7,000 per annum is expended by the Government in support of Art schools established in Montreal, Quebec, Levis, New Liverpool, Sherbrooke, Three Rivers, Saguenay, St. John, St. Hyacinthe, St. Jerome, and Montserrat.

The small amount I have mentioned arrived among thirteen schools is entirely inadequate for their support, and much difficulty is experienced in obtaining the services of properly trained teachers; classes in drawing and painting have also been formed in connection with the Art Association, and taught by members of the Academy.

In the Province of Ontario Schools of Art have been established in Toronto, London and Ottawa, the two former aided by grants from the Provincial Treasury. By the school law of Ontario drawing is made compulsory in all the common schools, but this law is as yet only partially carried into effect, the great difficulty in its practical application lying in the fact that scarcely sufficient provision has yet been made in the Normal schools for the instruction of the teachers in elementary drawing.

In the Province of New Brunswick the school law is somewhat similar to that of Ontario, but the results are more satisfactory—a good course of industrial drawing being carefully worked out in the instruction given in the normal schools, and in the teaching of the common schools.

Canada stands now in a somewhat similar position to that of Great Britain in 1851, with this difference, that England even then was rich in accumulations of the choicest works of Art, accessible to all, and in themselves affording means of art education; a stimulus and example which Canadian Art students or artists do not possess.

The practical experience of other countries and the consensus of enlightened public opinion upon the subject, point to the following as essential in the education of the people:

1st. That instruction in elementary drawing is as essential as instruction in reading and writing and should be taught in all public schools to all children; and as a means to this and that in the normal schools industrial drawing and design should form part of the regular course of study pursued by the teachers.

2nd. That in all towns and centres of industry schools of art and design should be established, the course of study having some special reference to the work to which the pupil intends to devote his life.

3rd. That in the large cities more advanced schools should be provided, with such resources in the way of museums and collections of art as will enable those who study any branch of art as a profession to complete their education in the country.

A national institution, however, such as the Royal Canadian Academy, incorporating all that is best in the Provincial Schools, and holding up a high standard of art at its meetings in the various Provincial centres gives the best stimulus to such Provincial schools.

A power of comparison and an opportunity for competition is afforded by these national exhibitions, which would not otherwise be obtained. A work, which in an exhibition, representing only a limited area, is held as sufficiently good is seen when placed by the side of superior work to be faulty; and efforts for improvements are made because a wider survey shows that the sacred heights of perfection have not been attained.

It was then moved by Mr. N. BOURASSA, seconded by Dr. HINGSTON, "That the Royal Canadian Academy is happy to express to the Art Association its thanks and gratitude for the readiness with which it has put its gallery, its works of art, and its employees at the disposal of the Academy, contributing in this way to the success of the exhibition; that the Academy appreciates the great advantage of having found in Montreal a generous and influential institution so well prepared to second its efforts, and to work with it for the progress of artistic studies in this country; that the Academy in acknowledging the devotion given to art by some of the citizens of Montreal, all members of the Art Association, thanks them cordially for having added to the exhibition by sending the beautiful paintings that they possess in their own private collections, thus giving to the artists of our country an opportunity to compare their works to some more perfect, and to elevate their aspirations and develop their talents."

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reversed. Herald 18 19 me THE ART ASSOCIATION. LECTURE BY MR. J. S. McLENNAN 19 May/82

"ETCHING."

There was a very large attendance of the lovers of art at the Art Gallery last evening, on the occasion of a lecture by Mr. J. S. McLennan on the subject of "Etching," with illustrations and specimens. The President of the Association, Hon. Justice Mackay, presided, and in a few appropriate words introduced the lecturer of the evening, who in beginning his paper remarked that from the earliest days two things had given pleasure to mankind—the one interest in man and his surroundings, the other delight in the excellence and beauty of his handiwork.

Science had sprung from the former, from the latter decoration, and to the promptings of these interferred impulses we owed art. Among the Arts, that of etching had held its place for nearly three centuries, and their attention would be asked to such modest explanation of its processes as on which one who was not a practical etcher might venture.

Etching, the lecturer said, was that kind of metal engraving in which the lines were incised in the plate by the action of an acid. Its history could be briefly stated. The process was probably known to the ancients, and it was introduced into France and Venice about the beginning of the 16th century and Albert Durer and Pargregieno gave the art a status in Germany and Italy. From that time, but particularly in the northern schools and most of all through the example of Rembrandt, it had been practised with success.

Since the time of Rembrandt but little change had been made in the mechanical process. In the practice of the great artists it soon superseded engraving. The art languished during the pre-eminence of the great line engravers of the last century, but within the last forty or fifty years there had been an extraordinary revival of interest in it. The process of etching depended essentially on the chemical fact that acids corroded metals, therefore if a metal plate covered in part by a non-metallic layer was dipped into acid the exposed metal would be corroded, while the protected parts would remain.

The lecturer here entered into a detailed and interesting account of the process and the difficulties attending it. After passing through the process of biting by the acid, the plate was ready for the printer, whose work was of such importance that many etchers printed their own plates. The lecturer then went on to speak of the results and advantages of the art of etching. One great advantage was economy in time which drawing his subject, transferring his thought to the copper, was economy in time which came from the freedom with which he could draw his lines, and on this mechanical freedom was based the artistic quality of personality. Etching owed much of what was sometimes called a mental quality to a mechanical condition. The clear, uniform line cut by the graver compared with the line bitten by the acid seemed a little cold and mechanical, such the same difference as that between a man's card and his signature.

The etched line sometimes was luminous with what appeared as expression, because it was full of minute irregularities not noticed as imperfections, because, in other words, the biting was not absolutely within the control of the etcher, this want of control being the greatest difficulty in etching. The lecturer then spoke of the great etchers and their works, specimens of which he exhibited, dwelling especially upon Rembrandt, the etcher par excellence. The etcher of to-day in other countries, the lecturer said, in conclusion, had the incentive of popular interest and also the dangers of popular applause. He hoped that the Canadian artists stimulated by the fine works sent by Americans to the exhibition, which had just closed, would soon interpret for us with the etching needle our own people, and the scenery of our own country. The paper was listened to throughout with deep interest, and at the conclusion, on motion of the Rev. Dr. Norman, a unanimous vote of thanks was returned to the lecturer.

MEETING OF THE ASSOCIATION.

At the close of the lecture a general meeting of the Association was held in the Art Gallery for the election of governors and life members, and any other business. The President, Hon. Justice Mackay, presided, and among those present were Rev. Canon Norman, Dr. T. Sterry Hunt, Messrs. F. W. Thomas, McLennan, Paterson, Gardner, Major, Gray, Taylor, Bazin, Greenshields, J. R. Dougall, King, Matthews, Grindley, Henderson, Murray, McGown, Massey, and others.

The first business was the election of new Governors, and on motion of Mr. F. W. Thomas, seconded by Dr. Sterry Hunt, it was resolved: "That Mr. D. J. Greenshields, having duly qualified and being now nominated by the Council, be elected a Governor of the Association."

Mr. H. McLennan moved, seconded by Dr. Sterry Hunt, "That the following ladies and gentlemen, having duly qualified and being now nominated by the Council, be elected life members of the Association, viz.: Mrs. Dow, Miss Murray, Miss Grace Murray, Sir Hugh Allan, Hon. John Hamilton, Hon. D. A. Smith, Messrs. G. S. Brush, H. E. Murray, G. A. Greene, Andrew Robertson, Gilbert Scott, David Law, David Morrice, O. S. Wood, J. Rankin, S. H. Ewing, A. S. Ewing, F. W. Thomas, W. Hall, Henry Bulmer, James Johnston, James Hutton, Angus C. Hooper, J. A. Pilon, Randolph Hersey, Robert Moat, Wm. Angus, Gilman Cheney, W. B. Cumming, Geo. Sumner, Ed. Murphy, J. S. McLennan and C. Cassils. Carried.

The President read a letter from Prof. Bovey asking the association to extend the courtesies of the Association to the members of the American Society for the Advancement of Science during their visit to Montreal in August. On motion of Rev. Canon Norman, it was resolved that the Council should co-operate with the Local Committee for the reception of the American Society to carry out the request of the letter and make other necessary arrangements. The meeting then adjourned.

actions) Les du Musée

ART ASSOCIATION OF MONTREAL.
 THE ANNUAL MEETING of the Association will be held in the Gallery on **SATURDAY NEXT, the 13th inst.,** At THREE P.M.
 for the reception of the annual report of the Council, and for the Election of officers for one year and Six Councillors for two years, and for other business.
 By order of the Council
J. ENGLISH,
 Secretary
 Montreal, January 6th 1883

ART ASSOCIATION OF MONTREAL.
A PAPER
 WILL BE READ IN THE
ART GALLERY,
PHILLIPS SQUARE.
 On Tuesday Evening, 20th March,
 At EIGHT o'clock, 1883
 By **Mr. FREDERICK W. MILLS.**
 Subject:—**HENRY PURCELL,**
 His Life and Works;
 with illustrations by a select choir.
 Members Admitted.
 March 17

AN EXHIBITION OF PICTURES
 (By Amateurs),
IS NOW ON VIEW
 AT THE
Gallery of the Art Association,
Phillips Square.
 OPEN FROM TEN a.m. to FIVE p.m.
 Admission, non-members, 25c.; Members and their families, free.
S. ENGLISH,
 Secretary.
 Montreal, January 22, 1883

SPECIAL EXHIBITION
 —OF—
Works by Canadian Artists,
 Now on view at The Gallery of
The Art Association,
PHILLIPS SQUARE.
 Open from 10 a.m. to 5 p.m.
 Admission:—Members and their Families, 8c.
 Free; Non-members, 25 cents.

Art Association of Montreal.
A PAPER
 Will be read in the Art Gallery on
Saturday Evening, 3rd February,
 At EIGHT o'clock,
 By **Rev. Canon NORMAN.**
 Subject:—"Stained and Painted Glass,"
 with specimens to illustrate the process.
 Admission—Members, by ticket; Non-members, 25c.
 A General Meeting of the Association will be held in the GALLERY at 7.30 p.m., for the Election of Governors and for other business.
S. ENGLISH,
 Secretary.
 Montreal, January 31, 1883

Art Association of Montreal.
 A Paper will be read in the Art Gallery,
PHILLIPS SQUARE,
 on Thursday Evening, 1st March, 1883,
 at 8 o'clock,
 BY **REV. GEO. H. WELLS.**
 Subject: *Benevento Cellini: His Life and Times.*
 ADMISSION:—Members by Ticket; Non-members, 25c.

letter to Mr Tempest to Art association - 19 Oct. 1882
 Copie de lettre de l'Institut canadien à l'Art association
 - 19 Octobre 1882

VOIR archives permanentes du musée

Jan. 22, 1883
THE AMATEUR ART EXHIBITION.

This exhibition, which has for a good while been vaguely announced to take place at the Art Gallery during the month of January, opened almost without notice this morning. Except in the smaller room where most of the oil paintings are hung, the regular pictures have not been displaced, the pictures of the exhibition being displayed advantageously on screens. The show is a very encouraging one, although, of course very little discrimination, being possible in the selection of pictures it is not all good. In the water-color department the most noticeable and ambitious displays in the works of Miss Ives, who seems to have enjoyed and profited by very exceptional advantages in the study of the human figure, and who devotes herself entirely to figure subjects. There are among these some very striking portraits. Mrs. Dr. Harrington has contributed a fine collection of landscapes painted direct from nature at Bic and Little Metis. Many of these fix the attention. There is one very pretty picture of the river after sunset, glowing in the flush of departing day. There are also some excellent landscapes from the far West by Mrs. Harrington's talented brother, Dr. George Dawson, of the Geological Survey. We are glad to see a number of pictures from the hand of Mr. W. B. Lamb, and find something enchanting in his treatment of a familiar spot on the mountain summit, and Mr. Lawrence Lamb's work is bold and strong. Mr. William Hall, within the limits of the style which he has chosen, has given us the pleasing results of truthful and painstaking work. A very pretty little thing is "The last piece," a powerful looking laundress rejoicing in the conclusion of her task, by Miss Sauborne. This takes us for a moment to the other room, where we find by the same hand a picture of a fellow student at work drawing the bronze Cleopatra. Then we come back to the screen and find the picture of the Cleopatra itself by Miss Taylor. We discover two very fine works by Mrs. J. S. McLennan, one an interior with a successful portrait, and the other a picture of the romantic and now deserted bay of Louisburg where once the lilies of the Bourbons waved over the capital of new France. Mr. Beaver sends a number of pictures, in oils, best among which are a portrait of a terrier "all air and no hay," and a little bit of coast scenery. In the oil room attention is at once attracted by two large paintings by Mr. McArthur, by a very striking palette-knife fog scene by Mr. Birks, and by a couple of figures, one of an aged monk especially, said to be by Mrs. Alexander Mitchell. There are two good flower pieces by Miss Phillips, two of flowers and bric-a-brac by Mr. Leslie Skelton, two noticeable landscapes by Mr. Pell. Mr. George Hague has some large landscapes and a number of pencil drawings taken recently in Switzerland. Mr. Galarneau has a number of horses and dogs. Miss Scott has a considerable collection in oils, some of which are very pretty. Mr. Gilbert draws very well in pen and ink, and Mr. Longley in crayons. We have not space here more than thus to notice that which catches the eye, and to draw the attention of our readers to the fact that this very interesting and useful exhibition is now open.

ART ASSOCIATION.
Herald 5 Feb. 1883
GENERAL MEETING—LECTURE BY
REV. DR. NORMAN.

A general meeting of the Montreal Art Association was held in the Art Gallery, on Saturday evening, when the President, Hon. Justice Mackay, occupied the Chair, and there was a large attendance of members. Mr. J. W. Tempest being duly qualified and being nominated by the Council was duly elected a Governor of the Association. This was the only business before the meeting which then adjourned. Reverend Dr. Norman then proceeded to read an interesting paper to the members of the Association, on "Stained and Painted Glass." The lecturer in introducing his subject, gave a brief history of stained and painted glass, its use among the Egyptians, Greeks, Romans, Etruscans, its common use in cathedral windows in the middle ages, its decadence and then its revival within a short period of time. He alluded to the different kinds of stained and painted glass and showed specimens mounted on screens in a very artistic manner by Mr. Spence. The lecture was illustrated by means of these in a very interesting manner. The lecturer concluded his discourse by referring to the process of making the glass. At the conclusion of the lecture a vote of thanks moved by Dr. T. Sterry Hunt, and seconded by Mr. Wm. Hull and Mr. Geo. A. Drummond, was returned to the lecturer for his interesting remarks.

SOME GREAT ANNIVERSARIES.
 During the last twenty-five years we have had a good many anniversaries of all kinds. Science, art, literature, politics, philanthropy, have all, in turn, recalled the notable events of the past.

89

Letter to Mr Tempest to Art association - 19 Oct. 1882
Copie de lettre de l'Institut canadien à l'Art association
- 14 Octobre 1882

VOIR archives permanentes du Musée

Masterpieces of french art - 26 Oct. 1882

VOIR archives permanentes du Musée

Association of Montreal
PAPER
 read in the Art Gallery on
Evening, 3rd February,
 At EIGHT o'clock,
V. CANON NORMAN.
 "Stained and Painted Glass,"
 attempts to illustrate the process.
 Non-Members, by ticket; Non-
 members, 15c.

A General Meeting of the Association
 will be held in the GALLERY at 7.30
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 for other business.
 S. ENGLISH,
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 Montreal, January 31, 1883 E 27

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 On Thursday Evening, 1st March, 1883,
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 Subject: *Benedictine Cellini: His Life and*
Times.
 ADMISSION:—Members by Ticket; Non-
 members, 25c.

18
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ART ASSOCIATION.
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ART ASSOCIATION OF
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 On SATURDAY NEXT, the
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 for the reception of the annual
 Council, and for the Election of
 one year and Six Councillors for
 and for other business.
 By order of the Council
 J. EN

ART ASSOCIATION OF MONTREAL
 On Tuesday, 21st March, 1883
 By Mr. F. W. WILSON
 Member of the Council
 with Mr. J. W. TEMPEST
 Secretary

A large and appreciative audience gathered
 last evening in the Art Gallery to hear Mr.
 Mills' very interesting paper on the life and
 works of Henry Purcell, the eminent musi-
 cian and composer of the 17th Century. Mr.
 Mills was ably assisted by the following
 ladies and gentlemen:—Mrs. Elliott, Miss
 Maltby, Mr. C. C. McFall and Mr. C. L. Mal-
 lory, who rendered very tastefully several se-
 lections from Purcell's works. After recount-
 ing the early history and mentioning the first
 efforts of the subject of the lecture, the quar-
 tette "To the hills and the vales,"
 from *Dido and Eneas*, was given
 in an excellent manner; this the lecturer
 stated to have been composed by Purcell at
 the age of seventeen. Three other selections
 from the same tragic opera, illustrative of
 the character of the music of the time and
 the art of the composer were also given.
 These were "When I have laid in Earth," a
 pretty song on a ground bass, very sweetly
 rendered by Mrs. Elliott; a duet in canon,
 "But ere we this perform," by Mrs. Elliott
 and Miss Maltby, and the recitative, "Your
 counsel all is urged in vain," the latter was
 a very fine selection, showing Purcell to
 have been a master of that style of composi-
 tion. "The versatility of Purcell's genius was
 dwelt upon, and his boldness in breaking
 away from the traditional bounds and en-
 larging the sphere of his art. He was alike
 proficient in high and low, from tavern
 catches and odes to the reigning monarchs
 to dramatic music of a high order and
 sublime ecclesiastical productions. "Come
 Unto those Yellow Sands," by Miss Maltby,
 received a hearty and well-merited encore, as
 did also Mrs. Elliott's "Fairest Isle, all Isles
 Excelling." It may be mentioned that the
 latter lady was called upon at very short
 notice to take Mrs. Thurston's place, who
 was prevented from being present by an un-
 foreseen occurrence, but Mrs. Elliott's efforts
 left nothing to be desired. Two other
 selections from the opera King Arthur,
 "Hither, this Way, this Way Band," the
 "Brit's song, and "Come, if You Dare," the
 which, the lecturer said, might well have be-
 come a national song, completed a very ex-
 cellent and praiseworthy programme.
 Rev. Canon Norman, in a few appropriate
 remarks, moved a vote of thanks to Mr.
 Mills for his instructive lecture, and to the
 ladies and gentlemen who had done so much
 to make the entertainment a success. This
 was seconded by Colonel Wiley, and the
 thanks of the audience tendered to Judge
 Mackay, who occupied the chair.

THE ART ASSOCIATION.

ANNUAL MEETING.

The annual meeting of the Art Association of Montreal was held in the Art Gallery on Saturday afternoon. Hon. Justice Mackay, President of the Association, occupied the chair, and there were also present, among others, Rev. Canon Norman, Messrs. R. W. Shepherd, D. A. P. Watt, John Kennedy, Thomas White, M.P., Rev. Robert Campbell, F. W. Thomas, F. B. Matthews, T. D. King, John Lewis, George W. Stephens, M.P.P., J. S. McLennan, Wm. Hall and J. W. Tempest.

LIFE MEMBERS.

On motion of Mr. Edward Murphy, the following members having filled all the requirements were unanimously elected life members of the Association, namely: Hon. A. W. Ogilvie, Messrs. W. J. Buchanan, R. W. Shepherd, Robt. Reid, James Macfarlane, Andrew Allan, and Mrs. Redpath, of Terrace Bank, and Mr. Miles Williams.

THE ANNUAL REPORT.

The President then submitted the annual report of the Council for the year ending November 30, 1882, which was, on motion, taken as read. The report was as follows:—

It is with feelings of pleasure that your Council are able to offer for your approval a very favourable report for the past year.

TREASURER'S STATEMENT.

It will be remembered that although in 1881 a vigorous effort had already been inaugurated to provide for the extinction of our debt, and some important subscriptions obtained, we entered upon the new financial year with a mortgage still remaining upon the building of \$7,000. The zealous efforts of two members of your Council have been, however, systematically continued since we last assembled, and so favourably have their exertions been responded to, that the sum of \$7,840 has been subscribed, mainly by members of the Association—and paid in to the Treasurer during the year.

The mortgage in favour of Mr. Charles Gibb, with interest, has been duly discharged, and the Art Gallery is to-day free from debt.

The following is the Treasurer's statement for the 12 months ending November, 1882:—

Table with columns for Revenue and Expenditure. Revenue includes Balance brought forward, Donation Account, Maintenance Account, Sales Account, and Interest on Mortgage. Expenditure includes Building Account, Loan Account, Maintenance Account, and various other expenses. Total revenue is \$12,539.71 and total expenditure is \$12,539.71.

P. S. ROSS, Treasurer.

The first two entries in the statement, amounting together to \$7,840, have been already touched upon. The names of the subscribers will appear elsewhere in this report. It is gratifying to note that the item \$1,820, which is the amount of annual members' subscriptions, is \$92 in advance of receipts from the same source in 1881. This represents, of course, a corresponding increase in our roll of membership, even taking into account the fact that the names of many subscribers have been, since 1881, transferred to the lists of life members or of governors. The total sales of catalogues have also been increased by the sum of \$83.

The item of rent, on account of the two shops beneath the Gallery, shows an improvement of \$118 upon the previous year. Commission upon the sale of pictures shows a decrease of \$34, owing to our Association having waived one of its rules, i. e., the charge of ten per cent. upon pictures sold in the gallery during the exhibition of the Royal Canadian Academy, which was held in our rooms last spring. Our part we received and retained all entrance money to the exhibition, together with proceeds of catalogues, but we furnished light, labor and attendance: an arrangement which appears to have been mutually satisfactory.

It will be seen that the memorial brass to our late benefactor has been duly received, and the amount therefor remitted to England. The large item of \$549.75 for "Taxes and Water" may be regarded as an exceptional one, for it comprises the total assessments made on the Gallery since it was built. For the future it is expected the taxes on Building will not exceed \$120 a year.

As the entry of \$361.88 for furniture is considerably in excess of the amount charged previously under that head, it may be explained that the removal of the Gibb and other pictures, from the walls on the occasion of our Annual or other Exhibitions being found to be attended with both risk and expense, it was determined last Spring to construct a series of wooden screens, covered with a suitable cloth, to be placed in front of the permanent pictures of the Gallery so as to temporarily hide them from view. The screens have been so made as to be of service for the future, and, together with 14 stands for water colors or prints (the cost of which is included in the amount), will form a permanent addition to the Furniture or plant of the Gallery.

INSURANCE.

This item, which shows an increase, includes a large proportion of premiums actually due for the previous year, besides some premiums on short policies to cover valuable articles lent for the Decorative Art and other exhibitions. Two thousand dollars have been added to the current insurance upon the Loan Collection.

The following is a memorandum of the policies now in force:—Upon the Building—London and Liverpool and Globe, \$16,000; Plate Glass Insurance Company, \$603.75; total, \$16,603.75. Upon Furni-

ture—London and Liverpool and Globe, \$800. Upon Pictures, Bronzes and Statuary, the property of the Association, \$25,930; do., London Assurance, \$4,500; total, \$30,430. Upon Loan Collection in the Gallery—Imperial Insurance Company, \$25,000. Total insurance, \$74,833.75.

DONATIONS.

During the past year some valuable works of art have been given to the Association. They are as follows:—By Mr. W. H. Thompson:—"Miscellanea Graphica," a large and rare book, illustrated in colours. By Mr. D. A. Watt—"An illustrated work," "South Kensington Museum." By the Chevalier Falardeau, a copy, by himself, of the "Portrait of Rembrandt" in the Pitti Palace, Florence. By Mr. J. W. Tempest—"Masterpieces of French Art," in 16 portfolios; 200 illustrations in photogravure. By Mr. W. G. Murray—"An oil painting, entitled 'The Sunmer,' by Paul Peel, a young Canadian artist, studying in Paris. By the Institut Canadien—Five large and magnificent Casts, originally sent out to their Society from Paris by Prince Napoleon as a gift, and for the encouragement of the Fine Arts in Canada. They are the Apollo Belvedere, Laocoon, Venus of Milo (or Melos), Diana (an alto relievo), and a large Candelabrum.

The first three of these important reproductions are examples of the highest art the world has known, and are especially valuable as being casts, taken at the instance of the French Government, from the original marbles.

The following contributions in money have been made during the year and have been applied to the especial objects for which they were subscribed. The main portion was, as members are aware, for the liquidation of debt on the building, the remainder being given towards the foundation of an Art Reading Room:—Ed. Mackay, \$500.00; W. G. Murray, \$500.00; D. J. Green-shields, \$500.00; J. W. Tempest, \$350.00; Mrs. Dow, \$100.00; Mrs. Redpath, \$100.00; Miss Murray, \$100.00; Miss Grace Murray, \$100.00; Sir Hugh Allan, \$100.00; Hon. John Hamilton, \$100.00; Hon. D. A. Smith, \$100.00; Hon. A. W. Ogilvie, \$100.00; C. F. Smithers, \$100.00; James Burnett, \$100.00; J. P. Cleghorn, \$100.00; A. Baumgardner, \$100.00; B. H. Rogers, \$100.00; A. C. Hooper, \$100.00; Hector Mackenzie, \$100.00; Robt. Moat, \$100.00; Thos. Workman, \$100.00; J. H. Joseph, \$100.00; R. A. Lindsay, \$100.00; Hugh Mackay, \$100; H. E. Murray, \$100; John Rankin, \$100; F. W. Thomas, \$100; Chas. Cassils, \$100; Wm. Angus, \$100; Henry Bulmer, \$100; Gilman Cheney, \$100; S. H. Ewing, \$100; E. K. Greene, \$100; Thos. Craig, \$100; David Morrice, \$100; G. B. Burland, \$100; Gilbert Scott, \$100; J. A. Pillow, \$100; Randolph Hersey, \$100; James Hutton, \$100; And. Robertson, \$100; Ed. Murphy, \$100; Geo. Sumner, \$100; Jas. Johnston, \$100; David Law, \$100; A. S. Ewing, \$100; G. S. Brash, \$100; W. B. Cumming, \$100; O. S. Wood, \$100; G. A. Greene, \$100; Jno. S. McLennan, \$100; W. J. Buchanan, \$100; Wm. Hall, \$100; Miles Williams, \$100; H. R. Ives, \$100; R. W. Shepherd, \$100; Wm. Notman, \$100; J. M. Douglas, \$50; Andrew Allan, \$50; A. T. Patterson, \$50; Dr. G. W. Campbell, \$50; H. Archibald, \$50; Joseph Hickson, \$50; James Court, \$25; A. R. Brown, \$25; Henry Hogan, \$25; Hon. J. R. Thibaudeau, \$25; R. R. Grindley, \$20; J. T. Dawes, \$20; R. W. Shepherd, \$20; W. G. Murray, \$10; R. Linton, \$10; G. W. Moss, \$10; Alex. Ewan, \$10; Jas. Cantlie, \$10; James Benning, \$10; R. E. Grindley, \$10; E. S. Clouston, \$10; F. W. Thomas, \$10; Hon. Justice Mackay, \$10; R. C. Jamieson, \$10; G. F. C. Smith, \$10; G. W. Craig, \$10; R. Wolf, \$10; T. J. Potter, \$10; T. R. Marshall, \$10; H. Shorey, \$10; S. Waddell, \$10; K. Campbell, \$10; Hugh Paton, \$10; E. A. Ramsay, \$10; Cassils, Stimson & Co, \$10; J. Lewis, \$10; John Kerry, \$5; W. Wainwright, \$5; total, \$7,840.

ELECTION OF GOVERNORS AND LIFE MEMBERS.

Three members, qualified by their gifts to the Association as governors, and forty-nine, also qualified by their gifts as life members, having been nominated by the Council, were duly elected and constituted governors and life members respectively at general meetings of the Association, held on the 23rd January and 19th May last. Since the latter date other subscribers properly qualified have been nominated by your Council as life members, and the formality of their election and acceptance remains as part of the business of the present meeting.

LECTURES AND ENTERTAINMENTS.

Upon the occasion of the exhibition of Indian photographs, the winter course of lectures and entertainments for 1882 was inaugurated on the 31st January, by Mr. Field, with a paper of a practical kind on "Photography." The lecturer illustrated his remarks with various interesting specimens, besides availing himself of the large collection lent by Mr. Tiffin then on exhibition.

On the 28th February, the second lecture was given by Mr. D. A. Watt on "Domestic Architecture." Perhaps at no time, at least in this country, has there been observable a more general interest in the union of pure artistic taste with utility in house building and decoration than now, and the close attention of the audience showed their appreciation of what Mr. Steele was so well able to tell them.

The third of the series was an admirable paper by Mr. Joseph Gould, on the 17th March, subject—"Robert Schumann." As on a previous occasion, Mr. Gould was assisted by twenty members of the Mendelssohn Choir, who have already in this room shown their willingness to assist their esteemed leader. During the evening, several pieces, illustrative of the peculiarities and genius of the gifted, but as yet only partially known composer, were well sung. The lecturer traced with considerable detail Schumann's musical and social career, and spoke with sympathy of his struggles through life and untimely departure.

On May 19th, Mr. J. S. McLennan read before the Association an interesting paper on "Etching," and exhibited a small but choice collection of etchings, illustrative of the art and its various processes, together with some examples of his own work.

The last entertainment of the year was a conversation given on the 28th August, in honor of the visit of the American Association for the Advancement of Science. Music was provided, and the evening passed off very successfully. Over 600 visitors and friends were present. During the session all members of the American Association were granted free admission to the gallery.

The following lectures are promised for the coming season:—By the Rev. Canon Norman, subject:—"Stained and Painted Glass," with specimens; by the Rev. G. H. Wells, on "Benvenuto Cellini;" by Mr. F. W. Mills, professor of music, a paper on some musical subjects, with illustrations.

EXHIBITIONS.

The first exhibition of the year consisted of an admirable collection of photographs, some 400, taken in India, illustrative of the scenery, buildings and people of that peninsula, together with some fine views of the higher Himalayas. The collection, made by Mr. H. Tiffin during a tour in India was kindly lent by him for exhibition in the gallery. The photographs were by Mr. S. Bourne, then of Simla, and, though taken a number of years ago, they have continued to hold their reputation as the finest series of landscape photographs extant, considering their scope and the enormous difficulties under which those of the mountain ranges were obtained. In the month of January a letter was

received from the President of the Royal Canadian Academy asking whether, in case the Academy decided to hold their Annual Spring Exhibition in Montreal, our Association would give the use of the gallery. After some correspondence the building was placed at the disposal of the Academy, upon terms already mentioned in this report, and the opening of their exhibition was fixed for the 11th April. On the evening of that day, in the presence of a large assembly, the Exhibition was formally opened by His Excellency the Governor-General. An address from the President of the Royal Canadian Academy was read, and replied to by His Excellency, who then formally declared the exhibition opened. A warm vote of thanks for the liberality with which the Academy had been welcomed by the Association was unanimously carried, and responded to by your President; after which the Viceregal party spent some time in viewing the pictures.

The productions of several artists displayed a perceptible advance on the work of previous years; some contributions from Canadian artists, now resident in Europe, attracting particular attention.

The successful exhibition continued open for three weeks; for the last two days of which it was thrown open free to the public. The sales of pictures amounted to over four thousand dollars.

Through the liberality of one of our members, a picture by a rising young Canadian in Paris remains on our walls as a gift.

ART CLASSES.

Although the Art Classes in connection with our Institution have not yet been resumed, their re-organization is still under the consideration of your Council. It is not unlikely that communication will be shortly opened with the authorities at South Kensington, with the view of obtaining one or more specially trained teachers, and to establish our classes upon a basis similar to that of the Schools of Design in Great Britain, but your Council have nothing of a definite character at the present moment to report as to this.

READING ROOM.

Your Council are glad to say that the hopes expressed in last year's report respecting the foundation of an Art Reading Room have been happily realized. The room has been open since March last, and on its tables will be found all the leading periodicals devoted to the Fine Arts and Industrial Design published in Europe and the United States, besides several illustrated papers and magazines of a more general character. The room is daily becoming more largely attended, and many ladies and young people are regular visitors. It may be mentioned that the families of members have free access during all the hours in which the Gallery is open.

There are at present 20 periodicals upon the table. For the information of members, as well as to show kindred Institutions, what has been done in Montreal, the following list is given: Art Journal, Art Magazine, Art and Letters, The Portfolio, The Etcher, English Etchings, The Art Workman, Decoration, The Architect, Building News, The Artist, The Athenaeum, The Academy, The Graphic, Illustrated London News, South Kensington Museum, Punch, London; Journal of Plastic Art, Leipzig; Gazette des Beaux Arts, L'Art, L'Artiste, Paris; Vita Artistica, Rome; The Art Interchange, The Art Amateur, American Architect, Harper's Monthly, The Century Magazine, Harper's Weekly, New York; Artist's Critical Record, London.

RENT OF SHOPS.

The two shops below the Gallery and adjoining the square continue to be occupied by Mr. Martin. We had an application from that gentleman in the month of November for a third, but were unable to comply with his request, as our space is already sufficiently limited. Considerable room will be needed for the large casts given by the Institute, and, in view of the re-establishment of the Classes, we could not risk parting with either of the two remaining shops.

ATTENDANCE.

The number of visits paid to the Gallery during the year has been as follows:—

Table showing attendance statistics for 1882 and 1881. Categories include Members free, Free visitors on Saturdays, Non members at 25c, During Provincial Exhibition at 10c, Total visits 1882, Total visits 1881, and Showing \$341 net increase for 1882.

THANKS.

The best thanks of the Association are offered to those ladies and gentlemen whose liberal subscriptions of money are herein recorded—to the Institut Canadien, and to individual members and friends for valuable gifts of works of art, as well as to those gentlemen who have read papers before the Association, or by their welcome co-operation have contributed to the success of the various exhibitions and entertainments.

W. HALL, Hon.-Sec. R. MACKAY, President.

THE PRESIDENT'S REMARKS.

The President, in moving the adoption of the report, said:— At our last annual meeting it fell to me to remark that the story of the Association for 1881 was not an unpleasant one, and "may we not," I added, "clam from our fellow-citizens liberal support for the year upon which we are now embarked?" Gentlemen, the expectation that I entertained upon that score has been realized. The report now submitted states that in response to the zealous efforts of two members of our Council, \$7,840 has been subscribed and paid into the treasury during the year. The names of those to whose liberality we are all indebted for this aid are printed in the report; but those of the two members are not—this because of their wishing them not to be. Here we are met, in one sense, en famille, and I trust that Mr. W. G. Murray and Mr. F. B. Matthews will pardon me for just whispering that they are the two members, that the greater part of the work was performed by Mr. Murray, and that the Association is very sensible of the services rendered by both of them. The office of soliciting subscriptions, even towards an Art gallery, is not a very pleasurable one. The interest manifested towards the Association by our fellow-citizens, as appears to-day by the increased list of our large benefactors, and of our annual subscribers, is very encouraging to all who have any hand in carrying on its work. It is owing to this kind interest, and the result of it, that we are able to report that the Association is free from debt to-day, as appears by the Treasurer's account. You will observe that in this account, under the head "Maintenance Account," are three items which are never again to figure to our debit,—\$384, \$381 and \$100, making \$865 in all, and for the earlier item of debit, \$361.88, we have value in hand which may not improperly be called furniture. This is fully explained upon page V of the report as printed. To our debit really appears therefore in the accounts of last year an amount of \$1,226, but paid off, and not to appear again. This, of course, is irrespective of the capital of the mortgage of \$7,000, which has also been paid, as stated. So the outlook for the future is encouraging. I cannot doubt that our annual subscribers will increase in numbers every year. We have to look to this source principally for support. The report acknowledges the receipt of several donations of art works; most noticeable among them is the one by the Ins-

titut Canadien, of the valuable casts of the largest size from the antique. Passing on there are two things referred to which all of you, I am sure, must take great interest in; the one is our reading room, the other the subject of an art school. The latter most persons would consider, and I think rightly, of the greater importance, but the Council, for want of money means and from fear of debt, have not dared to establish such a school though anxious to do so as soon as can be. Moved by this desire, they have authorized Mr. Poplani, now in England, to make all necessary and useful enquiries at South Kensington; but, as said on page XI, they have nothing more definite to report at present. Our wish is to establish a school upon a permanent basis. As to the reading-room, the establishment of it involved only a small responsibility, and so it has become a fait accompli; thus by force of voluntary subscriptions by members and grant from the Council. It is pleasant to observe that this reading room, although only in its infancy, seems highly approved of and its advantages appreciated, if we may judge by the number of visitors to it daily. Another matter has engaged the attention of the Council, but so lately as not to have been noticed in the printed report; this is the tariff, operating as it does against the interest of art in this Dominion. Under former tariffs statutory of marble or bronze was free from duty, as well as oil paintings of merit. Even in 1872, and up to the putting into force of the present tariff, busts and paintings by artists of repute were admitted free from duty. Suddenly a duty of thirty per cent was imposed on finished marbles. I can speak of the working of such a tariff from my own small experience. Is it an enlightened policy to exclude even by indirect ways works of art from this Dominion? I might enlarge on the bad influence of the tariff in taxing, largely or generally, books fifteen per cent. The tariff ought to draw some distinctions. Thousands of books are printed in England, France, Germany and the United States, not one of which has been, or ever will be, reprinted in Canada. Cui bono tax such books? Would it not be in a proper spirit to let them in freely, towards educating the people, and raising the character of our country, for civilization and enlightenment? Your Council have resolved, in view of the present condition of things to ask for some change, so that the introduction of works of art, and of books (of art at any rate) and of high art engravings, may be encouraged. They feel confident that upon respectful petition to the Government some modification of the tariff will be made to meet their views. I have the honour to propose the adoption of the report as printed.

Mr. Edward Mackay thought that the President's remarks should be embodied in the annual report, as they contained many valuable suggestions. On motion of Mr. Mackay it was accordingly resolved.

Mr. D. A. P. Watt, rose to make an explanation in connection with the President's remarks. On the first entry into force of the present tariff, he said pictures were taxed. The Council therefore made representations to the Government on the subject, and after some consideration it was decided to restore oil paintings to the free list. The Council still continued its efforts, and on the second revision of the tariff water colours were added, so that at the present time both water colours and oil paintings were free. There was, however, he might say, a large number of chromos and trade pictures brought into the country that were subject to duty, but works by legitimate artists were free. There were ameliorations in the tariff he might say were largely due to the efforts of the Hon. Thos. Ryan and Mr. John McLennan. An effort was now being made to co-operate with the marble manufacturers in obtaining works of art in marble free, and also to have a specific duty levied upon works of art in metal.

Mr. Thomas White, M.P., referred to the reference made in the report to the formation of art classes, which he thought was very important, and he hoped the Council would continue its efforts in this direction.

Rev. Canon Norman spoke to the same effect.

Mr. J. S. McLennan hoped that in connection with the obtaining of teachers for these classes, the claims of any native born Canadian, who had passed his studies abroad, and might desire to labour in Canada, should not be forgotten by the Council.

The President said that the Council would not fail to take Mr. McLennan's suggestion into consideration.

Mr. Edward Murphy spoke of the valuable services that had been rendered to the Association by its Secretary, Mr. S. English, whose remuneration he hoped would be augmented.

Mr. F. W. Thomas said that the outgoing Council had recommended that Mr. English's salary should be increased by \$200 a year.

On motion of Rev. Canon Norman, seconded by Mr. Edward Murphy, the following vote of thanks was unanimously passed to the Hon. Thomas Ryan, Vice-President of the Association, who declined re-election: "Resolved—That the Art Association of Montreal, at the annual meeting, desire to express their sincere regret at the retirement of the Hon. Thomas Ryan, from the office of Vice-President of the Association and, vote him their best thanks for his valuable services in the years past, which services they venture to hope will be continued in the future."

ELECTION OF OFFICERS.

The election of officers was next proceeded with and resulted as follows:— President, Ald. Justice Mackay. Vice-President, Rev. Canon Norman. Treasurer, R. W. Shepherd.

Council: Messrs. W. G. Murray, W. Hall, T. White, M.P., A. D. Steele, Russell Stephenson and D. A. P. Watt.

After a vote of thanks to the President for his valuable services the meeting adjourned.

EPPS'S COCOA—GRATEFUL AND COMFORTING.—By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected Cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame.—Civil Service Gazette.—Made simply with boiling water or milk. Sold only in Packets and Tins (1lb. and 1lb.) by grocers, labelled—"JAMES EPPS & Co., Homoeopathic Chemists, London, Eng."—Also makers of Epps's Chocolate Essence.

ON THIRTY DAYS' TRIAL.

THE VOLTAIC BELT Co., Marshall, Mich will send Dr. Dye's Celebrated Electro Voltaic Belts and Electric Appliances on trial for thirty days to men (young or old) who are afflicted with nervous debility, lost vitality and kindred troubles, guaranteeing speedy and complete restoration of health and manly vigor. Address as above, N. B.—No risk is incurred, as thirty days' trial is allowed.

THE ART ASSOCIATION.

Annual meeting.

The annual meeting of the Art Association of Montreal, was held in the Gallery at three o'clock on Saturday afternoon.

The President announced that the following had subscribed \$100 to the funds of the Association, and were recommended by the Council to be elected life members:—Hon. A. W. Ogilvie, Messrs. W. J. Buchanan, Miles Williams, B. W. Shepherd, Robert Reid, John McFarlane, and Andrew Allan and Mrs. Kedpath (Terrace Bank).

On motion of Mr. EDWARD MURPHY, seconded by Mr. W. HALL, they were unanimously elected life members of the Association.

THE ANNUAL REPORT.

The President then submitted the annual report of the Council, which stated that it was with feelings of pleasure that the Council were able to offer a very favorable report for the past year. Although in 1881 a vigorous effort had already been inaugurated to provide for the extinction of our debt, and some important subscriptions obtained, the Association entered upon the new financial year with a mortgage still remaining upon the building of \$7,000.

Table with financial data: 1st Dec. 1881, To Balance Brought Forward, Donation Account, Received from Gov'ts and Life Members, Received sums under \$100, Maintenance Account, Received from Annual Members, Received from Entrance Fees, Received from Catalogues Sold, Received from Rent of Shops, Received from Interest on Deposits, Received from Commission on Picture Sales, Received from Insurance returned.

Table with financial data: Received for Pictures Sold, Less Commission, entered above, Cr., Building Account—Repairs, Furniture, Loan do Repaid Chas. Gibb, Maintenance Account, By Salaries of Officers, Labor in moving Pictures, Cartage &c., for Exhibitions, Taxes and Water, Gas, Advertising and Printing, Fuel, Insurance, Stationery and Postage, Catalogues, Interest on Mortgage (in full), Charges, Music for Concerts, Sundry Petty Charges, Loss, Paid A. R. Falt to replace picture stolen from Gallery November, 1879, Memorial Brass—(date B. Gibb), Paid to Artists per contracts.

Table with financial data: 30th November, 1882—Balance on hand, \$12,539 71

The receipts from annual members' subscriptions showed an increase of \$92 over 1881, which represented, of course, a corresponding increase in the roll of membership; even setting aside the fact that the names of many subscribers have been, since 1881, transferred to the lists of life members or of governors. The total sales of catalogues have also been increased by the sum of \$83.

The item of rent, on account of the two shops beneath the Gallery, shows an improvement of \$118 upon the previous year. The large item of \$647 75 for "taxes and water" is an exceptional one, as it comprises the total assessment made on the Gallery since it was built. For the future, it is expected that the taxes on the building will not exceed \$120 a year.

By Mr. W. H. Thompson:—"Miscellaneous Graphica," a large and rare book, illustrated in colors. By Mr. D. A. Watt:—"An illustrated work—"South Kensington Museum." By the Chevalier Fardieu:—"A copy, by himself, of the 'Portrait of Rembrandt' in the Pitti Palace, Florence. By Mr. J. W. Tepest:—"Masterpieces of French Art," in 10 portfolios; 200 illustrations in photogravure. By Mr. W. G. Murray:—"An oil painting, entitled 'The Spinner,' by Paul Peet, a young Canadian artist studying in Paris. By the 'Institut Canadien':—"Five large and magnificent casts, originally sent out to their Society from Paris by Prince Napoleon as a gift, and for the encouragement of the fine arts in Canada. They are the Apollo Belvedere; Laocoon; Venus of Milo (or Meios); Diana (an alto relievo), and a large Candelabrum. The first three of these important reproductions are examples of the highest art the world has known, and are especially valuable as being casts, taken at the instance of the French Government, from the original marbles.

The report then gave a detailed list of the donations already referred to, which amounted to \$7,840. During the year three members qualified by their gifts to the Association (a donation of \$500) as governors, and forty-nine also qualified by their gifts (a donation of \$100) as life members, and were duly elected. The Association now numbers in all 454 members.

Lectures were given last season by Mr. Field, on "Photography;" Mr. A. D. Steele, on "Domestic Architecture;" Mr. Joseph Gould, on "Robert Schumann;" and Mr. J. S. McLennan, on "Etching." The last entertainment of the year was a conversation on the 28th August, on the occasion of the visit of the American Association for the Advancement of Science, when over 600 visitors and friends were present. The following lectures are promised for the coming season:—By the Rev. Canon Norman, on

"Stained and Painted Glass," with specimens. By the Rev. G. H. Wells, on "Benvenuto Cellini." By Mr. F. W. Mills, Professor of Music, a paper on some musical subject, with illustrations. The report then referred to the exhibition of Indian photographs in January, and the annual spring exhibition of the Royal Canadian Academy, which opened in April. Although the art classes in connection with the institution were not yet resumed; their reorganization was still under the consideration of the Council, and it was not unlikely that communication would be shortly opened with the authorities at South Kensington with the view of obtaining one or more specially trained teachers, and to establish the classes upon a basis similar to that of the Schools of Design in Great Britain.

An Art reading room was opened in March last, and on its tables would be found all the leading periodicals devoted to the fine arts and industrial designs published in Europe and the United States, besides several illustrated papers and magazines of a more general character. The room was daily becoming more largely attended, and many ladies and young people are regular visitors. The families of members have free access during all the hours in which the gallery is open. There were at present 29 periodicals upon the tables.

Table with financial data: The number of visits paid to the Gallery during the year had been as follows:— Members free, Free visitors on Saturdays, Non-members at 25c, During Provincial Exhibition at 10c, Total visits 1882, Total visits 1881, Net increase for 1882, THE PRESIDENT'S ADDRESS.

The President, in moving the adoption of the report, said:—"At our last annual meeting it fell to me to remark that the story of the Association for 1881 was not an unpleasant one, and 'may we not,' I added, 'claim from our fellow-citizens liberal support for the year upon which we are now embarked?' Gentlemen, the expectation that I entertained upon that score has been realised. The report now submitted states that in response to the zealous efforts of two members of our Council, \$7,840 has been subscribed and paid into the treasury during the year. The names of those to whose liberality we are all indebted for this aid are printed in the report; but those of the two members are not—this because of their wishing them not to be. Here we are met, in one sense, en famille, and I trust that Mr. W. G. Murray and Mr. F. B. Matthews will pardon me for just whispering that they are the two members, that the greater part of the work was performed by Mr. Murray, and that the Association is very sensible of the services rendered by both of them.

The office of soliciting subscriptions, even towards an art gallery, is not a very pleasurable one. The interest manifested towards the Association, by our fellow-citizens, as appears to-day by the increased list of our large benefactors, and of our annual subscribers, is very encouraging to all who have any hand in carrying on its work. It is owing to this kind interest, and the result of it, that we are able to report that the Association is free from debt to-day, as appears by the Treasurer's account. You will observe that in this account, under the head "Maintenance Account," are three items which are never again to figure to our debit,—\$384, \$381 and \$100,—making \$865 in all, and for the earlier item of debit, \$361.88, we have value in hand which may not improperly be called furniture. This is fully explained upon page V of the report as printed. To our debit really appears therefore in the accounts of last year an amount of \$1,226, but paid off, and not to appear again. This, of course, is irrespective of the capital of the mortgage of \$7,000, which has also been paid, as stated. So the outlook for the future is encouraging. I cannot doubt that our annual subscribers will increase in numbers every year. We have to look to this source principally for support. The report acknowledges the receipt of several donations of art works; most noticeable among them is the one by the Institute Canadien, of five valuable casts of the largest size from the antique. Passing on there are two things referred to, which all of you, I am sure, must take great interest in; the one is our reading room; the other the subject of an art school. The latter most persons would consider, and I think rightly, of the greater importance, but the Council, for want of money means, and from fear of debt, have not dared to establish such a school, though anxious to do so as soon as can be.

Moved by this desire, they have authorized Mr. Popham, now in England, to make all necessary and useful enquiries at South Kensington; but as said on page XI, they have nothing more definite to report at present. Our wish is to establish a school upon a permanent basis. As to the reading room, the establishment of it involved only a small responsibility, and so it has become fait accompli; this by force of voluntary subscriptions by members and grant from the Council. It is pleasant to observe that this reading room, although only in its infancy, seems highly approved of and its advantages appreciated. We may judge by the number of visitors to it daily. Another matter has engaged the attention of the Council, but so lately as not to have been noticed in the printed report; this is the tariff, operating, as it does against the interest of art in this Dominion. Under former tariffs statuary of marble or bronze was free from duty, as well as oil paintings of merit. Even in 1872, and up to the putting into force of the present tariff, busts and paintings by artists of repute were admitted free from duty. Suddenly a duty of thirty per cent was imposed upon finished marbles. I can speak of the working of such a tariff from my own small experience. Is it an enlightened policy to exclude even by indirect ways works of art from this Dominion? I might enlarge on the bad influence of the tariff in taxing, largely, or generally, books fifteen per cent. The tariff ought to draw some distinctions. Thousands of books are printed in England, France, Germany and the United States, not one of which has been, or ever will be, reprinted in Canada. Cui bono tax such books? Would it not be in a proper spirit to let them in freely, towards educating the people, and raising the character of our country, for civilization and enlightenment? Your Council have resolved, in view of the present condition of things, to ask for some change, so that the introduction of works of art, and of books (of art at any rate) and of high art engravings, may be encouraged. They feel confident that upon respectful petition to the Government some modification of the tariff will be made to meet their views. I have the honor to propose the adoption of the report, as printed.

The Rev. Canon Norman seconded the motion, which was unanimously adopted. Mr. D. A. P. WATT, referring to the remarks of the President concerning the tariff said that on the first presentation of the present tariff to Parliament, pictures were taxed, but, upon representations made by the Council of the Association, Sir Leonard Tilley first decided to put oil paintings on the free list, and also water colors. These two ameliorations of the tariff, he thought, were greatly due to the efforts of Mr. John McLennan in the Lower House, and their Vice-President, Hon. Thomas Ryan, in the Upper House, and these gentlemen were entitled to a good deal of credit. Sir Leonard Tilley had also always been willing to assist them

in every possible way, but the great trouble had been to draw a line between manufacture and art—to decide where manufacture stopped and art began. They also hoped to have the duties on art marble work and art metal work charged by the pound, the same as books in the old tariff. He also thought some alteration should be made in the duties on books, so that valuable books would be charged by weight, without regard to their intrinsic value.

Mr. THOMAS WHITE, M.P., moved "That the incoming Council be recommended to continue their efforts with the Government for the remission of duties on works of art of acknowledged merit, and also of the duties on books." He said Mr. Watt was quite right in the state of the law as it now existed. There was no duty upon oil paintings or water colors by artists of acknowledged merit, although, when the tariff was first adopted, these articles were subject to duty. He would be glad to see the duty removed from statuary, whether in marble or bronze, the work of well known artists. On the subject of the book duty, it had been unfortunate, as it appeared to him, that the Government had yielded to the solicitations of persons in the book-binding trade and changed the policy as first adopted by them, namely, the imposition of duties by weight, in which the material form of the book alone was taxed, and not the brains of the author or the skill of the artist or engraver. He also trusted that the Council would continue their efforts for the establishment of an art school in connection with the Association: He doubted whether they would ever be successful until they were able to place the teachers in a position of independence of the mere fees paid by pupils. There was some difficulty with conscientious art teachers, arising out of the anxiety of pupils to be able to produce pictures before they had been thoroughly grounded, and a teacher who did not gratify this wish was very apt not to be popular. The object of the Association should be to establish an art school in the true acceptance of the term, and this could only be done, as he had said, by paying teachers fixed salaries, and making them independent of the fees or caprices of the pupils.

Mr. J. S. McLennan seconded the motion. He suggested the advisability of getting a man who had had the advantage of art education abroad, and that a Canadian who had pursued his studies abroad, and who wished to live in Canada and practice his profession, should be secured. He thought he knew of such a man.

The motion was carried unanimously. Mr. EDWARD MURPHY drew the attention of the meeting to the small item of the salaries of officers in the Treasurer's statement, being only \$1,055, and said that in the present state of the finances of the Association he thought the salary of the Secretary, at any rate, should be increased.

Mr. F. W. THOMAS said that the outgoing Council, at a meeting held just before this annual meeting, had decided to recommend to the incoming Council that the salary of the Secretary, Mr. English, should be increased by \$200. He said that the services rendered by Mr. English to the Association were most valuable, and they had not fully measured them by this recommendation for an increase of \$200 in his salary, but they felt that it was as much as they could afford in the present condition of affairs.

On motion of Mr. EDWARD MURPHY, seconded by Mr. J. W. TEMPEST, it was decided that the President's address should be printed with the annual report.

THE ELECTION OF OFFICERS.

The election of officers for the ensuing year was then proceeded with.

The President having announced that the Vice-President, the Hon. Thos. Ryan, would not accept office again this year.

The Rev. Canon NORMAN moved, seconded by Mr. EDWARD MURPHY, "That the Art Association of Montreal at this annual meeting desire to express their sincere regret at the retirement of the Hon. Thos. Ryan from the office of Vice-President of the Association, and vote him their best thanks for his valuable services in the years past, which services, they venture to hope, will be continued in the future." Carried unanimously.

The following officers were elected:— President—Hon. Justice Mackay. Vice-President—Rev. Canon Norman. Treasurer—Mr. E. W. Shepherd. Council—Messrs. W. G. Murray, W. Hall, Thos. White, M.P., A. D. Steele, Russell Stephenson and D. A. P. Watt. There are also six other members of Council who do not retire until next year.

After a vote of thanks to the Hon. Justice Mackay for his conduct in the chair, the meeting adjourned.

CIVIC AFFAIRS.

Meeting of the Board of Chairmen to consider amendments to the city charter.

A meeting of the Committee of Chairmen was held on Saturday morning for the purpose of considering the report of the City Treasurer recommending certain amendments to the city charter, respecting the mode of collecting taxes. There were present Ald. Grenier (Chairman), Mooney, Hood, Proctor, Holland, Thos. Wilson, Kennedy and Donovan; also His Worship the Mayor, Ald. Fairbairn and the City Treasurer.

Mr. BLACK read his report, which was substantially as follows:—"The assessors to be appointed and commence their duties as soon as possible after the 1st of January of each year. The revision of the assessment rolls for real estate to be made in April. Assessments for personal taxes and water rates to be made as usual, commencing on the 15th May. Assessments against property to be made according to cadastral number, subdivisions where not now legally required to be made compulsory or assessments made on actually recorded property. The city to have the right of taxing all direct properties when tax accumulated for two years or upwards. Mr. BLACK also recommended to the committee that the taxes should be levied through one department, and that assessors should be relieved from the duty of horses and carriages. He said that were put under the supervision of the assessment would be doubled. It was resolved that the City Assessor be instructed to draft a synopsis of amendments suggested by the Treasurer, to be submitted at the next meeting of the Committee then adjourned.

SHEBROOKE STREET METHODIST CHURCH.

Anniversary missionary services yesterday.

The Sherbrooke street Methodist Church was well filled at both morning and evening services yesterday, which were of a most interesting character. The Rev. Wm. preached in the morning from Luke 11:20. "And behold I send promise of power upon you; tarry ye in the city of Jerusalem until ye be endued with power from on high." After referring to the fulfilment of this promise on the day of Pentecost, he pointed out that the same promise was yet the privilege of Christian men and women unaccompanied by miraculous signs. The rev. gentleman concluded his discourse by pointing out that the power to be derived from the presence

ART EDUCATION IN MONTREAL.

Two facts are prominent among those which strike the visitor to the exhibition of the works of amateur artists, which opened last week in the Gallery of the Art Association; the one, that proper teaching is an immediate necessity; the other, that there is much talent waiting to be taught. It is a hopeful sign that the Council of the Art Association recognize that their functions are not merely those of custodians of a collection of pictures, and that this subject of Art Education has already engaged their attention. But a proper Art School is not one in which seekers after a royal and easy road to the execution of what they are pleased to call pictures can find hints for the shirking of difficulties and instruction in the branches which they choose to select; on the contrary, it is one in which all pupils advance from stage to stage as their teachers see that they have mastered the successive difficulties they meet until, after hard and earnest work, they attain whatever degree of technical skill their talents and industry permit. Such a school could never meet its expenses by the fees from pupils. While the Art Association was in debt, to establish a school, the maintenance of which would be a serious drain on its revenues, would have been highly imprudent. But the Association is now unencumbered, and the fact that last year nearly \$8,000 was subscribed to its funds shows that the people of Montreal appreciate justly the good work it has done, and warrants a confidence in their future liberality towards any object which the Council may consider worthy. Nor have we any doubt that the Royal Canadian Academy would willingly co-operate in establishing a school, the necessity of which must appeal more forcibly to artists themselves than to even the other lovers of art in the community. We trust that during the coming months the Council will be able to secure a teacher, so that work may begin in the early autumn. The school must be good modestly, for the salary of even one good teacher and the incidental expenses would be a considerable sum, but if the selection of the teacher be happy, we are certain the results will be so good that no difficulty will be found in enlarging the scope of instruction as occasion requires. Fortunately the system of art teaching is so well defined and uniform that there are many fields from

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Montreal Gazette, The Art Association, Montreal Friday, Jan. 19, 1883. We referred yesterday to the statement of Le Monde that English fanaticism had excluded Mr. Bourassa from the Council of the Art Association, giving to the statement of our contemporary a very distinct contradiction. The article of Le Monde, however, brings up a question

Boyle's SAD MIST STATEMENT, 22nd Jan 1883. Le Monde of Saturday returns to the discussion of the recent election of the Council of the Art Association, repeating its statement that objection was made in an offensive manner to Mr. Bourassa, on account of his being a French-Canadian, by a gentleman present. We quote as follows, from the article:—"Our confere of the Gazette undertakes the defence of this gentleman and endeavors to justify him by stating the principle that the

Annual meeting.

The annual meeting of the Art Association of Montreal, was held in the Gallery at three o'clock on Saturday afternoon. The President, the Hon. Justice Mackay, occupied the chair, and among those present were the Rev. Canon Norman, Rev. Robt. Campbell, Messrs. R. W. Sheppard, Edward Murphy, Thos. White, M.P., George W. Stephens, M.P., F. Wolferstan Thomas, D. A. P. Watt, John Kennedy, F. B. Matthews, T. D. King, J. S. McLennan, Wm. Hall, John Lewis, J. W. Tempest and others.

The President announced that the following taxes on the building will not exceed \$120 a year. The large item of \$361.88 for furniture is accounted for by the erection of a series of wooden screens, covered with a suitable cloth, to be placed in front of the permanent pictures of the Gallery, as their removal on the occasion of the annual and other exhibitions was found to be attended with both risk and expense. The policies of insurance on the building and its contents had been increased by \$2,000, and now amount to \$74,833.75. The following valuable works of art had been given to the Association during the past year:—

- By Mr. W. H. Thompson:—"Miscellaneous Graphics," a large and rare book, illustrated in colors.
- By Mr. D. A. Watt:—"An illustrated work on the Southern Kensington Museum."
- By the Chevalier Falardeau:—"A copy, by himself, of the 'Portrait of Rembrandt' in the Pitti Palace, Florence."
- By Mr. J. W. Temple:—"Masterpieces of French Art," in 10 portfolios; 20 illustrations in photogravure.
- By Mr. W. G. Murray:—"An oil painting, entitled 'The Spinners,' by Paul Peel, a young Canadian artist residing in Paris."
- By the 'Institut Canadien':—"Five large and magnificent Casts, originally sent out to their Society from Paris by Prince Napoleon as a gift, and for the encouragement of the fine arts in Canada. They are the Apollo Belvedere; Laocoon; Venus of Milo (or Meios); Diana (an alto relievo); and a large Candela-brum.
- The first three of these important reproductions are examples of the highest art the world has known, and are especially valuable as being casts taken at the instance of the French Government, from the original marbles.

The report then gave a detailed list of the donations already referred to, which amounted to \$7,840. During the year three members qualified by their gifts to the Association (a donation of \$500) as governors, and forty-nine also qualified by their gifts (a donation of \$100) as life members, and were duly elected. The Association now numbers in all 454 members.

Lectures were given last season by Mr. Field, on "Photography;" Mr. A. D. Steele, on "Domestic Architecture;" Mr. Joseph Gould, on "Robert Schumann;" and Mr. J. S. McLennan, on "Etching." The last entertainment of the year was a conversation on the 28th August, on the occasion of the visit of the American Association for the Advancement of Science, when over 600 visitors and friends were present. The following lectures are promised for the coming season:—By the Rev. Canon Norman, on

By the Rev. G. H. Wells, on "Benvenuto Cellini." By Mr. F. W. Mills, Professor of Music, a paper on some musical subjects, with illustrations. The report then referred to the exhibition of Indian photographs in January, and the annual spring exhibition of the Royal Canadian Academy, which opened in April. Although the art classes in connection with the institution were not yet resumed; their reorganization was still under the consideration of the Council, and it was not unlikely that communication would be shortly opened with the authorities at South Kensington with the view of obtaining one or more specially trained teachers, and to establish the classes in approved of and its advantages appreciated. We may judge by the number of visitors to it daily. Another matter has engaged the attention of the Council, but so lately as not to have been noticed in the printed report; this is the tariff, operating, as it does against the interest of art in this Dominion. Under former tariffs statuary of marble or bronzes was free from duty, as well as oil paintings of merit. Even in 1872, and up to the putting into force of the present tariff, busts and paintings by artists of repute were admitted free from duty. Suddenly a duty of thirty per cent was imposed upon finished marbles.

I can speak of the working of such a tariff from my own small experience. Is it an enlightened policy to exclude even by indirect ways works of art from this Dominion? I might enlarge on the bad influence of the tariff in taxing, largely, or generally, books fifteen per cent. The tariff ought to draw some distinctions. Thousands of books are printed in England, France, Germany and the United States, not one of many and the United States, not one of which has been, or ever will be, reprinted in Canada. *Cui bono* tax such books? Would it not be in a proper spirit to let them in freely, towards educating the people, and raising the character of our country, for civilization and enlightenment? Your Council have resolved, in view of the present condition of things, to ask for some change, so that the introduction of works of art, and of books (of art at any rate) and of high art engravings, may be encouraged. They feel confident that upon respectful petition to the Government some modification of the tariff will be made to meet their views. I have the honor to propose the adoption of the report, as printed.

The Rev. Canon Norman seconded the motion, which was unanimously adopted. Mr. D. A. P. Watt, referring to the remarks of the President concerning the tariff said that on the first presentation of the present tariff to Parliament, pictures were taxed, but, upon representations made by the Council of the Association, Sir Leonard Tilley first decided to put oil paintings on the free list, and also water colors. These two ameliorations of the tariff, he thought, were greatly due to the efforts of Mr. John McLennan in the Lower House, and their Vice-President, Hon. Thomas Ryan, in the Upper House, and these gentlemen were entitled to a good deal of credit. Sir Leonard Tilley had also always been willing to assist them

had been to draw a line between manufacture and art—to decide where manufacture stopped and art began. They also hoped to have the duties on art marble work and art metal work charged by the pound, the same as books in the old tariff. He also thought some alteration should be made in the duties on books, so that valuable books would be charged by weight, without regard to their intrinsic value.

Mr. Thomas Watt, M.P., moved "That the incoming Council be recommended to continue their efforts with the Government for the remission of duties on works of art of acknowledged merit, and also of the duties of acknowledgment on books." He said Mr. Watt was quite right. There were two modes of collecting taxes. One was to tax the article, the other to tax the person. Mr. Watt was quite right in recommending that the Government should be asked to continue their efforts with the Government for the remission of duties on works of art of acknowledged merit, and also of the duties of acknowledgment on books. He said Mr. Watt was quite right. There were two modes of collecting taxes. One was to tax the article, the other to tax the person. Mr. Watt was quite right in recommending that the Government should be asked to continue their efforts with the Government for the remission of duties on works of art of acknowledged merit, and also of the duties of acknowledgment on books.

Mr. Black read his report, which was substantially as follows:—The assessors appointed and commenced their duties on the 1st of January. The revision of the assessment for each year. The revision of the assessment for real estate to be made in April. Assessments for personal taxes and duties to be made as usual, commencing on the 15th May. Assessments against property to be made according to cadastral numbers. Sub-divisions where not now legally recognized to be made compulsory or assessment made on actually recorded property. The city to have the right of using all direct properties when tax accumulated for two years or upwards. Mr. Black also recommended that the taxes should be through one department, and that the assessors should be relieved from the duties of horses and carriages. He said the assessment would be doubled. It was resolved that the City be instructed to draft a synopsis of the matters suggested by the Treasurer to be submitted at the next meeting of the Committee then adjourned.

SHERBROOKE STREET MEETING.

Anniversary of the Art Association.

The Sherbrooke street Methodist church was well filled at both morning and evening services yesterday, which were of an interesting character. The Rev. Wm. McLeod preached in the morning from the text, "And behold I send promise of the Holy Spirit upon you; tarry ye in the city until ye be endued with power from on high." After referring to the fulfilment of the promise on the day of Pentecost, he pointed out that the same yet the privilege of Christendom, unaccompanied by miraculous gifts. The Rev. gentleman concluded his discourse by pointing out the importance of the Holy Spirit in the life of the Christian.

THE ART ASSOCIATION.

We referred yesterday to the statement of *Le Monde* that English fanaticism had excluded Mr. Bourassa from the Council of the Art Association, giving to the statement of our contemporary a very distinct contradiction. The article of *Le Monde*, however, brings up a question which is really of very great importance, and that is the small part our French-Canadian fellow-citizens take in these matters of civic importance which should be the common work of all the people of Montreal. We appear in the census as a city of one hundred and forty-three thousand inhabitants; we are expected to do things after the manner of a city of that population; and yet, measured by the only test that can very well be applied, we are, in relation to all matters of general civic concern, all public institutions of a common and non-sectarian character, really a city of one-half that population. Take the Art Association as an illustration. Looking at the last report we find that ninety-five gentlemen had contributed to it the sum of \$7,840. Of this amount, three gentlemen contributed \$500 each; one contributed \$350; fifty-three contributed \$100 each; six contributed \$50 each, and the balance gave smaller sums; but among them all there was but one French-Canadian, who gave \$25. Then there are three hundred and fifty-four members who contributed five dollars a year, and of these only fifteen are French-Canadians.

At a time when our French-Canadian fellow-citizens are pressing for their extreme rights on the basis of population, we might fairly retort in relation to their attack upon the Art Association; but we are far from doing so. One regret is, and we express it in all sincerity, that among the large number of French-Canadian gentlemen of culture and taste in this city, so few are found ready to unite with their fellow-citizens of British origin in supporting an institution which should be, and we believe is, the just pride of the people of Montreal generally. We are quite sure that the manifestation of a disposition

Le Monde of Saturday returns to the discussion of the recent election of the Council of the Art Association, repeating its statement that objection was made in an offensive manner to Mr. Bourassa, on account of his being a French-Canadian, by a gentleman present. We quote as follows, from the article:—

"Our confrere of the GAZETTE undertakes the defence of this gentleman and endeavours to justify him by stating the principle that the right of the stronger is the better right; as he pretends that the French-Canadians, being greatly inferior in numbers to the English in this Association, have therefore, no right to be represented on the board of direction. We have not asserted this right, but we have protested against the declaration of a certain member who said, in a tone of contempt, that he would never consent to the election of a French Canadian to the Council. That is a truth which the GAZETTE cannot deny."

This is a most unfortunate and mischievous misstatement. The GAZETTE took no such ground as that imputed to it here, and it did deny, from the personal knowledge of the writer of its article, the statement of *Le Monde*. Here is what we said on Thursday last:—

"The statement in *Le Monde* in reference to the election of the Council of the Arts Association is simply untrue. It is well known that when the election of officers came up 'Mr. Alp. Leclaire proposed Mr. N. Bourassa as a member of the Council. A fanatic member of the Association then rose and said he would never consent to the election of a French-Canadian, and used vulgar words well suited to his fanaticism.' Nothing of this kind took place. Mr. Watt, in referring to the election of members of the Council, mentioned some names, not as proposing them, but by way of suggestion, which he thought should be elected. He was of opinion that an artist should be chosen, and mentioned Mr. Bourassa's name. Objection was made that it would be wiser not to have artists on the board, as in such cases there was always a tendency to jealousy. This view prevailed, but no objection was made to Mr. Bourassa as a French-Canadian—no objection, in fact, that would not have been made to an English artist."

Now, the motive which actuated the meeting in the exclusion of an artist from the Council may have been a wise one or not; we are not discussing that point. It had nothing to do with Mr. Bourassa's nationality. And we certainly never dreamed of urging that our French-Canadian fellow-citizens should be excluded from the Council, because their numbers in the Association was small. We referred to the smallness of their number simply to express our regret that an institution which is certainly neither national nor sectarian in its character, which is the common inheritance of the citizens of Montreal, of all creeds and nationalities, and which is entitled to and should receive the cordial support of all, receives so little encouragement and support from the French-Canadians, among whom there are so many gentlemen of taste and culture and wealth. We cannot under the circumstances but regret that our contemporary, which expresses at the close of its article such admirable sentiments, should ignore our correction of its unfortunate misstatement, and so pervert the argument of the GAZETTE as to irritate the national susceptibilities of its readers.

ART MATTERS 1883

The spring exhibition at the Art Gallery—Landscapes in oil—Scott's exhibition.

The limited space at our disposal this morning will not permit of a very extended notice of the paintings to which we have yet to direct the attention of our readers. Our task is again a pleasurable one, as we have to consider a few of the gems of the exhibition. First, let us stop a moment to look at the "Jacobite Hiding Place," by McLan, which has been already mentioned. This is truly a wonderful painting, and loses none of its freshness and power after several visits to the Gallery; its composition is excellent and forcible. At the mouth of a cavern, surrounded by rocks, are the little band of Highland fugitives in their picturesque costumes, one figure, that of a warrior on guard, being very prominent; the perspective on the left of the scene is a very skilful production. Near this is a very noticeable picture by A. Cox, entitled, "There is a Rapture on the Lonely Shore," well named, we may say, for there is a glorious rapture in the painting; the breakers rushing up the beach and foaming over the rocks being so admirably reproduced that one almost listens for the roar of the waves; nor is the sky one whit behind the water in point of excellence, and the distant clouds so naturally tinted, give an additional charm to the picture. "Departing Day," by the same artist, though a worthy picture, sinks into insignificance beside the masterpiece. "Sunset Hour—Mount Orford, from Magog"—by J. W. Gray, is a painting full of beauty and excellence; the composition, rosy lines and coloring form a strong combination and render the picture of great merit and value. Paul Reel's "Papa's Boat" will, no doubt, come in for a large share of admiration from visitors to the gallery this week, and indeed is the successful result of a very bold undertaking, the foreground representing the top of a cliff, from which a boy and a dog are gazing far out upon the ocean, where a white speck is seen, representing "Papa's Boat;" the sky and water are remarkably realistic, and the painting, as a whole, greatly to be commended. Two paintings by Homer Watson will also attract considerable attention, especially a bright, yellow sunset following a wet day, which is one of the most noticeable pictures on exhibition; the other, "Down the Ravine," representing a waterfall, rocks and trees, with a storm cloud in the distance, is also full of merit. From a number of works exhibited by T. M. Martin, we notice particularly "Crossing the Ford," "Deer Hunt," and "Where the Lilies Grow," as being worthy of especial mention. "Wimbledon Park," by J. Naysmith; "Evening Hour," by G. Aikman, E.S.A., and the "Old Mill at Arbilot," by J. Cairns, we commend to the notice of purchasers the lookout for thoroughly good pictures. A "View on the Catskills," by A. F. Loemans, is a picture strong in lights and general composition, while the "Don Valley" by M. Hannaford shows good judgment, the artist having succeeded in making a good picture out of a rather unpromising landscape. Of several works by Allan Edson, probably the best is "Up the Seine," which is a dainty bit of wild scenery with lights and shades well arranged. Mr. Forshaw Day, R.C.A., sends two admirable paintings, one a bright Canadian winter scene near Campbellton, which, though a difficult undertaking on account of the groundwork of snow, has nevertheless been carried out with a strictness of detail and due regard to coloring that will commend the work to all observers; the second, "A Shady Place," needs but to be seen to be appreciated as showing great artistic merit. Probably one of the finest specimens of luminous work on exhibition is the "Charcoal Dealer's Yard," by R. Harris, in which the pearly transparency of the shadows render the picture one of signal worth. The same is true, though in less degree, of "The Knitter," by the same artist, which glows with life. W. H. Ruel's "First on the Ground" is a placid fishing scene in which absolute calmness of the water is combined with vivid glossiness in a very artistic manner. The "Indian Camp," by Kreighoff, is another fine picture which we can do no more than mention; but all will be able to discover and appreciate its merits. It is to be hoped that none will miss seeing this really estimable collection of paintings, and amateur artists in particular should take advantage of the opportunity to study some of the finest models that have ever been shown in Montreal.

SCOTT'S GALLERY.

THE ART EXHIBITION

The spring exhibition of the Art Association opens to-day. Last year's exhibition boasted that it was both a great attraction to the Montreal public. This year it promises to make the same boast, but the fact that each man who looks at the pictures has to be filled with admiration, and that the quality of the pictures is no new name excited than that of Mr. Paul Peet. He sent two pictures, one a life-like drawing and one a picture of some very beautiful work. The exhibition of France are just now said to be sunshiny.

The exhibition of France are just now said to be sunshiny.

THE ART EXHIBITION 1883

The oil paintings—Portraits, figures and character studies. Our notice to-day, as indicated above, will deal exclusively with the portraits and figures in oil on exhibition, including those scenes in which the figures are very prominent. At the first glance on entering the gallery the attention is attracted by two pictures in the centre of the room, which demand respectful consideration; these are "The Empty Cradle," by C. E. Samuel, and "Clendenning's Vision of the White Lady," by John Pettie, R.A. The first mentioned is undoubtedly the finest figure painting exhibited, and is touchingly realistic and full of pathos; in correctness of detail and eminent fitness of surroundings this painting is a remarkable study. In the second, the great power of the picture lies in the admirable portrayal on Sir Halbert's face of surprise and fear, with rising courage as he grasps his sword and seems striving to pierce the apparition with gleaming eyes. Both of these paintings are, we believe, for sale, and with the "Jacobite Hiding Place" mounted between them, which we shall have occasion to notice in another issue, form a trio that would make a splendid addition to the collection of the Association, and many will join us heartily in the hope that they may not be suffered to leave Montreal. Two admirable character studies next demand notice, and may well be considered together. These are "Salut," by A. Boisseau, being a study from life of a Montreal carter, who stands with his hat lifted and face beaming with jollity as he raises his glass in the act of drinking one's health. The expression is simply perfect, and the artist has not forgotten to arrange the surroundings, and especially the background, so as to be in keeping with the rest of the work, the result being a most worthy picture. The other, which may be regarded, perhaps remotely, as a companion study, is by T. M. Martin, and represents a man's weather-beaten face full of varied expression as he gazes longingly into an empty jug, the title of the picture being exceedingly apropos, "Not lost, but gone before." Four portraits are exhibited, three by A. Boisseau, and the fourth by Mrs. Edwards; of these the large painting of the late Dr. Campbell, though not new for the first time on exhibition, will attract very general attention, while the portrait of Mr. I. A. Beauvais, the popular President of the Canadian Snowshoe Club, is a speaking likeness; of the other two, while admittedly good pictures, we cannot speak, having never seen the originals. "Winnowing," is a scene in the Isle of Capri, by J. K. Lawson, which we notice in this connection on account of the prominent female figure engaged in winnowing; at first sight the painting seems heavy and wanting in life, but this impression wears away, and it becomes a delight. Another gem by C. E. Samuel is "Perplexed," representing a hermit in his cell, seated with open book before him, eyes, countenance and general demeanour indicating expressively that he is in a quandary. "A Summer Evening on Musselburgh Links," by C. Lees, R.S.A., next claims our attention; it represents a party of golf players, and all who have had the pleasure of seeing the game played in the old country will recognize the faithfulness with which the artist has treated the subject; besides the excellent and life-like arrangement of the figures, we may call attention to the peacefulness of the atmosphere, which can almost be felt. A "Turkish Cafe," by T. D. Millet, must not be passed over, being a fine piece of coloring, yet not overdone, and indicating, as it does, the possession of genius by the artist, from whom great things may be expected. Miss C. Wood exhibits a charming character study entitled "Little Bo-Peep," in which the eyes are particularly good, though altogether it is a very successful work. W. Raphael sends "A Sketch from Nature," which represents a reverend curé working at his easel unconscious of the companion artist behind; this represents an actual artist's excursion to Back River and the rev. gentleman will be recognized by frequenters of the art gallery, as he may be frequently seen there industriously copying some of the most difficult works. "Chaff," by R. Harris, is a painting that will be much admired; a rollicking cuirassier in the uniform of the First Empire is represented as treating a young tavern girl to his stock in trade of small talk. The subject of the female figure was, we believe, an Italian girl, and is certainly a splendid portrait, while the expressions on both faces are so striking as to make the title quite superfluous. Two representative models from Old World artists' quarters, by Harris, may well be compared, shewing as they do the distinctive characters of the French and Italian faces. They are from Montmartre, Paris, and the Via Sistina Rome. If we mistake not, the artist has used the same Parisian model in his tasty sketch of a lady working at an easel, entitled "Finishing Touches," a very excellent painting. "Cut Out," by the same gentleman, speaks for itself, but probably his best work remains to be mentioned; this is a soldier's head and bust, the pose of which seems to speak the line from R. Browning which the artist has used as the title: "And whatsoever the fight's event, he keeps his honest soldier's name." "Whither" by Maria Brooks is a picture full of strength and feeling; the sweet appealing face of the homeless girl, and the dim figure of a policeman in the background forcibly suggesting the order, "Move on," combine to render this a composition of great merit. "A wash-up after tea" by Mrs. Schreiber is remarkably pleasing, being a combination of pertness and importance which are admirably brought out in the posture and facial expression. "Silenas, singing the song of Creation to Woodland Deities," one of Sir Noel Paton's earlier paintings, though not a striking work, is one of great value, and we call attention to it, as not many visitors to the gallery, other than art students, will be likely to give it more than a passing glance. "Forgotten," by J. C. Gotch, a fine study from nature, "A Trial of Patience," by Mrs. Schreiber, and "The Spinner," by Paul Peel, are all excellent figure paintings, which will commend themselves to all careful observers. Our next notice will deal with the landscapes in oil, of which the number and quality present a great improvement as compared with former exhibitions.

Mr. E. F. Gagen's designs of flowers are very realistic and beautiful, Mr. Harrington Bird contributes a fine work in his "Scene on York River."

THE ART EXHIBITION 1883

Third annual spring exhibition at the Gazette Art Gallery, April. For the past few days Mr. English, Secretary of the Art Association, and his assistants have been busily employed in hanging and arranging the paintings which have been sent in for exhibition, and the gallery was thrown open to the public yesterday. The display of paintings, mostly by Canadian artists but including also a few English and American works, occupies three sides of the large gallery, namely, the north and east and west sides, and the pictures have been very tastefully mounted on a temporary staging, which hides from view those works which belong to the Association; on the western wall of the room are mounted the WATER COLORS, which will form the subject of the present notice, reserving the oils for another occasion. The coup d'oeil formed by this collection of water color paintings is extremely pleasing, as all are meritorious, though in varying degrees. One magnificent picture, prominently mounted in the centre, at once attracts the gaze, which soon becomes a prolonged study, new beauties developing themselves and all inspiring a feeling of wonder at the success of the artist in portraying so realistically a most difficult subject. This landscape so successfully treated by Bernard Evans is a Hillside near Barmouth Junction, North Wales; on the right in the foreground one looks down a steep wooded hill, heaviness being avoided by a winding road along which waggons are moving, while down in the valley are seen a few habitations and the railway line with a placid water scene beyond, and hills again rising up in perspective. We cannot but commend this work to all our amateurs as one that will well repay thoughtful study. Probably the next in order and one of the best by Canadian artists is Mount Eboulement, a river and mountain scene on the lower St. Lawrence, by L. R. O'Brien, R.C.A.; in it the treatment of sky and water is truly artistic and skilful. Among a number of other works exhibited by the same talented artist, the following are worthy of notice and will bear critical study: "Perce Fishermen beaching their boats in a gale," in which the dark and stormy sky, and roiled water, without any prominent coloring, are worked up into a very fine ensemble by the moving figures of the fishermen and the skilful arrangement of light; and "Monte Ste. Anne, Perce," a very difficult mountain scene but admirably treated, representing a mountain gorge with falling water, and in the background the summits covered with hozy fog; besides these more prominent drawings by Mr. O'Brien, there are several others which space alone prevents our mentioning. Sandham exhibits two water colors, both Canadian winter scenes, which are true to life; in one a group of curlers is portrayed, and the most critical eye will fail to detect in it a flaw, either of arrangement or coloring, while the smaller one represents a single Tuque Bleue crossing the mountain on snowshoes, finding himself suddenly confronted with the sign "Keep off the Grass!" Both of these pictures will, we venture to assert, come in for very general admiration. Two excellent works by Hopkinson Smith next claim our notice, and easily rank among the finest of the exhibition; the "Ponte di Rialto," in Venice, being a very artistic production, the reflection of sky and buildings in the water making it an exceedingly attractive painting, while the "Saud Market on the Seine, at Paris" is evidently true to life and characterized by a warmth that is greatly impressive. Mr. T. M. Matthews sent several choice paintings, but two of them far eclipse the others; these are "A Wet Day in the White Mountains," and "Mt. Washington from Glenpool," the latter being one of the most remarkable works in the exhibition, the water and mountain being almost perfect, while in the former the dense fog is seen to be lifting slightly, giving a dim but wonderfully successful perspective, and making the subject one of the most difficult nature. Alongside of these two, the other ventures of Mr. Matthews appear but unfavorably and suggest the thought that they are of earlier date, as they appear to want that maturity and judgment which characterizes those mentioned. Mr. Harrington Bird sends one water color, "York River, Maine," which we must confess to have found somewhat disappointing, as the dense foliage has been treated with such a heavy dead green as to be wanting in life and warmth, while a certain over-muteness of detail gives the impression of stiffness. We would notice next a couple of paintings by W. J. Gray, in the first and better of which, "A Tranquil Moment," the perspective of distant valley and hills is certainly very good, but the effect of the picture as a whole is weakened by the heaviness of the frontispiece, which might have been warmer and lighter with benefit. In the "Old Mill on the Cobequid, N.S.," the same criticism holds in even greater degree, for here the artist had an opportunity of relieving the dense foreground by working up the waterfall and stream to decidedly better advantage, but here again the distant perspective is decidedly good. Mr. F. M. B. Smith's "Frenchman's Bay, Maine," does not call for especial notice, but his "Rock in the Thousa d Islands" is a little gem in its way. Of the works exhibited by Mr. F. A. Verner, that representing an "Indian Canoe Among the Reeds" must be regarded as decidedly the best, both as regards the subject and the artist's treatment of it. This shows remarkably well in a good light, and might possibly have been hung to better advantage. His "Adjutant" is very clever and lifelike; but in "Pig Street," Lynton, Devon, the subject has been treated but indifferently, wanting, as it does, boldness both of color and shading. There are four studies of flowers among the water colors, three by R. F. Gagen, "In a Conservatory," "Hollyhocks," and "Lilacs," the most ambitious and striking of which is the second, but the third is a dainty bit of work, which, however, might have been improved by a better background. Mr. R. F. Gagen exhibits a study in "Primaries and Greys," which we commend to the attention of all who visit the exhibition; in his "Indian Beach," Grand Manan, the arrangement of light is very effective, but otherwise the picture is weak. This exhibition, we may state, will be open for two weeks, the hours being from 10 a.m. to 6 p.m. and from 8 to 10 p.m.

presentation of sheep on a hillside painted in subdued tones. Mr. Woodcock appears in two little bits of French landscape which serve as a reminder of his interest in the exhibition. Mr. Cox sends a gallery painting less ambitious but not less valuable than that of last year. Mr. Ruel shows a true feeling of the sea in his little picture of "the first on the ground," showing the first boat of the Banks fishing fleet with its crew, set sail its sails down while the rest of the fleet is approaching in the distance.

(1)

ART CLASSES.

The Art Association of Montreal, announce the opening of their Art Classes, about the 1st October next, under the direction of

MR. ROBERT HARRIS, R. C. A.

It is intended to give in these classes, systematic instruction after the manner of the French Studios.

Session about seven months.

For terms, and further information apply to

S. ENGLISH,
Secretary.

Montreal, 6th September, 1883. 214

(2)

Art Association of Montreal.

The Art Classes,

under the direction of **MR. ROBERT HARRIS, R.C.A.,**

ARE NOW OPEN.

In these Classes systematic instruction after the manner of the French Studios is given.

Session—Seven months, in two Terms.

For further information, apply to

S. ENGLISH,
Secretary.

Montreal, 12th October, 1883. 244

(3)

38

CHAP. 36.

An Act to amend the law respecting Lotteries.

Assented to 25th May, 1883.]

HER Majesty, by and with the advice and consent of the Senate and House of Commons of Canada, enacts as follows:—

1. Nothing contained in any Statute, relating to Lotteries, now in force in Canada, or in any Province thereof, shall be read or construed as making it an offence:—

(a) For any incorporated Society, established for the encouragement of Art, or for any Officer or Agent thereof, to distribute by lot among its members or ticket-holders, any paintings, drawings or other works of Art, produced by the labor of the members of, or published by or under the direction of such incorporated Society; or

b.) For such member or ticket-holder to share in such distribution.

2- 1-

voir archives permanentes du musée

lettres du gouverneur général à l'art association - 15 oct. 1883
lettre à son Excellence au l'art association - 15 oct. 1883
lettre à M. de l'art association - 6 oct. 1883

95

The Art Association of Montreal have decided to reintroduce an Art Union. The chief objects they have thus in view are twofold; in the first place to encourage a taste in Canada for etching, which is now receiving so much more attention than formerly by some of the best of American and European artists; and, secondly, to enable them to purchase pictures in oil and water color by Canadian artists at the forthcoming spring exhibition in Montreal, which will be distributed as prizes to the Art Union subscribers.

The Council are to be congratulated on the etchings they have selected for this purpose. They are two; one of them is by Mr. Stephen Parrish, of Philadelphia, a scene on the upper Hudson, the size 10x18. His well known skill in giving motion to his clouds and in the arrangement of masses of light and shade find a fair illustration in this picture and justifies Mr. Hamerton's opinion that he is one of most honest workmen of the needle which America possesses.

The readers of Harper's Magazine for July last may have noticed an exquisitely designed and delicately executed engraving, as a frontispiece, entitled "The Witch's Daughter." The artist is Mr. F. S. Church, of New York, a son of him who painted the best known, perhaps, as well as the most meritorious of the larger landscapes of American scenery. We mean that known as "The Heart of the Andes." From this able young man, the Art Association have fortunately secured the second of the two etchings. It represents a maiden sitting on the branch of a tree near the trunk. Beyond her, and extending along this branch to its extremity, are perched a row of owls looking into the maiden's face, with the gravity of judges, and as wise as weather prophets. It is called "A Lesson in Wisdom." The beautiful lines of this picture, uniting as they do correct drawing, with freedom and gracefulness, a delicacy of treatment, which is devoid of any appearance of weakness, and a variety of expression without affecting the necessary unity of purpose, will, we believe, make this not the least popular of the many popular works of this rising artist.

It may be proper to add that each subscriber to the Art Union of five dollars will receive one of these beautiful etchings, and, in addition, be entitled to a chance in the lottery of the works of art in oil and water colour.

The usual trade price of each copy is actually worth more than the subscription. That of "The Upper Hudson" was intended to be published, by the artist, at twelve dollars, and a copy of Mr. Church's etching is fully of equal value and about the same in size. The Art Association have acquired the copyright of both plates, and impressions can now only be obtained from them. Specimens may now be seen at the various book stores in this city, and at the Art Association, and we believe that copies will also be sent to various parts of the Dominion, with the object of securing their support to this commendable enterprise.

- 1 formule notée : 1 request to register as member art union.

- 1 feuille avec colonnes pour value insurance et note.

Voir archives permanentes du musée

The advertisement of the new venture of the Art Association has appeared for some days in the columns of our daily journals. Those who have seen it know we refer to the Art classes which are to open in about a fortnight, and those who are at all interested in the Fine Arts know that this step is one of vital importance, the results of which cannot fail to be helpful. The lack hitherto has not been of earnest and intelligent teachers, for of such there are several in our city, but of a system of Art education in which the teacher is independent of all but the artistic progress of his pupils, in which he can carry them further than is possible in private teaching. Such a system has been adopted by the Association. In its technique it resembles that of the continental studios. In these it is assumed that the pupils are sincerely desirous of doing good work, that they have already passed through the preliminary stages of their education, and that the function of the teacher is not to see that they are diligent or to secure immediate results, but to direct their efforts towards the most helpful studies and exercises, a training in short of the professional and not that of the dabbler. Judged by results, this system commends itself; and is more widely useful than in the education of those who are to become professional artists; for the foundation of successful painting or sculpture is not the manipulation of the brush or chisel, but the training of the eye to see with perfect accuracy, and afterwards the command of the hand to produce exactly the stroke or touch sought for. That this training of mind and hand is useful in a wider sphere than art needs no proof.

It is because the foundation of successful performance is so simple that one teacher and one system is quite adequate to begin with. The art school trains the eye and hand; the vehicle, whether it be pencil or paint, is comparatively indifferent, and instruction in purely technical processes will doubtless be given as it is required, so that we may congratulate ourselves that a school from which we may expect good work will so soon open its first session. In Mr. Harris the Association has secured a teacher whose past record justifies us in expecting earnestness and efficiency. A Canadian by birth, he has become familiar in the studio of Bonnat, with the teaching of French studios. The pictures he has exhibited, not only in Canada but in the Paris Salon and the Royal Academy in London, show that he can do good work himself, and his success while teaching in the Toronto Art School proves that he possesses the equally important gift of imparting his knowledge to others. He has also been selected by the Government to paint a picture of the Quebec Conference antecedent to the Confederation of the Dominion. Government patronage the world over may not be the most worthy. In this case, the selection of Mr. Harris was felt to be satisfactory by those best qualified to judge, his brother artists. We trust that the community will show its appreciation of the opportunity now offered, not only in the number of pupils, but by a widespread and intelligent interest and sympathy with the effort.

By mistake in making up the forms of

Art Association of Montreal,

The Association will hold

A SPECIAL LOAN EXHIBITION OF PAINTINGS AND DRAWINGS.

It will be opened, to members only, on THURSDAY, the 22nd NOVEMBER instant, at 8 p.m., and to the public from the 23rd NOVEMBER to 15th DECEMBER.

HOURS—From 10 a.m. to 5 p.m. and from 8 to 10 p.m. during the first week only.

Admission—Non-members, 25c.; Members free.

S. ENGLISH, Secretary. Montreal, 12th Nov., 1883. 161D 270

*Gouverneur General
Tithe, also his Secretary
see other side for society*

HEREAS Her Majesty the Queen, by Commission under Her Royal Sign Manual and Signet, bearing date at Osborne House, Isle of Wight, on the eighteenth day of August last, has been graciously pleased to constitute and appoint me to be Her Majesty's Governor General in and over the

A PROCLAMATION.
To all to whom these presents shall come—GREETING:

same.
General of Canada, and Vice Admiral of the Keron, in the Peerage of Ireland; Governor Fitzmaurice, Baron of Kerry, Lixnaw, and Dun- Earl of Shelburne, Viscount Clannaurice and the Peerage of Great Britain; Earl of Kerry and Chipping Wycombe in the County of Bucks, in County of Wilts, and Lord Wycombe, Baron of of Bucks, Viscount Caln and Calnstone in the Wycombe, of Chipping Wycombe, in the County Lansdowne, in the County of Somerset, Earl of Charles Keith Petty-Fitzmaurice, Marquis of By His Excellency the Most Honourable Henry

CANADA.

[L.S.]

lettre de M. Church à M. English - 21 juin 1883
" " " " " - 7 juillet 1883
lettre de M. Parrish à M. English - 12 juin 1883
lettre de M. Mac Ray au Viscount Melfound - Nov. 1883
Cope à son Excellence pte de l'art association - 5 février 1884

voir archives permanentes du musée

THE ART ASSOCIATION.

Opening of the Loan Collection Last Evening.

Last evening the members of the Art Association of Montreal had an opportunity of viewing the fine loan collection which had been got together for exhibition, and which embraces a number of the best pictures in the city.

The pictures exhibited were sixty-eight in number, and of these seven were by old masters, and the property of Hon. D. A. Smith. Of the others forty-five were oil paintings and sixteen water colors.

The seven pictures by old masters attracted a good deal of attention, although many are inclined to look with a good deal of suspicion on the claims of pictures to antiquity.

The oldest picture in the collection and the first on the catalogue was "The Adoration of the Magi," by Hans Memling, a pupil of Roger of Bruges, and one of the best artists of the school of Van Eyck.

We turn now to the modern pictures, which are of very varying degrees of merit, and which cover a great variety of styles. Of the oil paintings there are about twenty by French artists or by English artists who are residents of France and under French influences.

The picture to which the eyes of all are naturally turned, and which many do not hesitate to pronounce the finest in the collection, is "Herodias," by Benjamin Constant, a French artist, and owned by G. A. Drummond, Esq.

called for. If it be true, as rumored, that the whole trouble is due to the action of the slave traders, England will be almost bound in honour to undertake the thorough riddance of the region from the influence of such speculators.

TWO PICTURES.

The loan collection of pictures, to be opened this evening to the members of the Art Association, will be one of the most interesting and instructive with which that excellent institution has favoured our city.

The number of paintings is not so large as on former occasions, but the quality is distinctly higher and a marked advance in taste is evident.

At once on entering the attention is arrested by the haughty face of a woman — beautiful, though past the early bloom of womanhood, sitting upon a couch on a lion-skin, her chin resting on her right hand, her elbow resting on her knee, her body leaning forward, and her whole attitude one of strained expectation.

The potential energy the artist has thrown into this woman is almost painful to the spectator. There are no accessories to divert the attention, no skilful detail of furniture or of the lion-robe on which she sits.

The other painting is of a different school and of a different class of merit. It is by Carl von Piloty, professor of the Academy of Munich, and founder of the present historical school of painting in that city.

a youth with a young woman, evidently his sister, look with sympathy upon his handsome face. Two friends are embracing — and on the scaffold the headsman is standing expectant.

Piloty's paintings are highly valued. He is a prophet who is honoured in his own country. One of his pictures was bought at a large price by the Bavarian Government for the Pinacothek at Munich, and his studio is crowded with pupils.

"Daily Witness"
FRIDAY, NOVEMBER 23, 1883.

A CRITICISM.

HERODIADÉ, BY BENJAMIN CONSTANT.

(To the Editor of the Witness.)

SIR.—It is claimed on behalf of the gentleman who owns this remarkable picture, now on exhibition at the Art Gallery, that it represents the woman who divorced herself from her half-brother, Philip, to become the wife of her uncle, Herod Antipas. It is also claimed that she is represented to be meditating on her plot to behead John the Baptist. If this was the intention of the artist, it becomes the duty of a conscientious critic to enquire, in the first place, how far he has realized the character of Herodias. Josephus describes her to have been as greedy for revenge as for sensual indulgence, and as daring in the execution of her crimes as she was regardless of all laws, human or divine. It follows then, without saying, that this Syrian Clytemnéstra, however endowed as she may have been with animal beauty, would, in devising a murder or contemplating its execution, betray in every lineament cruelty and passion. At least, it may be claimed that the requirements of history demanded as much from the artist. The face of an Eastern woman such as she was, would have been, under similar conditions, distorted by rage, and every limb would quiver with excitement. But what have we in the picture before us? An Eastern woman, or girl, it is true, attired in a loose robe, with head uncovered, and sandalless feet, and bedecked with sundry conventional types of Oriental jewellery. She is sitting on a divan, her chin reclining on her right hand, the arm resting on her knee. Her attitude appears to us to be one of repose rather than of excitement. Her face, more expressive of sensual contentment, or of listless curiosity (if such an expression may be used) than of cruel expectancy. Her left arm is resting on, rather than grasping the edge of the divan. Her bare feet, instead of standing apart, however slightly, and firmly treading the floor, are representively, and close together, the toe of the left foot overlapping that of the right. These details, in art, are by no means insignificant. We know of no great master, no ordinary artist even, who, we believe, would thus pictorially de-

27th November/83
MONTREAL DAILY WITNESS

"HERODIAS," BY CONSTANT.

(To the Editor of the Witness.)

SIR.—Theophilus, in criticising this picture, only remarked impersonally that "when the laudator claimed for it more merit than that of correct drawing, and beauty of color," (both of which Theophilus admitted it to possess in a pre-eminent degree), he thought the former "descended from the seat of sober judgment to that of bathos." This remark the writer in the *Gazette* applies to himself. He calls it a rudeness, and exhibits his claim to politeness by telling Theophilus he is "deficient in much elementary knowledge, but closes his ear to instruction," &c. &c. No one can be more conscious than Theophilus of his scholastic

"Gazette" HERODIAS, 26 Nov/83

That "most excellent Theophilus," to whom St. Luke dedicated his Gospel, has not been imitated by his namesake, who, last Friday, undertook to set everybody (including the artist and the owner) right concerning the painting now on exhibition at the Art Gallery. That Theophilus, although already instructed, was open to learn more; this, less excellent of the name, is deficient in much elementary knowledge, but closes his ears to instruction. If he is unable to see anything in the picture beyond a good painting of a young girl, he ought to be content with his misfortune in sackcloth and ashes. Instead of which, he is impolite enough to apply the word "bathos" to the remarks of those from whom he differs. Such rudeness in expressing divergence of opinion is incompatible with the *non-de-plume* he has selected. He would appear, at first, to admit that the artist intended to portray one of two women—either the mother—Herodias who instigated the murder of St. John the Baptist, or her daughter, whose name, Salome, is recorded in history who danced before Herod and won from him the rash vow. On reference to Mark vi., 28 it will be seen that the latter person is called a "damsel." As Theophilus quotes Luke and dons a Greek name, he ought to have turned up the passage in his Greek Testament, where he would have found that Salome is called *korasion*, the neuter diminutive of *kore*—a girl, a maiden. In the previous chapter (v., 41) the same word is applied to the daughter of Jairus, who is stated to have been twelve years of age. In other versions the word is translated *jeune fille*, *puella*, *fanciulla*. It can be shown from history that, at the time in question, the mother was thirty-five years old, and the artist has painted a well preserved woman of that age. As an artist he was bound to make as attractive a picture as possible, while yet retaining the impression of fullest maturity. This he has succeeded in doing. Personal remarks concerning ladies, even when they are ladies on canvas, are objectionable; but we cannot say that, when we find art critics stand before this picture and take it to represent a young girl to whom such very youthful diminutives have been applied, we find that the prohibition in the prayer-book, "a man may not marry his grandmother," after all, not so very unnecessary.

Another theory is, however, put forward in the same letter—that this woman is nobody in particular but "a Herodiade." Concerning this it may be remarked that the Herod women all had different names and were not of any particular type. Herodias, or, as the French write it, *Herodiade* was the only one who bore that name. As a class they were not worse than the women of their rank at that time. They were better than their male relatives. This one was a reproduction in the female sex of her blood-thirsty grandfather. The others had their jealousies and quarrels, but do not stand out prominently in history as does this one. The artist put the woman's own name on the picture. She had no other; and the name was not, like Salome or Mariamme, repeated in the family. If the artist had been an Englishman he would doubtless have written "Herodias," but he was a Frenchman, and he naturally wrote in French. Theophilus has strayed away into some misty theory of patronymics quite inapplicable in the case of a family which was not Greek nor Roman. The real explanation of the name is this: When Latin words passed into French it was never the nominative which passed, but the root-word itself, which is best found in the oblique cases. This word came into French through the Vulgate, and the French word was formed, as all others, from the accusative *Herodiadem*, as was long ago shown by Sir George Cornwall Lewis in his Grammar of the Romance Languages, by dropping the final "m." Thus Naias accusative *Naiadem* became in French *Naiade*, just as the word (likewise derived from the Greek through the Latin) *Herodias*, accusative *Herodiadem* became *Herodiade*. Any critic who quotes Latin and lives in a French country ought to have known that, and not have gone afield after patronymics as if he were dealing with a Greek or Roman clan.

We are not anxious to argue with a person who elects to call the attitude of a woman in the picture one of "repose;" nor would we care to disturb his bucolic notions concerning young girls. We would merely remark, that if Theophilus had been instructed in this subject, he would have considered that M. Constant, the painter, was a Frenchman and a Catholic; and learned the story, as every little French-Canadian child does, from the services of his church at the commemoration of "La Décollation de St. Jean Baptiste" on August 29. It reads in the *Paroissien Romain*: "En ce temps-la Herode envoya arreter Jean, le fit enchaîner et mettre en prison, pour plaire a Herodiade, femme de Philippe son frere, &c., &c." That is the way the Gospel for the day commences. Surely the St. Jean Baptiste Society walketh not in a vain show if Protestants cannot get into their heads the particulars of his decapitation. Well may we rejoice that the most excellent Theophilus was of a different type from ours, because, if not, he would have informed St. Luke that he need not tell him anything about these matters in Galilee for he knew all about them already.

The picture in the exhibition concerning which so much has been written, seems likely to lead to the dissemination of useful knowledge in various other branches than that of art. The remarks in our issue of the 26th are resented, with perhaps excusable vehemence, by the critics in two of our evening contemporaries. In returning to the subject, we pass over, as irrelevant, the interjections which add vividness to their style, and we decline to discuss further the age of the lady in the picture. Let the public visit the gallery, and let each decide for himself. The funds of the Association will be benefited thereby—a result for which all the disputants will be thankful.

One or two points, however, remain which are worth discussion. We stated that French nouns were formed regularly from the accusatives of Latin nouns, and that, therefore, *Herodiade* is the regularly formed French equivalent of Herodias. Any one who disputes that is disputing a fundamental law of the language. The following passage from page 102 of Brachet's Historical Grammar of the French Tongue will sufficiently establish this point:—"The distinction between the subjective and objective cases perished; the backward one case alone was used for each number. And this was the objective, or accusative case; for it was usually longer and more consistent than the subjective, or nominative, and it also occurred more frequently in course of conversation."

This passage contains the explanation of many French forms which appear anomalous to Englishmen. It is the outcome of a discussion which has modified all the later French grammars and embodies a law which exceptional cases cannot disturb.

In criticising the works of Roman Catholic artists, Protestants are continually led astray by referring to versions of the Bible other than the Vulgate and its authorized translations. The translation of Ostervald (in which the word Herodias is found) is not used by Roman Catholics. The shortest answer to so many questions is to cite the passage from the *Grand Paroissien Romain*, published by Mame of Tours; for Protestants do not usually keep Roman service books ready at hand for reference:

"En ce temps-la, Herode envoya arreter Jean, le fit enchaîner et mettre en prison, pour plaire a Herodiade, femme de Philippe son frere. * * * C'est pour cela qu'Herodiade lui tendait des pieges. * * * La fille d'Herodiade y etant venue, dansa, et plut tellement a Herode, et a ceux qui etaient a table avec lui, que le roi dit a cette jeune fille. * * * La garde lui coupa la tete dans la prison, l'apporta dans un bassin, et la donna a la jeune fille."

This passage contains the disputed words and is found in the "Suite du Saint Evangelie selon Saint Marc," for August 29. It would be the same in any other Roman Catholic Prayer Book or Bible in French.

Respecting the meaning of *Korasion*, there can be no doubt. In the New Testament it is applied only to the daughter of Jairus and to the daughter of Herodias. If Liddell and Scott gave a meaning different from ours, the reply would be sufficient that those who study New Testament Greek do not resort chiefly to Liddell and Scott. The word is used by St. Mark and St. Mark settles the question beyond cavil, by stating on the previous page that it means with him a girl twelve years old. We accept St. Mark's views upon the point. He is his own lexicon as to this word.

In conclusion we would remark that in the *London Art Journal*, for August, 1882, will be found an elaborate criticism of this very picture, accompanied by a full page etching of it. The *Art Journal* is the highest art authority in England and the critic is a Frenchman, Victor Champier.

He expresses the current opinion in Paris at the time of its exhibition. There is no suspicion in his mind that the subject of the picture is other than Herodias. He translated *Herodiade* into Herodias without hesitation, being evidently as ignorant as other Frenchmen that there were so many women of the same name. The discovery that Salome was intended has been reserved for this later period and to critics in this city. We would not challenge the originality of this discovery, or further dispute its merits. All discussions, no matter how interesting, must end somewhere, and it will be impossible for us to follow out the inquiry in all its branches. We have referred to authorities upon the subject, and our readers may trace it out as far as it may amuse them to do so.

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THE ART EXHIBITION.

Opening of the loan collection at the Art Gallery
—An interesting exhibition—Con-
versazione last night.

The Loan Exhibition of paintings, which opened last evening in the Art Gallery, is one of unusual excellence, and highly creditable to the lovers of art among our wealthy citizens, who, by this means, afford the truest pleasure to the public, at the same time causing the extension of a love for and appreciation of genuine art. As has already been stated in these columns, the two most prominent pictures are the "Heroinde" by Benj. Constant, and "The Last Moments of the Girondists" by Charles Von Piloty, of neither of which can too much be said, both being such remarkable studies.

The catalogue, which is very tastefully gotten up and neatly printed on toned paper, is divided into three sections—ancient masters, modern paintings and water colours. A glance at the first, which includes seven works, all the property of the Hon. D. A. Smith, is all that we can give at this time, though many of the pictures are worthy an extended notice. The most noticeable is a Rembrandt, "The Prince of the Guelders menacing his father in prison;" it is a work of great power and expressiveness, the effect being heightened by the richness and warmth of its colouring. Next to the Rembrandt comes Raphael's "Head of a Cardinal," which will command attention from the name of its author rather than from anything striking about the portrait, with which, however, judged by the ordinary rules of art, no fault can be found. "The Adoration of the Magi," by Memling Hans, a Flemish artist of the fifteenth century, is perhaps the gem of this section; its wealth of colour and delicacy of outline and finish marking it as such. Of the

MODERN PAINTINGS

only a few can be noticed at this time. Two landscapes by H. Bloomer may be studied with interest and profit; they are "The Moor, near Great Marlow," and "The Plains of Barbizon." The first is in many respects the finer picture, as the artist's power lies mainly in his management of lights and shadows through a judicious arrangement of the clouds, and in this respect he has succeeded wonderfully in the moor scene, while the second is weakened by the figures of a girl and a few sheep, which are wanting in action, if not indeed in motive. Another moor scene may here be considered; it is "The Highland Post," by J. McWhirter, A.R.A.—a solitary rider crossing a bleak Scottish moor at sunset—in which the fading light, dark, angry, overhanging clouds, the waving grass, and particularly the toiling, bent look of horse and rider make one almost feel the wind blowing.

"The Slain Enemy," by Heywood Hardy, is a picture that needs to be studied both frequently and thoroughly, and one which will probably give rise to new emotions and changing opinions upon each occasion. It is a representation of an ancient Briton who has just returned from the chase with his dogs, exhibiting to his child the head of a wolf just slain; the landscape, as has been justly remarked, is harsh and rugged, but if we mistake not such is intended to be the character of the picture as a whole. Accepting this as the artist's meaning, the work is found to be wanting in uniformity, as the idea which is faithfully enough carried out in the leashed hounds, the wolf's head and even in the rough habiliments of father and son, is seemingly forgotten in the faces of the two, the sire's expression being, if anything, mild and placid, and that of the child almost pained and tearful. But it must be admitted that Mr. Hardy has very skilfully worked out a rather bold design and the picture on the whole cannot fail to be admired.

We were glad to see Mr. Sydney Hodge's excellent portrait of Peter Redpath, Esq., on exhibition, as it is a worthy representation of one whose magnificent donations to the leading educational institution of the city and province entitle him to the warmest respect of the citizens of Montreal. Another picture, which has been on exhibition before in Montreal and which was noticed at the time, is "The Apparition," by Mr. J. Pettie, R.A. Pressure on our columns will prevent a more lengthy notice at the present time, but many excellent works are yet to be described, and as the exhibition will remain open for a month it is to be hoped that none will neglect the opportunity, for it is a rare and really useful one. Last evening a

CONVERSAZIONE

was given by the Art Association at which nearly five hundred ladies and gentlemen were present; the gallery was not crowded, however, and with such congenial surroundings, with the additional charm of string music which was not obtrusive, a very pleasant evening was passed by all who were fortunate enough to be present.

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DOMINION.
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SOLE AGENT
ST. PAUL STREET,
350
LEOPOLD GALABRNEAU,
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"Daily Witness"
 FRIDAY, NOVEMBER 23, 1883.

A CRITICISM.
 HERODIADE, BY BENJAMIN CONSTANT.
 (To the Editor of the Witness.)

SIR.—It is claimed on behalf of the gentleman who owns this remarkable picture, now on exhibition at the Art Gallery, that it represents the woman who divorced herself from her half-brother, Philip, to become the wife of her uncle, Herod Antipas. It is also claimed that she is represented to be meditating on her plot to behead John the Baptist. If this was the intention of the artist, it becomes the duty of a conscientious critic to enquire, in the first place, how far he has realized the character of Herodias. Josephus describes her to have been as greedy for revenge as for sensual indulgence, and as daring in the execution of her crimes as she was regardless of all laws, human or divine. It follows then, without saying, that this Syrian Clytemnestra, however endowed as she may have been with animal beauty, would, in devising a murder or contemplating its execution, betray in every lineament cruelty and passion. At least, it may be claimed that the requirements of history demanded as much from the artist. The face of an Eastern woman such as she was, would have been, under similar conditions, distorted by rage, and every limb would quiver with excitement. But what have we in the picture before us? An Eastern woman, or girl, it is true, attired in a loose robe, with head uncovered, and sandalless feet, and bedecked with sundry conventional types of Oriental jewellery. She is sitting on a divan, her chin reclining on her right hand, the arm resting on her knee. Her attitude appears to us to be one of repose rather than of excitement. Her face, more expressive of sensual contentment, or of listless curiosity (if such an expression may be used) than of cruel expectancy. Her left arm is resting on, rather than grasping the edge of the divan. Her bare feet, instead of standing apart, however slightly, and firmly treading the floor, are represented close together, the toe of the left foot overlapping that of the right. These details, in art, are by no means insignificant. We know of no great master, no ordinary artist even, who, we believe, would thus pictorially depict these details in connection with the portrait of a character such as the wife of Herod. Then, again, her face is that of a young woman, rather than that of a wife and a mother, whose daughter, at time of the scene, had danced before the monarch. An Eastern woman of fourteen, it is said, usually attains maturity. An Eastern woman of twenty-five, it is also said, usually appears as old as her Western sister at forty. Her daughter, we are told, was the medium by which she induced Herod to behead the Baptist. Now we submit the opinion that the face thus painted by Constant, better fulfils the requirements of Herodiade, the daughter, than of Herodias, her mother. Is it not, therefore, possible, that it is the former whom he designed to represent? for both were entitled to the same name. If not, and if our premises are correct, we are forced to one of two conclusions, either that Constant has failed to depict the mother as she is represented in history, or, that he merely aimed to represent the type of an eastern girl, and named her, for lack of a better name, Herodiade.

The latter conjecture appears to us to be the more probable. It is more consistent with the skill and reputation of the painter. As a work of art, independent of its title, it is worthy of admiration. The drawing is perfect, which cannot always be said of some recent works of his, and the color is superb. It may be doubted if there be in Canada a painting more deserving study as regards both these important qualities. But when other qualities are pre-eminently claimed for it by the laudator, we think he then descends from the seat of sober judgment to that of bathos. *Plus apud nos vera ratio valeat quam vulgi opinio.* The picture is so pre-eminently good on its own merits that it can afford to disclaim others. THEOPHILUS.

27* November/83
 MONTREAL DAILY WITNESS

"HERODIAS," BY CONSTANT.
 (To the Editor of the Witness.)

SIR.—Theophilus, in criticising this picture, only remarked impersonally that "when the laudator claimed for it more merit than that of correct drawing, and beauty of color," (both of which Theophilus admitted it to possess in a pre-eminent degree), he thought the former "descended from the seat of sober judgment to that of bathos." This remark the writer in the *Gazette* applies to himself. He calls it a rudeness, and exhibits his claim to politeness by telling Theophilus he is "deficient in much elementary knowledge, but closes his ear to instruction," &c. &c. No one can be more conscious than Theophilus of his scholastic deficiencies, none more desirous than he is of instruction both in art and in classical literature, from whoever may be competent to teach. But if the two articles in the *Gazette*, under the caption of "Herodias," are to be taken as specimens of the attainments of his would-be Mentor, Theophilus begs respectfully, but firmly, to decline his services. But enough of this. The public, it may be assumed, care little as to the limit or the extent of the acquirements of either disputant, but simply, if at all, which is right or wrong in the opinions respectively expressed on the picture in question.

The writer in the *Gazette* of Monday has aired his knowledge of Greek, Latin, French and Italian, as to the meaning of the word *applied* to the daughter of Herod's wife. He simply denies that Salome whose parents were both Herodians, was equally entitled with her mother to the name of Herodias. But, he says, if "Theophilus" will turn up his Greek Testament, he would find that Salome is called *Korasion*, the neuter diminutive of *kore*—a girl, a maiden. Hence, he argues, that the figure represented in the picture is older than the daughter could possibly have been, at the time of the decapitation. Now, Theophilus has looked into a better authority than the *Gazette* writer as the meaning of a Greek word. He has consulted Liddell and Scott's Greek Lexicon, and there he finds that *kore* is interpreted to be a maiden, applied to designate unmarried maidens, and "sometimes used in speaking of a newly married woman." The *Gazette* says, *Kore* is applied to the daughter of Jairus, who is stated to have been 12 years of age. Granted, but Liddell and Scott say it also is applicable to one older, even to young married women! He says, in other versions, the word is translated "jeune fille," "puella" and "fanciulla." Theophilus has consulted both the Catholic and the Protestant version, in French, of the New Testament, both Martin's and De Saey's, and he finds only the word "fille" mentioned, without the diminutive. In what French version, Mr. Mentor, do you find *jeune fille*? True, O most learned classicist, the vulgar uses as the equivalent of *kore*, the word *puella*, but, do you mean to affirm that applies to a girl not over twelve, or, Theophilus concedes to you, fourteen years of age? Any intelligent school boy in the fourth form, knows that Horace many times applies that word to girls who by his description had obtained puberty, and he expressly applied it, on one occasion, to a young married woman. You, Mr. Mentor, are no less unfortunate in your reference to the word in the Italian version. *Fanciulla*, there used, is, as you state, correct; and every student of that language knows, or should know, that it is the equivalent of *kore*; and if Diodotus desired to describe a young girl below the age of ten or twelve years he would, it may be reasonably supposed, have given the more correct word *fanciulletta*.

The writer in the *Gazette* farther says:—"We are not anxious to argue with any person who elects to call the attitude of the woman in the picture one of 'repose'; nor would we care to disturb his bucolic notions concerning young girls." Writers who are so sensitive themselves about a seeming discourtesy and who venture to proffer lessons in courtesy to others should set a better example than is conveyed by the above extract. But setting aside its amusing air of patronage, and its lack of refinement, it may be said in reply that Theophilus wrote merely in a comparative sense, when he said, "her attitude was one of repose, rather than of excitement," and so he thinks still.

But after nearly a column of linguistic lore, sadly misapplied; and of art criticism, sadly unsound, to prove that the picture fitly represents Herodias the mother, the writer in the *Gazette* makes an admission, which, to most intelligent readers, who know or have read of Eastern people, is fatal to his pretension, namely, that she was, at the time she is thus depicted, thirty-five years of age. Now one who can with his wondrous introspective vision see in this picture, beautiful as it is, an Eastern woman of thirty-five years of age—an age when Eastern women are said by travellers to appear old and beautyless, who can see in her face the "beauty of a tigress," in her position, "the tension of her mind," and in her attitude that of "a tigress crouching in the act to spring," may well be left without further notice by any competent art critic, and should not complain if these expressions are stigmatized as bathos. THEOPHILUS.

THE CLOSE OF NAVIGATION.—The Riche & Ontario Navigation Company's steamer Quebec has been ordered into winter quarters at Sorel, and the Montreal, which left Quebec last evening, will probably not return to Montreal again. The proposed Canada, which left yesterday for Hamilton, it is believed, be the last steamer of the season westward.
 WINTER FESTIVITIES.—Any caterer can spare your supper, but for your wines go to the Bodega Wine Co. who are preparing a man to decant properly and save you.
 FOUND DROWNED.—The body of an unknown man was found in the canal basin and removed to the morgue, where morning. Deceased was apparently a sixty years of age, and 5 feet 3 inches height. As the body exhibits no signs of decomposition, it could not have been in water for any length of time. A watch minutes past 11 o'clock.
 PARTIES wishing to purchase pianos, organs are reminded that the N. Y. Co., St. James street, have the largest stock in the city.
 A. W. STEVENSON,
 New Brunswick and
 Provinces of Quebec,
 N. STREET,
 ACCOUNTANTS,
 STEVENSON,
 240
 St. East, Toronto
 (Ontario Bank)
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 H. E. MACKAY,
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 Street in one hour 22.
 Rainfall 0.34 inches.
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lettre du secrétaire du Jour. Général à art association
26-28 janvier 1884
lettre de M. Pears à H. English - 31 oct. 1883
lettre de Son Excellence à l'Art association -
5 février 1884

voir archives permanentes du musée

- Carte d'invitation : A PAPER - 12 janv. 1884
- Carte d'invitation : PAINTINGS & DRAWINGS
nov. 22 1883

voir archives permanentes du musée

ART ASSOCIATION OF MONTREAL.

Annual Meeting.

The annual meeting of the Art Association of Montreal was held yesterday afternoon in the Gallery, Phillips square. Hon. Justice Mackay, the President, was in the chair, and there were present Rev. Canon Norman, Messrs. Hugh McLennan, F. W. Thomas, R. W. Shepherd, Thos. White, M. P., F. B. Mathews, D. A. P. Watt, J. H. Joseph, Dr. T. Sterry Hunt, Alex. Mitchell, A. D. Steele, J. W. Tempest, Edward Murphy, Rouer Roy, S. English, and others.

The minutes of the last meeting were read and approved.

The President then presented the annual report, a summary of which is appended:

THE ANNUAL REPORT.

The report of the Council commenced by referring to the efforts that they had made with the Government for the remission of duties on works of art of merit and on books. The result had been that manuscripts had been added to the free list and books which have been printed more than seven years, but sculpture, drawing prints, etc., are still subject to duty.

Three exhibitions were held during the year, in January, April and November. The first consisted of works by amateur residents of Montreal. The contributions exhibited were as follows: One hundred and twenty-nine water colors, seventy-one oil paintings, forty-two pencil sketches, fifteen sketches in pen and ink, eleven crayons, and a clever portrait bust modelled in clay.

The second exhibition of the year was that of works by Canadian artists. Ninety-nine oil paintings, and seventy water colors for exhibition, a falling off of 32. Some of the pictures showed considerable advance upon those exhibited in previous years, but the sales were fewer, the result perhaps of the increased prices put upon their productions by the artists. It is intended to hold the fourth annual exhibition in the month of April next, as usual.

It being known to the Council that numerous pictures by leading French, British and other masters of the present day, had recently been acquired by several Montreal collectors, it was decided to solicit a limited number of them for a winter loan exhibition. The request was cheerfully complied with by the owners of many choice works, and on Thursday evening, November 22nd, the third and last exhibition of the season was opened by a conversation attended by members and their families, and on the following day it was thrown open to the public at large. The collection contained pictures by many well known artists, as L. E. Adan, the late J. P. Chalmers, F. S. Church, Benjamin Constant, Heywood Hardy, J. C. Holl, Langee, Luigi Loir, MacWhister, Jean H. Francois Millet, Earnest Pantou, Pelouse, Carl Von Piloty, H. Thompson, Othon de Thoren, Verniers, W. Wylde, and others. Although not a large collection, it was an exceptionally interesting one and attracted an unusual number of visitors. The number of visits paid to the exhibition was 2,773, to wit: by members 2,120, and by non-members 653; it closed on December 15th instant.

The general loan collection has lately been enriched by two characteristic examples, representative of the opposite poles of the Scottish school of painting, one by Sir Noel Paton, R. S.A., the other by Mr. John Pettie, R.A.; these have been lent by Mr. Adam Brown, of Hamilton, Ont. For the rest, the chief interest in this collection still centres in the valuable contributions loaned by the heirs Frothingham and by Mr. W. Fred. Kay, to whom the thanks of the association are again tendered, and to the gentlemen who so kindly contributed to the November exhibition.

The Council report the re-opening of the art classes on the 1st October, Mr. R. Harris, R.C.A., having been engaged as teacher. Twenty-five pupils joined the class. The second session will commence January 10th. The success of the reading room is mentioned, and the establishment of an Art Union.

The following works have, during the past year, been accepted by the Council, and duly acknowledged to the donors:—A marble statue, "Cupid," by G. M. Benzoni, presented by Mr. W. Fred. Kay; an old painting, "The Empty Cradle," by C. E. Samuel, purchased from the last spring exhibition, and presented by Mr. Hugh McLennan, a member of the Council; a plaster cast. The donations of paintings and sculpture, apart from the Gibb bequest, at the prices affixed by the Council now amount to the sum of \$7,615.

The money donations up to date of last annual report amounted to the sum of \$16,275, and there has been paid during the present year \$750, making a total of \$17,025. From this has to be deducted: Given for the Gibb memorial, \$500; expended in 1882, \$100; expended in 1883, \$43—\$643, leaving a sum of \$16,382 available for the Building Fund. The greater part of this year's donations consists of a bequest by the late lamented Mr. David J. Greenshields, in his lifetime a governor and warm friend of the Association.

Numerous alterations and renovations of the building have been made during the year, and the balance at the debit of building account is at the debit of building account.

ings, paints and painted glass, works of confessedly great artists, old or new, without distinction, are still subject to high duties. Still we have not given up hope of better condition in the future. The exhibition just ended was remarkable, not for the number of pictures exhibited, but for their values and character. The report alludes in detail to this exhibition and to the liberal spirit manifested by the owners of even the most precious of these pictures, in granting the loan of them towards the exhibition; the best thanks of the Association are justly due to the gentlemen referred to. I may mention here that nearly 3,000 persons visited the exhibition.

ART CLASSES

is another subject that was referred to in the last annual report, but with regret that it was not in the power of Council to report anything of a definite character about them. In our present report we are able to state that we have opened a school under direction of an efficient teacher, Mr. Harris, and that twenty-five pupils have joined the class, which will, perhaps, prove self-supporting. The report refers next to the reading-room. I can testify that this room is visited daily by numbers of our members, and that it seems to be well appreciated. While on this subject I would say that it is desirable that year by year, by special efforts, books of authority treating of art generally, and particularly of architecture and painting, old and new books on such subjects, books descriptive of the old and modern galleries and collections in Europe, should be procured and placed in our reading-room. The older works are getting rarer and rarer, but can be procured at moderate enough prices at present; they will soon become dearer. Were even £50 to £60 a year contributed, by small subscriptions of \$10 or \$5 annually, we would in five or six years have a very interesting collection and of real utility. The report passes to the subject of

THE "ART UNION,"

stating what has been done about that, proposed in the interest of the Canadian artists. It is impossible to predict what the result will be, all depending upon the measure of support that the public will extend to it. Two etchings, one by Stephen Parish and the other by F. S. Church, have been selected, either of which can be selected by any subscriber. The reputation of the artists is first-class and the etchings are pronounced by competent judges to be meritorious works. Each subscriber will, of course, have a chance of a much more valuable prize at the final drawing. The expenditures on our building and our accounts and insurances fall next to be referred to in the report, and I believe will be found full and satisfactory. Our building, as has been stated in former reports, is free of debt. On the eve of the departure of His Excellency the Marquis of Lorne and H.R.H. the Princess Louise, a farewell address from the association was presented them at the Windsor Hotel by the President and members of Council. To this address His Excellency returned a reply in writing; these papers are printed with the report. The Marquis of Lansdowne, the Governor-General, has been pleased to become patron of the association and to receive an address on the occasion of his approaching visit to Montreal. The report expresses regret that

THE NUMBER OF OUR ANNUAL SUBSCRIBERS has fallen short of that of last year. This is true and we ought to have more annual subscribers; yet the actual difference in numbers is very small. In 1882 we had of annual subscribers 355 and in 1883 we have had 346, a difference of only nine; but in 1883 we have obtained two new governors and one new life governor. Mr. Hall, a member of our council, is at present in Europe, and the association gave him a letter of introduction, upon presenting which he has been very well received by several influential persons in England among them Mr. Wallis, at South Kensington Museum, and it possible that something may result in favor of our association, or its art school, from the relations thus commenced. The attendance by the councillors at meetings during the last year has been very faithful. Many have attended each and every meeting. As to our secretary and subordinate employees we have reason to be well satisfied with the manner in which they have performed their duties. I have, therefore, great pleasure in moving the adoption of the report.

The motion for the adoption of the report was seconded by Rev. Canon Norman, and carried nem con.

It was also resolved that the eloquent address made by the President should be printed with the report.

REPORT OF OFFICERS

Messrs. Alex. Mitchell and A. D. Steele were appointed scrutineers to receive the ballots for the election of officers. After due voting they reported that the old officers had been re-elected, viz.: Hon. Judge Mackay, as President; Rev. Canon Norman, Vice-President; and R. W. Shepherd, Treasurer. Six Councillors, to serve for a term of two years, were balloted for, and the following gentlemen selected:—Messrs. F. B. Mathews, Hugh McLennan, John Popham, A. D. Steele, J. W. Tempest and Rev. G. H. Wells.

On motion, Mr. J. W. Tempest was elected a Governor, and Mr. Robt. Esdaile a life member.

An addition to the by-laws was then voted upon and approved.

Votes of thanks to the Council and the indefatigable

THE ART ASSOCIATION.

Annual Meeting—The report of the Council and the President's address—Election of officers.

The annual meeting of the Art Association of Montreal was held in the gallery at three o'clock yesterday afternoon. The President, the Hon. Justice Mackay, occupied the chair, and among those present were the Rev. Canon Norman, Messrs. R. W. Shepherd, F. Wolferstan Thomas, D. A. P. Watt, W. G. Murray, Thomas White, M.P., F. B. Mathews, J. Popham, A. D. Steele, Hugh McLennan, J. S. McLennan, W. Scott, J. W. Tempest, Dr. T. Sterry Hunt, Alex. Mitchell, Rouer Roy, Q. C., J. H. Joseph, C. Morton and W. Denoon.

THE ANNUAL REPORT.

The PRESIDENT submitted the annual report of the Council, which began by referring to the work of the deputation from the Association, which waited on the Finance Minister with regard to the remission of duties on works of art of acknowledged merit, and also of the duties on books. Lectures were given last season by the Rev. Canon Norman on "Stained and Painted Glass;" Rev. G. H. Wells, on "Benvenuto Cellini, his life and times;" Mr. F. W. Mills, "Henry Purcell, his life and works," and Rev. L. G. Ware, of Burlington, Vt., on "Michael Angelo's fresco, The Last Judgment." The following lectures were promised for the coming season:—By the President—"A century of painters of the Venetian school." By Mr. Harris, R.C.A.—"Some early Florentine painters." By Mr. F. W. Mills—"The language of musical sound," illustrated by selections, vocal and instrumental, from the works of well known masters.

The first exhibition held during the year was opened on the 22nd January and consisted of works by amateurs resident in the city, being the first exhibition of the kind held in Montreal. The contributions exhibited were as follows:—129 water colours, 71 oil paintings, 42 pencil sketches, 15 sketches in pen and ink, 11 crayons, and a clever portrait bust modelled in clay. The second exhibition of the year was that of works by Canadian artists, which opened on the 12th, and closed on the 28th of April. Ninety-eight oil paintings, and 70 water colours

As presented by him, with the utmost success, over 3,000 times in England and America.
 December 20
 in 303
ACADEMY OF MUSIC.
 Lessee and Manager, HENRY H. HARRIS.
 Under the Management of Col. J. H. HARRIS.
 Business Manager.
 MADAME ETELKA GERSTER.
 Monday, Dec. 24th, 1883, Bellini's Opera.
 LA SONAMBULLA
 And the Grand Ballet
 LA NYMPHE DE DIANE.
 By the entire troupe de ballet.

Don't forget prices—Nickle Stemwinder
 Gold Watches, Swiss, from \$12.50; Solid
 Watches, Stemwinder, P. S. Bartlett brand,
 30; Solid Silver Watches, large and strong
 manufacture, Solid Gold Rings from \$8.00; 15-
 ish Solid Gold Bracelets from \$8.00; 15-
 ver Bangles and Bracelets at lowest prices
 many other brands at equally ruinous low
 3 oz., solid silver cases, warranted 5 years
 capped, \$11.00. Waltham Watch
 down to \$10.00; Solid Silver Watches,
 BANKRUPT STOCK—A large stock of
 Striking Clocks, \$2.00; 50-hour Nickle
 size, 8 tunes, Cithare, Piccolo, Harmoni-
 Clocks cannot be beaten by any in
 success, over 3,000 times in England
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were sent in for exhibition. It was intended to hold the fourth annual exhibition in the month of April next. The third and last exhibition of the season, being the "special loan exhibition of paintings and drawings," was opened on November 23rd and closed on the 15th inst. The collection contained pictures by many well known artists, as L. E. Adan, the late J. P. Chalmers, F. S. Church, Benjamin Constant, Heywood Hardy, J. C. Holl, Langée, Luigi Loir, Macwhirter, Jean H. François Millet, Earnest Parton, Pelouse, Carl von Piloty, H. Thompson, Othon de Thoren, Verniers, W. Wylde and others. Although not a large collection, it was an exceptionally interesting one and attracted an unusual number of visitors. A number of valuable paintings by old masters, among them Raphael, Rembrandt, Van Dyck, etc., constituted a new feature in this exhibition. The number of visits paid to the exhibition was 2,773, to wit: by members 2,120 and by non-members 653. The general loan collection had lately been enriched by two characteristic examples, representative of the opposite poles of the Scottish school of painting, one by Sir Noel Paton, R.S.A., the other by Mr. John Pettie, R.A.; these have been lent by Mr. Adam Brown, of Hamilton, Ontario.

Art classes were opened on the 1st of October, under the direction of Mr. R. Harris, R.C.A.; twenty-five pupils had joined the class, and the Council were glad to state that the system of drawing pursued by Mr. Harris was bearing good fruit, and that the pupils were manifesting a zealous interest in their work. The second session will commence January 10th and close April 30th, 1884.

The reading room, which was initiated a year ago, had proved very acceptable to the members, the attendance having largely increased. The list of periodicals, 29 in number, had been continued.

The Council had also determined to establish an Art Union, and to this end two etchings were selected and the plates acquired from the artists direct; one—"on the Upper Hudson," by Stephen Parrish; the other—"A Lesson in Wisdom," by F. S. Church. Every subscriber of five dollars will receive one copy of either etching, and will also possess a chance of winning a prize in the drawings. The money thus raised will be expended in the purchase of works of art.

The following works had, during the past year, been accepted by the Council, and duly acknowledged to the donors:—

- A marble statue, "Cupid," by G. M. Benzoni, presented by Mr. W. Fred. Kay.
- An oil painting, "The Empty Cradle," by C. E. Samuel, purchased from the last Spring Exhibition, and presented by Mr. Hugh McLennan, a member of the Council.
- A plaster cast.

The donations of paintings and sculpture (apart from the Gibb bequest) at the prices affixed by the Council now amounted in total value to the sum of \$7,615. The money donations up to date of last annual report amounted to the sum of \$16,275, and \$750 had been received during the year, making a total of \$17,025. After deducting \$500 given for the Gibb memorial and the \$143 of sundry expenditure, the sum of \$16,382 was left which was available for the building fund. The report then referred to the alterations, &c., made to the building. There was at the debit of building account and representing the expenditure on building, plant, and furniture, up to the present date,

The sum of	\$25,921 32
And there has been received—	
From the Gibb bequest.....	\$ 8,000
From donations as above.....	16,382
	<hr/> 24,382 00

Leaving a debit balance of..... \$1,539 32
 The number of visits paid to the gallery during the past three years has been as follows:—

	1883.	1882.	1881.
Members (free).....	9,017	10,498	4,857
Free visitors on Saturdays.....	4,773	5,062	2,474
Non-members at 25 cents.....	1,929	1,940	1,317
During Provincial Exhibition at 10 cents.....	nil.	1,839	2,350
Total visits.....	15,719	19,339	10,998

THE FINANCES.
 The following is a summary of the statement of the Treasurer, Mr. R. W. Shepherd, for the year ending 1st December, 1883:—

RECEIPTS.	
Balance from last year.....	\$ 178.51
Art class, fees paid in.....	490.00
Fees of annual members.....	1,715.00
Entrance fees of non-members.....	482.25
Catalogues sold.....	143.10
Rents of shops.....	350.00
Commission on picture sales.....	216.50
Interest on bank account.....	16.39
Bequest of late Mr. D. J. Green-shields.....	500.00
Life membership.....	250.00
Art Union.....	100.00
Pictures sold.....	\$2,059.50
Less commission.....	216.50
	<hr/> 1,843.00

EXPENDITURES.	
Alterations and repairs to build-ings.....	\$ 282.93
Furniture and plant.....	117.96
Cost of maintenance.....	3,128.69
Art Union, advance by treasurer for purchase of works of art.....	518.81
Paid artists for pictures sold.....	1,843.69
Sundries.....	56.25
Balance cash in bank.....	337.32
	<hr/> \$6,284.96

THE PRESIDENT'S ADDRESS.

The PRESIDENT, in moving its adoption, said:—The report of the Council for 1883 shows the condition of our association to be prosperous. Nothing has occurred to discourage us, while we have many causes for being thankful. The first paragraph of the report shows in detail how the Council discharged the duty put upon it by the instructions given to it at the last annual meeting to the effect that it should continue efforts with the Government for the remission of duties on works of art of acknowledged merit and also of the duties on books. The results wished for were only obtained in part at the last session of Parliament, and while books printed over seven years ago and manuscripts have been placed upon the free list, sculptures, drawings, paints and painted glass, works of confessedly great artists, old or new, without distinction, are still subject to high duties. Still we have not given up hope of better condition in the future. The exhibition just ended was remarkable, not for the number of the pictures exhibited, but for their values and character. The report alludes in detail to this exhibition and to the liberal spirit manifested by the owners of even the most precious of these pictures, in granting the loan of them towards the exhibition; the best thanks of the Association are justly due to the gentlemen referred to. I may mention here that nearly 3,000 persons visited the exhibition. Art classes is another subject that was referred to in the last annual report, but with regret that it was not in the power of Council to report anything of a definite character about them. In our present report we are able to state that we have opened a school under direction of an efficient teacher, Mr. Harris, and that twenty-five pupils have joined the class, which will, perhaps, prove self-supporting. The report refers next to the reading-room. I can testify that this room is visited daily by numbers of our members, and that it seems to be well appreciated. While on this subject I would say that it is desirable that year by year, by special efforts, books of authority treating of art generally, and particularly of architecture and painting, old and new books on such subjects, books descriptive of the old and modern galleries and collections in Europe, should be procured and placed in our reading-room. The older works are getting rarer and rarer, but can be procured at moderate enough prices at present; they will soon become dearer. Were even £50 to £60 a year contributed, by small subscriptions of \$10 or \$5 annually, we would in five or six years have a very interesting collection and of real utility. The report passes to the subject of the "Art

another may not have discovered, and this is the highest triumph of a work of art.

"The Last Moments of the Girondists," by Charles Von Piloty, a German artist, also attracts a great deal of attention. This is a very fine picture, illustrating a great event in French history. The central figure is Vergriand, who stands in the cart between Gensonne and Brissot, with the Abbe Fauchet sitting close by. Valaze's dead body is lying in the bottom of the cart covered with a cloak. The grouping of these figures is very effective, and they are well drawn, except the women in the background, which are somewhat out of drawing, but this defect is barely noticed so spirited is the composition of the whole scene. Nothing could be more perfect than the finish of this picture, which is worked out perfectly to the smallest detail. The very texture of the clothing of the figures in the picture can be determined. This picture, like the former, is also the property of G. A. Drummond, Esq.

"The Gloaming, Auteuil," by Luigi Loir, is a large canvas representing an evening scene. The picture has many merits and also some defects, but is better fitted for a gallery of art than a drawing room. The coloring is peculiar and it might be termed cold, but on the whole it is suggestive and effective. It is the property of R. B. Angus, Esq.

"The Return of the Shrimpers," also the property of Mr. Angus, is by Emile Louis Vernier, an eminent French artist. It is a very fine picture, vivid and life-like representing a group of women coming over the sand. The sky is well worked out and the long drear outline of the sand flat imparts a strange effect to the scene.

"The Slain Enemy" by Heywood Hardy, the property of Geo. Stephen, Esq., represents a father who has just rescued his son from a wolf which he has slain. The picture is large, the grouping is spirited and the coloring realistic.

"The Gleaner," the property of Mr. Angus, and painted by Francois Deseve Langee, is an admirable specimen of figure drawing, most carefully finished in the details and in color very fine. There are some coarse effects in the background which are not quite in harmony with nature, but serve to bring out the figure of the gleaner very effectively.

The portrait of Peter Redpath, Esq., which has been painted for McGill University by Sydney Hodges, is also exhibited. It is life size, and admirably finished, but the face is thought to be deficient in strength.

Mr. Robert Harris contributes a portrait, which, although somewhat coarsely worked out, is very strong and effective, and compares very favorably with the work of the English artist.

We regret that want of space prevents us from noticing many of the collection in this issue. The public will have an opportunity of visiting the gallery to-day.

count, and representing the expenditure on building, plant and furniture, up to the present date, the sum of \$25,921.32, and there has been received—from the Gibb bequest, \$8,000; from donations as above, \$16,382—\$24,382, leaving a debit balance of \$1,539.32, which sum has meanwhile been provided out of the general funds of the Association.

The Council have the pleasure of announcing that the Marquis of Lansdowne, the Governor General, has consented to become patron of the Association, and to receive an address on the occasion of his approaching visit to Montreal.

The number of visits paid to the Gallery during the past three years has been as follows:—

	1883.	1882.	1881.
Members [free].....	9,017	10,498	4,857
Free visitors on Saturdays.....	4,773	5,062	2,474
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Visiting Provincial Exhibition at 10c.....	nil.	1,839	2,350
Total visits.....	15,719	19,339	10,998

In conclusion the Council express their belief that the position of the Association is yearly becoming more assured, and that it is winning its way with the more enlightened portion of the community.

As each member present had a copy of the report, the president moved that it be read as read, which was agreed to.

THE PRESIDENT'S ADDRESS.

Mr. Justice Mackay then moved the adoption of the report. He said:—

The report of the Council for 1883 shows the condition of our association to be prosperous. Nothing has occurred to discourage us, while we have many causes for being thankful. The first paragraph of the report shows in detail how the Council discharged the duty put upon it by the instructions given to it at the last annual meeting to the effect that it should continue efforts with the Government for the remission of duties on works of art of acknowledged merit, and also of the duties on books. The results wished for were fully obtained in part at the last session of Parliament, and while books printed over seven years ago and manuscripts have been placed upon the free shelves, sculptures, draw-

ing, the scrutineers, and the honorable Secretary of the Association, Mr. S. English, brought the meeting to a close.

MONTREAL VETERINARY ASSOCIATION.

The regular fortnightly meeting of the Montreal Veterinary Medical Association was held in the lecture room of the College last evening, Mr. Clement, V.S., Vice-President, in the chair. A communication was read by Mr. Blanchard of a case of kidney disease which had been successfully treated.

Mr. Chas. McEachran read a paper on "Parturition Apoplexy." He remarked that very little had been written on the subject, but he had endeavored to combine all the information from the different authors with his own personal experience in Scotland. He mentioned that it followed civilization and improvement in cattle, and that heavy milking breeds when fed upon very rich diet were most liable to its fatal attacks; he believed it to be one of the most fatal diseases known. The great exciting cause was parturition, the animals dying of the disease in a state of coma.

Mr. Clement exhibited some specimens of ulcerated intestines from cases of typhoid fever, an atheromatous aorta, and also some microscopic specimens of bacillus anthrax and tubercle.

EPPS'S COCOA.—GRATEFUL AND COMFORTING.—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected Cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—Civil Service Gazette.—Made simply with boiling water or milk. Sold only in Packets and Tins (5lb. and 1lb.) by Grocers, labelled—"JAMES EPPS & Co., Homœopathic Chemists, London, Eng."

A CENTURY OF VENETIAN ART.

Interesting lecture by Hon. Justice Mackay, under the auspices of the Art Association.

There was a large attendance at the Art Association's Gallery on Saturday evening, on the occasion of a lecture by the President, Hon. Justice Mackay, on the subject "A Century of Painters of the Venetian School."

The Hon. gentleman's valuable discourse, which was listened to with the greatest attention, is appended. He said:— Of Venice Howell says: "On you! whoever you are that journey towards this enchanting city for the first time, let me tell you how happy I count you. There lies before you the spectacle of such singular beauty as no picture can ever show you, nor book tell you." There are some here, I dare say, who will not bring themselves to subscribe to what he adds: "beauty which you shall feel perfectly but once." Some here I know have had the good fortune to feel it twice, and others, like Ruskin and Bunney and Montalba confess to feeling it over and over again, on every occasion of revisiting the beautiful city. Of histories of countries and cities that have grown up and prospered, and finally fallen away, that of Venice is one of the most interesting. For over 1300 years she existed as an independent state. At the close of the 12th century she was called the "Queen of the Seas." About 1204, at the fourth crusade, so graphically described by Gibbon, she furnished 100 galleys and sent them under command of Henry Dandolo to help the crusaders, and they captured Constantinople, by which Venice gained vast territories. In 1415 the trade with Lombardy was worth over ten millions of golden sequins a year, and her shipping numbered over 3,000 vessels, manned by 30,000 men. At the end of the 15th century she stood shorn of nearly all power in the East; for the Turks, fifty years before, regained Constantinople, and in 1503 she had to abandon the whole of the Morea to them. Then followed the famous League of Cambrai, in 1510, between the Pope Julius, the Emperor and the King of France, *opus operatum*, by which was that she was stripped of all her possessions in the Ecclesiastical States and in the Milanese. Before that her commerce had begun to decline, owing to the opening of new markets in Europe leading to the growth of other countries, and from other causes. So from having been the first of the states of Christendom she has fallen gradually, and had various masters and fortunes, until in 1866 she was made a mere province in reconstructed Italy. She continues to exist nevertheless in a perfection of beauty; although (says Ruskin) like a ghost upon the sea, weak and quiet, bereft of everything but her loveliness. The subject of my paper for this evening is "A Century of Painters of the Venetian School," and I must proceed to that; but before defining the metes and bounds of my century, I would observe that at the period immediately preceding it the painter's art in Venice was at rather a low ebb. Certainly art stood higher in Florence and Padua. Painting boomed late in Venice, says Symonds. In all these places the artists

DREW NEARLY ALL THEIR INSPIRATION

from the church and its traditions. They were the chief motive power. For centuries before Venice had been given over to the influences of Byzantine art, which delighted in narrow, oval, obliquely cut eyes, long thin noses, thin lips and narrow chins in figures, in an abundance of decoration in pictures, and in highly coloured mosaics on grounds of gold, on walls, domes and vaulted roofs in churches. Byzantine mosaics and frescoes, full of symbolism, and pictures in distemper, generally upon wood with colours, mixed not with oil, but fig juice or white of egg, were to be seen in every direction. Its best remaining works are the altar in St. Marks, the mosaics on gold grounds on the walls and domes of St. Marks, and in the church at Ravenna, the illuminated manuscripts, and the miniatures on gold ground, to be seen in the Vatican, in the Royal Library at Paris, and in the libraries in other cities. The painters adhered to the old types down to about 1473, when Antonello da Messina took to Venice from Flanders the secret of painting in oils after the mode discovered by the Van Eycks, and exhibited it (unreservedly it seems) to the Vivarini and to Giovanni Bellini, which last was quick to adopt it, brought oil painting to perfection and became founder of the Venetian school. He is said to have inaugurated a renaissance in painting in Venice. Yet he was not the first there to resort to the use of the new pigments and varnish; for one of the Vivarini, and Antonello da Messina were before him; a picture by each of whom may be seen in our National Gallery. This renaissance, except in a degree, is not owing to Bellini. In a great degree it is due to the fact of Antonello da Messina having published in Venice the art of painting in oils that he had learned in Flanders. The renaissance could not have taken place, when, and as it did, but for the discovery made by the Van Eycks 30 years before in Bruges.

HUBERT VAN EYCK

and Jan his brother were painting in oil (much in the manner practised now) before Giovanni Bellini had a brush in his hand. The story of the Van Eycks' invention ought not to be considered foreign to our subject, and cannot fairly be disconnected from the history of the revival of the art of painting in Venice in the time of Giovanni Bellini. Jan Van Eyck had an enquiring mind, and about 1420 made the discovery of a colourless varnish to mix with colours, and to dry readily in the shade or sunshine, whereby the necessity of exposing work to dry slowly in the sun, and at great risks (as used to be the practice), was done away with. Dr. Lubke says of Van Eyck: "He devised new advantages in the preparation and use of colours, and made wonderful progress in the application of oil as a cement, by means of which he produced a power and depth never previously known, and an incomparably fine blending of colour; to this was added an excellent colourless varnish, which gave the colours a freshness and brilliancy so that the paintings from their appearance of perfect reality surprised all contemporaries in the highest degree." Flanders was the birth place of modern painting. Van Eyck was undoubtedly founder of an entirely new mode of painting, adds Dr. Lubke. The small looking discovery of Van Eyck, so soon as heard of, operated a revolution in Venice. It was the death knell to fresco and tempera painting. It led to pupils crowding into the schools to learn painting. The demand for easel pictures increased enormously. By 1488 tempera was no longer a medium in which good painters consented to work, and the tendency (in the younger generation, particularly) was to use to the full the facilities that the new method of oil painting afforded. Cimabue, called

"THE FIRST OF THE FLORENTINES."

is sometimes called the father of modern painting, but this without right; although he did make a departure from the Byzantine system of colour, and introduced new flesh tints. His works and modern paintings are far as the poles asunder. He and his pupil Giotto, died more than a hundred years before Jan Van Eyck was born. They were totally ignorant of the process of painting pursued by Giovanni Bellini, and never produced a painting resembling in texture and character the last works of Giovanni Bellini, or the oil paintings of his famous pupils and their successors. The real renaissance of painting, to which all the world is indebted, and like which there has been none since, is the one which commenced in the time of John Bellini, of which he has been called author, but with what amount of right I have already stated. Neither Cimabue nor

Giotto influenced it except in an infinitesimally small degree, and very indirectly. Now I define my century of painters. They are those of this renaissance, which lasted during the one hundred years immediately preceding the death of Tintoretto, and, as he died in 1594, it embraces nearly the whole of the 16th century, the famous cinque cento. By the bye the Italians seem to ignore the years one to one hundred, and call the 16th century the 15th. My century begins with Giovanni Bellini, and includes Giorgione, Palma Vecchio, Titian, Paul Veronese, Tintoretto.

GIOVANNI BELLINI.

lived during twenty-two years of the 16th century, and all departed this life within it. That 16th century was remarkable for a universal renaissance, and rich in artists; for, besides those in Venice, Leonardo da Vinci, Raphael, Corregio, Michael Angelo and many others, lived and died in it. Titian, Paul Veronese and Tintoretto survived the four great men that I have named last. Time is not allowed me for any extended notice of each of the painters of my century. I must be as brief in my remarks about them as I can reasonably be. John Bellini is ordinarily reckoned as the great master of his day. He assimilated to himself the best qualities of the various schools which had met at Padua, learning something from all, combining with the exquisite skill he acquired that magnificent power of colour which made him the founder of the Venetian school. His subjects were usually sacred. Over three hundred years have passed since the central period of John Bellini's paintings, and Ruskin testifies that "no harmful change has passed upon that perfect workmanship." Dr. Lubke says of him:—"Colouring attains in his works to that splendor, power and brilliancy which remain the inalienable property of the Venetian school." He adds:—"Henceforth the Venetian painters find the true life of their representations in colour." Giorgione was a pupil of John Bellini, and excelled in oil colouring. He rejoiced in painting noble physical beauty. One of his best works is "The Chaldean Sages," at Vienna. He died of the plague at a very early age.

PALMA VECCHIO

was a friend of Titian, and has the same soft, rich colouring and beauty of female forms. His works are often mistaken for Titian's. Many of his paintings remain in Venice. In Dresden is his celebrated "Three Graces," the central figure being his daughter Violante, with whom it is said Titian fell in love. We now come to

TITIAN.

He was born in 1477 and lived to the age of 99. He also was a pupil of Giovanni Bellini. He worked chiefly at easel painting, and is universally recognized as the greatest portrait painter the world has ever produced. In 1514, while at the Court of Ferrara, he painted for the Duke Alphonso the picture of "Christ and the Tribute Money," now in Dresden. The flesh tints of the face of our Saviour and the calm and piercing majesty of his expression as he turns towards the crafty pharisee are the points for which it has been most praised. In 1516 he painted the "Assumption of the Virgin," now in the Venice Academy. Titian's "Assumption," says Symonds, is the grandest single oil painting in the world except Raphael's "Madonna di San Sisto." In 1530 Titian painted the celebrated portraits of Charles V. and Pope Clement VII. The former represents Charles on horseback, and is now in the Madrid gallery; the other is in the Bridgewater collection in London. In 1533 he painted another portrait of Charles V. for which he was paid a thousand gold scudi. This portrait pleased Charles so much that he declared that Titian deserved the name of Apelles, and insisted on creating him a Knight of the Golden Spur, and raised his children to the rank of nobles. In 1545 he painted the portrait of Pope Paul III. at Rome, and while there painted a Venus and Adonis, "Sacred and Profane Love," and "Danae in the Golden Shower." The Roman artists were jealous of him, and Michael Angelo said spitefully that though he could paint he did not know how to draw. The greatest difficulty meets the critic who attempts to speak of Titian. Says Symonds: "To seize the salient characteristics of an artist whose glory is to offer nothing over prominent and who keeps the middle course of perfection is impossible. Titian's art is a golden mean of joy unbroken by brusque movements of the passions. A well tempered harmony in which no thrilling note suggests the possibility of discord. Titian died of the plague in Venice and was buried in the Church of the Frari, where a splendid monument to him is to be seen opposite the one to Canova. I conclude my observations on Titian by mention of the graceful tribute to him by one of the most renowned of the world's artists. Salvator Rosa in Rome asked Velasquez what he thought of Raffaele; Velasquez answered thus—

"I saw, in Venice, The true test of the good and beautiful; First in my judgment ever stands that school, And Titian first of all Italian men is." We come now to

PAUL VERONESE.

who survived Titian by about twelve years. A perpetual pageant is embodied on his canvases. He is particularly noted for banquet scenes, most of them painted for the refectories of convents. Four of these are famous, "The Marriage at Cana," "The Feast in the House of Simon the Pharisee," "The Feast in the House of Levi," and "The Supper in the House of Simon the Leper." Two of these are in Venice, and two in Paris. "The Marriage at Cana" in the Louvre is said to be the largest easel picture in the world. It is 30 feet long and 20 high, with more than 120 figures; some of these are portraits. The bride is said to be Eleanor of Austria, and her husband is Francis the First. All the great Venetian painters are represented among the musicians, and Veronese himself is playing a violoncello. The Family of Darius by Veronese is in the British National Gallery, which paid £13,650 for it. Of "The Feast in the House of Levi," in the Venice Academy, Radcliffe says:—"It is very beautiful. Its marvellous perspective, superb architecture, and splendour of colouring render it one of the most attractive pictures in the gallery." We now pass to

TINTORETTO.

He was for a time a pupil of Titian, who turned him away; from jealousy, it is said; but he was nothing daunted by the repulse, and set up a painting room for himself, with this motto over the door: "The drawing of Michael Angelo here, with the colouring of Titian." He painted so rapidly that he acquired the surname of "Il Furioso." His love for the nude and muscular was as sincere as Michael Angelo's, while the immensity of his pictures would have convinced Michael Angelo that oil-painting was not work only for women. In the old school of St. Rocco at Venice are over fifty of Tintoretto's paintings—one is the "Crucifixion." This is considered by some to be Tintoretto's *chef d'œuvre*. Ruskin says of it: "It is beyond all praise and beyond all analysis." On the other hand, Radcliffe says of it, "Christ on the Cross is in the centre of it, while eighty moving figures, populace, executioners, horsemen, soldiers and women mingle in inextricable confusion, and amaze, but weary, us with profuse detail." Ruskin says that Tintoretto is equal to Turner in landscape, and that he does not know which is the greater. But the greatest work by Tintoretto is the "Paradise" in the Ducal Palace. It is 74 feet long and thirty high, and shows four hundred figures. Ruskin calls it the "thoughtfullest and mightiest picture in the world." "Tintoretto, Veronese and Titian had in common the renaissance spirit, as it formed itself in

Venice," says Symonds. Tintoretto died in Venice about six or seven years after Veronese.

THE INFLUENCE OF THESE VENETIAN PAINTERS

has extended far and wide, and the seed sown by them has borne fruit, not merely in Venice, but all over the world. Their works remain, and have inspired generation after generation of painters; for instance, Rubens and Vandyke, his pupil; Velasquez and Meugs and Angelica Kauffman, his pupil; Ponsin and Claude, Sir Joshua Reynolds, Benjamin West and countless other artists, down to our own days. Rubens, who restored life to the half dead art of Flanders, was eight years in Italy, and spent months in Venice copying there. He and Ribera, Velasquez and Murillo, who revived the Spanish school; the German, French and English painters, particularly those whom I have named, have all drawn inspiration from the Venetians. Nevertheless, as many of you are aware, all the arts of the Renaissance have been sneered at, and are derided by some excellent persons. According to these, the Renaissance has been marked by a return to Pagan systems. Great harm has been done by its painters and architects, and terrible mischiefs by Tansovino and Palladio, the Claudes and Poussins. The Venetian-Grecian architecture is detestable, a style called classic Roman, as exhibited, for instance, in the churches of San Giorgio and the Salute. There ought to be no architecture but Gothic, and as to oil paintings, none ought to be tolerated in which there is no religion. The subject of all paintings ought to be subordinated to the ideals of the world before any Renaissance was thought of. Thus far Ruskin, one avowed object of whose book, "The Stones of Venice," is to destroy all claims of the Renaissance (the Venetian one by name) to admiration. At the time of

LORENZO THE MAGNIFICENT,

towards the end of the 15th century, Italy yielded to classicalism, based upon infidelity, and the study of the Greek and Latin authors was revived, and the wave of Paganism swept over Florence, says Miss Owen, (whose book is edited by Ruskin). Again she says:—"Swift destruction to the arts of Italy was brought about by Michael Angelo;" and again, "Sixtus IV succeeded to Nicholas V, and here set in the reaction for pagan art immortalised by the Sistine chapel." Evidently what is called "Modern Civilization" is detestable, according to those "excellent persons." They are entitled to their opinions, but so are the millions who choose to dissent from them. Was the world bound to submit to a rule that only sacred subjects should be painted to the end of time? Ought we to say: "Banish all paintings, such as Titian's, Raphael's, Velasquez, Rubens, etc., to take, or get (instead of them) pictures like those of the time of the dark ages? No! No! Art painting ought to be, and always has been, connected with the thoughts, emotions, and life of the age of its production, just as literature has been, and ought to be. Again, may we not ask: "Is there no Christian art in Raphael's Sistine Madonna, or in his Transfiguration, or in Titian's Assumption of the Virgin, or in Tintoretto's Paradise, or in Rubens' Descent from the Cross, or in the Temptation, the Sermon on the Mount, the Delivery of the Law, etc., in the Sistine Chapel?" Surely we may be permitted to hold that these are not pagan. Greek art is sneered at by the excellent persons whom I have referred to; yet the nation that possessed the highest art-instinct the world ever saw was the Greek. It seems to me that the world has settled into a belief that we owe an immense debt to the works and artists of the sixteenth century, and that the greatest achievements in oil painting were in that century. Let us, under the circumstances, go to our homes, not sorrowing over any of the Renaissances, but rather taking comfort from them all. You know there have been several, some of them not as clearly defined as the Venetian one that we are principally concerned about. The glory of Venice, it is said, has departed. Yes, a large amount of glory has departed from her, but the glory that she acquired from her century of painters, of whom I have spoken, has not departed, and never will depart from her. At the conclusion of the lecture, Rev. J. S. Black, seconded by Mr. G. A. Drummond, moved a vote of thanks to the lecturer, which was unanimously carried.

REV. A. J. BRAY.

His farewell sermon at Zion Church last evening.

A seven years' review.

Zion Church was completely filled to the doors last evening on the occasion of the farewell discourse of the pastor, Rev. A. J. Bray, and many persons had to be turned away for want of room. After devotional exercises, and a number of sacred selections which were rendered by the church choir in a highly excellent manner, the rev. gentleman commenced his discourse. He remarked in commencing that he must say to-night what he had been for a long time anticipating, that was, farewell to his work, his church and his people. It was on the 29th of October, 1876, that he had delivered his inaugural address as pastor of this congregation. He remembered that on that occasion he had made a forecast of what the future would be; he had stated that he expected triumphs, but that he also expected trials and disappointments, that there would be some persons who would love him, and some on the other hand who would hate him, but that he had held that he was here to do God's will and that he would do it to the best of his ability. And, said the speaker, looking back upon what he had then stated he could truly say that his forecast had been abundantly fulfilled, and his remarks to-night would be in a certain sense devoted to the development of this prediction. He referred to the fact that when he came to this country he had left a great and responsible position in England. The strain of work in Manchester had, however, told upon him and he needed a rest and change of scene. He was also as unsettled in mind as in body. Great theological questions were then sweeping across the land, and controversy was sharp. He referred to his early life at college, remarking that he had small confidence in theological colleges, and believed that they did not do much to develop freedom of thought and kindness towards men. He passed through the usual course, receiving, however, not much that would be of service to him in his future career. He became a devoted student of the German speculative school, and several times defended its doctrines. Quite speculative thinking often, however, became very difficult, and well nigh impossible, owing to the pressure of work. It seemed to him, therefore, that a few leisure years, in which to consolidate the mind and thoughts, would be of service. He began to be displeased with the seeming antiquity of the Old Country, and saw in this country, with its vast extent of forest and stream, a land of freedom and liberty. So he argued, and so he came to Canada and delivered his inaugural address. His remarks on that occasion he well remembered caused some sensation, and there were certain persons who predicted that this was but the beginning of much mischief. He would, however, never forget the feeling of sympathy which was extended to him by many in the days of darkness that followed. He remembered well the agony of that period and his ceaseless seeking for a creed when he was driven back upon the simple formula, "I know that it is right to do right, and I will preach that." He would say, however, now that he had never taken advantage of his position or his people. When he ac-

Will be read in the ART GALLERY,
Phillips' Square,

On Thursday Evening, 13th March, 1884,

At EIGHT o'clock,

BY MR. ROBERT HARRIS, R.C.A.

Subject:—"Some Early Florentine
Painters."

Admission—Member, by ticket; Non-
members 25 cts.
March 11 m 61

EARLY FLORENTINE ART.

An interesting Lecture by Mr. Harris, R.C.A.

The large hall of the Art Association Gallery was well filled last evening by a cultured audience gathered to listen to a lecture by Mr. Harris, R.C.A., on "Some early Florentine Painters." The chair was occupied by the Hon. Mr. Justice Mackay, president of the association, who, in introducing the lecturer, expressed the pleasure it afforded him to do so, and assured those present that they might look for a very interesting and instructive discourse.

Mr. HARRIS, who was received with cordial applause, in opening, brought his audience fully in sympathy with him and led them into a fitting train of thought in harmony with the subject by taking them back, in fancy, to Italian scenes, speaking first of the little town of San Giovanni, in Valdarno, where nearly five hundred years ago in the golden aspiring days of the Italian art, one of the great captains of the craft, Masaccio, one who if any man deserves the name should be called the founder of modern art was born. A brief sketch of this master whose disregard of his personal interest and convenience acquired for him instead of his own name of Tommaso Guidi, that of Masaccio by which he has ever since been known, and which means "Careless Tom," having been given, with remarks upon some of his works and descriptions of the surroundings amidst which he laboured, the lecturer went on to speak of the revival in art of which Masaccio was the founder. He traced the condition of art at that time, affected by two powerful forces, the church and the renaissance, and the influence these forces had upon the artists and their productions. After referring to the influences which gradually exerted themselves in the painter, he described in graphic terms some of his greatest paintings and frescoes, pointing out their salient features and the characteristics of the painter, concluding with a sketch of his personal character and appearance, exhibiting at the same time a clever portrait in chalk of him. Fra Filippo was the next master of whom the lecturer spoke, giving an extremely interesting review of his life and work, with several appropriate anecdotes which are known concerning him. Of this painter Mr. Harris had also made a clever chalk portrait which he showed. He then referred to Domenico Ghirlandajo and traced his

THE BEER MEN BOTHERED.

A very curious confusion seems to possess the minds of the Ontario brewers and of many other persons, both in that Province and this, with regard to license acts. This confusion is illustrated by the attitude of the brewers who are now at Ottawa to obtain favors from the Government. These brewers express their satisfaction with the Dominion License Act and object to its repeal. The ground on which they hold to it is that the people of Toronto, acting under the provincial license law, have decided that no licenses shall, in that city, be granted to grocers, and these brewers have gone to Ottawa to request that such licenses, having been refused under the provincial act, should be granted under the Dominion act. There is no doubt as to the validity of the provincial Crooks Act, from which they are appealing. That has been settled by the Privy Council. All the restrictions imposed under that law are therefore valid. Suppose then, that licenses were granted in Toronto under the Dominion McCarthy law, the holders would not be allowed to sell unless they fulfilled all the requirements of the Crooks Act, one of which in Toronto is that they be not grocers. Further than this, the Dominion law being also by their assumption valid, the holder of a license, under the Crooks Act would not be able to sell unless he fulfilled all the conditions of the McCarthy Act, so that the trade is, on that assumption—probably a correct one—laboring under double shackles. The same confusion prevails in the minds of the dealers here. The position is precisely reversed. The City Council acting under the McCarthy Act has limited the licenses to a greatly reduced number and the disappointed applicants are going to demand licenses from the Provincial Government under the old Provincial License Act. It may please them to have our assurance that that act is still valid and further that they will be met by the Quebec Government with a cordial assent to their request. That Government is as much in need of the license revenue as any of its predecessors and Mr. Robertson's course in the past is warrant for what he will do now. Moreover, different from the late Provincial Government, which unquestionably resigned the license business into the hands of the Dominion, the present Government makes a great point of the vindication of provincial as distinguished from Dominion rights. It is, therefore, sure to take the view that the provincial law is the right one. So far, then, the applicants will have every encouragement, but the difficulty will be that those who get their license under the Provincial law must, if the McCarthy Act is valid, fulfil all its conditions also. One of the conditions imposed under that Act is that the number of licensed houses in Montreal shall not exceed a certain number. A precisely similar case came up a few years since in Massachusetts and the man who set the State law at defiance under a federal license which he had paid for had nothing but heavy legal costs for his pains. We presume, under these circumstances, that the liquor men of this province are not so solicitous about retaining the McCarthy Act as those of Ontario, but they had better ask themselves what they will gain before urging Mr. Hoide to move for its repeal.

EARLY FLORENTINE ART.

LECTURE BY MR. ROBERT HARRIS, R.C.A., BEFORE THE ART ASSOCIATION.

A large and appreciative audience assembled last evening in the gallery of the Montreal Art Association to hear a lecture by Mr. Robert Harris, R.C.A., on "Some Early Florentine Painters." His Honor Judge Mackay presided, and briefly introduced the lecturer, who at once proceeded to treat his subject in a most interesting way. The first in the period of which he spoke was Tommaso Guidi, the son of a notary of San Giovanni, a little town of Italy, about thirty miles from Florence, and a painter who was the founder of a new school of art. Owing to his deep enthusiasm for art he soon became careless of worldly matters, such as personal appearance and household cares, and gained for himself the soubriquet of Masaccio or Careless Tom, by which he was known in art. In his youth Masaccio showed unmistakable signs of more than ordinary ability in design, and soon left his native village for Florence. In those days an artist, even if he ended by painting a "Bastard Vision," had to start at the lowest rung of the ladder, and "Careless Tom" accordingly commenced by grinding colors for his master, Masolino da Panicale, an artist of decided originality and power, and who left a marked impression on his pupil. Masaccio's genius soon carried him into distinction. He may be said to have led the way in painting from nature, representing his objects and figures with faithful action, liveliness and relief and he was the first who introduced living and characteristic portraiture as the chief figures of his works. In those days two great forces exerted their influence on art, viz. the Church and the Renaissance. Outside of the Church an artist's sphere was limited in the extreme. The chief demands on him were the portrayal of Scripture narratives and facts of church history in such a way as to be acceptable and intelligible to the people. The Renaissance also was influencing the art of the period to become more ambitious, and have an eye to the merits of ancient art. This led to grandeur of attitude, breadth of treatment, broad spaces and noble proportions. There was, however, among the Italian painters themselves, such an advance in originality of treatment and observation, as prevented them from becoming servile imitators of the classic school. Many things contributed to bring art directly to nature, the race, the age, the faith. In almost all the features which afterward distinguished the early art of Florence, Masaccio took the lead, and his influence was shown in the works of succeeding artists. He was the first to introduce breadth and simplicity of treatment in place of the painfully minute and crowded designs of his predecessors. Natural perspectives and proportions between the architectural framework and the figures are seen in all his pictures, the two principal of which were "Peter preaching" and "The tribute money," on the wall of the Brancacci Chapel in Florence. In the latter one especially the narrative is treated in a manner which indeed bore the marks of the

religious teaching of the day, but also showed clearly the great power of the painter. In design, dignity and boldness of treatment, and vivid representation of the narrative, they will command study and admiration so long as art exists, and have drawn to the little chapel in which they may still be seen in good preservation the artists of every succeeding generation. Besides his pictures in Florence, Masaccio visited Pisa and Rome, but left no works there which are regarded as fair representations of his genius.

While Masaccio was still a boy, and in his native village, another artist was born in an obscure street in Florence, who became known in art as Fra Filippo. His parents dying when he was a child the young Filippo was placed in the Carmelite convent, and became an involuntary aspirant for the monastic habit. The superior, however, soon discovered his novice's artistic bent. Filippo drew continuously and assiduously and soon covered his own and his fellow-students' books with sketches. Finally, he broke loose from restraint and gave himself up to art, spending most of his time in Brancacci Chapel studying the works of Masaccio. Fra Filippo was of an altogether different disposition to his predecessor. He soon became a careless, roistering gallant, fond of gaiety and pleasure and an exceedingly fitful worker. Not long after leaving the cloister he went fishing on the Adriatic with a party of young friends and was captured by the crew of a Moorish vessel who took him to Barbary. There he remained captive for eighteen months, but one day he drew a portrait of his master in charcoal on a whitewashed wall. This was regarded as little short of a miracle and the artist's chains were at once struck off and he was given his liberty. Returning to Florence he became a favorite of Cosmo di Medici and painted his principal works. He was at first a faithful disciple of Masaccio, but it was evident from the free and easy way of treating Scriptural subjects that he was much less serious. In spite of his carelessness, however, he was an artist of very great power and was greatly admired by Michael Angelo. His greatest work was the fresco in the Church of San Domenico Prats.

The last master of which the lecturer spoke was Domenico Ghirlandajo, who was born in Florence in 1449. When a boy he was apprenticed to a goldsmith, but he soon displayed the natural bent of his genius by sketching the passers by his window instead of attending to his work. He developed a wonderful power of portraiture and finally devoted himself to art with the greatest assiduity, and throughout his life he labored continuously and successfully. So enthusiastic did he become that he begrudged the time which business or household cares compelled him to spend away from his beloved art. A large number of frescoes were painted by him, the greatest being a series in the church of Santa Maria Novella, and another in the Church of the Trinity. The principal feature of his work is the surprising accuracy of his drawing. In Ghirlandajo's day the art of Florence was still further developed and with its subsequent progress the names of Leonardo da Vinci, Michael Angelo, Raphael, Andrea del Sarto are associated. The last named, who was a boy when Ghirlandajo died, saw the days of decadence begin. In conclusion he said that in the early days of Montreal history told us that Maisonneuve climbed the steep crags of the mountain, carrying on his shoulders a huge cross, which he planted on the summit in fulfillment of a vow. Over that painful road surrounded by so many dangers how bravely did the fine old soldier go till he stood on high beneath the pines. What fortitude this required, how difficult then was that ascent which now on smooth roads or convenient steps is only the happy pastime of an hour. It was thus in art. Over easy and discovered paths how many generations have skipped jauntily along with glances roving, or which sought the earth alone, but the pioneers of old, with eyes fixed upon the difficult summit against the dawning light, set their firm wills to the hardy task of its ascent and never miscollected their lofty goal. And yet from distant ages the echoes of their brave voices still lingered in the air upon the mountain side and their treasured handiwork on wall and panel still bore witness to the master qualities of simplicity, sincerity and truth which conducted them to the mountain top, where arise the everlasting pillars of the house called Beautiful.

ELECTION NEWS.

JOINING IN THE FRAY—MORE ABOUT THE SOMERSAULT IN JACQUES CARTIER.

The Hon. Mr. Mercier is in Two Mountains to assist in the choice of a Liberal candidate. He will then go to Three Rivers to support Mr. Turcotte. The Hon. Dr. Ross, Prime Minister, is expected in Three Rivers to day or tomorrow.

Le Monde, whose manager, Mr. Lessard, was a few days ago a candidate for the same constituency which Mr. Quinn aspires to represent, bows before the arrangement by which the latter gentleman is to have all the honor of the Conservative candidature in Chateauguy. Mr. Quinn, it says, "is quite as French as anyone can be who is not French born."

Speaking of the accepted Liberal candidate in Jacques Cartier, *Le Monde* indulges in a reminiscence. It says: On the 26th of last February—not, it will be seen, so very long ago,—at a numerous gathering of very influential electors of Jacques Cartier county. Mr. Descarries, like Messrs A. Prevost and Lecours, declared in the most formal and positive manner that he was favorably disposed toward the Ross Ministry, and that if he were elected he would sid him in the Chamber by his vote and his influence.

L'Etendard, whose eulogy of Mr. Descarries as a good Conservative appeared on the same day as the news that Mr. Descarries had pledged himself to vote with the Liberal Opposition, takes back all it wrote about him. It asks its readers to consider that eulogistic article as if it had not existed. Our contemporary utters the following lament over its backsliding protégé: It only remains for us to declare how much we regret the new attitude taken by Mr. Descarries without consulting his friends. He will bear the responsibility alone, and if he does not succeed in the present contest he will have only himself to blame.

WELCOMING THE NEW MEMBERS.

THE MONTHLY SOCIAL GATHERING AT THE Y.M.C.A. LAST EVENING.

Last night a social meeting was held in the rooms of the Y. M. C. A. to welcome the twenty-five new members, who had joined during the past month. After they had been entertained at tea the gathering adjourned downstairs, where a vocal and instrumental programme was given, including solos by Mr. Crossby, Mrs. Cass, Miss Meyers and Mr. Williams, a duet by Mrs. Alloway and Mrs. Buchanan, two piano solos by Miss Brown, a violin solo by Mr. Kuhring and addresses by the Rev. James Awdie, Mr. Walter Paul and Dr. Kelley. The latter explained to the new members the privileges they would have by becoming members, and strongly recommended the use of the library.

SALVATION MEETING.

The attendance at the meeting last night was perceptibly affected by the sloppy condition of the streets. The meeting was led as usual by the Rev. Dr. Potts. The Rev. W. Galbraith gave a most characteristic address on the Offices of the Holy Ghost. The meeting tomorrow evening will be devoted to the interests of the young. We learned from the secretary last evening that some one hundred and twenty persons have given their names as enquirers during the progress of these meetings.

FOUND DEAD.

A still-born child was found in Platt lane this morning; the body was taken to the morgue and the police are endeavoring to find out its parentage.

Their language described by Mr. F. W. Mills in an interesting manner last night before the Art Association.

There was a very large audience, composed of members of the Art Association and friends, in the art gallery last evening, gathered together to hear a paper by Mr. F. W. Mills on "The language of musical sounds." The chair was occupied by his Honour Mr. Justice Mackay, president of the association, who, in opening the proceedings, remarked that it was quite unnecessary to introduce Mr. Mills to a Montreal audience. Many would recall with pleasure the very interesting paper that gentleman had previously read in the same room, and he felt quite sure that what he was about to say would prove of an equally interesting and instructive nature.

The lecturer, who was received with applause, in opening, spoke of the rich material his subject afforded and the fine sensibility of the human mind, so easily acted upon through the medium of associations; and the many and varied emotions thus opened, the prominence of the arts, ministering as they do so largely to these emotions, in our affections, was not a matter for wonder. The classification of sounds and the effects of the several kinds upon the emotions was then dealt with, various examples being pointed out from nature and art, and the different impressions produced by these sounds on different persons. The roar of the wind through forest trees, the babbling of the brook, among the forces of nature, and on the other hand the crash of artillery, the trumpet's blast, the notes of an organ or the tolling of the passing bell were adverted to, with the following appropriate quotation from Thomson's seasons:—

"Along the woods, along the moorish fens
Sighs the sad genius of the storm,
And up among the loose disjointed cliffs
And fractured mountains wild, the brawling brook
And cave, presageful sends a hollow moan,
Then comes the Father of the Tempest forth."

With other references to the sounds of nature and apt quotations from the poets, the lecturer passed on to the consideration of music as an art, and stated the purpose of his lecture to be—1st. That musical sounds can be so arranged as to possess the power and capacity of an appreciable language; 2nd, to point out some of the causes which produce certain effects, practically as well as theoretically, and then proceeded to point out the power and capacity of musical effects, noting scenes, situations and sentiments, which cannot be represented or expressed by musical sounds, and others which can be effectively illustrated through this medium; hence the division of the subject into classes of ideas, musical and non-musical, the manner in which the division can be ascertained was next pointed out, and from that Mr. Mills went on to indicate the materials at a composer's command. The musical alphabet, so to speak, which he described as: 1. The form or movement of the melody; 2. Chords independently; 3. Harmonious combinations in connection with antecedent and consequent; 4. Harmonic progressions generally; 5. Rhythmical form or device; 6. The value of the notes; 7. Power of tone; 8. Tempo; 9. Imitation; 10. Light and shade and the dynamical signs and characters used in music. Requesting his hearers to bear in mind what had been already said with regard to musical and non-musical sounds, the lecturer asked them to look together with him at a few fragments of vocal composition, pointing out the relation of the musical notes with the words to which they were set, and the conveyance of the idea which the writer had in view. Several illustrations of this kind having been given, with explanations of musical terms, the characteristics of key, major and minor, progression and so forth, Mr. Mills illustrated the effects of major and minor, by playing Chopin's Nocturne in G minor, which he described as peculiarly expressive of anxious grief, pointing out how the same was portrayed. The character of the various keys was dealt with, and the examples set by the greatest masters noted, with a few instances, such as the partiality of Beethoven to the key of C and that of Mozart for the keys of C, G, F and B flat; and in illustration of the points brought forward Schumann's "I'll not repine," was analytically treated, and was then most charmingly sung by Miss Phillips. Another characteristic song by the same composer was then treated in the same manner, and rendered with beautiful effect by the same lady. Beethoven's song "Adelaide" was the next composition of which Mr. Mills spoke, and its beauty and expressiveness were most vividly shown by the analytical description given, as they were also demonstrated in a most satisfactory and pleasing manner by Mr. McFall's singing of this ever favourite song. After briefly dealing with examples from the great oratorios, and alluding to the connection between religion and art, Mr. Mills asked the audience to listen to the musical setting of a short prayer of supplication sung by Hanna in the oratorio of "Eli." The aria "Turn thee unto me" was then sung with her usual artistic effect by Miss Elliott. Liszt's setting of the German legend, "The Lorelei" was the closing illustration, and its pathetic story was most effectively brought out by Miss Elliott also after which the lecturer brought his very interesting paper to a close.

It may be mentioned with regard to the illustrations that Mr. Mills explained in reference to his own contribution, the piano-forte solos, that they were not to be considered as an exhibition of technical power, but simply as pieces in illustration of his remarks with regard to the peculiar expression of the minor keys, his performance, however, displayed a great deal of expression and delicacy of touch. The vocal illustrations were delightfully rendered. Schumann's two songs, by Mrs. Phillips, who possesses a full and round mezzo soprano, were a great treat. Mr. McFall sang "Adelaide" excellently, and the manner in which Mrs. Elliott sang the sacred aria, and the exquisite German legend were worthy of all praise. A word of praise, too, is due to Mr. A. C. Wurtele for the clearness and capital execution of the diagrams. In his opening remarks, it may be observed, Mr. Mills stated that he was suffering from a severe cold.

At the close of the lecture a vote of thanks was moved to Mr. Mills by the President, who testified to the great pleasure with which all had heard his admirable paper. The vote was heartily seconded and carried unanimously.

— Art ass. of Mtl. programme mus
28 mars 1884
— 1 carte d'invitation : A PAPER
— 1 carte d'invitation : ANNUAL
Voir archives permanentes

Art Association of Montreal.
A PAPER
Will be read in the ART GALLERY,
Phillips' Square,
On Friday Evening, 28th March, 1884,
At EIGHT o'clock,
By MR. F. W. MILLS.
Subject:—"The Language of Musical Sounds."
Illustrated by Diagrams and Vocal and Instrumental Music.
S. ENGLISH, Secretary.
March 25 b 73

Art Association of Montreal.
The Annual Exhibition of the
ROYAL CANADIAN ACADEMY
IS NOW OPEN
FROM 10 A.M. TO 5 P.M., AND FROM
8 TO 10 P.M.
Admission—Non-members, 25c. Members and their families free.
S. ENGLISH, Secretary.
April 17 93

3

career, referring to the position he occupied in Italian art as one of great importance. Tracing the art of Florence to a culminating period the names of Leonardo DaVinci, Michael Angelo, Raphael (who, although not a Florentine, was strongly influenced by that school) and Audrea Del Sarto were mentioned. The lives of these three painters Masaccio, Fra Filippo and Domenico Ghirlandaio taken from a large company of their fellows several of whom were equally distinguished, said the lecturer, mark the history of one of the greatest schools of painting in the period before its full maturity, and are fruitful in lessons. Mr. Harris concluded his very interesting lecture with the following appropriate words:—In the early days of Montreal history tells us that Maisonneuve climbed the steep crags of the mountains, carrying on his shoulders a huge cross, which he planted on the summit, in fulfilment of a vow. Over that painful road, surrounded by so many dangers, how bravely did the fine old soldier go, till he stood on high, beneath the pines. What fortitude this required, how difficult then was that ascent, which now on smooth roads, or convenient steps, is only the happy pastime of an hour. It is thus in art. On easy and discovered paths how many generations have passed jauntily along with glances for which sought the earth. But the pioneers of old, with eyes upon the difficult summit, against the shining light, set their firm wills to the arduous task of its ascent, and never misconceived their lofty goal. And yet from distant times the echoes of their brave voices still linger in the air, upon the mountain side; and their treasured handywork on wall and panel, will bear witness to the master qualities of simplicity, sincerity, and truth, which conducted them to the mountain top, where firmly based arise the ever-during pillars of the house called beautiful.

At the conclusion of the lecture the Rev. Dr. Norman expressed the great enjoyment with which he had listened to the able and scholarly paper with which they had been favoured, and trusted it would not be the last time they would have the pleasure of listening to Mr. Harris. He felt sure the audience would join with him in a vote of thanks. Mr. Popham seconded the motion, which was heartily approved of by those present. The chairman in presenting the vote of thanks said he had great pleasure in doing so, feeling that the association were indebted to Mr. Harris for a great treat, as well as in other ways.

ART EXHIBITION.

Annual assembly of the R. C. Academy of Arts.

In anticipation of the formal opening to-day by His Excellency the Governor-General of the annual exhibition of the Royal Canadian Academy of Arts, an informal exhibition was given yesterday to the members of the press, who not only had the pleasure of obtaining quiet and undisturbed communication of the collection, but had also the opportunity of witnessing the anxious manner in which several prominent artists put finishing touches to their *chefs d'œuvre*, and in other ways added to their pieces points which struck them as likely to add to their general appearance. On entering the gallery it was at once evident that, though the collection was a comparatively limited one, it was from the point of view of merit much ahead of those which have preceded it. Among the artists represented are Messrs. C. J. Way, Allan Edson, G. Jacobs, F. A. Verner, M. Matthews, H. Sandham, Homer Watson, R. Harris, F. C. Gordon, A. Boisseau, F. M. Bell Smith, W. Raphael, T. M. Martin, F. M. Knowles, G. H. White, L. R. O'Brien, A. J. Pell, T. C. Sorby, J. W. H. Watts, W. Brymner, Mrs. Schreiber, F. Day, Paul Peel, W. N. Cresswell, A. P. Coleman, James Griffiths, J. A. Smith, W. Pye, R. McCausland, J. T. Rolph, C. E. Porteous, G. F. Stalker and J. C. Mills.

The public will be admitted to the exhibition on Wednesday, academicians, members and honorary members and their families having exclusive admission to-day.

Entering the gallery the first object which attracts attention is Mr. Harris' historical picture of the Quebec Conference in 1866, at which were discussed the conditions upon which the Canadian confederation was founded. This painting may be fittingly described as great; for not only is it great so far as concerns dimensions, but its meritorious greatness and the portentous gravity of the circumstances which it is designed to commemorate, have found it a place in the Senate Chamber of Canada, by instructions for which it was designed and executed. This admirable work, without a doubt the ablest picture of its kind painted in Canada, is made up of some thirty-three delegates and their secretary. The scene is the old parliament buildings, Quebec. From three windows of the room in which the delegates are gathered is obtained a magnificent view of the St. Lawrence, looking down the river. In the room the chief actors in this most momentous event are grouped in wonderfully easy attitudes, the stiffness which is frequently seen in pictures of this kind being altogether avoided. Indeed, one cannot but feel, looking at this group, all the freedom and ease of life is given to the figures. The portraits are all excellent, though the eighteen years which have intervened have made changes in the faces and the carriage of the members of that meeting, who still survive. Probably the chieftain, who stands behind the table in his ordinary *nonchalant* style, is the one with whom time has dealt the most kindly. Sir Charles Tupper stands easily at the end of the table, Sir Hector Langevin being almost opposite to him, while between them sits the late Hon. George Brown, immediately behind whom, and on the other side, sit the late Sir George Cartier and Sir Etienne P. Tache. No one can fail to recognize Sir Alexander Campbell, Hon. Mr. Chapais, Hon. W. Macdougall, Hon. Peter Mitchell, Judge Henry and some others; but there are some lower province gentlemen with whom the Montreal public will not be so familiar. The atmosphere of the picture is one of its many good points. This, from the composition of the picture, must have been by no means easy to obtain. The freedom and boldness with which the painting is handled are something new in the portraiture of this country, and the stereotyped black cast which is usual in groups has in the present case been avoided with admirable judgment. The colouring is exceedingly rich, a feature which is noticeable in some of the other pictures which Mr. Harris has contributed. The country has reason to be congratulated on having so important an event in its history placed on canvas in so able and artistic a manner by a native Canadian.

Apropos to the allusion made to the richness of colour which Mr. Harris produces in many of his pictures, reference may not inaptly be made to No. 65, entitled "From Sire to Son." This subject is a far different one, and had to be treated in a different key, and this was done with that knowledge of values which the artist so well understands. This is an admirable picture, its motive being forcibly carried out. A father well advanced in years, holding in his hand a skull, is giving to his boy some sort of teaching, to which the youngster appears to be affording breathless attention. The contrast between youth,

must be taken into account the winter garments which the girls wear. It might, perhaps, have been better if he had received a little more training in drawing the human figure before he made so ambitious an attempt. The landscape part is very good, and on the whole in this picture Mr. Smith is far ahead of his previous efforts. In landscapes, in No. 2 in the catalogue, "The Heart of the White Mountains," Mr. Smith must be complimented on having produced a fine work of art. The "Everlasting Hills" is produced in grand yet pleasing aspect. In this piece there is fine perspective, a good play of light and shade, and the verdure of the hills is nicely given. This is a picture to be desired by an art amateur.

Mr. Verner's "On the Upper Ottawa" is a very pretty landscape, the lights and shades being well defined. The islands in the foreground are admirably presented both as to colour and drawing. The ripples on the water are a very natural feature, while a canoe party adds to the life of the scene. This picture, it may be remarked, was hung in the Royal Academy in 1882.

Mr. Homer Watson has several in the main really excellent pieces. "Near the close of a stormy day" is a picture as well of merit as of pretence. In the foreground stand a number of cattle among the fallen trees which have patiently waited till the clouds rolled by. The trees have fallen as they might be expected to have done, the clouds are being and the whole composition manifests that Mr. Watson is on the rise. Mr. W. L. Judson's "The beach at St. Malo" appears, if anything, to have too much colour, and withal to be too dark.

O. R. Jacobi has a well drawn and well painted "Young Pioneer," being a happy looking, cheery boy out in the woods, axe in hand, searching for pine wood. The opposite of this is found in Mr. H. Sandham's "The Old, Subdued and Slow," being an individual who has turned upon the down grade of life and is returning home, axe in hand, with a load of wood on his shoulder, almost borne down to the ground. The picture is a most deserving one, as also is "Early Morning," by George Hanney, of Halifax, a what might almost be termed its companion picture, "A September Dawn," by Watson. Mr. Sandham has also a telling picture, "Call to Sunrise Mass," which is more than ordinarily well painted.

Mr. Boisseau has several good things, probably the best of which is either a local sketch representing the corner of Place d'Armes and Notre Dame street, entitled "Montreal Cabbies' Rush for a Fare," or "Witness" and "Star," in which a palefaced girl is selling papers. Mrs. Schreiber has several very pretty little pieces, possibly the most taking and natural of which is called "Amy and her Kitten." Mr. W. Brymner, a rising young Canadian artist, has three or four well painted French scenes, among them "Asleep at the Church Door," "Preparing to Spin" and "With Dolly at the Sabot Maker's." There are numbers of other meritorious oil paintings, which want of space forbids allusion to except to say that some of them are of conspicuous merit.

In water colours, Mr. A. J. Pell's "The Far West" has a good sky, and, on the whole, is a good picture. Mr. H. Sandham's "Corner in Marbles" represents a boy with his pockets loaded out, apparently well satisfied with himself, the reverse of the feeling experienced by those whom he has just fleeced. Their expression is specially good.

Mr. G. Harton White has a number of pictures, whose merit hardly needs drawing attention to, it is so evident. He is full of sentiment, rich yet tender in colour. He is a faithful draughtsman, and his compositions are all good. Perhaps one of these might be mentioned which is out of his usual style. It is "C'li Faur," North Wales, and embraces wilder scenes and a more extensive range with broader handling than is usual to him. He appears to have caught admirably the spirit of the wild Welsh scenery.

Mr. L. O'Brien's fine perspective is so well known to the Canadian public, he having contributed to all the exhibitions since the opening of the Art Gallery, that it is not necessary to enter upon many details with respect to him. It is difficult to say which of his works is the best, all of them being so good. He is making progress in his art, as his works indicate, and this remark applies to many of the contributors. Among his large pictures should be mentioned "Cape Trinity," "The Coast Guard" and "Cottages on the Cliff." In the latter he appears to have been particularly happy in his buildings, which are strong and well painted. In his "Coast Guard" one's sympathies are appealed to by the storm effect, with a distant vessel labouring in the turmoil of the waters. The artist has here been happy indeed. In "Cape Trinity," visitors to the Academy will

age and death is wonderful. The drawing of the heads of the gray-haired father and of the youthful son is particularly fine, and all the artist's free, bold handling is exhibited in this work. Another eminent picture of this artist is No. 35, entitled "All, all are gone, those old familiar faces." The sentiment here illustrated will appeal to nearly all who see it, for almost everyone has had experiences similar to those of the sad-browed figure which sits in front of the desolate hearth. The picture is painted in a low key, in excellent keeping with its sentiment.

In striking contrast with the two last-mentioned are "A glass too much," and "At it again," both of which are upon a very small scale. They tell their own story so well that it is needless further to enlarge upon them. They have, of course, all the artistic merit for which Mr. Harris is known. This artist has among others life-like portraits of Mr. Henry Lyman, of this city, and Mr. H. S. McLennan, also a sentimental drawing in illustration of an old ballad which tells the story of the lady who, receiving a shot intended for her lover, fell dead in his arms. With the exception of the last mentioned, all Mr. Harris' pictures which we have mentioned are in oil.

Messrs. Paul Peel and P. G. Wickson, two Canadian artists who have had the advantage of the same foreign training which Mr. Harris received, have also furnished contributions in oil. Mr. Peel's "Young Mother" is a scene in family life which all mothers will appreciate. As for the facial beauty of the little pupil it will be a question of opinion. Doubtless its fond mother saw in it only beauty, where others might fancy they saw in it a trifle too much cheek. No one, however, will be disposed to question the earnest attention which it is supposed to be paying to its lesson. This picture reminds one of "The Spinner," purchased for the gallery two years ago by Mr. W. G. Murray. It appears to be hardly equal to it in merit, although it is a good picture. A very artistic scene by the same artist is the Market Place in London, Ontario, in which there is a great deal of sunlight, but the sky is susceptible of much improvement. Mr. Wickson has two pictures, Nos. 38 and 79. This artist is quite young, but in these pictures manifests great promise for the future. His subjects indicate thought, and his "Dawn of Genius," although it has defects, is yet an admirable painting. It is to be hoped that indications of undoubted talent as evidenced by these pictures will attract the notice of the public and be duly encouraged.

Mr. F. M. Bell Smith exhibits a number of pictures, and it will be evident to all that he has made marked improvement since he last exhibited in this gallery. One of his oil paintings is rather a bold venture, seeing that the subject is a difficult one even for a veteran. The scene represents school girls on their way home. This of necessity requires careful drawing and careful grouping. In the latter he has succeeded fairly well; in considering the former

thoroughly enjoy the calm, impressive grandeur of the well known cape with its base washed by the deep, deep waters of the Saguenay, which, in this picture, silently slip along. A little life is thrown in by the rencontre of some natives of the district in their canoes, and the half misty atmosphere is nicely given. "Clovvelly Herring Boats," may, taking it for all in all, be considered by some persons to be the best of this artist's large pictures; but there are others who would choose one or other of those previously named. No doubt the prospective over the wild waste of waters, with the light prognosticating a storm, or indicating subsidence after a storm, is very ably rendered, while the boat actually floats in the waters, which artists seldom succeed in representing. The subject is boldly and broadly handled. Of Mr. O'Brien's smaller pictures we notice "The Wooden Walls of Old England." An old hulk, rising out of the water and utterly dismantled, save that it bears at its stern "the flag of old England," appeals to all hearts, and one cannot help contrasting the old with the new order of things. In closing these remarks on Mr. O'Brien's exhibit it may be well to call attention to his "BeCALMED in Biddeford Bay." This is a quiet scene of waters, and which Mr. O'Brien loves to paint.

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Mr. Matthews, the secretary of the society, has four water colours and one oil painting in the exhibition. No. 104, Mount Jefferson, at once calls for attention on account of the grandeur of the scene and its effective rendering by the artist. As one looks from the standing point in the picture to the mountain tops, one is impressed with the fine perspective, and as one looks up it is fine perspective also. The foreground is strong and well painted. This is in fine contrast with the admirable handling of the distant hills. The picture, as a whole, is unusually good. In "On the Peabody, N. H.," the artist has taken the lower regions for his study. The fine purple effects which evening throws over the distant hills are admirably given, and the quiet pool in the foreground, with its fringing shrubs, is an admirable place for repeating "the old, old story," as it appears to be told by the loving couple who sit so close together. No. 132, "A Land of Streams," also by Mr. Matthews, is a charming little hit, full of sunlight, and the reflections in the water are freely and nicely handled. Mr. Matthews generally paints water colours, but in the present exhibition he has one picture in oil, No. 48, "Mountain Gloom." In this picture, half-way across the line of vision rises a mountain mass partly surrounded by clouds, and in the distance, which is admirably given, is a quiet lake, with hills beyond. Overhead the clouds are settling down, and cast a gloom which the artist has successfully striven to convey.

Numerous other paintings are deserving of recognition, as well as a number of architectural designs which will not fail to commend themselves.

[FIRST NOTICE.]

It has been asserted by certain pessimists, who are ever ready to disparage Canadian progress, that there is little love of fine art in the Dominion and less art-ability. If any visible proof were required to destroy such calumnies, a visit to the Art Association's gallery during the present exhibition of the Royal Canadian Academy of Arts would suffice to satisfy the most doubtful as to whether there really exists a true spirit of Art in this northern Dominion. The exhibit consists of some 195 works, consisting of 95 oil paintings, 85 water colors, and 15 designs, perspectives, and architectural sketches. These works of art represent the labor of some 50 Canadian artists, and taken as a whole are especially valuable as an index of the present state of arts and artists in the Dominion. The collection covers a wide art-area; it embraces many distinct and varied styles; it is a typical selection of the works of the art-laborers in all their different methods, and is therefore a decisive epitome of the aesthetic taste and creative genius of the Canada of to-day. Compared with previous displays of the Academy, the present exhibition does not contain so many pictures; but it certainly is more than makes up in quality whatever is lost in quantity. The standard of the whole is considerably higher than any previously reached; there is more evidence of careful and conscientious workmanship in the individual results; and in many instances a most marked advance of the artist in his lofty but toilsome endeavor to reach the truth—to hold, as 'twere, the mirror up to nature.

In many instances the conception of the painter is of the highest character, and the execution beyond the reach of captious criticism; the senses are so thoroughly convinced of the correct rendering of the scene before them, that the mind accepts it as a perfect result and can only entertain feelings of pleasure for the picture, and admiration for the painter. There are also a few specimens of poor attempts that must have been hung by accident instead of the artists.

Mr. Robert Harris is the largest contributor, having no less than a dozen oil paintings and a few water-colors. The first picture that deserves attention is the central *piece de resistance* of the exhibition representing the "Meeting of the Delegates of British North America to settle terms of Confederation, Quebec, October 1864." The picture is true to history, in that the scene is laid in the very room in which the Conference met, with its three arched windows looking up the river and on the shipping. The grouping is very good and, although such pictures always suggest that the subjects have been sitting for their portraits, this is not so manifest in the present picture as in many others of the same type. Sir John A. Macdonald stands near the centre of the group in an easy attitude, and the portrait of him is certainly a very excellent one. The artist has had a good deal of difficulty in obtaining contemporary portraits of the men represented, but on the whole he has succeeded admirably in representing the delegates as they must have appeared to a contemporary observer. The likeness of Sir Charles Tupper is particularly striking and spirited; that of Hon. Peter Mitchell is also capital. The Hon. George Brown is represented in lifelike aspect, and Sir George Cartier is as natural as possible. The weakest portrait in the group is that of Hon. E. B. Chandler, which is evidently from a likeness taken long before the period of the Conference. The likeness of Hon. Thos. D'Arcy McGee is one of the best, and that of Sir Leonard Tilley is also very good. One cannot help being struck while looking at this picture at the number of delegates who are now dead. John M. Johnson, Jonathan McCully, Thos. D'Arcy McGee, W. H. Pope, J. Cockburn, George Brown, G. E. Cartier, E. B. Chandler, E. P. Tache, W. H. Steenes, Charles Foster, E. P. Whelan and G. Coles have all joined the majority. On the whole this historical canvas is worthy of the highest praise. It ranks with the efforts of the greatest painters, who have left us historical groups of national importance. The arrangement of the figures is excellent, the disposition of the faces most admirable, and the artist has successfully overcome the almost inevitable monotony that displeases the eye and detracts from the artistic value of similar pictures. It is intended to adorn the Houses of Parliament.

The "Canadian Fiddler," by the same artist, is a very strong piece of work. In this, as in his other portraits, the dark red background materially adds to the strength and force. There is great character in the quaint, old wrinkled unkempt face, suggesting much concentration of thought, whilst the protrusion of the nether lip almost results in a curve of contempt. The handling of the violin and bow is very naturally represented. "Tobogganing" is a good work, representing a back view of some sturdy son of Canada, ankle-deep in snow, pulling his vehicle "up the gully to Park slide." "A boy from the Campagna, Rome," is an excellent painting of a round-faced, happy youngster, with soft merry eyes, strongly suggestive of the sunny south of Italy. "All, all are gone, the old familiar faces" is a picture that arouses sympathy at first glance and deep feeling when the full spirit of the artist is divined. The simple figure of a son of toil, wearing a look of settled melancholy as he rests his aching head upon his hand, appeals irresistibly to the tender chord of the spectator, and the artist has achieved more by simplicity of treatment than could have been attained by any other means. In No. 65 an old philosopher is teaching a youth the lesson of life and death, his text being a human skull which he holds. Contemplative philosophy and awe-bound attention are clearly seen on their faces, and the contrast is cleverly delineated. "A Glass too Much" and "At it Again" are two excellent character studies, as well as being pictorial sermons on intemperance. The stupid smile on the poor fellow who has imbibed a glass too much is true to life. "A Wait" is well painted. The down-drawn mouth gives a sad appearance to the rosy cheeked girl, suggesting an experience of sorrow too great for her years. The portrait of Mr. Henry Lyman is one of the best in the room, and is a strikingly faithful and carefully finished work. The dark red background is peculiarly happy in this portrait. "The Color-Sergeant Hard Pressed" is also a capital picture; the air of anxious determination is well depicted, and the soldier is evidently at bay, ready to defend to the death the silk colors

he grasps tightly in his left hand. The eyes are finely drawn, the coat torn open for freedom of action is suggestive, and the whole result is first-class. A portrait of Mr. J. S. McLennan is a good specimen of Mr. Harris' style.

Mr. F. M. Bell Smith has some seven oil paintings and several water colors, which exhibit very different styles and achieve very different results. "The Heart of the White Mountains" is a good piece of mountain scenery, the rock debris on the left being carefully painted, and the perspective admirably caught. "Breeze on the Jersey Coast" is not so successful; the waves are well executed, but there seems to be a want of harmony in the whole picture. A portrait of himself from a mirror is a very faithful likeness of the talented artist. "Art Students" is a good piece of work in quiet colors. The drawing is good and the figures graceful. "Daughters of Canada" is more pretentious than any other of Mr. Smith's pictures, but, although we are attracted by the very subject of the painting, the result is not altogether enjoyable. The girls are all in good health and high spirits, however, and some are "as awkward as school girls," whilst several have a very graceful attitude. Two portraits by Mr. Smith's are carefully executed and deserve great praise for their life-like appearance. Mr. Bell Smith's water colors are very good performances, especially "A Trout Stream" and "A Cool Spot."

Mr. Sandham is also a large contributor and some of his pictures rank amongst the highest in the exhibition. "The Call to the Sunrise Mass" is a bold and striking study of a Mexican church custom. The figure ringing the bell is romantic and well drawn; the coloring being excellently subdued. Mr. Sandham's landscapes are not so happily executed as are his figure paintings. "The Old, Subdued and Slow" is a beautiful piece of work, full of deep meaning and harmoniously beautiful. It is suggestive of Millet. We are taken by the patient plodding old fellow, under his load of branches, and respectful sympathy flows from our heart. "On the Western Plains" is not so good as others of Mr. Sandham's exhibit, the toning is not so careful and the Indian figures are not natural. "At Low-tide" is a nice study of life by the water-side, and "An Old Homestead" is fully realized in the artist's treatment.

Mr. A. Boisseau has five oil paintings of divers merits. The "Caughnawaga Squaw" is a carefully executed piece of work, the dusky beauty with her basket of bead-work looking very natural and pretty. The arm supporting her basket is ill-drawn, and the hand is not natural. "Witness or Star, Sir?" is a realistic portrait of a Post Office news-girl, well drawn and carefully painted. Not much idealism in this picture, but great expression of truth. "Montreal Cabbies—A Rush for a Fare" is a doubtful work; the figures are not good; but the architecture is well painted. It is a good local subject and would stand improvement. There is no doubt about "Madame Adelina Patti," however. It is a pity Mr. Boisseau sent this in, and it is a greater pity it was returned to him. It fails to do justice to the *diva*, and the flesh tints are false, nature and to art. If "the perfection of art is to conceal art," the artist has naturally failed in this picture. It is loud and discordant; there is a want of harmony throughout; it is the likeness of a boomerang-keeper dressed specially to have her picture taken, and from the painting of the face it is fortunate the *prima donna* wears gloves long enough to conceal arms as well as hands. It is refreshing to walk over to "The Grandmother," which is a really good study of old age. Mr. Boisseau has not done himself justice in his selections.

Mr. P. F. Woodcock, of Brockville, also has five oil paintings. The "Italian Boy" is a very excellent study. The attitude of the young musician is graceful and natural, and the pucker of the lips, as they hold the flageolet, is well painted. It is a charming little canvas, although the subject is almost painted to death. "By the River in a French Village" is not very creditable to the artist. Mr. Woodcock's forte is certainly not in this direction, as "Home by the Willows" testifies. "Twilight Behind the Village Church" is a marked improvement on the two previous pictures.

Mr. P. Giovanni Wickson, of Paris, Ont., is an artist of whom we shall expect to see more and better work, although it would be hard to find fault with "The Dawn of Genius." This picture is certainly one of the best in the exhibition. The position of the precocious genius is most natural, graceful and easy. He is thoroughly absorbed with the crude representation of the straight-line figure he is drawing on the ground, and Mr. Wickson must be congratulated on this thoroughly good work. The incident depicted has a parallel in the life of a living English artist, which adds to the interest. "One of Many," by the same hand, is a powerful appeal to the heart, in spite of the simplicity of the subject. The poor girl elicits our sympathy and suggests the recent "Bitter Cry" raised in London for the half-starved, ill-clad poor. We would like to give the girl a good box of clothes and a dinner.

Mr. Wickson could not have sent two better samples of his artistic skill. We wish that he had sent more.

THE PRESIDENT TURNED THE TABLES.

From the Chicago News.
A good story on Senators Allison and Cameron has leaked out. Last year these two Senators were as thick as three in a bed, and in the natural course of events got to running around together pretty late at night. One night they were out till an unusually late hour, and as they wended their way homeward Allison ruefully suggested that it might be a discreet idea for them to agree upon a story to tell their wives explanatory of their tardy arrival at the domestic hearthstone. "Oh, pshaw," cried Cameron, "that's easily enough arranged; we'll tell 'em we've been visiting the President; everybody knows, you know, that the President is one of the all-night boys." So it was agreed to spring this fib on the ladies. Mrs. Allison and Mrs. Cameron accepted the story so amiably that their husbands gave them lives no uneasiness whatever, and even neglected to advise the President of the part he would be expected to play in the deception in case there was any inquiry made about it. Lo and behold! the very next Friday evening, while attending the reception at the White House with her husband, Mrs. Cameron remarked very naively and very sweetly to Gen. Arthur: "Mr. President, I feel as if I ought to reproach you for having kept my husband out so late the other evening."
"Out so late? The other evening?" cried the astonished President. "Really, madam, I do not understand you." "I refer to last Wednesday night," replied Mrs. Cameron; "the Senator and Senator Allison were here, you remember, till 3 o'clock in the morning." President Arthur was about to enter a general denial, when he observed Cameron standing behind his wife engaged in the wildest kind of dumb show which indicated that the Senator wanted the President to take a tumble and help him out in this particular racket. It being a cold day when President Arthur isn't up to every variety of snuff, he immediately recognized the hawk from the hand-saw, and smiling, said to Mrs. Came-

1884

Gazette ART GALLERY, 13 May

Yesterday an unpretentious but nevertheless extremely interesting exhibition was made in the class rooms of the Art Association's gallery. The exhibition consists of the works of the classes under Mr. R. Harris, B. C. A., which have just been closed, and comprises crayon sketches in black and white drawn by the pupils from models in the gallery representing an amount of solid work highly creditable to the ability of the teacher and pupils alike. The display is interesting as showing that there is a very encouraging amount of artistic talent in process of development and also as indicating that the progress under the able instruction of Mr. Harris has been eminently satisfactory. The work of the classes will, we believe, remain on view to-day and possibly to-morrow.

Gazette THE ART CLASSES, 4 June 1884

The following interesting report from Mr. Harris, the teacher of the classes connected with the Art Association, was submitted to the council yesterday. The classes are very successful, the members in attendance during the first quarter being twenty-five, and during the second thirty-four, and the work done by them was thorough and evidenced both interest and progress:—

To the President and Council of the Art Association of Montreal:

GENTLEMEN.—Thinking that some memorandum concerning the School of Art might be of use in its future work, I have put the few following notes together.

Of the number and attendance of the students during the past winter there is no need to speak as the books of the secretary will furnish such details.

On the opening of the school in last October, the degrees of advancement of the pupils were very different. Some had studied, many had to begin absolutely at the beginning. For all, however, it was evident that the requisite discipline was that of sound hard work in drawing.

To learn to discriminate between what is really seen and what is expected to be seen, to decide what is the actual visual impression received and what the imported reminiscence, to be able impartially and candidly to compare one's own work with nature, must necessarily form the basis of true elementary education in art.

The work done in the school during the past winter has accordingly been limited to drawing—to study of those essential qualities of proportion, contour and values which are the first and most important facts of appearance as revealing the character of objects.

As it is naturally much easier justly to observe and imitate objects which do not change than those which continually move, it is of course wise to draw from the cast before proceeding to the living figure.

The drawings of the students during last winter have, therefore, been almost entirely from casts, with occasional essays in original composition from subjects given out for that purpose.

As many of the same students will, no doubt, re-enter the classes next winter, some of the chief difficulties in the early work of a serious art school may be considered overcome. There will be no doubt in the minds of the pupils as to whether their efforts should tend. They will feel that it should be their aim above all to learn to observe truly. They will not suppose that they attend the school to acquire some trick easily to be communicated without much effort on their part. There will be the healthy feeling that the school is a place for serious work, which requires thought if it is to be of any use; that it is not a place to pass an hour in the futile multiplication of chromos.

The object of this memorandum, however, is to make one or two practical suggestions which may be of use in the work of the next session of the classes.

First, with reference to accommodation. During the past winter it was exceedingly difficult to find room for all those who attended. Next year more room would certainly be required to carry out the division of classes to which reference will presently be made. If the rooms now used as shops could be kept for the purposes of the school there would be no more space than would be required. The division into small rooms is a disadvantage, and if the additional rooms alluded to are used for the school it would be well to have the connecting openings in the walls as large as they could be made.

Then with regard to the ventilation it might certainly be improved; the students last winter made constant complaints.

As to materials, though it would be possible to go on with the casts at present in the building, the addition of others would be a great benefit. Without the small casts lent by Mr. Matthews it would have been impossible to proceed last winter.

As to the programme for next session, in view of the present state of the school, I would suggest as follows:—It may safely be assumed that many of the same pupils will resume their studies. It will thus become necessary to have classes to work from the life and also painting classes. A class for beginners also should be added. In the conduct of the latter, no doubt, among the pupils some one capable and willing to assist might be found. These necessary divisions of the school into classes would no doubt be accompanied by an increase in the number of the pupils. Hence the probable need of additional room is evident.

With regard to the life class, I may say that I made application to the Royal Canadian Academy for some assistance in case such a class was held in the school of the Art Association of Montreal next winter, as it is one of the objects of the Academy to do what it can to help the work of such classes. The Academy accordingly appropriated a sum of one hundred dollars, which will be available.

ROBERT HARRIS.

Montreal, June, 1884.

(2)

Gazette 12th Sept. A GREAT PICTURE, 1884

Now on exhibition at the Art Gallery, S.S.

Having had an opportunity of seeing the picture by Gabriel Max, "The raising of the daughter of Jairus," now on exhibition in the Art Gallery, we had again impressed upon us the power which a masterly effort of a great artist has over other minds, and realized the elevation in the standard of taste and the power for good which may be and is done by pictures of this kind. In this fine work a touching and pathetic incident in the Saviour's life is told with a simplicity and power that move the beholder deeply. A plain, toil-worn man of the people, touched by the sorrow of others, and relieving it, in his own simple, unostentatious way; a dead little maid—only these two figures—only two prominent masses of colour, simple lines and details—nothing more; no sorrowing figures around or other accessories, which a less gifted artist would think necessary to give force to his subject. And yet what a splendid effort of genius is here. What thoughts arise (as we look at the grand head and partially seen face of Christ, standing out from the gloom of the back ground), of the great mystery of godliness taught in His life and works. A humble figure, yet possessing an infinite power which he is about to exercise for the good of others—possessing all things, yet to human sight a poor, tired man of the people in simple garb and with a sad face. In such a way does the artist present to us in this picture the Saviour, from whom we look to the fair dead child taken so early in life from loving ones, and we ask: Why this sending of a life into the world to be so soon removed?—the mystery of it? We feel like "a child crying in the night and with no language but a cry." As we thus sat and mused on the influence for good or otherwise which powerful works like this have, our thoughts reverted to the picture of "Herodias" by B. Constant, with its concentrated animalism and splendid colouring, exhibited in the art gallery last fall, and we felt that the citizens of Montreal are deeply indebted to Mr. Drummond, the owner of those two pictures, for his kindness in loaning them, and to the Art Association for its efforts to foster and stimulate a taste for the fine arts. The exhibition of Max's picture will close in a few days, when an opportunity to see a remarkably good picture will have passed away.

108

(3)

ER 25, 1884. Witness

"TALITHA CUMI."

SEE GABRIEL MAX'S PICTURE.

Peace! Mark the two. The child, so full of rest

In death; the Man so full of weariness

In life. Does He, her God, not know to what

She shall awaken? Sees He not the load

Of pain and sorrow she may have to bear

If she set out again on pilgrimage?

Ah! were it well to break such restful sleep—

Even though the sorrowing father's cry should be,

"I pray Thee, come, that she may live!"—

strikes sharp

Upon the heart-strings, sounding sympathy?

It must be well; for see! He takes the hand

So marble white; and in the death-dimmed eyes

Life gleams; for He, the Life, says, "Child, I bid thee rise!"

Art Gallery, Sept. 9th, 1884.

(4)

ROYAL CANADIAN ACADEMY OF ARTS.

Opening of the Annual Exhibition Last Evening.

There was a brilliant though comparatively small gathering at the Art Gallery last evening on the occasion of the formal opening of the annual exhibition of the Royal Canadian Academy of Arts.

About half-past eight His Excellency the Governor-General entered accompanied by Mr. and Mrs. Russell Stephenson, and Lieut. Stratfield, A.D.C.

Mr. L. R. O'Brien, of Toronto, President of the Academy, presented the following address to His Excellency:

May it please Your Excellency and Ladies and Gentlemen,—In presenting the report of the Council of the Academy for the past year I will ask Your Excellency to allow me to make a short statement in order to complete the narrative up to the present time.

The pre-requisite for all successful art work is the personal intercourse and association of those engaged in it.

Mr. President, Ladies and Gentlemen,—I understand that it is usual for the patron of the Royal Canadian Academy to address a few observations to the ladies and gentlemen who assemble on the opening night of your annual exhibition.

Mr. President, Ladies and Gentlemen,—I understand that it is usual for the patron of the Royal Canadian Academy to address a few observations to the ladies and gentlemen who assemble on the opening night of your annual exhibition.

however, of my promise to Lord Lorne I can say in all sincerity that my own personal inclinations lead me to take an interest in the work upon which you are engaged.

out incurring serious expense, and our exhibitions have consequently to take place where the local circumstances are favorable rather than with regard to the rotation laid down in your original scheme.

there must be discouragement. How can we reasonably expect to raise a school of painters or to retain artists in our country unless we encourage them?

—The old custom requiring saleswomen in dry and fancy goods stores to stand all day long without rest or relief is being superseded by more humane rules in many of our leading business houses.

Miscellaneous.

41 & 43 BLEURY ST.

At Stoddart's. At Stoddart's. Easter Holidays—Extra Discounts. Prices reduced 25% off the dollar on Gold and Rolled Plated 15 karat Earrings, Albers, Chains, Fobs, Brooches, Bracelets, Lockets, Sleeve Buttons, Collar and Shirt Studs, Charms, Cruets, Breakfast and Table Spoons, Forks, Musical Boxes, Presentation Marble Clocks, and many other goods.

Ten per cent. off the dollar for Gold and Silver Watches, of which we keep the largest and most expensive stock in the Dominion, comprising American Waltham, Elgin, Springfield and Howard; English Rotherham, Stoddart and Dent; Swiss Nardin, Lavalliere, Beaume, Matthey, Sandoy, and other well reputed makers.

Solid Gold Rings, all stamped, written guarantee as to quality, from \$1 to \$250, comprising Diamonds, Rubies, Sapphires, Emeralds, Pearls, Onyx, Opals, Garnets, all marked in plain figures. Samples of all kinds are to be seen in the windows.

R. W. STODDART & CO., 41 and 43 Bleury street and 13 Red Lion street, London, England. April 11 88

Molasses! Oils! Fish!

Puns. Choice BARBADOES MOLASSES. Puns. Choice DEMERARA MOLASSES. Puns. Choice TRINIDAD MOLASSES. Jamaica COFFEE, GINGER and PIMENTO.

J. & R. McLEA. N.B.—We are now booking Orders for the well-known Caledonia Mine Coal. This Coal is clean well screened and suitable for Steam or House use.

WIGHT'S

CORN AND WART CURE! CERTAIN AND SURE.

50 Cents Per Bottle. G. L. WIGHT, DRUGGIST,

535 St. Joseph St., corner Richmond. Sold by all Druggists. April 8 1m 85

THE ART ASSOCIATION.

Annual Meeting—The Report of the Council and the President's Address—Election of Officers.

The annual meeting of the Art Association of Montreal was held in the gallery at three o'clock yesterday afternoon. The president, the Hon. Justice Mackay, occupied the chair, and among those present were the Rev. Canon Norman, Rev. G. H. Wells, Messrs. R. W. Shepherd, J. W. Tempest, W. G. Murray, W. B. Lambe, J. H. Joseph, Henry Lyman, Hugh McLennan, R. E. Grindley, F. Wolfertan Thomas, D. A. P. Watt, James Torrance, Rev. J. Edgar Hill, R. White, Rev. Robert Campbell, George Kemp, Alex. Henderson, H. E. Murray, J. Popham, John Lewis, and S. English (secretary).

The minutes of the last annual meeting, which were taken as read, were confirmed.

THE ANNUAL REPORT.

The President then submitted the annual report, which began by stating that, while the year has been a somewhat uneventful one, and not prolific of donations, the affairs of the association are in a fairly prosperous condition, and although some members have withdrawn, their numerical loss has been made up by the accession of new names. The council have to report that only two exhibitions were held in the past year in lieu of three held in the previous year. The first of these was the annual exhibition of the Royal Canadian Academy, in which was merged the association's usual spring exhibition of Canadian art, and which was held on the evening of April 15th, His Excellency the Marquis of Lansdowne being present and being presented with an address by the president, Mr. R. L. O'Brien. The collection consisted of ninety-four oil paintings, eighty-three water colours and fifteen architectural drawings. Although the number of the pictures exhibited fell below that of former years, the exhibition was on the whole of higher excellence, and one mark of advance was the increased number of figure paintings. The beneficial influence of foreign training was noticeable in the work of artists of Canadian extraction, who had been studying on the continent of Europe. The exhibition, which closed on May 3rd, was a successful one as regards attendance, 2,091 visits having been made to the galleries by members, and 530 visits by non-members. The council renewed the experiment of holding an evening exhibition by opening the rooms from 7.30 to 10 o'clock p.m. during one week, but, as before, the visitors were few and the receipts insufficient to meet the cost of gas and other expenses. On the 12th of May a highly interesting exhibition, though of a more local character than the previous one, was opened in the class rooms. It consisted of two hundred and fifty drawings, by the pupils of the art classes during the past session. A large number of visitors inspected the drawings, and were thus enabled to judge of the efficiency of the teaching, and of the evident zeal, ability and industry of the pupils. During the Dominion exhibition held in September, Mr. George A. Drummond once more kindly placed his well known picture "The raising of Jairus' daughter," by Gabriel Max, at the disposal of the council. The picture was first shown by gas light in the classroom, and subsequently by daylight in the large gallery. The interest in this striking work of art seems unabated, and larger numbers came to see it than on previous occasions. The association's annual spring exhibition will be held next season in the month of April as heretofore, and from the number of able artists who are at present sojourning in Canada, the council look forward to procuring an exceptionally good display of strong artistic work on that occasion.

A new session of the art classes was opened on October 2nd with an augmented number of pupils, and the council are happy to report that Mr. Harris has again consented to assume the direction and instruction of them. Additional space has been obtained by connecting a third shop with the two others formerly occupied, and the students are now in the occupation of a set of rooms cheerful in aspect and well adapted for the purposes to which they have been devoted. At the close of the present session it is proposed to hold an exhibition of the work of the students, similar to that held last year. During the term 1883-1884 the fees paid by the pupils amounted to \$1,220 and the expenses were \$1,073.50, leaving a credit balance of \$146.50, which sum has been absorbed in the cost of the alterations above mentioned and in the purchase of class-room material. In accordance with a suggestion made at the last annual meeting, the students are now admitted to the gallery and reading-room on the footing of associate members—a privilege of which they have largely availed themselves, and which is evidently much appreciated.

Lectures were given last season by the president, Hon. Justice Mackay, on "A century of painters of the Venetian school," by Mr. Robert Harris, on "Some early Florentine painters," and by Mr. F. W. Mills, on "The language of musical sound." The first lecture of the present session was delivered on the 16th inst. by Mr. Robert Harris, R.C.A., on "Three painters of Florence," and the following had been promised during the season:—On January 27th, "Hymnology," by Rev. Canon Norman, D.C.L., illustrated by a select choir under the direction of Mr. Joseph Gould; on February 10th, "Sermons in stones," by Mr. Andrew T. Taylor; on March 30th, "Art as related to morals and religion," by Rev. Dr. Stevenson; on April 14th, "The foundation of judgment in art," by Mr. Robert Harris, R.C.A.

No work of art has this year been added to the collection either by gift or purchase, nor has the loan collection received any noteworthy additions. The council venture to urge the great importance of raising a sum, the principal or interest of which, according to the wishes of the donors, should be applied to the purchase of additional pictures. The same end might be attained if friends of art were disposed to present from time to time additional works of art, approved by the council, to the gallery of the association.

The reading room still meets with favourable appreciation, and is visited by large numbers of members. Sixteen of the periodicals have been set aside for binding to form the nucleus of a fine art library. Thanks are due to the proprietors of the GAZETTE and of The Week for furnishing complimentary copies of these newspapers to the room.

The additions to the library have been as follows:—

From Mr. J. W. Tempest "The Hamilton Palace Collection" (illustrated priced catalogue); London, 1881.

From Hon. Robert Mackay "The Millais Gallery," Boston, 1878, "British Painters of the eighteenth and nineteenth centuries; London, no date, and "The Renaissance of Art in Italy," by Leader Scott; London, 1883.

During the year an attempt was made to form an art union for the purpose mainly of promoting a wider diffusion of the works of Canadian artists. Strenuous efforts were put forth to ensure success, but the council regret to state that the object was not attained. The subscriptions to the scheme have proved scarcely more than sufficient to cover the expenses of management, and to provide each subscriber with a copy of one or both of the etchings which have been secured. The plates are however the property of the association and may be utilized hereafter. The receipts have been—From subscribers \$592.70, from dealers \$137.50, total \$730.20—and the expenses so far as paid \$609.24; leaving a credit balance of \$120.96, which is now incorporated in maintenance, to which account all further expenses will be charged and the art union account closed.

At the close of the spring exhibition of this year, the interior of the building was freshly

tinted. The appearance of the galleries and halls has been greatly improved, and the collection of pictures seen to better advantage.

The revenue for 1885 may not safely be reckoned on as likely to yield more than \$2,200 from membership and entrance fees, \$400 from rent of shop, and \$300 from commissions and sundries,—in all \$2,900, a sum not more than sufficient to meet the barest expenses of management and maintenance. In view of this financial condition it seems manifest that some more certain and augmented source of income has become a necessity, if the association is to hold its place in the community. It is therefore proposed to form a sustentation fund, and a member of council at a late meeting announced that an offer of the sum of \$1,000 towards the formation of such a fund had been made by a friend of the association, provided that an equal amount were subscribed by others within the space of twelve months. The council gratefully appreciate this liberal offer, and trust that it may meet with such a hearty response from other friends as may make it available for the interests and work of the association.

The insurance on the building had been increased by \$5,000, making the present sum \$21,000.

Since the issue of the last annual report no amelioration has been made by the Canadian parliament in the rates of customs' duties charged on works of art. The council would reiterate their remarks of last year as to the great desirability of the remission of the present excessive imposts levied on works by artists of acknowledged merit. A high tariff of necessity acts as a powerful deterrent to the infusion of an artistic spirit in any community.

The membership during the past four years has been as follows:—

	1884.	1883.	1882.	1881.
Governors.....	19	19	17	15
Life members....	82	81	80	24
Annual members..	344	349	357	335
Total membership.	445	449	454	374

The number of visits paid to the gallery during the past four years has been:—

	1884.	1883.	1882.	1881.
By members (free)	9,708	9,017	10,490	4,857
By free visitors on Saturdays.....	4,344	4,773	5,062	2,474
By non-members at 25 cts.....	1,456	1,929	1,940	1,317
By non-members during the provincial exhibition at 10 cts.....	1,440	.....	1,839	2,350
Total visits.....	16,948	15,719	19,339	10,998

In conclusion, the council desire to recapitulate briefly the grounds for congratulation in the prospects of the association. 1. The number of members is somewhat larger than was shown last year. 2. There has been an increase in the number of visits paid by non-members, who pay for admission. 3. The art classes have a larger list of pupils in attendance than was the case last year. 4. The visits to the reading-room have steadily increased. Nevertheless, the affairs of the association are not in so prosperous a condition as the council and the friends of the association would desire, and when the wealth and intelligence of the city of Montreal are taken into account, the membership appears to be exceedingly small. The efforts of the council to diffuse an interest in art are, in consequence, seriously crippled and curtailed, and they are unable to improve the collection of pictures by purchasing additional works of excellence. Fresh works should be perpetually added if the association is to be of any real and abiding benefit to the community. From the same lack of means the council are unable to obtain the loan of any celebrated picture by living artists of high rank. Such loans are of inestimable importance in view of the educational influence of works of art and genius towards the cultivation of the artistic faculty in any country. Without accession of revenue, any attempts towards this end must prove futile, owing to the necessary outlay which they would entail. Until the current income of the association is considerably increased, the only alternative would be the establishment of a separate guarantee fund, which would cover not only the loan of pictures by eminent painters, but other incidental expenses. The council entertain the hope that the efforts which they have made in the furtherance of art culture will meet with the approbation of the members of the association, and stimulate the public at large to increased sympathy with the objects of the society.

THE FINANCES.

The following is a summary of the statement of the treasurer, Mr. R. W. Shepherd, for the year ending 1st December, 1884:—

RECEIPTS.	
Balance from last year.....	\$ 337 32
Received for pictures sold.....	\$1,745 00
Less commission.....	174 50
.....	1,570 50
Art classes.....	1,115 09
Art union.....	630 20
Life membership of Mr. Robert Lindsay.....	100 00
Commissions on pictures sold from the academy exhibition.....	194 50
Fees of annual members.....	1,675 00
Entrance fees of non-members.....	508 00
Rent of shops.....	465 03
Catalogues sold.....	162 80
Interest on bank account.....	12 70
.....	\$6,771 03

EXPENDITURE.	
Building and furniture.....	\$ 211 60
Paid to artists.....	1,570 50
Art classes.....	1,073 50
Art union.....	90 43
Maintenance.....	3,552 13
Cash in bank.....	272 87
.....	\$6,771 03

The President, in moving the adoption of the report, reviewed the work of the past year at some length, and in conclusion expressed the deep regret felt by the association at the death of Mr. Thos. D. King, one of the members of the original corporation, and one who during his whole lifetime took a deep interest in the work of the association, and also at the death of Mr. Angus C. Hooper, who had also manifested a lively interest in the affairs of the association.

The Rev. Canon Norman seconded the motion, which was carried unanimously.

THE ELECTION OF OFFICERS.

Messrs. W. B. Lambe and John Lewis having been appointed scrutineers, the election of officers was proceeded with, resulting as follows:—

President—Hon. Justice Mackay.
Vice-president—Rev. Canon Norman.
Treasurer—Mr. R. W. Shepherd.
Council—Messrs. D. A. P. Watt, A. D. Steele, W. G. Murray, Thos. White, M.P., R. E. Grindley and Hon. D. A. Smith. There are six other members of council who do not retire until next year.

While the election was going on, Mr. Watt read a statement of the assets and liabilities, which showed that they had \$272.87 in the bank; the building, site and furniture were valued at \$35,732.92, and the works of art at \$36,500, making the total assets amount to \$72,505.79. Of this amount, the Gibb bequest was valued at \$46,285, and the donations of the general public \$26,220. Mr. John Lewis suggested that a change should be made in future whereby members of council of two years' standing should be ineligible for re-election, and in this way new blood would be infused into the executive; but after some discussion the matter dropped. The meeting then adjourned.

—The chance concoctions of ignorant men have sometimes brought discredit not only on their own worthless medicines that deserve no credit, but sometimes, with much injustice, on really reliable preparations. Ladies should not hesitate about Mrs. Pinkham's Vegetable Compound, for this remedy has been tried, proven and praised for years.

Durkee's Salad Dressing and Cold Meat Sauce. The universal favourite both in the U.S. and Great Britain. Wholesome, delicious, economical, and nutritious. Saves anxiety, waste, and trouble.

THE ART GALLERY.

Opening of the Spring Exhibition—The Finest Display on Record of Native Art Work.

The annual spring exhibition of works by Canadian artists was duly opened yesterday and was in the general merit of the pictures on view superior to that of any previous year. Any one who will try and recall at what stage of progress in respect to art Montreal stood a quarter of a century ago would gladly recognize on entering our gallery to-day how very real has been the advance. A man who, as long as he lived, was unwearied in his efforts to arouse the dormant enthusiasm of his fellow-citizens for matters of art, while sadly reminding his hearers on one occasion of the small results achieved as yet in any of its departments, felt confident, nevertheless, that the foundations once laid, the superstructure would rise steadily till it was a credit to Canada. For us in Montreal, the foundations were not really laid till long after—no, indeed, till the magnificent Gibb collection found a local habitation and Montrealers could speak of their art gallery, while directing strangers to the points of interest worthy to be visited. In his inaugural address at its formal dedication, nearly six years ago, the Marquis of Lorne, whose faith in us from the first never allowed him to "babe a jot of heart or hope," in connection with any endeavor to which we earnestly set our minds, asked why, as Canada had made such proficiency in science and in certain branches of art, there should not be a Canadian school of painting. That such a school is in the course of being developed, and that when it attains the fullness of its growth, it will compare favorably with any of the great schools that have preceded it, who have studied the best productions of our native artists will readily admit. For such study the opportunity afforded by the present exhibition ought not to be neglected and it is to be hoped that large numbers of our citizens will show their appreciation of the *succès de mérite* that our artists, especially several of the younger ones, have achieved, by examining their work.

A well-filled gallery always presents an *embarras de richesse*. Where so many objects arrest the attention and please the eye, the old proverb about comparisons (for comparison is implied in selecting one for notice and leaving its neighbor unmentioned) has something of timely force. Paintings may be equally meritorious though appealing to different sentiments and illustrative of different moods in nature animate and inanimate. It may be truly said that of the whole 158 pictures now displayed on the walls of the gallery there is not one without its characteristic excellences. Our space will not permit us even to enumerate them all and if we leave some in the background of this general commendation, it is certainly not to disparage them. We direct special attention to a few rather by way of indicating the character of the collection than of making any individual distinction. To a person entering the room two products of Mr. Harris' brush stand prominently forth. Of one of these, the excellent portrait of Mr. Andrew Allan (74) some notice has already appeared in our columns. The other (40) is a portion of the harvest of suggestion gleaned by the artist during a visit last summer to the Gaspé region. A Jersey fisherman in his boat talking to his sweetheart "on the shore of Gaspé Bay" is the idyllic subject and the scene and the sentiment are in admirable keeping. The expression on faces of the lovers—earnest and impassioned, yet with a shade of rustic reserve in the man's, and revealing unbounded love and trust yet with sweet

charm of the picture. "Sympathy," a young man comforting an older friend who seems bowed down with grief is also Mr. Harris'. "An Old Old Story," (12) by Miss Maria Brooks, has much merit of conception and execution. The costumes of the old-time lovers who act their parts so naturally are remarkable for effective coloring and detail. "Lilies," (25) by the same lady, might stand for Persephone among the flowers, "herself the fairest flower." "Ready for Bed" is a charming product of the same brush. "The Evening Hour" (24) of Mr. J. W. Gray is a mountain scene lit up by a gorgeous sunset. We prefer his "Autumn," which is a small picture of real merit. Mr. Woodcock has some fine paintings, including "Returning from the Well," a summer farm scene; the "Abandoned Nest," in which the single figure of the little discoverer is so life-like; "Sunlight and Shadow" and "Working Home-ward." "The Trysting Tree," at the head of Drummond street," by Mr. A. Cox, gives a glimpse of a delightful nook, known, no doubt, to some of our readers. Mr. Cox also contributes "A Muskoka Solitude," "Father's Boat" (28) and other good pictures. "Not For You," by Gerald Kinnear, is a rural scene—a girl crossing a field with flowers, which she is denying to the appeals of the evidently pet calf. Mr. A. N. Henshaw has some pictures of flowers and fruit, "Hot-house Grapes," &c., on exhibition. Mr. Raphael has a capital "Sketch from Life," an old tinman busily engaged in repairing an old can. His "Potatoes in Bloom" have equal merit in another direction. "Art," by E. J. Cobbett, is a girl cutting out paper figures, of which she is apparently quite proud. A fine study of "Hauling the Mast," by W. Cruikshanks. "Moonlight" (65), by B. Olsson, is a small but meritorious picture, the hazy light being very effective. "The Village Forge," by J. C. Forbes is also good of its kind. Miss Brooks' "Wayfarers" and "Down Piccadilly" are each well worthy of inspection, the tender solicitude of the elder traveller for the little one in the former, and the handsome, healthy types of English womanhood in the latter, being noticeable features. Mr. Boisseau has several portraits in his best style, that of Mademoiselle Louise Beaudet being especially good. His "Italian Selling Figures" is also capital. We must not forget Mr. Cox's "Twilight on Mount Orford" and "Sunset, Long Lake, Muskoka," which show that his hand has lost none of its cunning. Among the portraits, one of an Ottawa gentleman, a relative of his own, by Mr. Pinhey, is deserving of praise.

The exhibit of water colors, though it has been surpassed in extent, has never been excelled in quality. The names of most of the old favorites are in the list, and some artists of promise now make their debut. Mr. O'Brien's "Windsor Castle" can hardly escape notice, will with those who know his touch fail to recognize some reminiscences of a visit that he paid to the river St. Maurice last summer. These, as well as "A Gaspé Fishing Station," and some Thames and Devon scenes, show that he has contributed his full share to the exhibition. A fine little water-color is Mr. T. Mower Martin's "Ox Tongue Lake." Besides others of like excellence, he has on exhibition a number of etchings, and his example will, no doubt, be followed next year by other artists. Mr. Way's old friends will be glad to see his "Swiss Mountains," "Alpine Bridge," and other reminders of his whereabouts. But the crown of his work in the present exhibition is "A Solitude, Mount Desert," of which the perspective is admirable, as is also the success with which the artist has made his picture suggest the sentiment implied by its name. Mr. F. M. Bell Smith has done well in his water colors of New Brunswick landscapes. Mr. D. E. Grant, who has been absent for some years, announces his return by a view "On the Jacques Cartier River," "Mount St. Anne," "A Bit of Nature," and other works which show character and taste. Mr. Harris ex-

been preserve this...
The...
S. English

ART ASSOCIATION.

The Spring Exhibition—A Few More Oil Paintings Mentioned.

A second visit to the gallery of the Art Association confirms the favorable impression conveyed at the first view. The pictures are well disposed about the walls and hung with an eye to effect that is very pleasing. There are so many attractive pictures that it is hard to linger long over any particular one. As before remarked, the figure pieces predominate, but there is also a fine collection of landscapes and a goodly number of marine views. To resume the brief mention of the more striking pictures begun in our last issue, an oil painting, No. 26, by Mr. W. Raphael, R. C. A., claims some warm words of commendation. It is entitled "The Path Through the Woods," and gives us a charming glimpse along a leafy woodland path. It is strongly painted, the forms of the trees being well drawn, and is a decided advance on any previous works of his we have seen. Mr. A. Cox, A. R. C. A., has on exhibition a pretty piece of coast scenery, (No. 28, "Father's Boat,") in which the perspective is very fine and the composition good. No. 43, by the same artist, "A Muskoka Solitude," we like very much. The idea of the title is faithfully carried out; it is truly a sombre solitude. No. 50, "Winds in the Leafless Trees Complain," by Mr. J. Wilson, is a charming bit of winter scenery, very simple in detail and color, but very realistic. No. 34, a companion picture by the same artist, represents a summer scene, and is full of sentiment and solidly painted. No. 58, "Hauling the Mast," by Mr. W. Cruikshanks, shows a good deal of power, the drawing of the horses is admirably done, and the sombre light struggling through the dense pine forest particularly well given. At the first glance one would think it was a cavalcade of Visigoths who were portrayed, but a closer scrutiny shows the riders to be simply shantymen in their rough dress. There is considerable color thrown in, making, on the whole, a well conceived picture. No. 11, another winter scene, the work of Mr. Allan Edson, and entitled "Home, Sweet Home," is probably one of the best pictures of its kind ever painted, and is a new departure for Mr. Edson. The scene is at the foot of the Cote des Neiges road looking back on the Montreal mountain, and represents one of the old French homesteads that line the road. Mr. Edson has only two other pictures on exhibition, one a water color and the other a study in oils, having disposed of all his pieces prior to his departure for Scotland. No. 73, by Mr. J. C. Miles, A. R. C. A., "On the Bay Shore," is a bit of coast scenery in New Brunswick to which attention is called, as it possesses more than ordinary merit. All the natural beauties of the charming spot are admirably brought out by the artist. The coloring is equally good and the whole forms a most pleasing combination.

To return to figure subjects, a large painting, No. 30, "The Anxious Moment," by Mr. Paul Peel, A. R. C. A., commands attention. This is the strongest bit of coloring which that artist has yet exhibited, as he is usually very quiet. The coloring in the above is exceedingly rich, and the earnest, child-like expression of the figures admirably given. Some might say that the length of limb of the principal figure is exaggerated, but we are inclined to think it is correct. It is the peculiar position which conveys the idea of a fault in the figure. The anxious expression on the child's face is very realistic.

Before closing, it may be well to give the names of the Canadian artists, either residing here or abroad, whose works are on exhibition. They comprise J. W. Gray, W. L. Judson, J. Kerr Lawson, A. Cox, A. R. C. A.; Henry Bunnett, Wm. Brymner, B. M. Birks, R. Harris, A. C. A.; Allan Edson R. C. A.; Homer Watson, R. C. A.; P. F. Woodcock, A. R. C. A.; W. H. Ruel, W. P. Scott, W. Raphael, R. C. A.; Paul Peel, A. R. C. A.; J. Wilson, J. C. Forbes, John C. Pinhey, A. Boisseau, P. Giovanni Wickson, W. Cruikshanks, J. C. Miles, A. R. C. A.; H. P. Smith, F. Hawkesley, E. Bill, L. R. O'Brien, P. R. C. A.; D. E. Grant, T. Mower Martin, R. C. A.; O. Saunier, C. J. Way, R. C. A.; L. Lambe, F. M. Bell Smith, A. R. C. A.; M. Garnett, G. Harlowe White, R. C. A.; A. J. Pell, A. L. Taylor, Wyatt Eaton. Besides these Mr. T. M. Martin exhibits a number of etchings, Mr. A. T. Taylor several architectural drawings, and Messrs. Castle & Son some designs for stained glass windows. The non-resident artists who have pictures on exhibition are G. W. Horlor, Maria Brooks, C. L. S. A., E. J. Niemann, F. Gerald Kinnair, A. N. Henshaw, E. J. Cobbett, B. Olsson and W. E. Norton.

ART ASSOCIATION OF MONTREAL.

The Annual Meeting of the Association will be held in the Gallery on
THURSDAY NEXT, THE 18th INST.,
At 4.30 P.M.,

for the reception of the Annual Report of the Council, and for the Election of Officers for one year and of Six Councillors for two years, and for other business.

By order of the Council,
S. ENGLISH,
Secretary.

Montreal, Dec. 13th, 1884. u 302

ART ASSOCIATION OF MONTREAL

THE
Annual Exhibition of Paintings,

BY CANADIAN ARTISTS,
Is Now Open,

At The ART GALLERY, Phillips' Square,
10 A.M. to 6 P.M., 8 P.M. to 10 P.M.

ADMISSION:

NON-MEMBERS, 25 Cents.
Members and their Families, FREE.

*Closing day Sat
Nov 11th 12 Noon/85*

(4)

(5)

13

(3)

THE ART ASSOCIATION.

Opening Exhibition. Story Pictures and Portraits.

The most popular pictures are those which tell a story. A picture may not have, from a purely artistic point of view, the highest merit, yet if it suggests some thing pleasing to the mind of the beholder or calls up old and cherished associations or sets his imagination to piece together the story which it tells in outline and in a fragmentary way, it is sure to give pleasure. There are many such pictures in the Exhibition in the Art Association Rooms. Mr. Harris's love scene on the shore of Gaspé Bay and Miss Maria Brooks' "Old, Old Story," which have both been described in these columns, are excellent specimens of the class of pictures which every one, uncultured as well as cultured, likes. Miss Brooks, who is a diligent and a successful student of human nature, has on exhibition a delightful little picture, which she has called "Far, Far Away." It is that of a young girl, who, having just read a letter from her sailor lover, is thinking tenderly of him, and it can be seen at a glance that she is regretting that he is so far, far away. This picture needs no interpreter. It tells its story mutely, but eloquently. "The Abandoned Nest" is another picture of the same kind. A little fellow who has been gathering wild flowers has, in his rambles, found an abandoned bird's nest. He has taken it up, and is examining it with mingled curiosity and compassion. It is the work of Mr. P. F. Woodcock and it is a very pleasant picture to look at. "Good-Bye," by Paul Peel, shows how eloquent and suggestive even an attitude can be. A young girl is sitting on a hill overlooking the sea watching a departed boat. Her face is hidden from view, but there is no need to see the expression of her countenance to know that she has just bidden good-bye to one whom she loves very dearly. "The Wayfarers," by Miss Brooks, tells a sad story of struggling poverty and strong, patient affection. A little girl and an old woman are sitting by the road-side evidently exhausted with fatigue. The child is asleep with her head on the shoulder of the old woman, who is watching her pityingly, lovingly and patiently. The picture is a sorrowful one, but it tells its story more effectively than could be done by words. A very pretty and a very interesting picture is "Art," by Mr. E. J. Corbett. It is of a little girl intent upon cutting paper figures. She has a number standing on the table beside her, and the floor is littered with paper cuttings. The conception of the picture is well carried out, and it produces the effect which the artist intended it to produce. Another picture of the same class is "A Wreath of Flowers," by Mr. Brymner. A number of children are on a sunny hill side, gathering wild flowers. One of them is weaving her lapful into a wreath. The attitudes of the children are graceful and natural, and the whole scene is suggestive of the innocence and the happiness of childhood. As a work of art we should say that this picture has high merits. Among the prettiest and the most suggestive of the pictures is Miss Brooks' charming little snowshoer ready for a tramp. What a crowd of pleasant and tender associations must troop to the mind of the veteran snowshoer as he contemplates this delightful picture. It will most likely vividly bring to his mind the happiest hours of his lifetime. "A Cottage Home of Canada," by Mr. A. Cox, is a scene of rural beauty, and is suggestive of peace and quiet and contentment. There are in the exhibition some very fine portraits, works which show that portrait painting has made great progress in Canada during the last few years. The portraits of Mr. W. W. Ogilvie and Mr. Andrew Allan, by Robert Harris, would do credit to any picture gallery, and the same may be said of the portraits of Mrs. Abbot Brown, the Rev. Abbot Brown and the Rev. Henry Wilkes, by Miss Maria Brooks. A portrait by Mr. John C. Phiney is remarkably good. It is a spirited production. The face is full of expression and the painting is done with a bold hand.

THE ART ASSOCIATION. 1885
The Spring Exhibition of Oils and Water Colors. 10 April

The members of the press were yesterday afforded a private view of the pictures constituting the annual exhibition of works by Canadian artists, held under the auspices of the Art Association of Montreal. These exhibitions have a good effect in cultivating the taste of the people, and are now looked forward to by lovers of art with the greatest interest, as they show plainly the progress or falling off of home talents. The exhibitions are deservedly popular among the general public, and annually draw large audiences to admire and criticize. From the cursory glance obtained yesterday, this year's exhibit seems to excel all previous ones as regards both the number and the merit of the exhibits. The general impression on entering the room is a pleasing effect of color, and another noticeable fact is the greater number of figure pieces than usual. This is a good sign of progress on the part of our artists. The collection this year numbers about 150 pictures, of which nearly one hundred are oil paintings and the remainder water-colors. These are the work of some 30 Canadian artists, with the exception of a few from non-resident artists, some of whom have been spending the winter here. Although a full criticism of the many fine pictures displayed is impossible at present, it may not be out of place to notice a few of the more striking pieces that catch the eye at once. On entering, the central picture on the line, at once the largest and most important work in the room, No. 40, is by Mr. R. Harris. The scene represents the telling of the old, old story on the quiet shores of Gaspé Bay. The figures, two in number, are admirably drawn and full of expression, and the whole scene is pervaded with a peculiarly charming gray evening effect. Another noticeable picture is No. 27, The Daisy Chain, the production of a young Canadian artist, Mr. Brymner, now residing abroad. His works have been exhibited here before, but the present one is far in advance of any of his previous efforts. In it, a pleasant story of child life is admirably told, while the coloring is very natural and pleasing. No. 55, Coming from the Well, the work of Mr. Woodcock, impresses one as being a good all round picture, painted in a quiet key of color and very effective. It gives a good idea of some of the French farm homesteads. Another figure picture, by an old and well known resident artist, Mr. Raphael, is particularly good. The title is "A Sketch from Life," yet the picture is anything but sketchy in its work, as it is admirably and solidly painted and particularly happy in the combination of colors. It illustrates a street scene frequently witnessed in our city. No. 45, another figure picture, with the title "Only a Bubble," may be considered anything but a bubble in an artistic point of view, the foreshortening and modelling of the face of the youthful bubble-blower, its earnest, childlike expression, are all admirably given, and Mr. Peel, the author of the work, is to be congratulated on this effort of his genius. There is another of his works, also a picture of children, in the exhibition, which will be noticed on a future occasion. There are also some fine landscapes among the oils, and No. 47, by Mr. Forbes, strikes the beholder as a very powerfully painted scene in the Rocky Mountains. It represents Mount Stephen on, the line of the Canadian Pacific Railway. The beetling brow of this monarch of the wilds is well brought out in the painting; in the foreground is shown a herd of deer, while to the left a passenger train can be seen dashing on to the pass. On another occasion the oil paintings will be treated at greater length and the water colors taken up later on. The exhibition opens on Monday next and will continue for about two weeks.

THE ART GALLERY.

Opening of the Spring Exhibition.

The annual exhibition of works by Canadian artists is an event in the art world looked for with interest by our citizens. That many influences of an art kind have been effecting our citizens for the better for some time back is the opinion of many. We, therefore, attended yesterday the private view for members of the press with considerable interest, feeling that if native talent is making progress it should be shown in this exhibition. We were not disappointed, and are happy to say the present collection of works by Canadian artists is the best we have had in our city, and our artists are to be congratulated for this response to the demand for increased excellence in their work, which the advanced culture of the art loving public required. It may be interesting to note a few facts in connection with the greater diffusion of a love for the fine arts in our midst as well as to illustrate our remarks of the art influences at work. Six years ago there was but one establishment, we believe, in the city where a full assortment of artists' materials could be had, to-day there are two places where it is made a specialty of their business, and some four or five other establishments keep them. Six years ago large sales of pictures were not known, since then the Art Association has had annual exhibitions, and Scott & Son have also had from one to two sales annually, beside other parties who have at intervals had large sales. These three facts are, we think, proof of the progress which a love for art is making in Montreal, to say nothing of the increased number of classes for teaching drawing and painting which have been started within the last four years. That the Art Association has helped on this good work by its labors and its open gallery goes for the saying, and we can cordially recommend a visit to the present exhibition, which opens on Monday.

CLOSING THE EXHIBITION OF WORKS BY CANADIAN ARTISTS.

To-day and to-morrow are the closing days of, we think, the best exhibit of native talent held under the auspices of the Art Association. That it will be referred to in the future as marking a highly commendable step in advance in the artistic qualities of the work exhibited we doubt not. This being the case, we cannot but express our surprise at the small number of sales effected up to the present time. That times are hard we know, but we must say not so hard but that a wealthy city like Montreal ought to show a better record of sales at its annual exhibition of paintings by native artists. It is to be expected that our artists will naturally look to their chief city as the place where many of their works will be disposed of, and they thus be helped on in their efforts to build up what all lovers of their country look for—a Canadian school of art. That the germs of such a school have been planted, we need not say. That it will grow into a goodly tree evidence has been given in the present and past exhibitions, which the careful observers in art matters in our midst have noted; and we do hope its growth will not be retarded by the apathy and neglect of our rich people. The gallery will be open during the two remaining evenings from 8 to 10 o'clock, and the council of the association have made the admission fee at 10 cents for Saturday.

Gazette 1st May 1885

Morrison. Nine of these (Macpherson being the exception) were the pick of the Ontario last season. Macpherson, who is looked on as a certainty for the team, will greatly strengthen it in mid-field. For the remaining places on the team, there are named, among the younger players, Foley and B. Ryan. The team thus constituted will be much stronger than last year's, and, with resolute practice and unselfish team play, will hold its own anywhere. As the Ontario's lease of the Jarvis street grounds begins only on May 1, they will not be able to start practice before next Saturday.

THE SPRING EXHIBITION.

Rambling Notes.

Have you seen the Spring Exhibition? If not you are displaying a lack of foresight. Just fancy how pleasant it will be say twenty or thirty years hence, when the characteristics of "this Canada of ours" in color, scenery, atmosphere and type shall have so stamped themselves upon the productions of our painters as to distinguish the Canadian school of art from all others, just fancy, I say, how charming it will be to stroll into the Academy spring exhibition and as you note the glorious progress that has been made, to recall the formation of the Canadian Academy and the earliest efforts of our artists in this direction, amongst which is the Spring Exhibition of 1885. Even this year those who saw the first exhibition have reason to feel gratified at the progress. The work is certainly better, take it for all in all and although a severe critic would perhaps find but few pictures that are deserving of high praise, still, every Canadian must feel that we have amongst us men and women who could they but receive the encouragement and in some cases, the advantages of study which are given to artists in larger centres of population would well maintain the honor of their native land. Indeed we have in our Academy, some, whose works have passed the judges in the keener competitions of the older world and many who have availed themselves of the advantages which the studios of London and Paris offer, and it is to be hoped that those who are not in a position to follow in the steps of these last will profit by the present and similar exhibitions, to catch the reflected inspiration of the greater masters. Then, let the local influences do their work and we will have a school which combines the skillful drawing and masterly coloring of the European masters with the grandeur of scenery, the purity of thought and the healthy home spirit which are essentially Canadian. Let us import the technical skill and all that is pure and noble, but let us carefully guard against these influences, the offspring of "the overheated atmosphere of Europe," which are totally at variance with Canadian sentiment. So much by way of prologue. Now for the present exhibition. The picture which first catches the eye on entering is No. 40, "On the Shore of Gaspé Bay."

R. HARRIS, R.C.A.

and it is, perhaps, the most mooted picture in the exhibition. Everybody looks at it. Some tear it to shreds while others cannot find words to express their admiration. We would—discreetly—take a middle course, and neither altogether praise nor wholly blame. Nothing could be finer than the soft play of light upon the figure of the girl, whose pose is easy and very graceful. The sweep of the shore receding to the rocky promontory, which is half veiled in the grey mist of early morning, and the cool shadowy background are alike admirable; but—ominous, but—what shall we say of the nautical lover—"a fisherman bold was he"—who sits with his back to the dawn and evidently imagined that his countenance was not being seen, for his eyes have wandered from his true love, and his face is certainly a weak part of the picture. Then the boat is much commented on, but I never was at Gaspé Bay and it may be that the boats do look like that after all—only if I were a fisherman and as deeply in love as this one seems to be I think I would have my boat just a trifle more roomy! The water in the foreground is not very successful either but the picture is certainly a most harmonious composition and the figure of the girl is so good that it concentrates the attention and silences criticism. As we are speaking of Mr. Harris let me direct you to his most successful picture, No. 15 "Comrades" a painting worthy of preservation in the "Canadian Gallery"—when we get one. Notice the good-natured kindness that pervades the old fellow's face as he smokes his evening pipe and pets the shaggy terrier on his knee and see the expressive turn of the dog's head as with one ear cocked up he seems to be studying his master's face. The coloring is good and the subject well chosen. Mr. Harris exhibits also, several excellent portraits. In the oils the most uniformly good work is by

P. F. WOODCOCK, A.R.C.A.

who gives us several pictures, the best of which is perhaps, No. 55 "Returning from the Well." The charm of Mr. Woodcock's work is that there is in it no sign of "haste or carelessness, every picture is finished and both drawing and coloring show good work and thorough study. To refer to what I said in the beginning of these notes, in twenty or thirty years I shall be glad to say that I predicted for this young Canadian a high position on the roll of the pioneers of Canadian art. Just notice "33, Portrait" which is in its way a masterpiece. "31, The Anxious Moment" and "45, Only a Babbler" by

PAUL PERL, A.R.C.A.

are also great favorites with me, and are both clever pieces. Possibly you may not care for the style of beauty which the little jug-faced child exemplifies in No. 31 but look at the interest with which she watches the rescue of the tiny boat and how nicely the chubby little cheeks and the solemnly absurd little eyes are painted; then notice too the other figures and the cool damp recesses, that form the background and I am sure you will agree with me that it is a clever picture.

MISS MARIA BROOKS, C.L.S.A.

has been most industrious and while she exhibits a great deal of work, none of it is slovenly. Her best picture is No. 12, "An Old, old story" which has some very good qualities. The subject is a little threadbare, and the treatment is tame but the figures are skilfully painted, the blending is in marked good taste and the careful carrying out of every detail, is an evidence of the labor which Miss Brooks lavishes upon her work. No. 33, "Ready for a bowl" is also a good example of this artist's work and an admirable illustration of the development of detail which is so characteristic of it. Notice how daintily the little girl's costume is painted, the jacket especially. No. 46, "Far, far away" is the picture which I like best of those by Miss Brooks; it is less ambitious but more successful than any of the others. Nos. 35, "Mount of the Holy Cross," and 47, "Mount Stephen," by J. C. Forbes, deserve mention, but these are only rambling notes, and I want to say a few words about pictures which are less likely to attract the attentions of the casual observer. However, I cannot refrain from noticing No. 27, "A Wreath of Flowers," which is a clever picture, by Wm. Brymer; No. 11, "Home, Sweet Home," by Allan Edson, R. C. A.; No. 26, "The Path Through the Woods," by P. Raphael, R. C. A., and No. 59, "Art," by E. J. Cobbett, all of which I hope you will not miss. No. 59 especially took my fancy. It is a pretty little bit of genre painting, a subject familiar to all of us, unpretentious but good. I must not forget No. 65, "Moonlight (Winter)," by B. Olsson, which is a good handling of a difficult subject and displays considerable power. There are a couple of pictures which have been appreciated by the

hanging committee, but which I judge, from what opportunity of observation I had, do not catch the popular eye. They are No. 69, "Village Green, Runswick, England," and 75, "Piping Pan," by J. Kerr Lawson. It is a pity that an addition had not been made to the catalogue in the shape of an indication of the artists' biographies, as is done elsewhere. All that would be necessary is a line—e.g., "A. B. Born, 18th—Studied under E. F.—Resides No. X, D—street." What an assistance this would be. The thought was suggested by the mention of Mr. Lawson's name, and I remembered that a friend said a few days ago that he was a young man who lives in Ottawa. His work certainly shows talent, No. 69 being particularly good, and will repay a careful inspection. There are several other pictures of varying merit by the same artist. Now, I know I have not mentioned a number of pictures that are perhaps as worthy of notice as those I have referred to, but my object is to draw attention to the exhibition as a whole, when the varying tastes of the visitors will lead them to make choice for themselves; and besides, I have to say something about

THE WATER COLORS,

which are quite equal to the oils in point of merit, although not so numerous. I find it hard to choose between No. 112, "Lowery Day on the New Jersey Coast," H. P. Smith, and 106, "Windsor Castle," L. R. O'Brien, P.R.C.A., which are the gems of this department. I would like to have seen Canadian subjects though, and for this reason prefer 113, "Head Waters of the Missisquoi," by Allan Edson, R.C.A., and 138, "Voyageurs on the St. Maurice," by Mr. O'Brien, the president of the academy. 107, "Alpine Bridge," by C. J. Way, R.C.A., and 118, "A Warm Day on Mount Washington," by F. M. Bell Smith, A.R.C.A., are excellent pictures, but open to the same objection as regards subject. There are two noticeable pictures by D. E. Grant, 131, "On Beauport Flats," and 139, "Mount St. Anne, P. Q.," which are thoroughly Canadian and really good work; 123, "On Muskoka River," by T. Mower Martin, R.C.A., is a good example of the skill of this talented artist, whose work is unfortunate by not uniform as you will notice if you compare 123 with 102 or 104. Mr. Verner gives us one of his favorites in 105 "Ojibwa Indians crossing Nepigon Lake" and there are many others which space does not permit me to mention. Let me repeat that you should not fail to see the exhibition and I would suggest to the council that there should be several free days or rather free evenings when all might have an opportunity of visiting the gallery. W.

THE DANGER OF BLOOD POISONING.

Since the death of President Garfield, there seem to have been an increase in the number of recorded cases of blood poisoning. A few weeks ago the Rev. Noah Schenck, D. D. of Brooklyn, had an operation performed on his foot, inflammation set in and death ensued. If a man be in good health, a wound heals rapidly; if the blood is corrupt, it is slow to heal. Impure blood irritates and inflames the whole system. It follows then, if the blood purifying organs are deranged—since every particle of blood courses through these organs over one hundred times an hour—in a very short time the blood poison must destroy all vitality.

In the winter season Nature demands heat-making food; in the spring she sets up a cooling process; and, to accomplish this, she ordains that the change from winter to summer shall be gradual; if her laws were never violated, this provision would be sufficient; they are violated, therefore, we must furnish her help in this spring house-cleaning time; otherwise the seeds of disease remain within us.

Blood is made in the stomach; it is purified by the skin, lungs, liver and kidneys. During a long, cold winter, the liver and kidneys are overworked; the consequence is that in the spring these organs are prostrated; the prostration is indicated by extremely dull, heavy feelings and a weariness which seems to go to the bone; headaches, furred tongue, lack of appetite, itching and discolored skin, mental irritability, depression of spirits, neuralgic pains, convulsions, chills, and fever, "malaria."

These little irregularities of feeling are Nature's warnings; if neglected, disease may get the upper hand. If you introduce into the blood a little kidney and liver poison, you can artificially produce the above symptoms; it follows, therefore, that to remove them, vitality must be restored to those blood purifying organs. If they cannot perform their work no amount of medicine taken for other organs can have any permanent effect in the system.

Brigadier-General D. H. Bruce, business manager of the Syracuse (N. Y.) Journal in 1883, found that he was not coming through the spring in good form; he was not sick, but only out of condition; to the timely use of a few bottles of Warner's safe cure, however, he attributed recovery of constitutional tone, and undoubtedly warding off some chronic disorder. This preparation is not a cure-all—it claims to restore the blood-purifying organs to natural vitality; by so doing, it not only cures, but prevents blood corruption and disease. If you doubt its power, ask your friends; millions have heard of it, hundreds of thousands have used it and commend it.

The ill-feelings of spring time are caused by a more or less poisoned condition of the blood; a condition which grows worse by neglect, and finally may send one to the grave.

One day a young physician discovered on his nose what turned out to be a malignant ulceration; the blood virus attacked his brain and killed him.

A prominent merchant of apparently average health died suddenly the other day; an examination showed that one kidney entirely decayed, had poisoned the blood terribly! Had this condition been recognized in time, he might have lived to the full "three score and ten."

Every day we neglect to take such precautions as are herein indicated, we may be said to drive a nail into our coffin. The blood is poisoned every day; if it is not purified every day untimely death is inevitable.

The performances of Monday afternoon demonstrated that impracticability and absurdity go hand in hand, and that planting trees to the music of a brass band and a street parade is not the best way to plant trees. No one day in the year or one season is the best time to begin tree planting or to cease tree planting, nor is it practicable that tree planting can be concentrated within a day or a week or a month, not even by the pressure of four proclamations and the music of one of the best bands west of the Mississippi River. Of the millions of trees which have been planted in Kansas and lived to beautify the landscape and yield grateful shade and nutritious fruit it is fair to say that not one in a thousand has been planted on an arbor day or in pursuance of proclamations.—Emporia (Kan.) Republican.

Every Woman Knows Them. The human body is much like a good clock or watch in its movements; if one goes too slow or too fast, so follow all the others, and bad time results; if one organ or set of organs works imperfectly, perversion of functional effort of all the organs is sure to follow. Hence it is that the numerous ailments which make women's life miserable are the direct issue of the abnormal action of the uterine system. For all that numerous class of symptoms—and every woman knows them—there is one unfailing remedy, Dr. Pierce's "Favorite Prescription," the favorite of the sex.

OUR ARTISTS AT WORK.

The Position of Art in Montreal—The Number of Art Students—The Round of the Studios—Pictures for the Spring Exhibition.

The number of artists at present in Montreal is unusually large, and with a view of ascertaining the present position of art in the city and the progress it has been making, a representative of THE STAR has had a chat with the artists at work. The general opinion seems to be that art is becoming more popular in a certain way, although it is the unanimous opinion that there is still plenty of room for further improvement, and that circumstances at the present time are not favorable to art from a business point of view. Still there seems to be no reasonable doubt as to the

INCREASE OF ARTISTIC TASTE.

which is induced by the influence of new pictures in private collections and in the Art Gallery, of the exhibitions held now and then, of the travel, which the rising generation enjoy, enabling them to see the art treasures of the Old World, and, above all, by the art education and training that is going on in the city. An endeavor has been made to ascertain the number of pupils engaged in the study of art, and the following information has been obtained: The various classes under the Council of Arts and Manufactures averaged 520 in November and December last, and although the returns for January are not yet made up, they will be about the same. At the Art Gallery there are 37 under Mr. Robert Harris; Mr. Harrington Bird has about 40 at the High School, and some 30 at private schools; Mr. Harlow has a class of about 12 at the Windsor, besides private pupils; Mr. W. Raphael has about 30; Mr. J. W. Gray has 22; Mr. Hebert, sculptor, 3; Mr. Meloche 3. So that there are nearly six hundred persons in the city who are making a systematic study of art. And it must be remembered that their influence is exerted in their homes, and on the persons with whom they come in contact. The Gallery of the Art Association too, as might be expected, is exerting a great influence on the formation of artistic taste. The collection of paintings gives plenty of food for study, and a constant variety is afforded by the occasional presence of some good pictures as an addition to the collection. Lectures too are given to the members by those who are well qualified to speak, and the reading room contains current literature, as well as books of reference, relating to art. The classes in connection with the Gallery occupy first rate rooms, replete with models and figures, while the course includes drawing from the cast and from life. So that, on the whole, the position of art in the city may be considered as favorable, and the prospects in the future as encouraging, while there is no doubt that the love of art is steadily on the increase.

MR. ALLAN EDSON.

was found in his studio at 251 University street. Round him were various finished and unfinished pictures and sketches, the majority of which were reminiscences of his sojourn at Cernay-la-Ville, near Paris, where he studied under Pelouse. One large picture of a scene near the subject of Pelouse's "Les Fonds du Cernay," is a very effective one. The sun is setting behind a mass of purple clouds, while the sky is bright with gold and orange, which are reflected in a reedy pool in the foreground, and a girl and group of cattle occupy the mid-distance. The scenery is the same as that in Pelouse's picture, but the effect is entirely different, and the brightness and life are very marked. A little water color, a path through a beech wood under an early fall of snow, promises to be a very pretty one and is intended for the Spring Exhibition at the Art Gallery, as is a painting of some old cottages near St. Laurent, which is in the snow, with a clear blue sky behind. Among Mr. Edson's sketches are some excellent studies of the celebrated Burnham Beeches. In the lower rooms are more pictures, several of which are of Mr. Edson's favorite subjects, great beech trees standing amid moss covered boulders. Then there are cottages and landscapes in the picturesque district of Cernay-la-Ville, where Mr. Edson did much and good work.

MISS MARIA BROOKS

is an English artist, at present staying in Montreal and pursuing her work in room No. 401 at the Windsor Hotel. Round the room are many specimens of her work, the most noticeable being one called "The Omnibus," representing a party of flower girls returning from Covent Garden Market; this was exhibited at the Royal Academy and is not unlikely to be seen at the Spring Exhibition here. The painting is exceedingly truthful and full of interest, the girls' faces being worth a careful study. Miss Brooks has sent over to the Royal Academy this year the view of Mount Royal and the girl dressed in blue which were in Scott's Exhibition, as well as a portrait of a young woman, "A picture of a child, called "Ready for Bed" is a pleasing little bit, while "Ready for a Bowl," a girl with a hoop, and "Bending the String," a young lady stooping over a guitar, are also very good. A more ambitious picture is "Missionaries Preaching to a Pagan British Family," a capital group, the earnest and cultured faces of the monks contrasting with the surprised expression on the savage faces. In the corridor below is a large picture called "The Old, Old Story," representing a warrior of bygone ages, telling the old story to a fair and attentive listener.

MR. ROBERT HARRIS

studio at 10 McGill College Avenue, studio at 10 McGill College Avenue, is pretty bare of paintings at present, fortunately for him. He has been engaged on a large portrait of Mr. Andrew Allan, which is now completed and is a capital and pleasing likeness of this well known gentleman. The face is well painted and the expression is life-like. A picture called "Sympathy" represents an old man sitting beside another whose bowed head tells of the grief which is oppressing him. Another of a man with a terrified dog is full of life, and the dog looks as if it might spring up. An every day scene represents an interior of a saloon with a man holding a glass of beer in his hand and looking at it with an admiring but boozey gaze. Some sketches on Gaspé Bay are very pretty and exhibit a clever appreciation of natural scenery. Mr. Harris has just received the proofs of some sketches he has made for the new series of school books, which are being issued by the Government, and which are necessarily very small. Although they are necessarily very small, they make very pretty little pictures and ought to please the little students of the books, and give them a taste for artistic drawing.

MR. W. RAPHAEL,

1310 St. Catherine street, has a very pretty picture for the Spring exhibition called "The Path Through the Woods," the trees on both sides of the path are very graceful and natural, while the break of light at the end is very pretty and full of suggestion, and the figure of a woman with a child in her arms, seen against the distant light, lends incident to the picture. Another little bit, also intended for the Spring exhibition, is a cottage garden with potatoes in bloom, cabbages and fruit trees, with a bright sunny sky above. On the walls are many sketches from nature, among them a study of a cabbage field which makes quite a picture and shows great variety in color; a group of white lilliums and a small cactus are beautifully painted. Mr. Raphael's portfolios contain many sketches taken from nature, including a series on the Intercolonial Railway, and in this locality. A very interesting one is a sketch of Fort Chambly before its interest was destroyed by the building being destroyed. A picture of a painter at work represents a reverend father, a former pupil of Mr. Raphael, with easel and block busily engaged. A clever bit of work is a card-board on which a painted plaque is represented so naturally that it is difficult to realize that it is all a flat surface.

MR. ROBERT HARRIS

The finest picture which Mr. Woodcock has at present in his studio is one called "A Reverie." A lady in a pink ball dress is sitting on a lounge, her head leaning on her hand, while her elbow rests on her knee; the pose is very easy and graceful, and the flesh tints are not at all killed by the pink drapery, while the background of richly colored tapestry sets off the figure splendidly. A picture of a country girl knitting as she walks through the fields was exhibited at Messrs. Scott's exhibition, but it has been wonderfully improved by the alteration of the background, which is now a bright landscape, lit up by reflected light from passing clouds. A child, also in a field path, examining a bird's nest, which he holds in his hands, has been hung in the Paris salon, and is beautifully painted. Mr. Woodcock intends exhibiting at the Spring Exhibition of the Art Association, and it is to be hoped that the public may have the chance of seeing his "Reverie" there. At present he has just completed portraits of Messrs. L. A. Boyer,

John Hope and Cowan, which are all capital likenesses, although of comparatively small sizes.

MR. HARRINGTON BIRD

has at present very few pictures of hand. Of these the most important is the "Dying Lion," which represents a lioness licking the face of her mate who is lying, evidently in great agony, with the life blood streaming from his side; the expression on both faces—of pain and of sympathy—is capably portrayed, and the picture is not simply an animal study, but has a considerable poetic element. Two horse portraits, "Maud" and "Dr. Clark's Day Horse," are very good in their own style, the glossy skins and powerful bearing being well represented. An English hunting picture of two ladies taking a low fence is very good, the eager, easy style of one horse contrasting with the hesitation of the other. Unfortunately, his numerous engagements in teaching occupy Mr. Bird's time so fully that the public have not much chance of being able to see many of his works, which is to be regretted.

MR. HEBERT, THE SCULPTOR.

was found at work on a life size figure of the late Monsignor Desile, curé of Point Lévis. This is to be cast in bronze by Carrier Leene, and will be erected in the square in front of the church at Lévis. The wooden figures for the new pulpit of Notre Dame are also in progress, and photographs of the finished ones look very well. A figure of the Indian Chief Tyendinago is a very beautiful piece of work, and a very accurate representation of an Indian. Mr. Hébert has just completed a small statuette of Sir Hector Languevin which he purposes carving in marble and sending to the Antwerp exhibition. Other minor works, mostly ecclesiastical, are also in progress in the studio.

MR. J. W. GRAY

is at work on a picture intended to represent the idea in some lines in Moore's "Evening." A rocky shore forms the foreground and far away in the placid sea is a rocky island; the sun is setting in a gorgeous sky, while the soft purple hues above tend to prevent its becoming glaring. The land and a little autumn sketch of brown trees beyond an iron-gray pool, are intended for the Spring Exhibition, as is also a twilight scene where the rich sky appears through dark masses of foliage of trees in the foreground. Two pictures of Mr. Gray's are at Mr. Bishop's store: the "King Fisher's Haunt" is a very careful study of trees, erring indeed on the side of too detailed accuracy, but the distance under the trees is very well represented; the other, a marine view, is very good.

MR. A. BOISSEAU

occupies a studio on Notre Dame street. He has just completed the portraits of Mr. and Mrs. Amyot, but leaving his portrait painting aside, he is finishing a picture of carting ice on the St. Lawrence, intended for the Spring exhibition. He has also a capital picture of an Italian selling plaster figures by the Post Office. The lad's face is excellently painted, the eyes being very lifelike. He is now engaged on a large ecclesiastical painting. Under a Cloud and is a girl's face, surrounded by one of those fascinating woolen fabrications known as a cloud. A portrait of Madame Carreno stands on one of the easels, and a full length one of Miss Beaudette promises to be not only a portrait but also a picture, and may perhaps be seen at the Spring exhibition.

MR. LOUIS K. HARLOW,

of Boston, is also staying at the Windsor Hotel, where he is giving lessons in water color painting to a large number of private pupils. A full notice of the pictures which he had with him at his first coming appeared a short time ago in THE STAR, though since that time Mr. Harlow has brought others with him, among them a very strong painting of the old Ship Railway at Martha Vineyard, the stormy sky being very good. A study of some old willows at Winthrop, and a picture of some quaint old cottages at Harbor View, only ten minutes distance from Boston, are two very pleasing subjects and carefully handled.

MR. HAWKSETT

has just finished a small portrait of Mr. Weir, the stock broker, which is a capital likeness. He is also engaged on two groups of the Royal Scots. A portrait of the daughter of Chief Williams, of Cauchoawagee is very good, and the dress and background set off the girl's face and figure. Mr. Hawksett points out with just pride his truest pieces which obtained the prize at the Exhibition when the Princess Louise was here, as well as several family portraits.

MR. BARDOLF

is known to Montrealers and Carnival visitors as the designer and modeller of the group in the Victoria Park. His original design was King Winter, with figures of children before him, but it was too elaborate for the funds of the committee and had consequently to be replaced. He is at present modelling a statuette of Mr. F. C. Henshaw in uniform. A large bas-relief of Herodias with the head of John the Baptist is a fine piece of work; while a similar piece representing the same subject is also in progress.

MR. EDWARD BILLS,

of St. Lawrence street, is more largely employed in teaching than in painting, but at present engaged on a portrait of Mr. Nicholson. Among the pictures he has in his studio is a capital one of two Spanish musicians, the coloring being very rich and drawing good. A sketch on Llanberis Pass, North Wales, is full of atmosphere, the foreground being very accurate in age and character. Among other sketches is some near Chester, in Wales, and in Yosemite Valley; while a large crayon Martin Luther hangs on the wall.

MR. MELOCHE,

a young artist, whose studio is on St. John street, is at present engaged on a large ecclesiastical painting of St. Cedilla and her husband Valerien. This is for the church at Valleyfield, and when it is completed the artist has to proceed with six for the Church of St. Angèle.

ABSENT ONES.

Mr. Van Luppen, though not at present in Montreal, has left capital representative behind him in the figures of the snowshoe and lacrosse player, which are so deservedly popular as accurately representing to Canadian sports.

Mr. Henry Carey, whose numerous traits are well known, is at present at home, and therefore is necessarily omitted from any special notice. Mr. Bourassa, of St. Denis street, is unfortunately out of the city at present; must, therefore, escape further mention.

"Fanchon" has been almost retaken by Miss Mitchell since she first received it from the author's hands. It is worthy of note that the play was first produced at the St. Charles Theatre, Orleans, the night following Washington's birthday, in the year 1861, nearly a quarter of a century ago. It has made more for Miss Mitchell than all the rest of her pieces combined, and is to-day as popular with the public as ever.

Loss and Gain.

CHAPTER I.

"I was taken sick a year ago with bilious fever," "My doctor pronounced me cured, but I sick again, with terrible pains in my back sides, and I got so bad I could not move!" "I shrunk!" "From 225 lbs. to 120! I had been doctor for my liver, but it did me no good. I expect to live more than three months. I went to see Hop Bitters. Directly my appetite returned, my pains left me, my entire system seemed renewed as if by magic, and after taking several bottles, I am not only as sound as a sovereign, but weigh more than I did before. To Hop Bitters I owe my life." R. FITZPATRICK, Dublin, June 6, '81.

CHAPTER II.

"Malden, Mass., Feb. 1, 1880. Gentlemen: I suffered with attacks of sick headaches, Neuralgia, female troubles, for years. Most terrible and excruciating manner. No medicine or doctor could give me any cure, until I used Hop Bitters." "The first bottle," "Nearly cured me," "The second made me as well and strong as a child," "With special notice," "And I have been so this day." "My husband was an invalid for twenty years with a serious," "Kidney, liver and urinary complaint," "Pronounced by Boston's best physicians as incurable," "Seven bottles of your Bitters cured him, and I know of the," "Lives of eight persons," "In my neighborhood that have been saved by your Bitters," "And many more are using them with great benefit." "They almost," "Do miracles!" —Mrs. E. D. Slack. "How to Get Sick—Expose yourself day and night; eat too much with out exercise; work too hard without rest; do not let the time; take all the vile nostrums advertised; and the result will want to know how to get well, which is answered in three words—Take Hop Bitters!" "None genuine without a bunch of crow-hops on the white label. Shun all the poisonous stuff with 'Hop' or 'Hop' their name."

RAPHAEL AND HIS TIMES.

A Paper by the Rev. L. G. Ware, of Burlington, Read Before the Montreal Art Association Last Evening.

The Rev. L. G. Ware, of Burlington, Vt., read a paper on "Raphael and his Times" in the gallery of the Montreal Art Association last evening. The chair was occupied by the president, the Hon. Justice Mackay.

Raphael, the lecturer said, was born on the 28th of March, 1483, in Urbino. His father, Giovanni Santi, was a painter, and, after his way, a poet. And in his studio the boy got his first lessons in the art in which he became so famous, standing as model to his father for his boy angels, and playing with his pencil and colors. But Giovanni died when his son was only eleven years old, leaving him to the care of uncle guardians. These, however, had no doubts as to what to do with the youngster. His bent was too marked to question, and they put him to learn painting with Timoteo Viti, a Urbinese painter, scholar of Francia, who, in 1494, had just returned from Bologna to his native town. Some think they can trace his influence in later works of Raphael. But it was not many years before the pupil distanced his teacher; and in 1499 he went to Perugia to work with Perugino, then one of the foremost of Italian painters. It was not long before he learned of this master, also, all he had to give. For Raphael's genius was, in one word, "assimilative," and almost at once he was able to draw from surrounding influences and men, and then passed on to larger style and better works. Like Moliere he seems to say: "I take what is my own," which being he transformed with the light and into the surpassing excellence of his own talent. With Perugino he fell under the distinctive "Umbrian" influence, an influence of the utmost refinement of style and tenderness in expression. It was the very quietism of painting, so placid and serene and so pious. And this he never wholly lost, though he added to it knowledge, superior methods and a mastery in his art which was all his own. *In the Sistine Madonna, painted near the end of his life, this influence was to be noted, only with a great deal added, just as it was notable in a little picture still shown in Perugia as the first of his extant. In 1502 he left this city, and for six years went painting from place to place, but spending most of his time in Florence. This was a turning point in his career. For he entered here upon his Florentine period, as the critics call it—a most important and fruitful time. At this period he did some of his most precious work, with the stamp of Umbria upon them, in their singular devout and quiet charm, but showing a great advance in all that concerns manner and style and expression. We date from this period his Madonnas of the "Grand Duke," of "Casa Tempi," of "The Goldfinch," and of "The Meadow." In 1506 he was painting here his great picture of "The Entombment." The proverb that all roads lead to Rome was now signally proved by the great artists of that most artistic age. And to Rome comes Raphael when he was twenty-five years old, here to remain from the fall of 1508 to his death in the spring of 1520. And what amplitude of resource he now shows, with what scope and fertility of work! Here he painted his triumph of the faith, called "The Dispute of the Sacrament," with its peers in the Stanze—his "School of Athens," the "Parnassus," "Heliodorus," and the rest of his great wall pictures; and, besides, his divinely beautiful ceiling panels, the "Poetry," "Philosophy," "Theology" and "Law." Yet these named are only a part. At this period, too, he painted his "Madonna of the Chair," the "St. Cecilia," the "Foligno Madonna," and "The Transfiguration," and also the chiefest of his pictures, and chief easel picture of the world, the "Sistine." Thus full of works of success and of honor, and winning golden opinions from all by his kindly temper and gracious courtesy, he filled up the measure of many life-times in his too short thirty-seven years. Seized with a sudden cold and fever, his fragile body, overtaken with his labors, succumbed to the attack, and he died, amid the lamentations of all Rome, on the 6th April, 1510. On his tombstone in the Pantheon, one may read:—Ille hic est Raphael. Here lies that Raphael; as though it said, that one whom, of all painters, all know and all love. At the close a hearty vote of thanks was tendered to the Rev. Mr. Ware for his interesting paper.

THREE PAINTERS OF FLORENCE.

Paper Read by Mr. Harris Before the Art Association.

A paper was read before the Art Association of Montreal last evening by Mr. R. Harris, B. C. A., the subject being "Three Painters of Florence." Mr. Justice Mackay occupied the chair, and the attendance was very large.

The first painter referred to by the speaker was Angelico, born in Tuscany in 1387. At 20, he became a Dominican friar, where he devoted all the time he could spare to art. Shortly after Angelico took the vows he was forced to take refuge at Foligno, in consequence of having espoused the weaker side in a contest between the rival popes. Then his artistic gifts were at once recognized and appreciated, and it is evident from the great number of pictures which he produced that he must have devoted his whole time to art. When the convent of San Marco was built in Florence, Angelico undertook the work of decoration, and to this day the frescoes remain in wonderful preservation. Some of these are most beautiful. He also began a series of frescoes on the Cathedral of Orvieto which were completed by Luca Signorelli. Later on Pope Nicholas the Fifth persuaded him to go to Rome where, amongst other works, he painted a series of frescoes in the Vatican. The lecturer here gave a description of the manner in which the old fresco painters worked and the difficulties they had to encounter. The personal character of Angelico was then taken up, the honors and positions tendered him and the faults and merits of his style commented upon. In taking leave of Angelico, the speaker said that those who were fond of classification in art might docket him with the purist school, one of those artists, led by instinct and education to dwell only upon the good and turn from the bad.

The next painter treated of by the speaker was Alessandro or Sandro Botticelli, born in Florence in the year 1457. He was carefully brought up, but had a distaste for work, and being placed with a goldsmith came in contact with artists, and soon made a choice of vocation. He was placed as a pupil with Fra Filippo Lippi, one of the greatest painters then in Florence. Master and pupil got on very well together, and though the style of Botticelli is very personal, the influence of his master, Filippo, is equally marked. During the twenty-five years which elapsed between the last works of Angelico and first mature works of Botticelli, such rapid advances had been made in the mode of painting that the art of the former was already a thing of the past. Painting was no longer confined to religious subjects, art, literature and science had all equally advanced and every one was supposed to have a liberal education. Botticelli soon had as much as he could do, with frescoes, church paintings and pictures for the houses of citizens, the subjects of the latter being frequently drawn from classic literature, by which he was strongly influenced. After placing a large number of pictures in Florence, Botticelli was summoned to Rome to Pope Sixtus the Fourth, who appointed him superintendent of the fresco works in the Sistine Chapel, three of which he painted himself. These frescoes are just below those of Michael Angelo, and while attempting no comparison, possess beauties that the others do not. Botticelli took to illustrating Dante, whose poems were his constant delight, and upon which he wrote a commentary. This occupied much of his time, during which he neglected his painting. Probably it was at this date that the numerous copies of his pictures proceeded from his studio made by other hands. Botticelli was a devoted adherent of Savonarola, and in the latter part of his life gave up painting almost entirely, to interest himself in religious reform. This plunged him into poverty, for though he had realized a large sum from his works he was naturally of an improvident disposition, and his last days were passed in want and sickness. He died in the year 1510. Of his pictures a great number remain, several frescoes and many easel pictures, the subjects of the latter being both religious and classical. Many of his holy families are painted in a round form, what the Romans called tondos. One of the most beautiful of all is in the Uzzizi gallery, and though being painted early in life shows that in beauty of expression in the heads, he was at his best from the start.

Andrea del Sarto was born in 1488, and has been called the last of the really great Florentine painters. Certainly before he died, all the noble and beautiful ideas which had absorbed the attention of Tuscan artists, had received their highest expression. Andrea was when quite young placed in charge of Piero di Cosimo, an eminent painter where he soon made such advances in his art that he left his master's studio and accepted commissions for himself. Shortly after he went to Rome, but did not remain there long, and afterwards went to France, where he painted the celebrated picture of the dead Christ for Francis I. He possessed an extraordinary talent for copying the works of other masters and his copies of Raphael are invariably taken for the original. He returned from Paris with a considerable sum of money given him by the king to invest in works of art, but which he squandered on himself, and from an eminent position he sank to the very lowest. The remaining days of his life were spent in Florence, and the number of pictures he produced was very great. At the age of 46 he died of the plague, solitary and uncared for and was buried in the Church of the Annunziata, where a marble bust of him is still to be seen.

At the conclusion of the lecture a vote of thanks, moved by Rev. Canon Norman and seconded by Mr. R. R. Grindley, was tendered Mr. Harris for his interesting paper.

was founded on the 65th section of the act, which preserved the pre-existing powers of governors or lieutenant-governors to do certain things. It was said that among those powers was a power to levy taxes upon legal proceedings in the courts for the purpose of forming a special fund called "the building and jury" fund. What had been done in this case was a totally different thing; it was a legislative act, without any reference to those powers even if they still existed. It did not, therefore, seem to their lordships that the charge could be justified under the 65th section. They would, therefore, humbly advise Her Majesty to affirm the decree appealed from and to dismiss the appeal.

"Woman and Her Diseases" is the title of an interesting illustrated treatise (96 pages) sent, post-paid, for three letter stamps. Address World's Dispensary Medical Association, Buffalo, N. Y.

Mrs. Caroline Mason, the author of "Do they Miss me at Home," still lives at Fitchburg, Mass. She wrote that song 40 years ago.

OFFICERS.—The office held by the Kidneys is one of importance. They act as Nature's sluice-way to carry off the extra liquids from the system and with them the impurities, both those that are taken into the stomach and those that are formed in the blood. Any clogging or inaction of these organs is therefore important. Kidney-Wort is Nature's efficient assistant in keeping the kidney's in good working order, strengthening them and inducing healthy action. If you would get well and keep well, take Kidney-Wort.

THREE PAINTERS OF FLORENCE.

Lecture by Mr. R. Harris, R.C.A. in the Art Gallery last evening.

Mr. R. Harris, R.C.A., read an interesting paper in the gallery of the Art Association of Montreal last evening on "Three Painters of Florence." The chair was occupied by the President of the association, the Hon. Justice Mackay, and there was a good attendance of members and friends of the association. The first painter to which Mr. Harris referred was

FRA GIOVANNI ANGELICO,

who was born in 1387 near the Castello de Vicchio in Tuscany, and whose worldly name was Guido di Petri. Of his family all we know is that some of them were in important ecclesiastical positions. He was instructed in Art before he was twenty years old. At that time he entered the Dominican order of the friars. Speaking of the position of Florentine art at the time, the lecturer said it was still almost entirely devoted to religious purposes. The painter still regarded himself as a man whose business it was, by his pictures on the church wall or over the altar, to preach sermons and expound the Gospel. But the naturalistic and scientific tendencies were also at work. The influences, however, which were more instrumental, in the formation of Angelico's tastes were those more directly within the church itself. The beautiful scenery surrounding the convent at Fresole, which he had entered were then referred to and the lecturer proceeded to say that shortly after he took the vows, he and his brethren were forced to leave their peaceful retreat and take refuge at Foligno, in consequence of their having espoused the weaker side in a contest between three rival popes. In this latter place

HIS ARTISTIC GIFTS

were at once recognized and appreciated, and his reputation soon spread over Tuscany and Italy. In 1436 when he was fifty years old the Convent of San Marco was built and the Dominicans having moved from Fresole to occupy it, the work of its decoration was at once undertaken by Angelico and to this day the frescoes remain in wonderful preservation. A large number of easel pictures, altar-pieces and so forth from Angelico's hand also found their way into the various churches; in fact, it was the aim of the religious orders or cities which built these edifices to induce the best masters to adorn them. Later, in the life of Angelico, the reigning Pope, Nicholas V, persuaded him to go to Rome where amongst other works he painted an admirable series of frescoes in a chapel of the Vatican, which may yet be seen in a very good state. He next described the old practice of fresco-painting, the history of which pointed to the importance of sound drawing as the first essential of art. The esteem in which Angelico was held by the Italian rulers of his time, and the exalted positions which were offered to him both in his order and in the church, were alluded to. The great painter died in 1455 while painting in Rome. The position occupied by him was a very definite one. For his art was above all things

A MEANS OF EXPRESSING RELIGIOUS EMOTION

with the purpose of exciting similar sentiments in the minds of the beholders. Naturally of a profoundly religious nature his art was the reflex of his life. Looking on all that he did as done directly under divine guidance, he resolutely refused to alter or amend his first conception of a subject, and dreaming ever of purity and of sincerity, it can be said of him that to no painter has it been given to express spiritual purity and tenderness with such sustained elevation. After touching upon the characteristics of this artist's work, its merits and its defects, the lecturer remarked that the value of a work of art does not depend upon its freedom from errors, but in the possession of some positive merit. This may be either the dwelling upon or emphasizing some aspect of nature, or it may be the selection of certain facts of appearance in nature to express an idea in the mind of the artist. It is this latter quality which renders the works of Angelico valuable. Whatever faults they may have they have also qualities efficient in conveying the idea he wished to express. But from the technical shortcomings of Angelico, no arguments are to be drawn in favour of carelessness in attempt to gain the utmost perfection possible in power of artistic expression. Taking leave of Angelico, who might be docketed with the purists' school, the lecturer went on to speak of

ALESSANDRO FLEPEPI,

the son of Mariano Flepepi, called Sandro Botticelli, sketching his boyish history and noting his pupilage with Fra Filippo Lippi, one of the greatest painters then in Florence, whose influence on his pupil was greatly marked. The progress of art and the change in both subject and treatment were noted, and its effect as represented in the work of Botticelli pointed out, remarks being made regarding several of his most important works, together with an allusion to his devoted adherence to Savonarola.

ANDREA DEL SARTO

was the third painter spoken of by the lecturer; born in the year 1488, he has been called the last of the really great Florentine painters. Certainly, said Mr. Harris, before he died all the noble and beautiful ideas which had absorbed the attention of Tuscan artists had received their highest expression. He was at first a pupil of Piero di Cosimo, one of the most eminent painters in Florence at that time and who it will be remembered is introduced in "Romola." He, too, with others, benefited by the great works of Leonardo da Vinci and Michael Angelo, and felt the influence of those great artists. Andrea's residence in Rome and his work there having been briefly sketched, the events which led to his appearance at the court of King Francis I. of France were dealt with, together with pictures painted by him whilst in that country. The remaining ten years of his life were spent in Florence, and the number of the pictures that he produced was very great. Some of these works were vividly described by the lecturer, who then proceeded to touch upon his personal character, remarking that in genius he

RANKED WITH THE GREATEST ARTISTS,

there being no doubt, as one of his contemporaries declared, that he was one of the greatest painters who had ever lived. And with him art reached its greatest height in Florence. In conclusion, Mr. Harris pointed out the lessons to be gained from the lives and works of these artists, and closed by quoting one of the greatest of all, Michael Angelo, who spoke the thought of many when he said: "I am convinced, that riches are nothing, and the favour of princes is nothing, but to be, to do, something worthy for a man's self, that sufficeth."

At the conclusion of the lecture, on motion of the Rev. Canon Norman, a very hearty vote of thanks was tendered to Mr. Harris for his valuable and instructive lecture. The art association has reason to be thankful at having as the leader of their art classes a gentleman of such ability and culture in art matters which the lecture delivered very clearly showed Mr. Harris to be.

The gallery looked remarkably well in its new dress, this being the first occasion upon which it has been lit up since it was re-tinted and decorated. Two copies of Andrea del Sarto's works, which form part of the Gibb collection, were placed on easels at the right and left of the platform.

A beautiful collection of Christmas cards at Dawson Brothers, No. 233 St. James street. Many pretty ones at three and five cents each.

"Herald"
11 March 1885 T

ART ASSOCIATION OF MONTREAL.

"Sermons in Stones." By Mr. Andrew
F. Taylor.

Mr. A. T. Taylor delivered a very interesting lecture before the Art Association last evening, the subject being "Sermons in Stones." A large attendance was present, the president, Mr. Justice Mackay, in the chair.

The lecturer after certain preliminary remarks said that to an audience composed largely of members of an art association it was not necessary to attempt to give a history of the rise and progress of the various styles of architecture, as they were doubtless tolerably familiar with them, and besides the task would be much too great for one lecture. The intention was rather to leave the historical side of architecture and present its practical aspect, in its relations to our own times.

ARCHITECTURE, LIKE ART, IS ONE

—it is an unity. It has many forms, but in all true developments there are fundamental underlying principles to be found, which sound the same keynote. The primary wants of man are the same,—beginning with the elementary idea of shelter, they go up the scale of privacy, protection, distinction, comfort, religious expression and ambition, up to the highest notes of luxury and refinement. The symphony, of course, is not the same—climatic requirements, geographical limitations, geological formations and national sympathies, all combine to give that variety which the architecture of various countries, ancient and modern, possesses. In that variety and individuality lie their charm and value to the historian and antiquarian, as well as to the student and art lover. Architecture flattered its feeble pinions on the field of Shinar, essayed bolder flights on the sands of Egypt, Chaldea and Assyria, next shewed itself in the rock hewn temples of India and came to perfection in classic Greece, where yet stand the ruins of the Parthenon and other glorious temples full of subtle lines and artistic feeling. The lecturer then touched on Roman architecture, the milder and less refined style of the Greeks, the Italian, German and early English styles, bringing his hearers up to the time of the Renaissance. This revival slowly spread from Italy northward to England, stamping its impress at first in Elizabethan and Tudor and afterwards in purer classification. This was the era of Inigo Jones and Christopher Wren. After the latter came Vanbrugh, Gibbs, Chambers and others, who slavishly copied classical antiquities until John Bull grew restless and a new school arose, whose backward glances stopped at the mediæval ages. Then came Pugin, Scott and Street, who threw down the gauntlet to all comers. But now the last of these had gone and with them the pith and vitality of the Gothic revival. Then came the Queen Anne rage, already passing into something better. At present the world was in the midst of a

CARNIVAL OF ARCHITECTURE.

All countries had been ransacked and all styles had been put under contribution to minister to the eclectic tastes of the 19th century. It was no uncommon thing to see in the streets of modern cities a copy of a Greek temple in friendly intercourse, with a building on the lines of the Alhambra or a heavy frowning Norman castellated building getting up a quiet flirtation with a pretty picturesque Swiss chalet across the way. A reproduction of the Palace of the Doges was considered the correct thing for an art gallery, while, hard by, Egypt was brought to our doors, trimmed down to suit a Mechanics' Institute or a Young Men's Christian Association. No doubt, variety was had, but if there are any underlying fundamental principles of architecture, all could not be right, nor could they hope to make any substantial progress in art until some definite principles were clearly recognized. Variety was not to be condemned, but there should be unity in combination with variety. A menagerie of all styles collected in one street was a vulgar way of obtaining it. In the old times, people designed and built in one style, and

ENDLESS VARIETY WAS OBTAINED

by the clever disposition of material and features. The same could be done now. No doubt, it would require a little more thought and study, but that would hurt neither the public nor architecture. In analysing the best ancient styles the following fixed principles are always found: Conformity to the tastes, habits, customs and religion of the people; adaptability to the conditions imposed by the available building material; suitability to the climatic requirements of the country; loyalty to absolute truthfulness in construction and adornments; due expression of the purpose of the building and its requirements, and, lastly, taste and imagination guided by reason and based on good proportions.

The lecturer then proceeded to treat of each of these principles in detail, and then endeavored to answer the vexed question as to why a new style was not invented. In his opinion

STYLES ARE NOT BORN IN A DAY,

but are the result of slow growth and the outcome of many minds. He stated, however, that he believed firmly that if common sense principles were followed, a style of architecture would ultimately be developed which should be as distinctively 19th century as that which is called 13th century. After stating that the improvement of architecture was a work that should not be left entirely to architects, but must be taken up by the public, the lecturer went on to give a number of suggestions on the importance of being able to distinguish between good and bad architecture, the necessity of cultivating a correct taste and securing good models, and that the aim of the public should be to make cities beautiful. He also condemned the hideous appearance of factories, the squalid tenements and generally unæsthetic look of modern cities, pointing out the fact that the older portions of cities to this day had always a train of pilgrims to gaze upon their architectural beauties. Narrow streets were condemned, the position of cities and the vandal bill-poster. The relation of form to color was then treated, and a verdict given in favor of coloring both the exterior and interior of houses. The union of painting and architecture was then dilated upon, and sculpture declared to be a necessary handmaid to architecture.

In conclusion the lecturer said, that as there was always an application to a sermon, he might be allowed the privilege of his title and crave for his beloved branch of art a more intelligent study and a more sympathetic interest than ever, assuring his hearers that it would minister to their increase of pleasure and illuminate, perhaps many a shaded hour, and at the same time, it would be their privilege to hasten the march of progress and bring nearer the Golden Age.

"Herald"
11 March 1885 T

ART ASSOCIATION OF MONTREAL.

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—EHL—

Art Association of Montreal.
A PAPER

Will be read in the Art Gallery, Phillip's Square, on
TUESDAY evening, 10th Feb., at 8 o'clock,
By Mr. ANDREW T. TAYLOR.
Subject—"Sermons in Stones."

Members admitted by ticket.
Non-Members, 25 cts.
6th February. S. ENGLISH, Secretary.

POSTPONED—Owing to the storm Mr. Andrew T. Taylor did not deliver his lecture "Sermons in Stones" before the Art Association last night. The lecture is said to be an excellent one, carefully prepared and profusely illustrated. The lecturer does not confine himself to dry details, but he has taken pains to make his paper interesting to others besides specialists. The lovers of art have not lost this lecture. Its delivery is merely postponed.

ART ASSOCIATION LECTURE.

Rev. Dr. Stevenson on Art in Relation to Morals.

The Rev. Dr. Stevenson delivered a lecture on Art as relative to Morals and Religion in the Art Gallery last evening, His Honor Judge McKay presiding.

After a few playful prefatory remarks, the reverend gentleman proceeded to speak of the spirit which impelled the true artist to devote his life to art to the exclusion of everything else. He described it as an impulse which he could neither analyze nor resist. It was born in him, it ennobled him and by it he expressed his deepest thoughts and his most delicate feelings. The love of truth, of goodness and of beauty is distinctive of man. Each has a language of its own. Truth finds expression in science; goodness in religion, and beauty in purity, sculpture, architecture. Art is the especial language of beauty. These, though distinct, are not separate. Truth and goodness may be distinguished from beauty, but they are not divided from it. He then went on to speak of the relation of religion to art. He held that the dignity of language of any kind is more in the ideas that are expressed than in the language by which those ideas are conveyed. To show how this applied to painting, he compared pictures by Landseer, "The Chief Mourner," which suggested beautiful and noble thoughts, and a sporting scene by the same painter which, although beautifully executed, expressed nothing that is worth expressing. The thought of one picture was pure and lofty, the thought of the other more cruel and narrow. This was the distinction which he drew between high art and low art. The art of the ancient Aryan nations was, he said, in a sense religious. In it was united beauty with truth and goodness. Christianity had called in art to its aid, and all its works, from the rude figures scratched on the walls of the catacombs to the masterpieces of the great Christian artists, had been elevated and purified by it. The influence of non-religious art might be amusing, but was not, the lecturer contended, elevating, as in them goodness and truth were divorced from beauty. A peculiarity of Christian art is, that in it is seen the principle of aspiration which is the principle of all progress. The divine discontent which impels men to strive for better things distinguished religious art from non-religious art. He contrasted this art of aspiration with the ancient art, which he characterized as the art of contentment, pointing out how the superiority of the former appeared in architecture as well as in painting and sculpture. In this connection, he spoke of Mr. Holman Hunt's picture of the Light of the World in terms of high praise. He went on to show how the union of beauty with goodness and truth made art more comprehensive, and gave a beauty and a grace and a new significance to common things. The general conclusion to which he led his hearers was that truth, beauty and goodness are not three, but one, and that neither can be with safety separated from the others. In his concluding remarks, he spoke in terms of severe reprobation of a writer who maintained that art has no moral aims and no moral responsibility. The lecture contained many eloquent passages, and was listened to with earnest attention. A vote of

*Thanks was moved by
The President, Mr. Justice
Mackay, and heartily
"Herald" # endorsed
30 March 1885*

Art Association of Montreal.

THE POSTPONED LECTURE

By Mr. ANDREW T. TAYLOR,
Subject—"Sermons in Stones,"

Will be delivered in the Art Gallery, Phillip's Square, on

TUESDAY Evening, 10th March, 1885.
AT 8 O'CLOCK.

Admission—Members by their Course ticket.
Non-members, 25 cts.

ART CLASSES!

The Art Association of Montreal

Announce the opening of the Second Term of their Art Classes on the 9th JANUARY, 1885, under the direction of

MR. ROBERT HARRIS, R.C.A.

Term:—Four months, closing 30th April. As a limited number can only be accommodated, intending pupils should send in their names early.

For further information apply to
S. ENGLISH,
Secretary.

Montreal, Dec. 26th, 1884.

ART CLASSES

Session 1885-86.

The ART ASSOCIATION OF MONTREAL

Announce the opening of the Art Classes on the 2nd October next, under the direction of

Mr. R. HARRIS, R.C.A.

Term, seven months in two sessions.

For terms and further information, apply to
S. ENGLISH,
Secretary.

Montreal, 14th September, 1885.

Art Class Exhibition.

The work of the Pupils of the Art Association's Classes for 1884-5 will be

OPEN TO THE PUBLIC

from the

16th to the 23rd of May, Inclusive,
in the ART GALLERY BUILDING.

Hours from 10 a.m. to 5 p.m.

ADMISSION:

Non-members, 25 Cents. Members Free.

S. ENGLISH,

Montreal, 15th May, 1885.

Secretary.
116.

16th May 1885

THE GAZETTE

ART CLASS EXHIBITION.

The Work of the Pupils for the Last Term.

To-day, in the Art Gallery building, Phillips square, will open the annual exhibition of the works of the pupils of the Art association classes for the term 1884-'85, which ended on the 30th of April. Yesterday a GAZETTE representative, with Mr. S. English, the secretary, as guide, visited the Art Gallery, and had the pleasure of having a preliminary view of the works of art from the hands of the pupils. There are in all three hundred pieces, about forty of which are studies in oil and the remainder are chalk and crayon drawings. The exhibition is an interesting one, and the drawings are evidences of talent and ability on the part of the pupils. The works are shown without any attempt at glossing over the exhibition, and they appear just as they came from the hands of the pupils. Some of the crayon drawings are in the highest degree creditable, and some are not so far advanced towards perfection, but it may safely be supposed that all are excellent for the time the pupil has devoted to the pursuit of the fine arts. Perhaps the best compliment that can be paid to the teacher of the class, Mr. Harris, R.C.A., is that year after year the exhibition is becoming more attractive, and the pupils appear to be making rapid progress towards the goal of being prominent artists which Mr. Harris has himself reached, and adorns so well. The oil paintings hanging on the walls are all studies taken from life, and although the coloring would at once betray that they were the work of pupils, yet the features are brought out with a distinctness which is such a high recommendation of portrait painting. Most of the crayon drawings are taken from models, of which there are some splendid and rare specimens in the studio. Two of the large models are fac-similes in plaster of the world-renowned works of sculpture—the Laocoon and the Venus of Milo—which were presented to the Montreal Art association by Prince Napoleon (Plon-Plon). The art class room has been enlarged since last year, and has been newly painted. The exhibition will remain open until the 23rd inst., and in the interval the display is more than ordinarily

JUDGMENT IN ART.

Lecture by Mr. R. Harris, R.C.A., Last Evening.

Inauguration of the Winter Course under the Auspices of the Montreal Art Association.

The first of the winter course of lectures under the auspices of the Art Association of Montreal was held in the gallery of the association last evening.

Mr. Harris began by referring to the fact that writers with often a slight knowledge, sometimes with almost no real love or practical knowledge of the subject, have erected great theories, professing to explain all manifestations of artistic expression, which have been or which may be, have evolved a kind of dogmatic theology of art (if such a term may be used), and have then proceeded to make what facts they encountered square with their theory, but theories of this nature tend only to mystification, and throw no practical light on the question.

WORLD CAN HAVE NO CONCERN.

It was not a question as to whether the spirit of the producer has been moved, but whether the result of his labor has moved others. Hence we must turn to that great audience of men in successive generations and enquire how has this and that art been received by them.

NOT THE CHILD OF NATURE.

When Reynolds visited Boucher in France he was told by him that he only used models in his pictures when he was a very young man. Imagination was rather the quick sympathy which penetrated to the essential character of things and which was able to intensify and exalt them, which discovers their real harmonies and subtle influences on each other and makes nature more easily understood.

HEART WAS IN MANY WAYS CORRUPT

has been endowed with such force of artistic expression as to render even the exhibition of

a brutal nature significant to mankind. In the works of Perugino, who did not believe in the immortality of the soul, people saw a glow of religious enthusiasm. To assert that the exhibition of religious feeling in this art comes from conscious counterfeiting of the emotion would not do, for it supposed a vice in the mind of the artist as the basis of merit, in his work, an argument at least impossible to those who wished to prove that the merit of the work must have come from virtue.

For don't you mark we're made so that we love, First when we see them painted, things we have passed

Perhaps an hundred times, nor cared to see, How common the expression is, "I never thought it would have looked so well." This pointed to the difficulty of keeping the sight in advance of knowledge. In selecting from nature the man who was most broadly human in his sympathies would, in his artistic expression, add that increased element of intelligibility in the greatest degree.

The lecturer was frequently applauded. A cordial vote of thanks to Mr. Harris terminated the proceedings.

THE QUEEN'S JUBILEE

Not to be Celebrated Until June, 1887.

It is understood to be the Queen's pleasure that the jubilee of her reign should not be celebrated until the completion of fifty years from her accession. That period will be accomplished on June 20, 1887. Her Majesty's will is law in this as in more important matters; and her subjects ought to be grateful to her for relieving them from some perplexity.

MILITIA ORDERS.

The Canada Gazette contains the following:—

The following graduates have accepted commissions in the Royal Engineers of Her Majesty's regular army, viz.: Lieut. William John McElhinney, Lieut. George Mowat Duff, Lieut. Philip Geoffrey Twynning, Lieut. Alain Chartiere de Lotbiniere Joly.

First Battalion, Prince of Wales Regiment.—Capt. Damase Sincennes is hereby permitted to retire, retaining rank. The resignation of Lieut. James M. Paul is hereby accepted.

Fifty-second "Brome" Battalion of Light Infantry, No 1 Company, Abercorn.—To be captain, Lieut. Mark Lindsay Shepard, V.B., vice John Allen, who is hereby permitted to retire, retaining his rank; to be lieutenant, Second Lieut. George Lewis Sweet, V.B., vice Shepard, promoted; to be second lieutenant, provisionally, Sergeant Byron M. Shepard, vice Sweet, promoted.

Fifty-eighth "Compton" Battalion of Infantry, No. 8 Company.—The headquarters of this company are changed from Beebe Plain to Apple Grove.

THE LATE FATHER LONERGAN.

At the last meeting of the St. Ann's Catholic Young Men's society, the following resolutions of condolence were unanimously adopted:—

Whereas the members of St. Ann's C.Y.M.S. have learned with sincere regret of the death of Rev. Father Simon P. Lonergan, pastor of St. Mary's, and, whereas, in his death the Catholics of Montreal have lost a brilliant exponent of religion and literature, the Irish nation a valiant champion for their sacred rights, and the young men their best father,

Be it resolved—That, while we bow with humble submission to the will of the Almighty, who does all things for the best, we offer up the next general communion of the society for the repose of his soul.

Be it further resolved—That this society record our sympathies with his relatives and the people of St. Mary's parish in the great loss they have sustained, and that these resolutions be published in the Evening Post and the Catholic Record, and that copies be forwarded to the relatives of the late reverend gentleman.

Signed on behalf of the committee, REV. FATHER STRUBBE, Director, Jer. Coffey, J. F. Fosbre, M. Shea, committee.

Art Association of Montreal. THE FIRST OF THE Winter Course of Lectures Will be Delivered in the ART GALLERY - ON - Tuesday Evening, 1st December, 1885, At EIGHT o'clock, - BY - MR. ROBERT HARRIS, R.C.A. Subject:—"The Foundation of Judgment in Art." Members' admission by Ticket; Non-members, 25 cents. S. ENGLISH, Secretary. Montreal, 26th November, 1885.

ART ASSOCIATION OF MONTREAL. April 1885 The Annual Exhibition of Paintings by Canadian Artists is now open at the ART GALLERY, PHILLIPS SQUARE. From 10 a.m. to 6 p.m. ADMISSION: Non-members, 25 Cents. Members and their Families Free. 88

Art Association of Montreal. The Fourth Lecture of the Winter Course will be delivered in the Art Gallery, Phillips Square, on MONDAY Evening, 30th March, 1885, At 8 o'clock, by Rev. J. F. STEVENSON, D.D. Subject—"Art as Related to Morals and Religion." Admission—Members by their Course Ticket, Non-members, 25 cents. S. ENGLISH, Secretary. March 26th, 1885.

worthy of credence where as a matter of fact they were a mocking at morality and religion. The idea of exceptional protection to women and children was a most vicious one. The law provided ample protection for all classes, but it did not create a special class; it did not protect age more than youth or youth more than age. The prisoner was entitled to all the protection the law gave her, and no more."

It would appear that the parties who are "dangerous to the public weal" are not the scoundrels whose acts, combined with the law's delays and injustices, render societies for the protection of women and children necessary, but the societies themselves! Such societies are recognized in Britain, in the United States, in Canada, as aids to justice and helpers of the ignorant, the unsophisticated and defenceless, but eminent judicial authority now declares, in the year 1886, that they are "most dangerous to the public weal." Fortunately this is only Judge Ramsay's opinion, and the Judge is nothing if not sensational. It does not follow that the societies are at all dangerous, and anything His Honor has said need not affect in the least the moral or material support extended to such a society in Montreal. We dare say the Society's agents may blunder; they would not be human if they didn't. There are but two infallible people on this earth. One is in Rome—the other here in Montreal, if the friends of the Pontiff will excuse the connection. But even this fact need not deter large hearted, pure minded women and men of our city from doing the best according to their lights to aid, in ever so small a measure, in helping those who cannot help themselves. It is only necessary to watch what goes on in our courts of law to be assured of the fact that the law in many cases has not the wisest interpreters or the most elevated expounders.

THE ART ASSOCIATION OF MONTREAL.

The Report of the Council of the Art Association of Montreal is an interesting pamphlet. It shows that the whole of the energies of the citizens of the commercial metropolis of the Dominion are not devoted to mere money-making. It can be seen from it that there are gentlemen in this city of all the professions, and in almost every walk of life, who are pleased to devote some of their means and part of their time to the gratification of the more refined and elevating tastes of themselves and their fellow-citizens, and to the encouragement of native art. It shows, too, that their efforts are by no means in vain; that, under their fostering care, Canadian art is growing rapidly and vigorously and that the number of those who appreciate the works of the best artists is steadily increasing.

As was to be expected, the commercial depression which has unhappily existed so long and has been felt so severely in this city, has to some extent injuriously affected the funds of the Association, but the falling off is after all inconsiderable, and even a short period of prosperity would, we are quite convinced, place the Association in a better position financially than it ever before occupied. The ground for this belief is to be found in the report itself. It shows that in this period of commercial stagnation there has not only been no decadence but a very considerable improvement in the working of the Association. Its exhibitions, both as regards the number and the quality of the works shown, have been in advance of those of former years. There has been an increase in the number of students attending the art classes and there is a very decided improvement in the work done. The number of visitors to the gallery has been larger than heretofore, and the lectures, to use the very modest language of the report, "were not inferior to those delivered before the Association in former seasons." All these are grounds of encouragement and warrant the belief that when Canada is again favored with a gleam of prosperity, a little of its brightness at least will be reflected from the Art Association of Montreal.

In order to place the Association above the vicissitudes of commerce, the Council recommend the formation of an adequate sustentation fund. The advantages of having a fixed and certain revenue for the support of the institution are manifest. "If a sufficient sum were raised," the Council say, "the voluntary contributions which are now imperatively necessary to sustain the Association, might be employed in the acquisition of additions to the art collection or expended in other ways for the furtherance of art culture which the progress of the time requires. It is in the opinion of the Council, their bounden duty to be constantly adding to the works of art in their custody, in order that the Gallery may keep pace with the knowledge of the day, that it may be more worthy of Montreal and may furnish necessary and interesting material for the student and lover of art."

A minute's thought will show that the suggestion of the Council is a proper one, and that much more is required properly to keep up such an institution as the Art Association than the sum needed for its bare support. The acquisition of new works by the best artists is a necessity, and how much is required to purchase such works may be seen from the accounts of the great art sale which has just closed in New York.

It may not be out of place to say here that art in Canada is under a deep debt of obligation to the Hon. Donald A. Smith, for bringing to this country the best work of one of the best collections of pictures in America. Although this picture and others which

we understand Mr. Smith has purchased at the same sale are private property, he is not the man to deny artists and the lovers of art the advantage and the pleasure to be derived from a reasonably frequent study of his paintings. He will, no doubt, share the privileges of possession with his fellow citizens. Such works of art are great public educators, and those who purchase them even for their own enjoyment cannot help becoming public benefactors. Although the Art Association of Montreal cannot, for a long time at any rate, hope to become rich enough to purchase gems of art like that of "The Communicants" by a master like Jules Breton, yet its Council ought to be in a position to make annual additions to the gallery, of works of high merit by the best artists native and foreign, but this cannot be done without much more money than is now at the Council's command.

The collection at the Spring Exhibition of last year comprised 151 works in all. Of these, 95 were oil paintings, and 34 were water colors, the remainder consisting of architectural drawings, etchings and examples of stained glass. The report says that the prominent feature in this year's exhibition as well as in that of last year, was the increased number of figure subjects and portraits. These indicated a steady advance on the part of Canadian artists. That much of the advance is due to the encouragement given to art by the Association, cannot be denied. The second of the Association's exhibitions for last year was a most interesting one. It consisted of specimens of the work done by students of the art classes. There were three hundred of them—crayon and charcoal drawings and studies in oil. "The work exhibited," the report says, "reflected great credit upon both teacher and pupils." The number of visits to the gallery during the year was 18,519, being nearly two thousand more than in 1884 and three thousand more than in 1883. In order to encourage the public to take advantage of the means of culture and enjoyment which frequent visits to the gallery afford, the Council have reduced the admission fee from twenty-five to ten cents.

The Council had in view a most interesting autumn exhibition of "the portraits of persons prominent in the history of Canada from its early infancy to the year 1840. Portraits of representatives from the French United Empire Loyalist and British families either original oil paintings, miniatures, or authentic copies have in the first instance been sought for." This would make a pictorial history of Canada and it is to be regretted that the Council have found it impossible to accomplish the project in the time originally contemplated. It is to be hoped that they will not allow the difficulties that stand in the way of their making what they consider a good collection prevent their bringing it at no distant day to a successful issue.

In the reading room of the Association are to be found the best art periodicals of Great Britain, the Continent, and the United States, and it affords great facilities to students of art and practical designers. There is a library, too, connected with the Association, which contains many very valuable works. These are all under the care of the very intelligent and obliging secretary, Mr. English, who does all that lies in his power to carry out the objects of the Association.

The Council strongly recommend more frequent exhibitions, in which the works of foreign as well as native artists should be included. What they say on this head is well worthy the attention of all who take an interest in the progress of art in Canada.

"In the initiation of frequent exhibitions of combined foreign and native talent Montreal would only be following the example of neighboring cities of more recent origin and possessed of a more liberal production of works of art."

The advantages of such exhibitions are set forth in the report, and it is our sincere hope that the Council of the Association may soon be placed in a position to carry out in practice their excellent ideas for the advancement of art in Montreal.

THE GLOUCESTER, MASS., OWNERS of fishing vessels, when urging the people of the United States to shut out Canadian fish from the U.S. markets, have been accustomed to lay stress upon the necessity of this step as a measure for building up a race of seamen to man the U.S. merchant shipping and the navy of the future. THE HERALD has frequently called attention to the fact that the U.S. fishing vessels are manned principally by Canadians. Now we notice that a Gloucester fishing schooner, the *Virginia Dare*, on a trip to the Grand Banks for halibut, has been lost with all her crew. The Gloucester Advertiser, referring to the crew, describes them as follows:—

"Fabian Nolan, master, leaves a widow and three children; Elijah Nolan, brother of master, native of Chepstow, P.E.I.; Daniel McDonald, Daniel McKinnon, both Prince Edward Island; Angus McKinnon, Daniel McMaster, Queensfield, C.B.; Leverett Tinker, Campobello; Michael McLean, P.E.I.; Wm. Roper, Sydney; Stephen Stewart, Lunenburg; Joseph McDonald, Chepstow, P.E.I.; Frederick O. Spinney, cook, Argyle, all single; James Murphy, Guysborough, leaves a widow and one child; James Murphy leaves a widow, native of Straits of Canso. Her crew was one of the best that ever went on board a fishing schooner." The men, it will be seen, were

"SERMONS IN STONE."

The Third of the Series of the Art Association
Lectures. *Gazette* 11 March 1885

The above is the title of a very interesting and instructive lecture, which was delivered by Mr. Andrew T. Taylor, in the Art Association rooms, under the auspices of that society, last evening. The president, Judge Mackay, in a brief speech, introduced the lecturer, who prefaced his discourse by some happy remarks concerning the title chosen for his paper, and said that he would refer particularly to the architectural side of art—a side which was not sufficiently appreciated by even the artistic "upper ten." The lecturer said it was no new idea to trace the intimate relation of all the fine arts, and yet he might be pardoned for referring to it—music, painting, poetry, architecture and sculpture were lovingly intertwined, and celestial music might vibrate through them all to awake human chords with a master touch. There was hardly an emotion in the whole gamut of human experience that had not found a habitation in some form or other of architecture. Mr. Taylor said that it was not his intention to present the historical side of his subject, but rather to refer to its practical aspect in its relation to our own times. He brought his audience back in spirit to the cradle of architecture—the leafy bowers of our first parents—and traced the development of the art as she fluttered feeble pinions over the plains of Shinar, and the bolder flights essayed on the sandy plains of Egypt, where the pyramids and the Sphinx still arouse the wonderment of men. The lecturer dwelt briefly on the history of Grecian, Indian and Roman architecture, and said that architecture, like the arch, was never at rest, but was being continually modified, not without loss to its vitality and power. He then paid a glowing tribute to Sir Christopher Wren, who so advantageously seized the opportunities created by the great fire of London. At present we were in the midst of a carnival of architecture, and "motley's the only wear." It was a common thing in modern cities to see a copy of a Greek temple in friendly intercourse with a building on the lines of the Alhambra, or a heavy, frowning castellated building getting up a flirtation with a pretty Swiss chalet across the way. A reproduction of the palace of the Doges is considered the correct thing for an art gallery, and Egypt is brought to our doors, trimmed down to suit a Mechanics' institute or a Young Men's Christian association. He did not condemn variety, but it should be a variety guided by reason and common sense. In analyzing the best ancient styles, the lecturer said that certain fixed principles were always found, among which were:—1. Suitability to the climatic requirements of the country; 2. Conformity to the tastes, habits, customs, and religions of the people; 3. Adaptability to the conditions imposed by the available building materials; 4. Loyalty to absolute truthfulness in construction and adornment; 5. Due expression of the purpose of the building and its requirements; and 6. Evidence of taste and imagination, guided by reason and based on good proportions. These points were all dwelt on at some length, and the lecturer then passed to the consideration of the architecture of to-day, which he treated succinctly and ably. In this portion of his monograph he made some particularly happy remarks about the development of a correct taste in art, and pointed out the necessity of patient study to make one familiar with the best productions in architecture, painting and sculpture. Speaking of the architecture of modern cities, Mr. Taylor hoped that in this city, which perhaps had not an equal in beauty on the continent, nothing would be done to mar that beauty, but rather to aid and develop it, and said that we should jealously guard the purity of our atmosphere and surroundings.

After making numerous comparisons between our American cities and the older cities of Europe, he referred to the parliament buildings at Ottawa as an example of the advantage of position, which he thought reflected the greatest credit on the originators. The lecturer hoped that the time was not far distant when every lady would be harmoniously dressed, when an artist would no longer be looked on as a sort of Bohemian, and when the endeavor of every citizen would be to beautify the streets. After referring to the relations of form and color, Mr. Taylor concluded his very interesting lecture by craving for his beloved branch of the art a more intelligent study and a more sympathetic interest than ever, and it would perhaps minister to an increase of pleasure and illuminate many a shaded hour.

The lecture was illustrated by several drawings in sepia, giving some idea of several different styles of architecture.

At the close of the lecture Dr. STERRY HUNT in proposing a vote of thanks to Mr. Taylor, said he would not like to see the assembly break up without an expression of the satisfaction and pleasure with which all had heard the lecture. As one of the early founders of the Art association he was proud to see such an association assembled in such a hall, with such accomplished artists to lecture, not only on painting but on all branches of art. They owed a great deal to the gentleman who had just shown the relation of architecture to the old arts, and hoped men like him would decorate and beautify the metropolis of Canada.

Judge MACKAY, in seconding the vote of thanks said he felt sure every one would agree with what Dr. Hunt had said, and heartily thank Mr. Taylor for the great pains taken in his paper.

This course will be dependent on "The foundation" by R. Harris, R.

Gazette
FEBRUARY 16. 1886.

with shoplifting. It appeared that the prisoners went into the store of Mr. I. A. Beauvais, on St. Joseph street, and while pricing some goods, the female prisoner stole two pairs of pants. She pleaded guilty, and was sent down for three months, while her companion was dismissed.

ART GALLERY NOTES.

New Loan Pictures—The Entrance Fee Reduced—The Colonial Exhibition.

There has just been placed in the gallery of the Art association eleven fresh pictures loaned by two members of the council. These pictures, which was of the the French, Belgian, Flemish and Italian schools, will remain until the end of the month, when the Council of the association hope to obtain other works, and thus from time to time give the public an opportunity of enjoying fresh works of art. To carry out this desirable scheme, the association will, of course, be dependent upon the kindness of those who possess pictures, and we trust they will be sustained in this commendable enterprise.

The entrance fee to the gallery has been reduced to ten cents, a move in the right direction, and the annual exhibition of works by Canadian artists will be held in the month of April next.

We are authorized to state that a letter has just been received from the Government by which the president of the Art association and Mr. R. Harris, R.C.A., are requested to ascertain whether any Montreal owners of pictures by Canadian artists, suitable for the Colonial and Indian exhibition, would consent to loan such pictures for that exhibition. Any pictures loaned would be removed and returned at the expense of the Government, which will be responsible for the pictures. The pictures are required to be removed from Montreal by the 23rd instant. Any person willing to loan pictures should notify Mr. R. Harris, No. 10 McGill College avenue.

We are pleased to learn that there has been selected and purchased for the National gallery at Ottawa, Mr. R. Harris' picture of "A Meeting of Trustees of a Back Settlement School, Canada, the Teacher talking them over." This work was seen by only a few persons in Montreal, as the artist had barely time to finish it for the exhibition. It was thought to be Mr. Harris' best effort, and will be one of the best specimens of native talent in the gallery. The picture will be exhibited in the Indian and Colonial exhibition before it is finally placed in the national collection.

CANADA'S FINE ART EXHIBIT.

The article in yesterday's *Star* on "The Royal Canadian Academy" is not conceived in a spirit of fairness. The writer does his best to disparage Canadian art and he is evidently ill-informed as to the manner in which the pictures for the Colonial and Indian Exhibition were selected. He more than insinuates that the selection was made by persons who had "selfish ends to serve," and he would have the readers of the *Star* believe that pictures of merit were unfairly rejected by the judges. When our readers know who the gentlemen are that made the selection, they will at once see that they are as competent judges as can be found in the country, and that they had no personal or selfish end to serve in making the choice they did.

The Committee was appointed by the Government. The Governor-General was its president, and he, we are informed, took a very active part in its proceedings. The other members were Senator Allan, president of the Art Association of Ontario; Col. Walker, president of the Art Society of London; Mr. Allan Gilmour, president of the Art Association of Ottawa; Judge McKay, president of the Art Association of Montreal; Mr. L. R. O'Brien, president of the Royal Canadian Academy.

The Government authorised the members of the Royal Academy to choose two artists to represent them on the committee, and they selected Mr. Homer Watson and Mr. Robert Harris. We think that our readers will agree with us in concluding that the interests of the artists were quite safe in the hands of these gentlemen—that they could be depended upon making both a judicious and a perfectly impartial selection.

The manner in which the choice was made, too, precludes the idea of favoritism or unfairness of any kind. The way in which it was done was this: Each judge took his catalogue, and as he examined the pictures he placed a mark against those which he regarded as the best. This he did without consultation with his colleagues. When the examination was concluded the catalogues were handed in to the President. Any picture which had five votes was selected. A fairer method than this of choosing the pictures which possessed the most merit could hardly be desired.

The *Star* asks why the works of some artists whom he mentions were not selected, many of those artists had not sent pictures to the exhibition, and one of those he mentions is not a Canadian artist at all, and her subjects were not Canadian.

The *Star* questions the utility of the Academy. Competent judges who have watched the progress of art in Canada, are of opinion that the Academy has done much to encourage and to foster art in this country. When the Academy held its first exhibition it was impossible to get enough pictures to make a respectable show without borrowing. The last exhibition did not contain a single borrowed picture.

A few years ago very few Canadian artists went abroad to study, now Canadians are found in all the great schools of art. Then Canadian paintings were never exhibited in foreign countries, now the work of Canadians has obtained places of honor in the Royal Academy in London and the Salon in Paris.

The *Star* is of opinion that the Dominion exhibits at the great exhibition should be confined to agricultural products and manufactures. We think that the Government has done wisely in making the Canadian exhibits show the progress which Canada has made in the

AMONG THE ARTISTS.

No. 5.

A great many people have the impression that art is something which has little or nothing to do with the practical part of life. They have a kind of hazy notion,—for very few have given much thought to the subject—that art is something antagonistic and detrimental to the real business of the world, and that artists and lovers of art are a set of harmless idlers who attach a great deal of importance to what is really of very little use. They are tolerated, because, except wasting time, they do not do much harm, and sometimes they are even patronized because some persons of high position in society, whose example it is fashionable to follow in all that relates to social customs and matters of taste, for some unexplainable reason, esteem artists very highly, and set an extraordinary value upon some of their works; but the idea of artists and the elegant triflers who admire and encourage them being useful never occurred to them, and if suggested by any lover of art would be scouted as preposterous. But art is, after all, very dear to the members of the Gradgrind family. Although they are not willing to acknowledge it, facts and figures and figures and facts are not everything even to them. The gratification of their love of what is seemly and beautiful forms a very large part—larger than they are willing to acknowledge—of their enjoyment of life. And is not whatever contributes to make life pleasanter and more enjoyable in a legitimate and innocent way useful? There is hardly any one in this world, no matter what his intellectual capacity may be, or what his age, social condition or education, who does not love beautiful things. We have used the masculine pronoun for convenience sake, but what is true of man is to even a greater extent and degree true of woman. So general and so intense is this love of the beautiful in the human family that almost the first word that the child learns to express its delight at the discoveries it is every day making is "pretty, pretty;" and when the wearied Christian wishes to describe the Better Land to which he is hastening he can find no words more appropriate than "The beautiful, the beautiful!"

And is not the world in which we live furnished and adorned in a way that seems specially intended to gratify this universal instinct? Is not the Book of Nature an immense picture book, the illustrations being often inexpressibly lovely, and are not all her lessons "object lessons?" The colors of the sky, of the water, of the grass, of flowers, of the heavenly bodies—are they not all beautiful? What can be more symmetrical and more pleasing to the eye than the forms of hills and valleys, of trees and plants and of living creatures, whether their element is the earth, the water or the air? What would be the effect on man if Nature's great painter, the sun's light, should lose his power to brighten and to beautify. Is there no use in all this beauty with which the whole earth—the whole visible creation—is so profusely adorned? It seems almost blasphemy to ask the question. And are those upon whom this beauty makes the deepest impression and who believe that the contemplation and enjoyment of it were intended to refine and elevate mankind, when they endeavor to direct attention to it and to increase the love of their fellow creatures for it, to be regarded as useless and unpractical? If more real enjoyment, and it accessible to far the greater number, is to be derived from the admiration of what is beautiful than from luxurious food and costly raiment, are they not true philanthropists who spend their time and their money in cultivating among those within the sphere of their influence a taste for the beautiful in nature and in art and in bringing the works of true artists within their reach? "Where can be no question that such men are engaged in a work in the widest and highest sense useful and deserve well of their fellow countrymen.

The Art Association of Montreal is a body of men who have this object in view. It has provided a gallery of fine paintings, accessible to all classes of citizens. The Montrealer or the visitor to Montreal who wishes to have the privilege of seeing really good pictures and who wants to see for himself what a work of art of high merit is really like, can visit this gallery as often as it is convenient for him to do so and get as much pleasure from it as if he owned it himself. He will there see pictures by painters who have achieved a reputation in Europe and America, and he will be able to contemplate at his leisure statues, casts and bronzes which are pronounced by the connoisseurs to be of high merit. But the visitor does not require to have a high degree of art culture to see beauty in this collection of the works of art. Let him not be afraid to admire those which he likes the best, and the chances are, if his taste is not vitiated, that he will like those which really have the most merit.

Besides the gallery the Association has established a school of Art and employed a teacher of art. The rooms in which the art students work are large and well-lighted. They contain some fine casts of statues which have been admired by the whole civilized world for centuries. There is the Venus de Milo, which is the finest model of a woman ever cut in marble. There is also what is said to be a very fine cast of the Laocoon, a piece of sculpture of terrible power, engravings of which are familiar to all. In this art school is also a cast of the statue of Apollo Belvidere, which was for a long time considered a perfect model of manly beauty, but it is now believed that in

it the sculptor sacrificed truth and strength to elegance and grace. Antinous is another of the casts in this room; it is said to be fanciful, but it is no doubt very fine. The Disc Thrower is not regarded by the learned in art as a work of very high merit, but its defects are not visible to the uninitiated. There is a platform in the centre of the main room on which a living model poses. The students, who number twenty-six, chiefly ladies, are after a severe course of drawing are now allowed by Mr. Harris to paint. Some of them were at first disgusted with his system. They wanted, like too many in other places where the principles of art are not understood, to dabble in colors before they had learned to draw. They now, however, in their second term see the advantages of beginning well. Some of Mr. Harris' students have, we understand, been successful in obtaining an entrance into foreign schools of art without any further preliminary study than they went through at the Montreal Art Association's school. This is a very great advantage to the Canadian who wishes to make art his profession.

There is a comfortable well-furnished reading room, supplied with the best art periodicals of Great Britain, France and the United States in the Art Association's building. Among the publications on the tables are: *L'Art*, *L'Artiste*, *Gazette des Beaux Arts*, *The Art Journal*, *The Magazine of Art*, *The Portfolio*, *The Artist*, *The Decorator*, *Building News*, *The Architect*, *English Etchings*, *Harper's Magazine* and *Weekly*, *The Century Magazine*, *Punch*, and other periodicals.

Mr. S. English, the Association's enthusiastic and obliging secretary, showed the writer an engraving of Montreal as it was in 1832. It is a harbor scene. There are no wharves and no steamers. A bluff bowed timber vessel is in the foreground, and some laborers are piling a crib of timber to her side. The Cathedral of Notre Dame is seen, but without its spires. The steeple of Christ Church Cathedral is in the distance, as is also that of the Recollect Church. The sketch shows very clearly that the Montreal of fifty-two years ago was a very different city from the Montreal of to-day. This little picture, rude as it is, shows better than a volume of letter press could do the changes that this city has undergone in the course of the last fifty years.

Among other things in the reading room is a volume of the catalogues of the art exhibitions held in this city. The first was in 1857, held under the auspices of the Mercantile Library Association, in honor of the first visit to Montreal of the American Association for the Advancement of Science. There were then exhibited some 317 pictures, loaned to the Association by public-spirited citizens and others. The names of well known artists are seen in the catalogue, but the greater number of the paintings were copies of the works of the old masters. In this catalogue are the names of many of Montreal's most respected citizens, now departed, and contributors to the exhibition. Among these are Hon. George Moffat, Hon. John Young, Benaiah Gibb, James Law, G. Frothingham, T. B. Anderson, W. E. Phillip, W. Cunningham, J. W. Ward, E. M. Leprohon, W. A. Townsend, Mrs. Dr. McCulloch, R. Cassils, J. Rose, R. Norris, W. Edmonton, Dr. Hall, Rev. Dr. De Sola, J. L. Mathewson, L. G. McKenzie. The Art Association has had several exhibitions, all of which have had a tendency to create an interest in art in Montreal and to cultivate the taste of its citizens.

In the hall of the Association building is a brass tablet in grateful remembrance of the founder of the institution, Mr. Benaiah Gibb. Montreal owes much to this public-spirited citizen and to the gentlemen who, in the face of many difficulties and discouragements, are continuing the work which he began.

FROM THE BRITISH ASSOCIATION.

To the Canadian Pacific Railway Company.

To the President of the Canadian Pacific Railway Company, Montreal, Canada:
DEAR SIR,—Returning to England from America, I am charged by my fellow excursionists, who took part in the excursion to the Rocky Mountains in September last, to express to the Canadian Pacific Railway Company our warmest and heartiest thanks for the kindness and consideration shown to us by the company on that interesting and memorable occasion. The pleasurable instruction to ourselves from the excursion was greatly enhanced by the care evinced for our welfare, and the ministrations for our comfort, during the long and rapid journey over several thousand miles, under the arrangements thoughtfully ordered by the company. And, indeed, the good intentions of the company toward us were thoroughly fulfilled by its officers and employees, so that we saw the country to the utmost advantage and had the happiness to meet our enterprising countrymen who are settled there, and who are quickly bringing the prairies under cultivation.

We cordially congratulate the company on the magnificence of the enterprise which has been undertaken under its management, and which is being carried into effect with signal rapidity and success. We are confident that the Canadian Pacific Railway will confer endless and countless benefits upon the northern and westerly portions of the Dominion, developing a territory of enormous dimensions, with resources sufficient to sustain a vast population hereafter. It will, we feel assured, be a matter of just pride to the company to have executed a public work that redounds to the honor of the Canadian Government, and will ever endure as one of the noblest monuments of British Rule in North America. To us, the memory of our too brief relations with the company will always remain among our happiest associations.

I am Dear Sir,
Yours very truly,
RICHARD TEMPLE.

December 5th, 1884.
Athenaeum Club,
Pall Mall, London.

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Indexed

(2)

... posture as the ... side ...
 on the bed, He is evidently weary, His mien is full of latent power. His right arm hangs down and with His left hand He holds the right hand of the dead girl, whose pallid fingers yield stiffly to the gentle pressure. The interest centres upon the sweet girlish face. Upon it falls the fullest light—upon it the Lord of Life is gazing with a pitiful love. The face has slightly turned—the tresses of hair thrown up over the pillow break the monotony of the whiteness—and dimly suffusing the pallid cheeks and brow, come the first faint tints which show that at the Master's bidding the fountain of life has been unlocked from the icy grip of death. From the intense white of the sheet we distinguish the arms and hands by their lower tone of deathly paleness, but the face on the pillow, though death-like, is distinguished by the glimmering flush of dawning life. Surely this is the boldest of painters who dared to attempt upon canvass such a transition, and one upon whom the mantle of Rembrandt has fallen with all his mastery of light and shadow.

There is no strained effort in this picture. Under that quiet look of power it seems natural that the maiden should revive. The chamber is intensely still. We read in the narrative that our Lord put forth all the mourners from the chamber. The disturbing passions of grief are all absent. There is not motion enough to disturb the fly which, with instinct for approaching corruption, has settled upon the yet dead arm of the girl. It is only at the great centres that the blood is slowly thawing. Quietly, and not with observation, as the rills trickle under the snow in the spring time.

One main source of the power of this painting is its unity of conception. In Holman Hunt's pictures (excepting the Light of the World) the attention is drawn to the Archæology and the local colour. The totality of the effect is diffused through many channels of thought and thus weakened. Not that we are placing Max above Holman Hunt, but that we wish to indicate one chief excellence of this work. We notice that some critics have dwelt at length on the realism of the artist. Real the picture is indeed, as opposed to conventional. Carefully and truthfully painted it is in all its parts, but we find it hard to refuse the quality of ideal, when we consider the strength of imagination which has drawn so vivid a portraiture of the "Man of Sorrows."

We arrive here at a question which has agitated artists and theologians from the earliest times of the revival of art. The earliest painters were realists indeed. The words of Isaiah were always in their ears. "He hath no form nor comeliness; and when we shall see him there is no beauty that we should desire him. He is despised and rejected of men; a man of sorrows and acquainted with grief." And so they portrayed him with no beauty nor grandeur—the nimbus around the head alone marking him as the Lord, and his face and limbs meanwhile distorted with sorrow and suffering. But as art advanced, the artists carried their point against the literalism of the theologians. They truly felt that Jesus was greater than his sorrows, stronger than his sufferings, and, as the influence of antique Art grew stronger, they went to the other extreme, and portrayed our Lord more beautiful than the highest type of manly beauty, the glory of the Godhead illuminating every lineament of his countenance. This conception, however, cannot have been historically true, for we feel that the human nature of our Saviour is too much obscured with brightness to have a living interest in us. The later artists took away our Lord, and gave us an Apollo who did not care for us, or a stern

#5
 MMFA library

BEETHOVEN AND HIS SONGS.

Interesting Lecture by Mr. Joseph Gould—A Musical Treat.

The lovers of high art enjoyed a musical treat last evening. In the gallery on Phillips square, amid the beautiful paintings of the association, Mr. Joseph Gould discoursed on "Beethoven and His Songs."

Mr. Gould's valuable lecture was illustrated by a selection of songs rendered with much taste by Misses Lusher and White and Messrs. Maclean, Bolton and Sabiston.

The Hon. Judge Mackay presided. A vote of thanks to Mr. Gould, which was enthusiastically endorsed by the audience, was proposed by Rev. Dr. Stevenson and seconded by Mr. F. Wolferstan Thomas.

March 24 1886 "Gazette"

ART ASSOCIATION LECTURES.

Interesting Lecture by Rev. Dr. Stevenson.

The following is the report of Rev. Dr. Stevenson's lecture on "Art and its relation to religion and morals" which was crowded out of yesterday's issue:

The lecturer pointed out how the study and cultivation of art made the artist a larger, freer and better minded man than he could be apart from his art. Art has to do with one of three things which go to make up the nobler life of man, the life which distinguishes him from the brute; these are the love of truth, the love of beauty and the love of goodness.

On our eighth page to-day will be found a striking and instructive illustration of the comparative worth of the various kinds of American talking powders now in the market.

"Gazette" April 85

L GAZETTE WEDNESDAY, M

BEETHOVEN AND HIS SONGS.

A Lecture by Mr. Joseph Gould—A Crowded Hall and a Delighted Audience.

Mr. Joseph Gould delivered, last night, a very interesting lecture on Beethoven and his songs to a very large and highly appreciative audience in the Art Gallery.

The lecture was not, as might be expected, a learned dissertation on the works of the great composer interesting to students of music only; but a well written and carefully prepared sketch of the life and character of Beethoven, to which all might listen with profit and enjoyment.

Beside the lecturer, on an easel, was a portrait, life size, of the great composer, done in charcoal by Mr. R. Harris, from a likeness in Mr. Gould's possession. It was spiritedly drawn and showed the massive head, the capacious brow, and the rugged features of the man so graphically described by the lecturer.

- 1. Sacrificial Song. (Opfer-Lied.) MR. MCLEAN.
2. Know'st thou the Land? (Kennst du das Land?) MISS LUSHER.
3. Contrition. (Busslied.) MR. SABISTON.
4. Merkenstein. (Merkenstein.) MISS LUSHER & MISS F. WHITE.
5. Nature's Adoration. (Die Ehre Gottes aus der Natur.) MR. BOLTON.
6. The Sweetest Lad was Jamie. Highland Lullie. MISS LUSHER.
7. Adelaide. (Adelaide.) MR. MAFFEE & MR. LEBLANC. MR. SABISTON.

The Scotch songs require a word of explanation. The original melody was retained; Beethoven composed the instrumental accompaniment. The effect was delightful, and that it pleased the audience could easily be seen by their rapturous and long-continued applause.

A vote of thanks to the lecturer was moved by the Rev'd Dr. Stevenson, seconded by Mr. J. Wolferstan Thomas, and enthusiastically carried.

THE ART EXHIBITION.

A Look in Advance at the Principal Pictures.

The spring exhibition of the Art Association opens to-day. The collection of paintings is large. They are of many degrees of merit, and they are nearly all by native artists.

It is pleasing to see that quite a large number of the subjects, particularly the landscapes, are Canadian, and Canadian under the best and loveliest aspect of our country—its summer aspect.

The exhibition is rich in portraits, and very little more than a glance will show—for there are some very striking contrasts in the collection—that a great advance has been made in Canada of late years in portrait painting.

"Fishing Boats on the North Shore," "Off Tadousac," by Mr. O'Brien, are among the pictures that do justice to Canadian scenery. "A Murray Bay Scene," by H. C. Sandham, is well and carefully painted.

therefore, continue our description of some of the interesting paintings and other works of art it contains in to-morrow's issue.

(4)

Art Association of Montreal.

A PAPER

Will be read in the ART GALLERY on
Tuesday Evening, March 23, 1886,

At EIGHT o'clock,

BY MR. JOSEPH GOULD.

Subject:—"Beethoven and his Songs," with
Illustrations.
Admission—Members by ticket.
March 18 200

(6)

ART ASSOCIATION.

The Lecture on "HYMNOLOGY," with
Musical accompaniment, announced for
January, has been unavoidably Postponed
to a day in February, of which notice will
be given.

It has further been determined with a
view to accommodate as many as possible,
to have the entertainment in the Queen's
Hall.

S. ENGLISH,

Secretary.

January 20th, 1885.

17

(5)

128
- 1 programme musical selections,
MENDELSSOHN - 24 fév. 1885

voir archives permanentes du musée

Hon. Secretary
Art Association of Montreal.

The postponed Lecture by the Rev. CANON NORMAN, D.C.L., on "Hymnology," assisted by the Mendelssohn Choir, will be delivered in the

QUEEN'S HALL,

On Tuesday Even'g., 24th Feb., 1885
At EIGHT o'clock.

Admission—Members admitted by Special Ticket. Non-Members, 50c.
Tickets for sale at Dawson Bros., Drysdale's, Pickens's, Ashford's and at the door.
February 19th, 1885.

(2)
(3)
A LECTURE ON "HYMNOLOGY."—In our advertising columns appears the announcement of a postponed lecture of the Art Association winter course. The reverend gentleman who lectures and the association of amateurs (the Mendelssohn choir), who will so kindly assist him in illustrating part of the paper to be read, need no commendation, as there is not a doubt of the value and interest of the entertainment which the association has been enabled to provide for its members and for the public, in consequence of the lecture being given in a much larger hall than the association gallery, where its lectures have hitherto been held.

Art Association of Montreal.

THE ANNUAL SPRING EXHIBITION

— OF —

Works by Canadian Artists

Will be Opened in the

ART GALLERY

On the 13th April, 1886.

Works received up to the 6th April.
For further information apply to

S. ENGLISH,
Secretary.

Montreal, 24th March, 1886.

10

CANADIAN ART TREASURES.

The Pictures Chosen for the Colonial Exhibition.

BY THE B. C. A. SUB-COMMITTEE.

An Appeal to the Possessors of Valuable Pictures to Lend Them for Exhibition.

(FROM OUR OWN CORRESPONDENT.)

OTTAWA, February 11.—The following is the report of the committee of the Royal Canadian Academy of Art appointed to select paintings from the annual exhibition now being held here for exhibition at the Colonial exhibition in London this summer:—

The Honorable the Minister of Agriculture:

SIR,—The committee to which was entrusted the duty of making a selection of pictures for the exhibition of Indian and Colonial products to be held in London during the coming summer has the honor to submit herewith a list of the works of art, now on view at the annual exhibition of the Royal Canadian academy, which seem to the members of the committee worthy of a place in the English exhibition. The numbers attached to each picture are those given in the exhibition catalogue. In making this selection the committee kept before itself the fact that it was desirable that the pictures selected should be as far as possible works not only valuable as specimens of Canadian art, but also as illustrations of Canadian scenery and Canadian life and customs. In some cases a preference was given to pictures as much upon this latter ground as upon their intrinsic merit. In other cases the artistic value of the works appeared to the committee to entitle them to selection, in spite of the fact that they represented subjects or scenery unconnected with the Dominion. A small number of pictures not eligible for the annual exhibition of the Royal Canadian academy was sent to Ottawa by their owners, in order that a selection might be made from these. The committee has, however, no doubt that in the principal cities of the Dominion there are other works of Canadian artists, without the presence of which the collection about to be sent to London would be incomplete. The committee has, in view of this, authorized the gentlemen mentioned in the following paragraph to act for it in Toronto, Montreal and London, Ont., and to make a special application for any works of art which may seem worthy of selection. These local sub-committees will be constituted as follows:—

For Toronto, the president of the Royal Canadian academy and the president of the Ontario Society of Artists.

For Montreal, the president of the Montreal Art association and Mr. R. Harris, R.C.A.

For London, Ont., the president of the Art association of that city and Mr. James Griffiths, R.C.A.

A copy of the letter, which has been addressed to a member of each of the local committees, is annexed to this report.

(Signed), LANSDOWNE,

President of the Committee.

Government House, Ottawa, February 9, 1886.

16

that the owner of each picture should, on consenting to lend it, supply you with a statement of its value. It will be necessary that the pictures should be removed before the instant.

I have the honor to be, sir,
Your obedient servant,
LANSDOWNE.

(Signed,)

Gazette
21 April/86

THE SPRING EXHIBITION.

(Continued.)

Last week, in noticing the oil paintings exhibited at the Art gallery, we regretted the falling off in the number of contributors, and this is even more striking in the

WATER COLOR SECTION,

where there are only nine representatives of this department in Canadian art. There are however, forty-six pictures which hold their own creditably when compared with the oils in the exhibition.

L. R. O'BRIEN, P.C.A.,

contributes eleven, of which Nos. 15 and 36 are perhaps the best; 15, entitled "Low Tide, Northern Head of Grand Manan," is a charming bit of coloring, carefully worked out in every detail and well maintaining Mr. O'Brien's high reputation. "Off Tadoussac," No. 36, is also very pleasing, the dim, indistinct effect of fog through which the steamer is scarcely discernible, being particularly well handled. 20, "At Point Levis, Quebec," and 24, "A Bastion of Fort Chambly, before the Restoration," are also creditable examples of this artist's style.

ALLAN EDSON, R.C.A.,

sends numbers 22 and 29, a nice pair; both from Scottish scenery, the former depicting the "Homestead of Robert Burns" and the latter a group of "Cottages near Ayr." Taken together they contain many points of contrast, notably the bleak, cold atmosphere of 22 as opposed to the warmer autumnal tints which characterize No. 29; and again the fact that 29 is a much more pleasing subject from a purely artistic point of view, while the associations which will ever cluster round the spots connected with the name of Burns make 22 more attractive to the imagination. They both display good work.

J. A. FRASER, R. C. A.,

is also numerously represented, some of the pieces being very creditable. Numbers 16 and 35 are good examples, the coloring in 35 being particularly well done.

G. HARLOW WHITE, R.C.A.,

has numbers 2, 6 and 11. The first two are a dainty little pair "Eton on the Thames" and "Creceth Castle." No. 11, "Windsor Castle," is another view from that exhibited last year and is a good piece of work.

C. E. PORTEOUS.

This artist's work is bold in conception, but defective in execution. The coloring in 21, "Cinderella," and 34, "In Doubt," is decidedly good, and 4, "Can the Story be True?" has some good qualities. The drawing is the weak point in all these pictures.

H. SANDHAM, R.C.A.,

is not so successful in the water colors as in the oils, No. 10, "At Murray Bay (St. Lawrence)," being uneven, with many good points and a few very harsh touches.

C. J. WAY, R.C.A.,

gives us two Venetian scenes, 23, "Church of Santa Maria Della Salute, Venice," and 30, "Market Landing, Grand Canal Venice," neither of which are particularly commendable.

The same may be said of Nos. 27, "The Androscoggan, near Gorham;" 28, "The Mount Washington Road," and 31, "The Old French Fort (Quebec)," by M. Mathews, R.C.A.

DANIEL FOWLER, R.C.A.,

also contributes a number of pictures from a great variety of subjects, and they will be appreciated by visitors to the gallery.

Works by amateurs.

WORKS BY AMATEURS.

The amateur pictures include about twenty-five, both oils and water colors and they are as a class a satisfactory exhibit. Of course it is trying for the amateur work to place it beside pictures by professional artists and due allowance must be made.

No. 115, "The Monastery," by Mrs. Herbert, recalls the stories of Mount St. Bernard, and one can imagine the solitary figure on the snow covered road to be some pious monk starting out on an errand of mercy. We understand that by an error in the catalogue this picture is not marked as being for sale, which it should be. 116, "The Falls of Montmorency," by F.A. Dawson, is a bright little autumn scene. 117, "Still Life," 119, "The River Thames at Chatham," 120, "A Study," 132, "Cut Flowers," are all by Mrs. H. Morton, and are amongst the best pictures in this section, especially Nos. 120 and 132. Mrs. A. M. Chaplin sends 118, "A View from Montreal Mountain," a water color, 121, a portrait in crayons, 124, "Snowballs and Lilacs," in oils, 129, "A Quiet Nook at Belœil Mountain," 130, "View at Cap à l'Aigle," the last also in water colors. 122 is a portrait by Mrs. J. H. Hempstead.

Mr. John McArthur has "No. 123, "Autumn," 137, "Near St. Michaels," and 138, "Autumn, Le Grand Rousseau," large oil paintings, showing careful work.

W. P. Scott shows marked progress in 125, "On the River at Bord a Pluffe," and 127, "Low Tide, Kamouraska," and also exhibits 136, "Split Rock Falls," three very creditable pictures; 126, "A Study from Life" and a water color, 131, "A Study," are by Miss Heney; 128, "Music Evening at Riviere du Loup," and 134, "Laval University, Quebec," by B. Antin, and 135, "A Study from a Bronze," by Miss Crawford, complete the exhibition.

We are glad to hear that there is a good attendance and trust that our readers will see for themselves what our artists are doing.

PLASTIC WORK.

Mr. L. P. Hebert exhibits three very creditable works. We commend the little bust of "Lucien" to the special attention of our readers. The design for the Brant monument also merits careful observation.

before the chamber is in an advanced stage, no inconvenience will be suffered.

CONTRACT AWARDED.

It is reported that the contract for the construction of the new militia college at London has been awarded to Messrs. Hook and Toll, of London.

THE SPRING EXHIBITION.

The Spring Exhibition of the Canadian Academy at the Art Gallery.

It is unfortunate that the Montreal exhibition of paintings follows so soon on that at Ottawa, where the possibility of having an exhibit sent to the Indian and Colonial no doubt acted as an incentive to artists to send their best work, but whether this be the only cause or not, it is certain that the exhibition which opens to-day does not indicate that increased interest in art matters which the success of the one last year led us to expect. There is a decided falling off in the number of contributions, and many of the unrepresented ones are sadly missed. Some, indeed, who were looked upon as promising men are continuing their studies abroad, but this is hardly a sufficient reason that no picture chronicles their progress. There is apparently something decidedly out of joint, and we would suggest that the exhibitions should be made attractive and competitive, where the successful artist would receive some more substantial compensation than that which mere position affords, especially when the hanging is conducted more with a view to the general appearance of the room than to give prominence to the best pictures. Notable instances of this may be observed in the positions which numbers 65 and 92 occupy. Why should there not be at least honorable mention, if medals and money prizes are beyond the means of the association? As it is, pictures are sent in and stuck up with an announcement in the catalogue of those that are for sale. The public comes in and views them and they are carted away again, and all the aid the artist has received is the chance of making a sale and the favorable or unfavorable mention of his name in the papers. Surely we have men in this city who could donate a few thousand dollars to be distributed in prizes and in making our exhibition attractive to all artists in the Dominion. There are however some pictures well worth seeing, the best of which is decidedly No. 75, "A Peasant Mother," by

FAUL PEEL, R.C.A.

This artist has come forward rapidly and this year's picture places him in the foremost rank of our Canadian R.A.s. No. 75 is admirable, not only for exactness of drawing and harmonious and skilful coloring, but also as illustrating the poetic beauty and purity of the artist's thought, the sentiment which appeals so forcibly to the spectator. In contrast to the concentration indicated by one masterpiece of Peel's there are eleven pictures from the studio of

H. HARRIS, R.C.A.

Perhaps the most successful of these is No. 100, "The Studio Boy's Private View." It is less pretentious than some of the others, but is a finished piece of work and has not the same air of haste which characterizes some of Mr. Harris' other paintings. The bone of contention amongst the critics this year will probably be No. 65, "Maison-neuve Killing the Indian Chief, while covering the retreat of his men in the sortie from Montreal fort, March 30, 1641." It is not at all so good as 62, "Le Jeune, first Jesuit Superior in Canada, meditating in solitude when living with Indians." In the former the grouping is forced and unnatural and there is a lack of action or reality in the picture that indicates a feeble grasp of the scene which is depicted. The drawing of the chief's figure is effective, but wholly out of proportion to the other figures, while the hero of Montreal has the air and dress of an elegant doing a little target practice in his garden after dinner. Two portraits, one of them of Mr. John McLeannan, have much more merit and are the best Canadian portraits exhibited. A little piece, No. 72, called "Contrasts," is also very spirited.

F. F. WOODCOCK, R.C.A.

sends three pictures, each showing a different phase of his style. No. 68, "Spring Time," is a delightful little bit of work, and recalls the "Puffo Player." Mr. Woodcock's work is careful and his drawing true.

C. J. WAY, R.C.A.

is well represented by No. 69, "The Valley of Chazapexy" (Switzerland.) The coloring in this picture is excellent, the scene selected furnishing an infinite variety of contrast, the play of light amongst the snow capped peaks, over which the fleecy clouds are hovering, is particularly good. No. 51, "Noonday Rest," by Wyatt Eaton, deserves more than a passing notice, and will improve upon acquaintance. The robust health of both mother and child as they rest in the half cut wheat fields, appears at first glance exaggerated, but the composition merits admiration. There is a portrait of the late Hon. John Young by the same artist. Away in the northeast corner of the gallery is a splendid little thing by H. Sandham, R.C.A., No. 70, one of the happiest bits we can recall in this artist's work. Another good thing, which is rather out of the way, is No. 97, "Entering Montreal Harbor," by H. E. S. Bunnett, a picture which displays a great deal of artistic appreciation and no little technical skill.

ALLAN EDSON, R.C.A.

Sends five small paintings, numbers 405 to 409 inclusive, English and Scotch scenes; all of them creditable.

MARIA BROOKS

has not been idle, and has made some progress, although her work is still open to criticism. Numbers 104 "Our Nurse" and 82 "Little Fatty" have considerable merit; 77 "Missionaries explaining the doctrines of Christianity to a pagan British family" is her largest canvas, and an example of figure painting. No. 90, "Indian Summer," by T. M. Martin, R.C.A., and 96, "The Upper Ottawa," by F. A. Verner, are fine pieces of landscape painting, 96 being particularly fine. "Tired of Study," No. 88, by G. E. Holden, and 93, "A Study" by Anne Taylor, indicate considerable talent, and we are glad to hear that both these young ladies are Montrealers. Other artists exhibiting are A. Eho, A. Boisseau, E. May Smith, F. M. B. Smith, R.C.A.; M. E. Dignan, W. Euel, A.R.C.A.; J. Wilson, Miss Longley, Mrs. Jessie Rayeroff. No. 91, "Near Bayou Teche, La.," by J. R. Meeker, deserves more than a passing glance; the lights are skilfully handled, and the work thorough. We have to reserve our notice of the water colors and amateur oils, owing to lack of space.

Once upon a time a good young lady—a member of the Methodist Church—fainted and died at a ball. In a jiffy Satan was on the spot and started away with her. He hadn't more than got outside the door when St. Peter came in, rattling his keys. "Where's that young lady who just died?" he enquired. "The devil went off with her just this minute," they said. St. Peter struck out after the devil, and pretty soon caught up with him. "See here, Satan," said Peter, "you've got no right to that young soul; she's always been a Christian and a Methodist too." "Well," replied the devil, "I didn't know that. I just took her because I found her on my territory.—Sam Jones

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CIRCULATION OF THE DAILY STAR FOR WEEK ENDING FEBRUARY 20, 1886.

Table with 2 columns: Day and Circulation. Monday: 24,744; Tuesday: 24,917; Wednesday: 24,818; Thursday: 24,920; Friday: 24,929; Saturday: 25,975.

Total: 151,303

PRESENT DAILY AVERAGE

25,217.

MONDAY, FEBRUARY 22, 1886.

THE contest in St. Ann's Ward between Alderman McShane and Mr. Kennedy will materially assist Mayor Beaugrand. It may be taken for granted that two such experienced campaigners as Messrs. McShane and Kennedy will bring out nearly every vote in the ward, and however the votes are divided between the two candidates for the representation of the ward, the Irish electors will give a nearly solid vote for Mayor Beaugrand. There is little love for smallpox in St. Ann's Ward. Irishmen are great believers in vaccination. Smallpox has been banished from Ireland by vaccination, and wherever the Irish go they seem to carry with them a steadfast belief in vaccination. They would be about the last people in the world to find fault with Mayor Beaugrand for courageously enforcing the vaccination law, especially during an epidemic of smallpox.

THE ROYAL CANADIAN ACADEMY.

When the proposal to exhibit Canadian pictures at the Colonial Exhibition in London at the expense of the Government, was announced, we expressed reasons in disapproval—we assumed that a primary object of these Inter-colonial fairs to be the display of such natural products, and such specimens of handicraft, for which an equality if not superiority might be claimed against all comers, and that quality rather than quantity was an essential desideratum. Producing, as Canada does, cereals equal if not better than those of any other part of the world; cheese which the Produce Exchange of New York has recently confessed to be a better average than that of the United States; a creamery butter equal to that of France and Switzerland (the two best butter producing countries in Europe); manufacturing agricultural implements, which the Commissioners of Australia to the Centennial reported to be, in some respects, better and cheaper than those of any other country—these, with other articles of equal pre-eminence should be deemed enough to claim recognition from the old world to satisfy our pride, and attract emigration to our country. But, we added, if the proposal to exhibit Canadian art be insisted upon, it were to be hoped that the pictures would be chosen by those who could have no selfish interests to serve in making a choice.

These objections and recommendations appear to have been disregarded. Canadian art is to appear, at the country's expense, and the selection has been made by a sub-committee of the Royal Canadian Academy. In reading the list, we are as much surprised at the names which are absent as at many who are present. Why, it may be asked, are not some of the works of Wyatt Eaton procured, a Canadian by birth, whose ability as a painter is beyond all or any other member of the Royal Canadian Academy? Why not add pictures by Plamondon, a Canadian artist, taught in France and who was a favorite painter of Leopold, the late King of the Belgians; one or two of whose works are about Quebec. Also of Hamel, another French Canadian who studied and lived many years in France. Some excellently painted portraits by him are in this city, and would with the works of Plamondon reflect credit on Canadian art. Why did Allan Edson not compete, for no competent judge could honestly pronounce his drawings inferior to those of the President himself? Why were the two drawings of C. J. Way both rejected, while every one, no less than ten, of Mr. L. R. O'Brien's were selected? Why, again it may be asked, were none of the genre paintings by Miss Brooks chosen unless it be from fear that her correct drawing and subdued harmony of color might throw those of others into the shade?

From these remarks it may be inferred that the principal factor in the making the selection is believed to be the Jupiter Tonans of the Academy. Canada, which, as we have said, has so much to show, worthy of praise, and deserving our pride, will, we are certain, be told that her position in art, with one or two exceptions, is below the pale of criticism from a European standpoint. Castigation is necessary enough in its place, but it is surely unnecessary that the Dominion should thus voluntarily unbreech herself and at so much expense, for an intellectual flagellation.

These were some of the evils we predicted at the formation of the academy. It was a blunder of Lord Lorne's, however well meant. Organization by artists is not only commendable, it is often necessary. But when Government interferes, and coddles an infant school with pecuniary pap, and prefixes the word "Royal" to its members, it does not add any dignity to the title, but produces more toadyism and selfishness than professional emulation. We said some time ago, and we say it again, it does not follow because "fine feathers make fine birds" that the bestowment of the rank of "Royal Academician" will of itself teach Muggins how to draw; nor will dubbing Mr. Signboard a "Royal Associate" teach him perspective. When the black Government of Hayti, ennobled its political Sambos with the title of Duke de Montmorenci, the Marquis of Cauliflower, and the Chevalier de Butterfly, the outside barbarians from Europe and America were unable to see

any consequent change in their woolly heads or their color.

In England, it is often questioned, whether the Royal Academy of that country has done more good than harm. Although it was not created until after that country had produced stronger men than Canada can yet boast of, yet the free use of rooms in the National Gallery for many years, the possession of Burlington House, at a nominal rent, the enjoyment of a title which "attracts the ears of the groundlings," have tended to foster a clique of Academicians, who for the most part are better courtiers than painters, who monopolize all the best space of the walls, and who snub, when they do not exclude, nearly every rising genius, whose fame they fear may extinguish their own. Their treatment of Hayden, of John Linnell, of Albert Moore, of Burne Jones, of Dante Rossetti, and last, but not least, of Holman Hunt, one of the two greatest of living painters in England, should sufficiently prove the existence of these abuses.

It would be better for art and artists were their success or otherwise dependent solely on private recognition. Were a government to limit its interference to the expenditure of a sum of money periodically voted, for the purchase of meritorious works for a National Gallery, good might follow, provided only that qualified persons were appointed to select them. This is already done in the Australian colonies. But even this, we fear, is scarcely possible, at present, in Canada. For here, fitness for the task would probably form little, if any element in the grounds for the appointment. It would most likely be regulated by considerations of race, creed and party. The Hon. Senator from Caughnawaga, or the lukewarm member for Slab Village would be propitiated by being allowed to figure as the Canadian Eastlake, and a gallery of horrors would be the result. Indeed, a beginning in this way has already been accomplished at Ottawa.

Before concluding, it may be fitting to say a word respecting the report of the Academy for 1885, now before us. Like some of its predecessors it presents no financial statement. One year the subscriptions from its three hundred honorary members amounted to about twelve hundred dollars, so we have been told. It would seem that the contributors should be informed how these moneys have been expended. Many persons subscribed in the belief that they would be used solely in unavoidable expenses connected with annual exhibitions, and in teaching art.

HYMNOLOGY.

Lecture by Rev. Canon Norman at the Queen's Hall.

THE PROGRESS OF CHORAL MUSIC.

Illustrated by Selections by the Members of the Mendelssohn Choir.

The Queen's hall last evening was crowded with a brilliant and cultured audience to hear the Rev. Canon Norman's lecture on Hymnology, and the close attention of the vast assembly and the frequent outbursts of applause were a fitting tribute to the rev. gentleman, and a mark of the appreciation with which his erudite and instructing paper was received.

In introducing the subject CANON NORMAN said: There are obviously two ways of treating the matter before us. One is to look upon hymns simply as poetical compositions embodying praise to the Creator, thankfulness for mercies received, public confession of sin, public entreaties for pardon or protection as the case may be, and declarations of faith on certain special religious verities. These poems may also be of a more subjective character and exhibit the aspirations of the individual soul, its yearnings after a higher and purer state of being, its private struggles, trials, contrition, hopes and fears. Or hymns may be regarded as linked to musical strains, and it is this aspect that I contemplate bringing before you.

THE RISE OF HYMNODY

in the Western church was next reviewed, and showed that its use was later than in the Eastern church. Thus Hilary, Bishop of Poitiers in the 4th century, seems to have been the first hymn writer, and he borrowed the idea from the churches of Asia Minor. In the West, private use of hymns preceded their public ecclesiastical use. Jerome bore testimony to the people in the fields singing David's psalms or hymns; Ambrose, in times of religious trouble, introduced hymns into his church of Milan, and his convert Augustine describes their powerful effect.

ANTIPHONAL SINGING,

which was in unison, and hymn singing is believed to have been also in unison up to the 9th century, and no instruments seems to have been used in the early Christian times. The hymns of Prudentius were noticed, as well as Theodulph's "Glory, land and honor," and the following three well known hymns, viz., "Blessed city, Heavenly Salem," "The endless hallelujah," and "Alleluia, song of sweetness." To the early mediæval period belongs the celebrated Veni Creator Spiritus ascribed to the Emperor Charlemagne, or more probably Charles the Bold, his grandson. The first mention of its use is by the Benedictines in 898, and since constantly used in western Christendom.

GERMAN HYMNODY,

with which Luther's name naturally suggests itself. Of Luther it is said that he was a cultivated musician, and, assisted by other writers less known out of Germany, he promoted the study of hymns, writing about thirty-seven hymns, of which twenty-five are original and the rest translations or adaptations from the Latin. They are mostly instinct with simple faith and enthusiasm, above them all towering the "Ein feste Burg, an inspiration, called the Marseillaise of the Reformation, which their use greatly aided by giving a congregational character to public worship.

BRITISH HYMNS.

Coming now to perhaps the most interesting portion of the field of enquiry, that of British hymns, Canon Norman mentioned Cranmer's endeavor to present hymns in the mother tongue, the publication of King Henry's primer in 1545 and Marot and Beza's French metrical version of Old Testament psalms which Calvin introduced into

his system. This example produced in England the old version of metrical psalms and canticles in 1562 commonly associated with the names of Sternhold and Hopkins. In 1662 synodical and parliamentary sanction was given for the use in Anglican churches of hymns the words of which were not absolutely taken from Scripture, and in 1696 the new metrical version of the psalms by Tate and Brady appeared, a supplement with additions and tunes somewhat later.

Congregation hymnody seems to have been comparatively unknown for some time after the reformation until Wedderburn, Dickson and Baker, of Scotland, and Crashaw, of England, freed themselves from the trammels of the time. Bishop Cosin, both as a hymn writer and translator, Milton, Jeremy Taylor, Bishop Ken, Addison and Herbert were referred to, and passing to the founders of modern English hymnody, Dr. Watts' contributions were eulogised. The next great stage in hymnody originated with the

METHODIST MOVEMENT,

which split up into three portions, Arminian, Moravian and Calvinist, each of which division had its own hymn writers. The Arminian portion was ably represented by Charles Wesley, who composed "Hark the Herald Angels Sing," or as he originally wrote it, "Hark how all the welkin rings," and many other popular hymns. Among the Moravian Methodists Cennick is best known, his name being associated with those of Madan & Chas. Wesley as writer of "Lo, He comes with clouds descending," so long sung to a hornpipe. In the Calvinist school Toplady, Berridge, Williams and Rowland Hill were all distinguished writers. The Olney collection were also by Calvinist composers, such as Newton and Cowper. In the early middle part of this century the chief hymn writers were Kelly, Sir R. Grant, John Chandler, Bp. Mant, and Montgomery. At the commencement of the present century the number of hymns greatly multiplied and the abominable practice of mangling commenced, to suit the taste of each collector or editor. At this period, however, the use of hymns in the Anglican church did not obtain extensively. The new metrical psalter was in use in parish churches and anthems and services in cathedrals.

A rich addition to English hymns was made in 1827 by publication of Heber's collection, embodying such hymns as "Holy, holy, Lord God Almighty," and others still used.

KEBLE'S CHRISTIAN YEAR

appeared about this date, and marked a new period in Christian hymnology. This work has had and still has an enormous sale, its influence helping to produce kindred works, such as the "Lya Apostolica," in which Newman's "Lead kindly light," first appeared.

Of the still more modern good hymn writers Canon Norman instanced Bishop Wordsworth, Mrs. Alexander, I. Williams, Sir Henry Baker, Caswall, Bishop How, Lyte, Faber, Francis Ridley Havergal, Dix, S. H. Stone, and Monsell.

The Rev. Canon considered that latterly taste as regards hymnody had much advanced, especially during the last generation, greater scrupulousness in tampering and a broader spirit being shown in admission of hymns from every possible source, and all that can be done to make hymn singing attractive in worship is being attempted, but he questioned whether we do not err on the side of making church music (at all events hymn tunes) too pretty, too light and too sensuous in style, which no doubt helps to temporary popularity, at the risk of degrading our songs of praise by uniting words to melodies that simply tickle the ear whilst conveying no suggestion of a religious character.

After quoting John Newton's definition of what a hymn should be, in which Lord Selborne concurred and which he also coincided, Canon Norman unsparingly criticised the phraseology of two of Faber's hymns; deprecated the mention of the individual sufferings of the Redeemer in hymns, for the reason that there is a risk of materializing those unexampled sufferings and substituting compassion for faith. So also he objected to the use of repeating words except in translations and where the originals required it, instancing the last line in Eaber's hymn, "And Gaze, and Gaze, on the Thee."

On the other hand, Canon Norman commended such hymns as "Go to Dark Gethsemane," Keble's "When God of Old," Dix's "Come Unto me ye Weary," Gurney's "We Saw Thee Not," Toplady's "Rock of Ages," Alford's "Ten Thousand Times Ten Thousand," Bonar's "I Heard the Voice of Jesus say," and his "A Few More Years Shall Roll," and bridge's "Crown Him with Many Crowns." Of the more recent

SCHOOL OF MUSICIANS

Canon Norman considered some of their tunes admirable, and to have conferred great public benefit. Notable among the greatest benefactors was the late Dr. Dykes, whose music was very sweet, but not always original, though, no doubt, unconscious of plagiarism. Barnby is a most accomplished writer, but his tunes are a little too difficult for average choirs and congregations, and his harmonic changes sometimes very intricate, and the compositions rather too much akin to partsongs for congregational purposes, remembering that breadth and simplicity should characterize both words and music. Among other able musical purveyors to modern hymns, the following were mentioned: Smart, Sullivan, Elvey, Oakley, A. H. Brown, Monk (W. H.), Hopkins (E. J.), Stainer.

After a passing notice respecting carols and their use, the learned Canon concluded his exhaustive and invaluable paper in the following words:—Perhaps some persons may regret the large number of hymns, and desire that one should be generally accepted and recognized as possessing authority. But in the first place, who is to confer the authority? At present every denomination has a preference for some special hymnal, and in some cases, congregations of different religious views choose a particular book as harmonizing with their particular ideas. And, even, supposing it were at all likely that various Christian bodies should agree to appoint a committee of poets and musicians, and determine to abide by their decision and accept their collection (and this is so improbable as to be nearly impossible) there would be this grave objection, attending and incidental to the plan, viz., that churches would be debarred from profiting by the constant accessions to our store of hymnody resulting from the works of living writers. It would be a great deprivation to lose these, and to be confined to one stereotyped set of tunes and words, however excellent they may be. Some tunes and, indeed, some hymns fall on the ear and become wearisome. This would specially hold good in the case of those of a romantic and simply melodious character. It is easy to conceive of a person tiring of Faber's words, such as "Hark, hark, my Soul," or of Dyke's music in some instances. It is not easy to imagine any one's wearying of Tallis' canon or of "Hark, the Herald Angels sing." Let us by all means welcome any additions to our stock of hymnody; only let us pursue rather an eclectic system, and endeavor to admit those only that are likely to stand the test of time.

A hymn for congregational use should not be too sentimental in thought, or too exuberant in its expression. While its devotional tone should not sink to the level of the least religiously disposed persons in any given congregation, its standard should not be hopelessly above that of all but a select few. While we endeavor to gain a high ideal, the element of reality should not be entirely absent from our

hymns. Some of the most popular of our modern hymns lack this reality, but the melodious glow of their rhythm, and the charm of the music which illustrates them, carry people on half unconsciously; and they do not pause to think whether they in any sense mean what they are singing. I would mention as samples of this feature: "Nearer my God to Thee," by Sarah Adams, and "Jerusalem on high," the work of Samuel Crossman, made popular by Dr. Steggall's music arrangement. Very few persons in any congregation can conscientiously and truthfully use these hymns. The one is an embodiment of the most perfect and chastened resignation; the other of ecstatic piety. They seem more suitable for private than for public use. But nevertheless, as in our prayers, we should aim at some higher elevation than we have yet reached, so of course our church music should not be kept down to the level of the least instructed and least spiritual member of the congregation.

People enjoy the melody of a tune; it charms their senses, and they think but little, if at all, of the words to which it is wedded and which it is meant to illustrate. If the words and melody (particularly the latter) be not attractive then people will not join heartily in singing them. On the other hand, if the air be of a very popular character, there is always a risk of the words being sacrificed to the music. In this, as in most matters, we should endeavor to ensure the happy medium, and take care that neither words nor music be of a petty, frivolous, or inferior character, unworthy of the purpose for which they are designed, and the objects which they are supposed to attain. I may, as has been observed by Mr. Engel, say that the hymnody of northern Germany is more appropriate and more suited for artistic treatment than that of England: because in the case of the former the same verses are sung invariably to the same tunes, whereas in England, tunes, as a rule, have been composed to metres rather than to poems; hence the melody fails to convey one association and one only. The "Old Hundred" and Dr. Croft's tune to the metrical 104th Psalm, are almost the only exceptions. Tallis' Canon is perhaps another. We should, if possible, avoid divorcing a hymn from the melody, to which the composer united it. He had an idea in his mind when he wrote the melody which we violently subvert when we dissociate tune from words. This at times may be unavoidable, but I must object to it as a principle. Similarly, I dislike adaptations from secular music and used in church services. They suggest most incongruous ideas. I have heard a passage from Auber's "Muette de Portinci" used in church as music for the responses to the Commandments. In my humble judgment such a plan is offensive to good taste and reverence.

There is one fact which all Christian bodies would wisely lay to heart, viz., the imperative necessity of recognising the element of beauty in the public service of God. Ugly buildings, hideous nasal singing, will not be endured by people in this generation. If the Christian church—I use the term in its broadest sense—intends to attract and retain the young, she must use all legitimate means to invest the public service of God with dignity, beauty and interest. And among the legitimate appliances towards this great and desirable end, music is in the forefront. It is the highest and most eternal of arts. Its use in God's house may be said to have divine authority and immemorial sanction. It has promoted the comfort and edification of millions of believers who have entered into their rest. It has given a vent to the aspirations and longing and penitential contrition of numberless earnest souls. It has raised the worshipper heavenward. It has cheered the languid invalid—it has smoothed the dying pillow. Many a minister of God has (like myself) discovered that a familiar hymn, even without music, can, from its flowing rhythm, its associations with other and happy days, console and distract a sufferer who, from physical debility, can perhaps bear no reading or exhortation. Then, again, surely hymnody is bringing about a rapprochement between churches, now unhappily, and perhaps as yet unavoidably, severed. The use by differing congregations of the same words, if not the same music, tends to bring about friendly sentiments from one to the other, to soften asperities, to lessen antagonism. If church union is ever to come about in this life, it will be facilitated by the use, on the part of distinct bodies, of the same sacred hymns. And the time will come when earthly music will give place to heavenly melodies, for music is the only art of which we can say for certain that it will exist in some form in another world. All of us Christians look forward to the time when all who have loved the truth in sincerity will be gathered before the great white throne, and sorrows and differences being removed forever, they will find the praises of Almighty God amongst their greatest and most unfading joys.

The paper was illustrated by the Mendelssohn choir under the baton of its conductor, Mr. Joseph Gould, who, we believe, chose the music. How well the various selections, many of them totally opposite in character, were given, can be well understood. It is not too much to say that the rendering was a revelation to many present of what mighty effects are attainable from the old church songs, enabling the listener to understand its never-failing freshness; what grandeur and majesty as well pathos and emotional force exists in the German chorale, and how much can be made of the modern hymn tune by attending to the spirit of the words to which it is sung:—

- "Ana Bekorenu"....Ancient Hebrew Melody
- "Fierce was the wild billow." (Greek trans.)...E. Silas
- "The day is past and over." (Greek trans.)...Dykes
- "Christian dost thou see them." (Greek trans.)...Dykes
- "Art thou weary." (Greek trans.).....Baker
- "Of the Father's love begotten".....Ancient Plain Song
- "The Royal banners forward go".....Ancient Plain Song
- "Veni Creator Spiritus."—From 12th Manerquartette, [Male voices].....Kuhlauf
- "Ave Verum."—Mottet.....Gounod
- "Jerusalem the Golden." (Latin trans.).....Mendelssohn
- "Adeste Fideles." (Latin trans.).....Unknown
- "A mighty fortress."—[Ein feste burg].....German
- "Now thank we all".....German
- "O Sacred Head." [Latin trans.].....Passion Chorale
- "Evening Hymn." [Bp. Ken.].....Altered from Tallis
- "O God our help in ages past." (Dr. Watts).....Playford
- "Jesus, lover of my soul." [Chas. Wesley] [Male Quartette].....L. Mackenzie
- "Rock of Ages." [Toplady].....R. Redhead
- "Sun of my soul." [Keble].....Oakley
- "Lead, kindly light." [Newman].....Dykes
- "Abide with me." [Lyte].....E. J. Hopkins
- "Old Hundred." [Rev. W. Kethe].....Unknown

Mr. Yapp played the organ (or rather as much of it as could be used) with great taste and good effect. At the close of the paper, the chairman (Judge Mackay), on behalf of the audience, tendered a very hearty vote of thanks to Canon Norman to the choir.

Figures Won't Lie.—The figures showing the enormous yearly sales of Kidney-Wort, demonstrate its value as a medicine beyond dispute. It is a purely vegetable compound of certain roots, leaves and berries known to have special value in Kidney troubles. Combined with these are remedies acting directly on the Liver and Bowels. It is because of this combined action that Kidney-Wort has proved such an unequalled remedy in all diseases of these organs.

A correspondent in New England writes to the News and Courier that he desires very much "to be able to express on paper the famous rebel yell," and asks us to describe it so as to enable him to have it "understood or reproduced." Our correspondent evidently heard the yell in question, which he describes as "the Southern battle cry, a piercing sound which caused shivers to run down our spines," and we could not possibly describe

The Gazette,

MONTREAL, FRIDAY, APRIL 30.

OUR ART GALLERY.

It is now seven years since the Art association of Montreal, which will soon be a quarter of a century in existence, made its first great stride in the advance from aspiration to achievement by giving a local habitation and a name to the Gibb collection. The Art gallery was opened on the 26th of May, 1879, the association, on the same occasion, holding its ninth exhibition. The event, which had been eagerly looked forward to by all lovers of art in this city and neighborhood, was further signalized by the presence of the Marquis of Lorne and the Princess Louise. The Gibb bequest of seventy-two pictures and six bronzes—an admirable nucleus for a gallery—was then first displayed to the grateful citizens of Montreal. The loan collection was large and good and the council felt especial pride in including the name of Her Royal Highness among the contributors, the paintings which she graciously sent in being, moreover, from her own easel. The whole number of objects on view was 382, and the attendance, both on the opening night and subsequently, showed no lack of interest in the treat provided. In his inaugural address His Excellency said that the scene before him tended to disprove the assertion, which some artists had not hesitated to make, that one of the few wants of Canada was a proper appreciation and countenance of art. During three free days in September, 9,000 persons visited the gallery. The entire number of visits before the close of the year was upwards of 26,000. Naturally, those who had the cause of art progress in Canada at heart were fain to believe that, in Montreal at least, a decided turning-point had been reached, and that every succeeding year thereafter would yield fresh triumphs over ignorance and apathy, in harmony with such fair beginnings. If we survey the country from centre to circumference, we shall, doubtless, meet with signs of improvement that are full of cheer and promise. The Ontario Society of Artists which, as its name implies, is constituted on a different basis from that of our art association, has been a power for good in the province whose name it bears. It was founded in 1872, held its first exhibition in May of the following year, established, in 1876, the Ontario School of Art, and its membership has from the first comprised some of the most distinguished artists, not in Ontario alone, but in the Dominion. In 1879 the Art Association of Canada was founded at Ottawa, and about the same time the Western Art union was organized at London. To these were added later on the Western Ontario School of Art and Design, also at London, and the Art Union of Canada, having its centre at Toronto. An Art society, and school have also been in existence for some years in Manitoba. New Brunswick has now its Owens Art gallery, and Nova Scotia is also fairly provided with institutions for art training. Besides these, there is a considerable number of institutions, such as the School of Fine Arts, and the Society of Decorative Art, of this city; the Quebec Art school, the Kingston Art school, and the Amateur

that advance? Do they look forward to it with well-founded hope that justice will be done them, and that no red-tapeism will lessen the value of their work in the eyes of the public? Do they all contribute, or, if any decline doing so, on what grounds do they take a course apparently so opposed to their own interests? Is the exhibition made as agreeable and as profitable as it might be to both exhibitors and visitors? In many ways a timely word of information may add much to the pleasure and instruction of the latter class. An earnest student is always glad to learn from those who know more than himself, and a courteous, considerate, well-informed attendant would increase the attraction of an institution which must look for much of its success to its popularity. We are far from saying that the managers of the gallery have neglected their duty in this or in any other provision for the public advantage and comfort. But we make bold to assert that the interest of the community in the gallery has not kept pace with the favorable showing of the first year of its existence. Some of the artists seem to hold back; many of the public keep away. Something is evidently wrong, and if the gallery is to accomplish what the founder had in his mind when he bequeathed his pictures to the public, whatever is at fault must be discovered and rectified.

engaged in the spread of knowledge and in connection with the various branches of art. Last in our roll of honorable mention, but certainly not least important, is the Royal Canadian Academy, the project for which first took shape in the mind of Lord Lorne, when he visited Montreal to open our Art gallery. How far the Academy has accomplished the purpose of its noble founder in the quickening of aspiration after excellence, the elevation of taste and the improvement of artistic method, we cannot pretend to say; but that its influence has been, on the whole, beneficial, is universally acknowledged. We would be glad to be able to add that our national gallery—which furnishes so fine an opportunity for the munificence of patriotic wealth—was growing with the growth of our people in numbers, intelligence and prosperity. Hitherto, however, with the exception of Lord Lorne and the Princess Louise, its open-handed well wishers have been few.

Coming back now to our own city and its gallery, can we say that, during these seven years of progress, they have been keeping pace with the general art movement of the Dominion? Are the position of the gallery to-day, the generosity with which the founder's aims have been followed up and the appreciation which they have met from the educated classes of the community such as would gratify our benefactor, were he still alive? Has the enlargement of the gallery during these seven years been such as to reflect honor on his memory and credit on Montreal? Has it been such as in the same period of time would have formed the sequel to such endowment in New York or Boston or Philadelphia, or any American city of the size, prospects and pretensions of Montreal? Have the annual exhibitions by native artists been marked by a steady advance in all praiseworthy qualities? Do our artists look upon the exhibition as offering them a fair opportunity of impressing the friends of art with

BANQUET AT THE ROYAL ACADEMY.

On Saturday evening the President and Council of the Royal Academy gave their anniversary entertainment to a distinguished assemblage, at their rooms in Trafalgar-square. The presence of his Royal Highness the Prince of Wales gave unusual éclat to the celebration.

The company began to arrive soon after 2 o'clock, and spent the interval till dinner was announced in admiring the gems of British art which adorn the walls and form the exhibition for the year of the Royal Academy.

His Royal Highness the Prince of Wales, attended by Lieutenant-General Knollys and Colonel Teesdale; his Royal Highness Prince Louis of Hesse, attended by Captain Westweller and Colonel Duplat; and his Royal Highness the Duke of Cambridge, attended by Colonel Macdonald, arrived at 20 minutes past 6, and were received by Sir Charles Eastlake, the President of the Royal Academy, who conducted their Royal Highnesses to their seats at the banquet in the East room, where covers were laid for about 170 guests.

Sir Charles Eastlake presided, having on his right his Royal Highness the Prince of Wales, his Royal Highness Prince Louis of Hesse, the Archbishop of Canterbury, the Lord President of the Council, the First Lord of the Treasury, the Chancellor of the Exchequer, the Secretary of State for the Foreign Department, the Earl de Grey and Ripon, the Secretary of State for India, the First Lord of the Admiralty, the Lord Chamberlain, the Lord Steward, the Speaker of the House of Commons; and on the left his Royal Highness the Duke of Cambridge, the Archbishop of York, the Duke of Rutland, the Duke of Buckingham, the Marquis of Salisbury, the Marquis of Bristol, the Marquis of Normanby, the Earl of Derby, the Earl of Shaftesbury, Lord Stanley, Earl Grey, Earl Powis, Lord Chelmsford, Earl of Carnarvon, Lord St. Leonards, Earl of Cardigan, Earl Stanhope, Earl Grosvenor, Lord Montagu, Lord Ravensworth, Sir J. Pakington, Mr. Disraeli, and Mr. Walpole. On the other side of the President's table sat the Bishop of Oxford, Earl of Clarendon, the Duke of Newcastle, the Bishop of London, Lord Overstone, Lord Stanley of Alderley, Earl Somers, the Master of the Rolls, the President of the Board of Trade, the Secretary for the Home Department, the Master of the Horse, the Right Hon. Edward Cardwell, and the Right Hon. William Cowper. Among the distinguished guests were—

Lieutenant-General Knollys, the Right Hon. Robert Lowe, Viscount Newport, the Governor of the Bank of England, Colonel Macdonald, the Right Hon. the Lord Mayor, the President of the Royal Society, the Chief Justice of the Queen's Bench, the Lord Chief Baron, the Chairman of the Board of Customs, the Attorney-General, Major Teesdale, Mr. T. Baring, Mr. R. Monckton Milnes, the Rev. Dr. Whewell, Mr. G. Grote, Lord R. Cecil, Mr. G. Hardy, Lord Delamere, Lord De Laubek, Mr. W. Stirling, Sir John Lubbock, Lord Alfred Hervey, Captain Westweller, Colonel Du Plat, Sir R. S. Murchison, Professor Owen, Chief Justice of the Common Pleas, Lord Elcho, Mr. A. H. Lyster, Hon. A. Kinnaird, Viscount Bury, the Field Officer of Brigade in Waiting, Lord John Manners, Sir Hugh Cairns, Sir David Dundas, Lord Easton, Lord Hardinge, Sir John Ransome, Mr. W. H. Gregory, Mr. Pender, Mr. C. Babbage, Mr. J. Kelly, Mr. J. T. Caird, Mr. A. W. Kinglake, Sir Charles Lyell, Mr. Danby Seymour, Mr. J. Halliburton, President of the College of Physicians, President of the Royal Institute of British Architects, Sir H. Holland, Hon. R. Curzon, Mr. Alderman Salomons, the Solicitor-General, Mr. Theakeray, &c.

There was a very full attendance of members of the Academy. Grace was said by the Bishop of OXFORD, the hon. Chaplain.

After dinner, which was sumptuous, and elegant in all its appointments, *Non Nobis* was sung by the gentlemen of the Orpheus Glee Union, under the direction of Mr. Edwin Ball.

The PRESIDENT, in rising to propose the first toast, said,—May it please your Royal Highness—my lords, and gentlemen, I have the honour to propose to you the health of Her Majesty the Queen—the gracious patron of this institution, the gracious promoter of those arts which can contribute to confer refinement on nations, and add a lustre to the Throne, which can dignify the enjoyments of prosperity, and harmonize with the earthly consolations of adversity; and which, in their more special uses—in recalling the form and features of the great and good, and in illustrating their eminent qualities—can subdue the force of sorrow by reminding the afflicted of departed excellency. (Cheers.) It is gratifying to know that by the offerings of the people and of their representatives, means are provided for the erection of a suitable national memorial to his late Royal Highness the Prince Consort. (Cheers.) This tribute of sincere and universal respect will, we trust, add to those sources of consolation which still surround Her Majesty, and of which not the least is her devoted and affectionate loyalty of her subjects. (Loud cheers.)

The toast was drunk with all the honours.

The PRESIDENT, in proposing the next toast, said,—When the distinguished guests of the Royal Academy, on an occasion like the present, were last assembled in this place, the overpowering loss which the Royal Family and the country had sustained was too recent and too severely felt to render it suitable, on that festive occasion, to propose a tribute to the memory of his Royal Highness the Prince Consort. But now that his Royal Highness's qualities and character, in all their importance and distinctness, are superseding the affecting personal reminiscences which were at first so absorbing, that tribute may be as fittingly and as respectfully offered; and, if so, nowhere more fittingly than in an institution especially connected with the fine arts, which he especially encouraged (cheers); or more worthily than on an occasion when the enlightened promoters of art honour its professors with their presence. (Cheers.) The toast which I have the honour to propose, and which will be drunk in silence, is—"The Memory of the great and good Prince Consort."

Drunk in silence.

The PRESIDENT.—The toast which I have now the honour to propose is the "Health of his Royal Highness the Prince of Wales and the rest of the Royal Family." (Loud and continued cheering.) If names and titles ever possessed a spell, the mere mention of their Royal Highnesses the Prince and Princess of Wales may be said to exercise a fascinating influence (cheers); and imagination for once corresponds with the sober certainty of reality, since every felicitous circumstance concurs to commend a union which has called forth the truly cordial congratulations of the people of this country (cheers); above all, since that auspicious union is a source of comfort and consolation to our honoured Queen. (Cheers.) In renewing our sincerest welcome to the illustrious Princess who now calls England her home, we therefore

one of the highest compliments that can be paid to any man. His Royal Highness spoke in terms of just praise of the efficiency of the army and also of the Volunteers. It would ill become me to attempt to praise that excellent body, with which my name has been connected, but there is nothing the Volunteers appreciate so highly as praise from the lips of the Commander-in-Chief (cheers); for there is no person who from the very outset of this great national movement has done more to countenance it and give those who belong to it his best advice. (Cheers.) The Volunteers, I hope, are now a permanent institution; at least through the liberality of Parliament there is no reason why it should not be a permanent institution. (Cheers.) I feel, therefore, that we Volunteers owe it to our country that we should endeavour to make ourselves as efficient as possible, and do our duty in a manner to show that we appreciate the favour we have met with at the hands of the Government. (Cheers.)

The PRESIDENT.—The toast which is next in order, and which I have the honour to propose to the members of the Royal Academy, is the "Health of the noblemen and gentlemen who this day honour the Academy with their presence." (Cheers.) A well-remembered wit is reported to have once said that the President of the Royal Academy is in the enviable position of a man who has an annual audience settled upon him,—meaning, I presume, that he is privileged to speak, once a year, on matters connected with the fine arts, to those who at other times have little leisure to attend to such subjects. (Hear, hear.) In briefly taking advantage of this privilege I select the opportunity afforded by the present toast; for, certain questions, though fitted for the time and place, can with more propriety be addressed to the friends of art in general than to those who are in authority. A prosperous state of the fine arts (which I have the satisfaction to report) is the most legitimate ground for offering both acknowledgment and congratulation to those whose judgment, whose taste, and whose influence have contributed to such a result. But the lovers of art, like those who are engaged in its practice, may still be supposed to contemplate a greater success than that already achieved; they, too, may be assumed to look beyond the present, to ask an interest in all improvement, and, possibly, to ask themselves how their own influence can, hereafter, be most beneficially exercised. To such a supposed inquiry an answer may, without presumption, be suggested. If any part of the domain of the fine arts can be said to be more worthy than another of their attention, it is perhaps that section which, in its various forms, is most before the world—I mean architecture and public works. It should be borne in mind that if pictures are defective, they can be cast or disposed of; that indifferent statues and even objectionable small structures can be removed; but spacious architectural arrangements and extensive buildings must remain either as a lasting credit to the taste and good sense of the nation, or as a lasting stigma, which all would repudiate, but which all must be content to bear. (Hear, hear.) It is unnecessary to point out examples of the latter description; it would be more useful to inquire whether the present state of the customary and low-cost architecture, mode of regulating such matters—admits of improvement. Many are of opinion that, in order to ensure that unity and consistency which are especially desirable in architecture, in order to avoid the incongruity which must result from successive controllers and desultory modes of proceeding, a permanent instead of a mutable directing authority is indispensable. (Hear, hear.) To this suggestion constitutional objections are raised—objections which, after all, may not be insuperable. Few, indeed, would be willing to admit that the constitution of this

country is incompatible with administrative arrangements calculated to promote the most important of the fine arts, the public interests, and the national honour. The truth is, art is too long to share or be subjected to the changes of system, comment upon changes of administrations, to which we are accustomed in the fluctuating world of politics. I do not extend to the calmer regions of art. Some of the noblest fabrics of the middle ages were erected amidst political storms, and, as they slowly rose, looked with equal serenity on the turmoils of men, and the changes of the atmosphere. (Cheers.) I will only add that I am from these arts, and that such as those, whom we have the honour to see here on this occasion, I now beg to propose—"The Health of the Guests who have honoured us this evening with their company."

The toast having been drunk with applause, The Archbishop of CANTERBURY rose and spoke as follows:—Sir Charles Eastlake, your Royal Highnesses, my lords and gentlemen,—It is not always an easy matter, when speaking in behalf of numbers with whom one has had no previous concert, correctly to interpret their sentiments, but I am sure I shall not be in error when I assure you of the high gratification which all those who have been privileged to be your guests this evening have experienced, and when I tender to you in their name our united thanks for the courteous and splendid hospitality with which you have received us. (Cheers.) It is not, however, for the banquet alone which you have prepared for us that our cordial acknowledgments are due; but also for that brilliant feast for the eye, that fine refreshment for the taste, which you have furnished in such ample and happy profusion. (Cheers.) This annual gathering is on many accounts memorable, but in this respect most worthy of note, as being an act of homage paid to genius by the most distinguished throughout the land in their different walks of life; as their willing tribute of gratitude to art for all the pure pleasures of which it is to them the source. (Cheers.) Each of us will regard that exquisite art which adorns these walls from his own point of view. For my own part I cannot forget that in the early days of its revival it was the constant handmaid of religion, and that those great masterpieces which seem to have been the offspring of pious were powerful aids to reverence and devotion. (Cheers.) Altered circumstances did, indeed, in later days, somewhat change the direction in which the current of genius used to flow. But still art has, and ever will have, a high and noble mission to fulfil. That mission, I think, is little to be envied who can pass through those rooms, and go forth without being, in some sense, a better and a happier man; if, at least, it be so, as I do believe it to be, that we feel ourselves the better and the happier when our hearts are enlarged as we sympathize with the joys and the sorrows of our fellow men, faithfully delineated on the canvass (cheers) when our spirits are refreshed by the lessons of note, as being an act of homage paid to genius by the most distinguished throughout the land in their different walks of life; as their willing tribute of gratitude to art for all the pure pleasures of which it is to them the source. (Cheers.) Each of us will regard that exquisite art which adorns these walls from his own point of view. 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To the Editor of the MONTREAL HERALD.

The substance of this letter was in manuscript prior to the meeting convened for the purpose of taking into consideration the best method of celebrating Shakspeare's ter-centenary. Looking at the report in the various newspapers, one is forcibly reminded of the celebrated meeting summoned in Ephesus, at the request of Demetrius, where some cried one thing and some another; and no one seemed to have any defined or settled plan of action. At Ephesus the cry was, "great is Diana of the Ephesians." At the Board of Trade rooms every one was unanimous that "great is Shakspeare of the English."

A suggestion which originated with myself, was thrown out by Mr. Chamberlin, and I regret that I was prevented from being present to urge upon the meeting what all must feel, who value the purity of our language, the necessity for some reformation in it; especially in these days, when it is being degenerated into slang phrases, and to use a verb recently adopted by a writer in the last number of "Pencil Bar," it is being "uglified" by Provincialisms and Americanisms.

It is no wonder that the Dean of Canterbury has put upon record in the pages of "Good Words" three different pleas for the defence of the Queen's English, to which I refer your readers, and though I cannot endorse all his conclusions, I think it will well repay the time spent in perusing them.

The Dean writes, "The language of a people is no trifle. The national mind is reflected in the national speech. If the way in which we express our thoughts is slipshod and mean, it will be very difficult for their thoughts themselves to escape being the same. If it is high flown and bombastic, a character for national simplicity and truthfulness, we may be sure cannot long be maintained. That nation must be, (and it has been so in history) not far from rapid decline and from being degraded from its former glory. Every important feature in a people's language is reflected in its character and history."

This short quotation will serve the end I have in view. They are strong words, and if they are true, looking to our nearness to the American States, from whence comes so many words and phrases which so amuse us in their speeches and books, although it is but fair to admit that they have many polished and elegant writers, and that in the New England States in particular they have preserved much of that good old 'Saxon' which Shakspeare above all of our writers, with the exception of the compilers of the Bible so much excel in—it behoves us to steer clear of all high flown and bombastic words; and to let our young men who are now being educated at our colleges, and who may in all probability be called upon at no distant period to preach in our pulpits, to practise in our Law Courts, to debate in our Legislative Assemblies, to edit our newspapers, and perhaps what is still more important to teach our children have a stimulus to acquire a simpler and purer mode of expression, and I may add, without any desire to give offence, to learn to give to their words their full and honest meaning, and to let them be the clear exponent of their thoughts.

Ben. Jonson says "It is fit to read the best authors to youth first." Now, without presuming to dictate what authors ought to be read for the purpose of getting back our language to a better state, I would recommend most strongly those of the Elizabethan age, because it was distinguished, beyond, perhaps, any other in our history by a number of great men, famous in different ways, and whose names have come down to us with unblemished honours—statesmen, warriors, divines, scholars, poets, and philosophers: Raleigh, Drake, Coke, Hooker, Shakspeare, Spenser, Sydney, Bacon, and Jonson—men whom, according to that vigorous thinker and eloquent critic, Hazlitt, "fame has eternised in her long and lasting scroll, and who, by their words and acts, were benefactors of their country, and ornaments of human nature. Their attainments of different kinds bore the same general stamp, and it was sterling; what they did had the mark of their age and country upon it. Perhaps the genius of Great Britain never shone out fuller and brighter, or looked more like itself, than at this period."

We perceive in the history of this period a nervous masculine intellect. There is a gravity approaching to piety; a seriousness of impression, a conscientious severity of argument, an habitual fervour and enthusiasm in their method of handling almost every subject.

For diversity, I would also embrace all our best authors and writers, down to the time of the Queen Anne, whose reign is marked out in the history of England by the lustre of literary names which embellished it—Swift, Pope, Addison, Steele, Prior, Gay, Arbuthnot, and Bolingbroke—and would limit the readings to these periods for two reasons, firstly, the range is quite extensive enough, without encroaching too much upon other important studies; secondly, because after the time of Addison, we imitated the French literature, itself, copied from the Greek and Latin, and thus enfeebled and impoverished our own.

In order to induce the study of our language, specially that used by the authors above named, I hope to be able with the aid of those who think as I do, to found a gold medal, commemorative of Shakspeare's tercentenary, (value \$50) to be called the Shakspeare medal, to be annually given to the highest honour student in English literature, specially comprising the period of Shakspeare and Addison inclusive, at the examination of the students educated at McGill Col-

After this manner, because I think it practicable, I should like to see the memory of Shakspeare honoured. Assuredly, if through the munificence of one of our resident merchants the "Chapman Gold Medal" is annually given for literary honours, the true lovers of Shakspeare, can do no less, than follow so good and laudable an example! To them I earnestly appeal; and also to the alumni of that college, which has conferred upon them their respective degrees, to assist in placing another competitive medal at the disposal of the Faculty of the McGill College.

The 23d of April will doubtless be a general holiday, a day of jubilee, the patron saint will be in the retrograde, whilst the star of Shakspeare is in the ascendant. Now, without wishing any not to receive their dues of rejoicing, or to deprive the public of their processions with flags and banners, their cannon firing, their illuminations, their banquetings, their theatrical representations, or any outward demonstration of joy, I should feel sorry if the day should be allowed to pass by with no more lasting memorial than the remembrance of the pageants. Let us have if possible (if) a public monument of Shakspeare—some permanent memorial, but whatever it be, let it be connected with the ~~city~~ and let it be granted to Montreal, or at least to the Province. England will do full honours to Shakspeare, and if she has not yet raised a public monument to his memory, she perhaps has wisely considered that his good name is his best monument. He is honoured at Poet's Corner, Westminster Abbey; but what is

more to his honour, his works are in every library, and perhaps, next to the Bible, no English author is so much read or so often quoted.

"De gustibus non est disputandum;" that is, as Sterne says, "There is no use disputing about hobby horses." Now I confess, that this contemplated medal is my hobby horse, and if I can only induce some others to ride along with me, should we arrive at our goal, they will not regret having accompanied me on a good road. I hope that we shall ride along without opposition. We may have a difficulty to encounter—never mind, "The labour we delight in, physics pain."

The funds necessary to be raised, so that the interest shall produce 50 dollars per annum, and the cost of sinking the dies, with bronze copies of the medal, will be about thirteen hundred dollars. I propose to raise this amount by individual subscriptions of ten dollars; every donor of ten dollars shall receive a bronze copy of the medal, with the subscriber's name stamped on the rim; any one person contributing more than ten dollars shall receive for every additional ten dollars an extra medal; and all the subscribers shall have their names recorded in the deed of gift to the authorities of the McGill College.

The execution of the medal to be entrusted to Wyon, who so admirably executed the Chapman medal and the Prince of Wales' Victoria Bridge medal. I wrote to Wyon by the last Canadian steamer, asking him to furnish me with designs and estimates—suggesting that on the obverse, should be head of Shakspeare, around it, in old English letters; born April 23, 1564; died April 23, 1616. On the reverse, a printing press (emblematical of our civil and religious liberties) with a motto—"let thy words be few."

Fearing Mr. Editor, that the motto will not apply to myself, my ready excuse for trespassing so much upon your space, and also upon the patience of your readers, is, *the theme*, which might exhaust a folio.

In conclusion, I hope to have the unanimous support of the press, in furthering my views. I will readily co-operate in any scheme that will the better do what I heartily wish to see done, and what I have so feebly urged.

Yours obediently,
THOMAS D. KING.
Montreal, Jan. 28, 1864.

Herald (Mtl.)

To the Editor of the EVENING TELEGRAPH:

SIR.—Will you give me space for a few lines. I am a law student, and am in the hope by assiduity, of gaining honors in the next examination of the Faculty of Law at the annual convocation of the McGill University: and, being fond of English literature, I am impelled to compete for the Shakspeare Medal. As you are aware, Sir, the course of study begins with Shakspeare and ends with Addison—"Sir Roger de Coverley," I had often danced, but never read,—lately I have done so,—and am convinced that Dr. Johnson was not far wrong, when he said, "Whoever wishes to attain an English style, familiar, but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison."

Whilst being charmed with the author, I thought I should like to know something of the man; and in his biography I found an anecdote so pertinent, and worthy to be remembered in my intended future as an advocate, that you will pardon my quoting it, for the sake not only of my fellow students, but for the edification of those practising at the Bar, and more particularly those who have recently figured in a criminal case.

When Addison was Secretary in Ireland, he gave a striking proof of his integrity in discharging the duties of his office. He had materially promoted the interest of an individual, who offered him in return, the sum of three hundred pounds and a diamond ring of the same value. These he strenuously refused to accept, and wrote to the person as follows:

"And now, Sir, believe me, when I assure you, I never did, or ever will, on any pretence whatever, take more than the stated and customary fees of my office. I might keep the contrary practice concealed from the world, were I capable of it, but I could not from myself! and I hope I shall always fear the reproaches of my own heart more than those of all mankind."

With such a monitor, I can but feel rejoiced in having his writings placed on the roll of my studies; and as far as I have yet been able to judge, I can assert that Addison had a mind conscious of its own uprightness, and in his humble trust in the goodness of God, he had the best ground to look forward with complacency towards another life.

Yours obediently,
"SUUM CUIQUE."
Montreal, Oct. 15, 1864.

Printed at the St. Florian Copper Mine.

A great admirer of Shakespeare, Mr. Thos. D. King, of this city, has hit on perhaps the very best means of honoring this event, and has written an eloquent letter to the *Herald*, explaining his scheme. He says:—

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183

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lettre de Joseph Sargon (?) à M. Knighn (?)
- 1 février 1864
Proposed Constitution by his Excellency à l'art association
- 14 septembre 1879
voir archives permanentes du musée

- Lettre de M. Turner - 6 fév. 1864. -

voir archives permanentes du musée

2005.